

volume 1, issue 1/september 2004

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cover photo by Eric Braem
The photographer used fill flash and moved his Nikon D1H during a one-second exposure of rocker Ben Kweller at the Bottleneck in Lawrence, Kan.

Cover Story: Thom Lamb guides you in the art of making extraordinary concert photographs while Beatles' photographer Curt Gunther tells how to hook up with musicians, agents and events.

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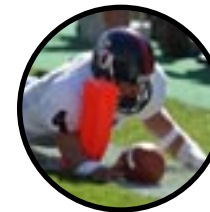
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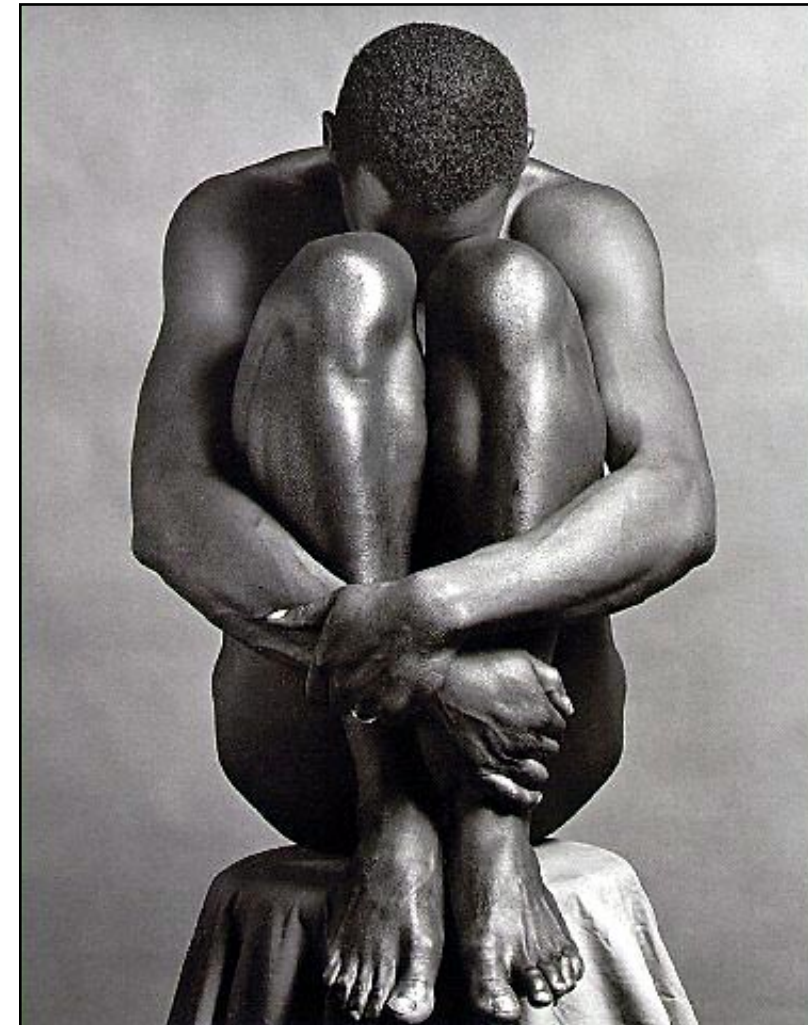
on Homosexual Photography

by Susan Ehrens

Robert Mapplethorpe's images sparked an open debate on the taboo topic in the 80s. Two decades and a few photographers later, is the world still too embarrassed to allow homosexual photography in the mainstream?

It was not Mapplethorpe's original intention to be a photographer, and from 1970 to 1974, he mainly made assemblage constructions that incorporate images of men from pornographic magazines with found objects and painting. In order to create his own images for these collages, Mapplethorpe turned to photography, initially using a Polaroid SX-70 camera. Interested in portraiture, Mapplethorpe worked as a staff photographer for Andy Warhol's Interview magazine. He also produced album covers for Smith and the group Television, and at the same time photographed socialites and celebrities such as John Paul Getty III and Carolina Herrera.

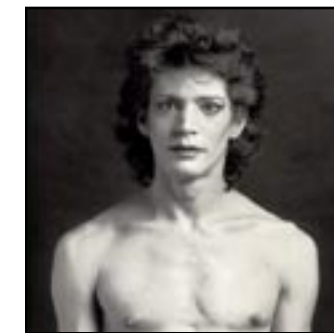
Two of Mapplethorpe's friends were influential in his continuing exploration of photography as a means of art making. He met John McKendry, Curator of Prints and Photography at the Metropolitan Museum of Art, New York, in 1971. The curator bought Mapplethorpe his first camera and persuaded him to take up photography full-time. Mapplethorpe traveled to Europe for the first time with McKendry, where he was introduced to many of the collectors who later became sitters for portraits. Curator and photography collector Sam Wagstaff, whom he met in 1972, became Mapplethorpe's friend and eventual lover,



Robert Mapplethorpe



Robert Mapplethorpe



Robert Mapplethorpe

Top: "Ajito," 1982, demonstrates the lack of homosexual acceptance.
Left: "Embrace," 1982, breaks more than one social boundary
Above: The artist donned make-up for his "Self-Portrait," 1980.

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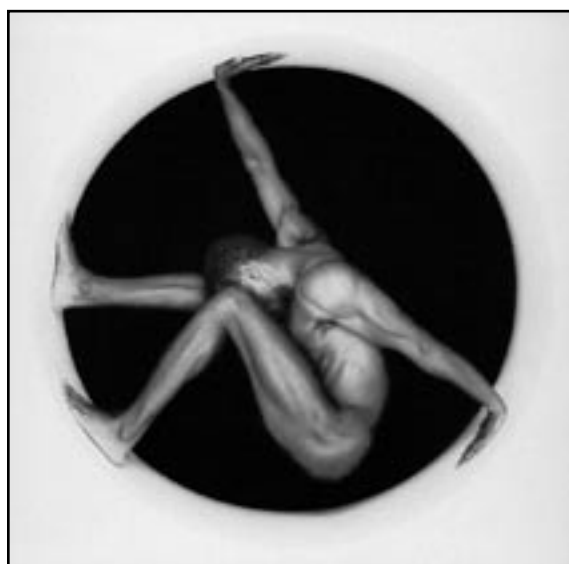
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Bruce Weber



Robert Mapplethorpe



Robert Mapplethorpe

Top: Weber uses homoerotic images in ads for popular brands.

Center: "Thomas in a Circle," 1987.

Right: "Charles," 1985.

Opposite top: The lips of director and gay icon **John Waters**.

Opposite center: "Ken and Robert," 1984.

Opposite bottom: Model **Jakob Korinski**.

encouraging the photographer's development, gallery associations, and career course. They remained close until Wagstaff's death in 1986.

Mapplethorpe had his first substantial shows in 1977, both in New York: an exhibition of photographs of flowers at the Holly Solomon Gallery and one of male nudes and sadomasochistic imagery at the Kitchen. Mapplethorpe's diverse work—homoerotic images, floral still lifes, pictures of children, commissioned portraits, mixed-media sculpture—is united by the constancy of his approach and technique. The surfaces of his prints offer a seemingly endless gradation of blacks and whites, shadow and light, and regardless of subject, his images are both elegant and provocative. In the mid-to-late 1980s, returning to the sculptural use of photography seen in his early assemblages, Mapplethorpe created sensual diptychs and triptychs of photographs printed on fabric and luxurious cloth panels. In 1988, four major exhibitions of his work were organized: by the Stedelijk Museum, Amsterdam; the Whitney Museum of American Art, New York; the Institute of Contemporary Art, University of Pennsylvania, Philadelphia; and the National Portrait Gallery, London. Mapplethorpe died due to complications from AIDS on March 9, 1989, in Boston.

The Institute of Contemporary Art's retrospective continued to travel after Mapplethorpe's death. Although the exhibition had sparked no controversy at its first two venues, the threat of right-wing objections to the photographs of S/M and homoerotic acts prompted officials at the Corcoran Gallery of Art in Washington, D.C., to cancel the show two weeks before its scheduled opening. The exhibition instead traveled to the Washington Project for the Arts, Washington, D.C., where it received record attendance.

Robert Mapplethorpe was born in 1946, the third of six children. He remembered a very secure childhood on Long Island, which he summed up by saying, "I come from suburban America. It was a very safe environment, and it was a good place to come from in that it was a good place to leave." He received a B.F.A. from Pratt Institute in Brooklyn, where he produced artwork in a variety of media. He had not taken any of his own photographs yet, but he was making art that incorporated many photographic images appropriated from other sources, including pages torn from magazines and books. This early interest reflected the importance of the photographic image in the culture and art of our time, including the work of such notable artists as Andy Warhol, whom Mapplethorpe greatly admired.

Mapplethorpe took his first photographs soon

thereafter, using a Polaroid camera. He did not consider himself a photographer, but wished to use his own photographic images in his paintings, rather than pictures from magazines. "I never liked photography," he is quoted as saying, "Not for the sake of photography. I like the object. I like the photographs when you hold them in your hand." His first Polaroids were self-portraits and the first of a series of portraits of his close friend, the singer-artist-poet Patti Smith. These early photographic works were generally shown in groups or elaborately presented in shaped and painted frames that were as significant to the finished piece as the photograph itself. The shift to photography as Mapplethorpe's sole means of expression happened gradually during the mid-seventies. He

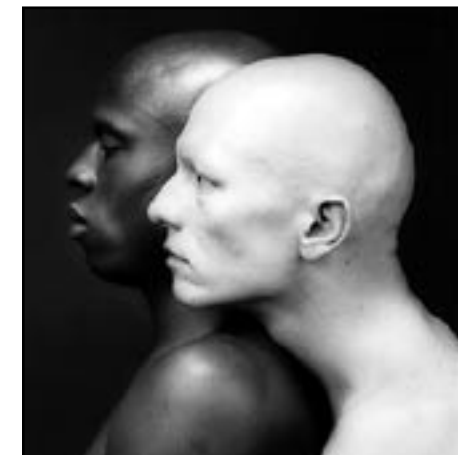
acquired a large format press camera and began taking photographs of a wide circle of friends and acquaintances. These included artists, composers, socialites, pornographic film stars and members of the S & M underground. Some of these photographs were shocking for their content but exquisite in their technical mastery. Mapplethorpe told ARTnews in late 1988, "I don't like that particular word 'shocking.' I'm looking for the unexpected. I'm looking for things I've never seen before...I was in a position to take those pictures. I felt an obligation to do them."

During the early 1980s, Mapplethorpe's photographs began a shift toward a phase of refinement of subject and an emphasis on classical formal beauty. During this period he concentrated on statuesque male and female nudes, delicate flower still lifes, and formal portraits of artists and celebrities. He continued to challenge the definition of photography by introducing new techniques and formats to his oeuvre: Polaroids, photogravure, platinum prints on paper and linen, Cibachomes and dye transfer color prints, as well as his earlier black-and-white gelatin silver prints.

Mapplethorpe produced a consistent body of work that strove for balance and perfection and established him in the top rank of twentieth-century artists. In 1987 he established the Robert Mapplethorpe Foundation to promote photography, support museums that exhibit photographic art, and to fund medical research and finance projects in the fight against AIDS and HIV-related infection.◊



Greg Gorman



Robert Mapplethorpe



Greg Gorman

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Tim Cooper

Here, 1/1000 is a shutter speed. Not the teacher-to-student ratio.

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Just press 

Nikon's D2H

by Mark Harris

Does Nikon's next generation have what it takes to outshine the rest of the performance digital SLRs? Our tests give the final word.



Nikon's D2H is the immediate successor to the D1H which was announced in February 2001 (along with the D1X). The D1H built on the strengths of the D1 and added several new features including selectable color space, one-button playback, a new LCD monitor and others. However the biggest news about the D1H was the concept that it was a camera aimed specifically at sports and photo journalists who needed high frame rates and a large buffer. The D1H had the same sensor as the D1 (2.72 million effective pixels) but shot at five frames per second for up to 40 frames. The D1H was the class leader in its field and was only challenged by the 4.1 million pixel effective, 8 fps, 21 frame Canon EOS-1D which hit the shelves towards the end of 2001.

The D2H raises the bar even further, it has a brand new Nikon designed 4.1 million pixel 'JFET sensor' and is capable of capturing eight frames per second for up to 40 frames (five seconds of continuous

shooting at 8 fps). The D2H also adds a whole lot more including a new eleven area AF module (Multi-Cam 2000), 37 ms shutter lag and just 80 ms viewfinder blackout, a new ambient external WB sensor, an orientation sensor, RAW + JPEG format, a huge 2.5" 211,000 pixel LCD monitor, a new lightweight Lithium-Ion battery (with detailed in-camera readout) and USB 2.0. The other 'big news' about the D2H system is the new WT-1 802.11b wireless transmission add-on which a new ambient external WB sensor, an orientation sensor, RAW allows you to FTP images back to a server as you shoot them.

The Nikon D2H is one of a very few cameras which feels almost perfectly 'sorted'. By this I mean it's very difficult to use the camera and find faults, almost any faults, which will affect the camera's purpose in life, which is to be a very fast, flexible, robust and reliable photographic tool. It's very hard to live with the D2H and not love the way it feels in your hand and responds so quickly when that split second photographic opportunity arrives. I seriously can't imagine a digital SLR which could operate more quickly, both in terms of delays. Shutter release (power up, AF, shutter release lag) and continuous



The D2H has an extra large 2.5 inch LCD monitor with a 211,000 pixel resolution. The real panel is better organized to accomplish functions faster.



Nikon has expanded the amount of information provided in the viewfinder display; it now also includes 11 autofocus areas, white balance setting, ISO and image size/quality.



Nikon has expanded the top panel LCD display since the D1 series. The D2H can fire off eight shots per second into a 40-second buffer.

Party-ographer

by Mason Persson



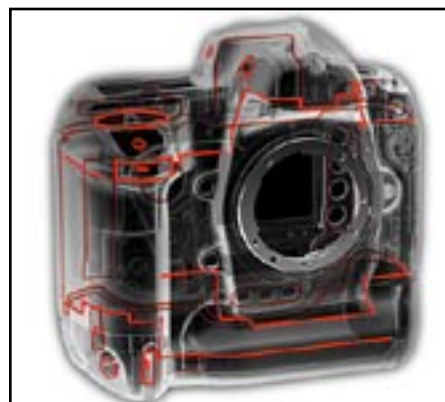
Phil Askey/DPR

Conclusion - Pros

- Good color balance, tuned towards reds (skin tones?)
- Wide tonal range, good dynamic range, smart auto tone selection
- Clean image processing, a more film-like look
- As much resolution as we could expect from a four megapixel D-SLR
- Superb design touches, excellent ergonomics
- Controls are by default 'locked', no accidental change of setting
- The most responsive shutter release we have ever experienced
- Good image parameter control; tone, sharpness, hue, color mode
- Superb Nikon Matrix metering
- White balance memories show thumbnails of reference image
- Very flexible control system, lots of options for control and programmable buttons
- Huge range of custom settings
- RAW compressed mode is now extremely quick
- RAW+JPEG support, writes a RAW and a JPEG file for each frame shot
- Very solid and robust, new environmental seals (marked in red) ensure reliability
- Excellent battery life, lighter and more powerful, very clever battery design



Phil Askey/DPR



Conclusion - Cons

- Slightly more noise at ISO 200 than the EOS-1D
- Noise levels similar to EOS-1D from ISO 400 to 1600, we had expected better
- Disappointing automatic white balance performance under artificial light
- Slower flash X-sync speed than competition (1/250 sec vs. 1/500 sec)
- Some photographers will miss Firewire (IEEE 1394)
- Odd Nikon Capture Editor sharpness inconsistency (bug?)
- Though cheaper than the D1H, you could still be saving for years to afford the \$3,000 D2H.◊



Anita Antonini



Above: John Kennedy Jr. and Mick Jagger in 1996.
Left: McMullan in daylight, a rare sight.
Bottom: The best legs of a decade from the book, *so80s*.

Patrick McMullan has an all-access pass to Hollywood. How did he get to be as important to the parties as the A-list celebrities?

"It's just not an event in New York without Patrick there taking a picture!" says Marcus Schenkerberg. Through books, regular appearances on television and popular columns in *New York Magazine*, *Vanity Fair*, *Interview*, *Ocean Drive* and *Hamptons Magazine*, Patrick McMullan has become a de facto gatekeeper, deciding which events get covered and who gets seen on what pages. In the words of Village Voice columnist Michael Musto: "The truth is that if Patrick doesn't say hello to you, you simply don't exist." What this means is that if a celebrity attends an opening, an actor the Oscars, a model the shows, or a socialite a fundraiser and Patrick isn't there to capture the event on film, they might as well have stayed home. What's sometimes lost however, in the star power of his subjects and his own growing celebrity, is the artistry of the imagery — the way he captures the personality behind the mask, the beauty he finds in spontaneous moments, the glamour he imbues where none is readily apparent to the casual observer. Flash photography or not, no celebrity looks as beautiful or glamorous as when they're caught in a candid but typically magical McMullan moment. He is a true Romantic, a devotee of old-world Hollywood glamor.

But life was not all glamor for the young photographer. Barely out of his teens, McMullan was diagnosed with cancer and took photographs from his hospital bed as a way of documenting what



"I don't usually feel very comfortable when people are taking my picture, but I feel more relaxed when I see Patrick backstage at a show or party. I feel I have a friend there, and it's ok."

Stephanie Seymour, model



Top: Tom Hanks at *The Letterman Show*, 1985.

Right: McMullan with **Owen Wilson** and **Ben Stiller** at the *Starsky & Hutch* premiere party.

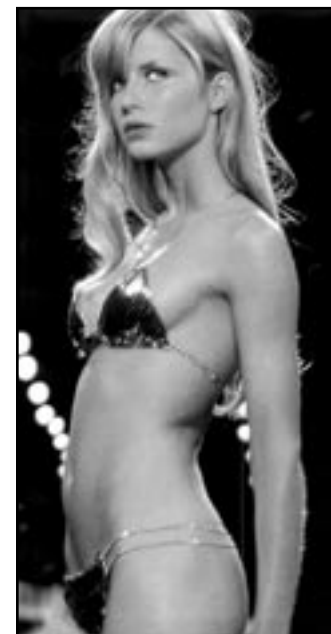
Below: Future director John Stockwell, Calvin Klein and Andy Warhol at the Peking in 1980.



Princess Diana and *Harper's* editor **Elizabeth Hilberis** in 1996.



Tim Roth, **Drew Barrymore** and **Milla Jovovich** in 1997.



Stephanie Seymour from the book, *Secrets of the Riviera*.

was happening to him. In the process, he recorded every friend, relative, doctor and nurse that visited during a long recovery. Thankfully for the rest of us, he recovered completely and hasn't stopped photographing the whirlwind around him ever since.

"I grew up in a very small town, very rural," McMullan says as we sit down in his studio. "At the time I didn't realize how small it was, but it was a very small town and I was a small-town boy. With big ideas," he adds in an arch aside, mocking himself.

Did you feel that you were special as a kid?

No, I think I felt less than special, which is partly why ... you know, I wasn't a very good athlete or anything, which means everything to you as a kid. And I had a very sick sister, so she got a lot of attention. Not that I didn't, but she was very ill. She was sick for a very long time and I think perhaps I was somewhat overlooked.

Were there just the two of you?

No, I have another sister. She's the bookkeeper for the studio.

Did you have many friends?

I was always popular. I don't mean popular really, but I was friendly with everyone. I had cousins I saw every summer, and my own set of friends at school.

Did you joke around as much when you were little?

No, actually I was a very serious child. I've kind of gotten less serious as I've gotten older.

I think we all do.

(laughing) Well, you actually start to realize how silly this whole trip is? I was a very serious child though, which does make me believe in reincarnation.

In the 1980's Patrick McMullan had almost magical access into the inner sanctums of the dynamic and tribal nightlife of New York. Earl McGrath Gallery in Los Angeles is pleased to present the resultant series of photographs.

Both spontaneous and artful, McMullan's photos are the definitive record of a specific place and time. But it's the very specificity and precision of McMullan's eye that allows this body of work to capture the larger and more general changes in American life happening in the 80's.

Mr. McMullan's work can be seen regularly in the publications *New York Magazine*, *Allure*, *Interview*, and *Vanity Fair*, among many others. He has exhibited his work nationally including shows at the Homer Gallery, the Tony Shafrazi Gallery, and the Spike gallery.

But life was not all glamor for the young photographer. Barely out of his teens, McMullan was diagnosed with cancer and took photographs from his hospital bed as a way of documenting what was happening to him. In the process, he recorded every friend, relative, doctor and nurse that visited during a long recovery. He hasn't stopped photographing the whirlwind around him ever since. ♦

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build a darkroom



in your bedroom

High school photo teacher **Rob Fuhr** gives instruction on the necessary steps to build an inexpensive darkroom inside your house.



photos/illustrations by Peter Dugan

A darkroom can be fixed up temporarily in any room in your house or work that can be totally blacked out. Usual venues include spare room, bathroom, kitchen (with care), or, even the cupboard under the stairs, providing you have the height and enough room to close the door. While Harry Potter fans may like the latter option having more space makes the task more

jump!

...with PocketWizard.

Howard Schatz, Advertising, fine art & fashion photographer: "This image was created for a fashion editorial on athletic wear for L'Uomo Vogue, inspired by our book, *ATHLETE* (HarperCollins, 2002). To achieve this image, I used two independent flash units in one light bank, each connected to a PocketWizard MultiMAX Transceiver. To accurately control trigger timing, I set one MultiMAX wireless radio to "front" curtain synch and the other to "rear" synch. An ambient light source was added to "paint" light on the model's movements. Making this image WAS a challenge. PocketWizard made it possible..." **Digital Wireless Freedom.**



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You can find most darkroom products pretty cheap online or used in photo stores. Optimal enlargers (top right) have magenta, yellow and cyan filters built in. Track down a large darkroom clock (right) and new measuring equipment (top). A clothesline can suffice for drying (left).



A darkroom can be fixed up temporarily in any room in your house or work that can be totally blacked out. Usual venues include spare room, bathroom, kitchen (with care), or, even the cupboard under the stairs, providing you have the height and enough room to close the door. While Harry Potter fans may like the latter option having more space makes the task more pleasurable. The problem using a bathroom or Kitchen arises when someone else requires the use of the same room and then it can become inconvenient. So ideally aim for a room that can be turned into a permanent darkroom or at least for a couple of days allowing you to work through a bunch of films before dismantling the kit and turning it back into the spare bedroom. Whichever room you use there are several things to consider.

If it's a bathroom you need to find a shelf for the enlarger. A piece of thick hardboard resting across the bath that's a fraction larger than the enlarger's baseboard is fine a second shelf to hold the trays is also worth having and then make sure you have a

mat or plastic sheet to protect the carpet where the chemicals and mixing jugs can be placed. If you use a kitchen be extremely careful with chemicals and don't work on any surface that you prepare food on. In both cases watch out for chemical spills that will stain carpets and plastic or aluminium sinks. Ideally your layout should include two areas - wet and dry. The wet area would include hot and cold running water, the processing trays and print drying racks or, if the budget could afford, a heated print dryer, to enable speedy processing. The dry area hosts the enlarger, negative storage files and a viewing area. There should be adequate plug points to avoid overloading and these should be at a safe distance from any water. If you're using the bathroom take extra care! Changing rooms Assuming you're fortunate enough to have a spare room that you can convert, (ask your parents first!) you can plan a room to be perfect for your processing needs.

When designing a darkroom bench allow for an area that will take equipment to process big prints, even if this is not required.

The ideal darkroom setup

Wet area

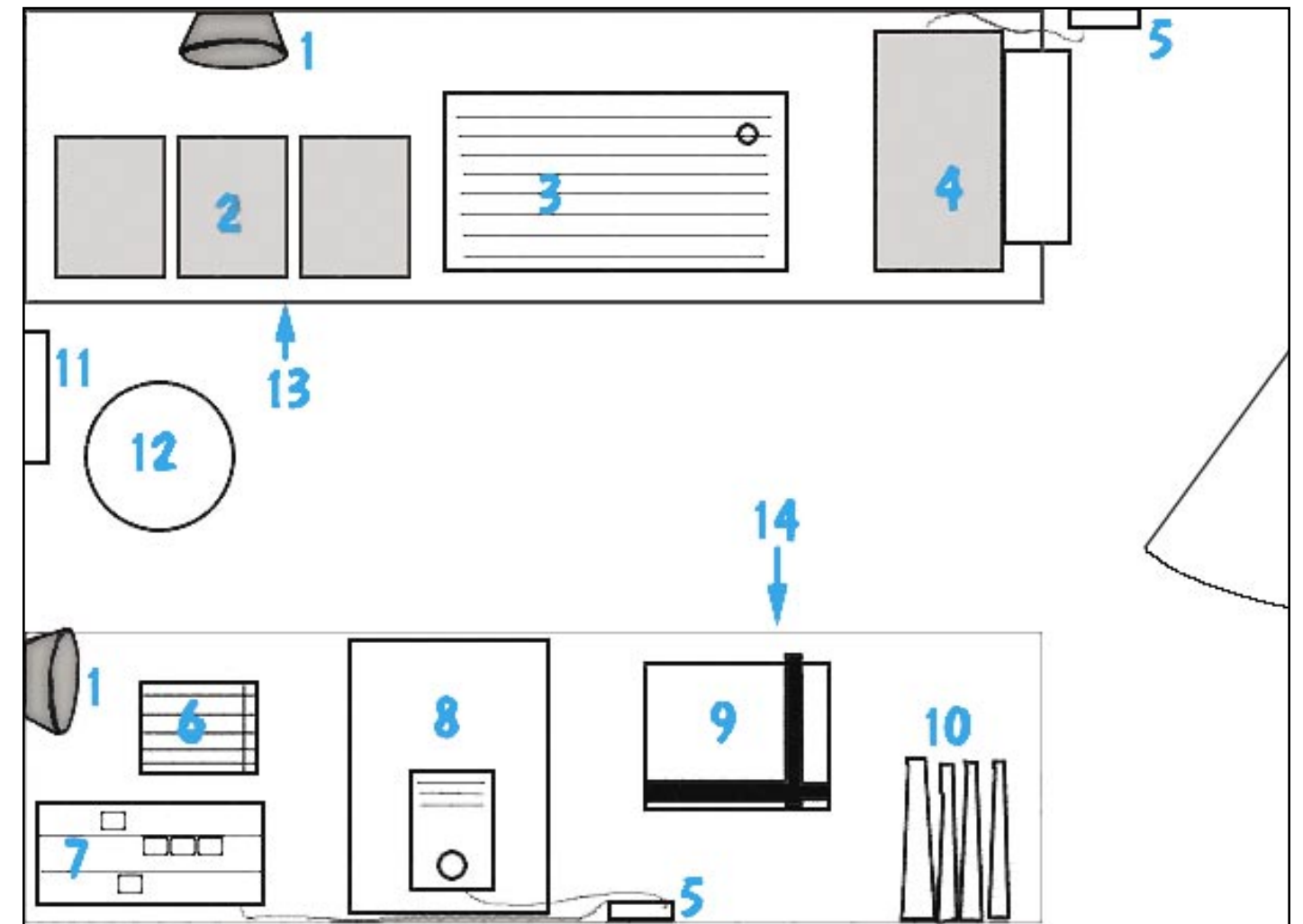
- 1 The **safelight** must be placed at a distance from the print handling area to avoid fogging.
- 2 Allow a small amount of space in between **trays** so they can be rocked independently when print agitation is required. Buy a set that will be just bigger than the paper size you are using.
- 3 You can buy a custom **darkroom sink** that will probably be made of fibre glass or stainless steel. If this is out of the question, insert a water filter to ensure you have particle free water.
- 4 Place the **drying rack or line** near the washing area so that you can quickly load prints without water dripping everywhere.
- 5 Ensure all plug points are away from any water supply.

Dry area

- 6 A **contact printing frame** should be near your light box so you can view negs and then insert them into the frame to print.
- 7 A **light box** is a useful item to have so you can illuminate the

negatives and check sharpness using a magnifying lupe.

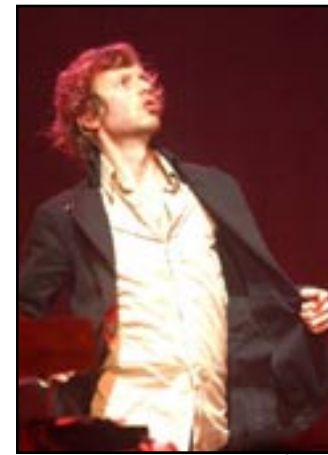
- 8 If you are lucky enough to have the option of choosing your room then a high ceiling should be on your wish list. Not only does this offer better ventilation, but it's also important if a large columned **enlarger** is purchased.
- 9 A **masking frame** will make it easier to print pictures with borders and holds the paper securely.
- 10 Keep your **negative storage files** handy so you can find images to be printed without having to search around.
- 11 Make sure the room is adequately **ventilated**.
- 12 Buy a cheap round kitchen **stool** so you can swivel around and move from wet to dark with ease.
- 13 **Cupboards under the wet bench** should be efficiently used for chemicals, mixing devices and storage containers.
- 14 **Cupboards under the dry bench** should be used for papers, note books, enlarging accessories and filing sheets.◊



Right: Stage light and skin tones can create different moods and meaning. **Grace Jones** appears as an alien in a cold world, while it's actually Top of the Pops.



Jeff Simpson



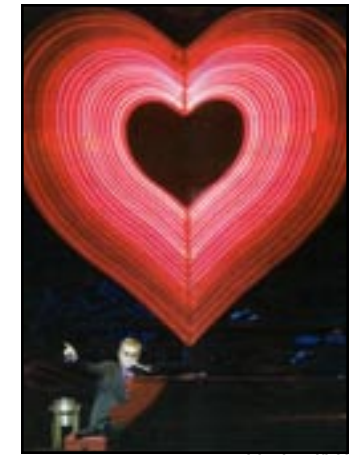
Eric Braem



Robert Altman



Thomas Martinek



Michael Caulfield



Eric Braem

Timing is everything in comedy as well as photography. Capturing a perfect moment like this "supernatural" **Flaming Lips** shot guarantees success.



Rachel Hammensein
with **Dave Grohl**.

There's never a shortage of silliness with **Dave Grohl**.

ARM Music Appreciation

by Thom Lamb

Curt Gunther toured with the Beatles in 1964. Forty years later, we detail how to land such a gig and how to make gorgeous images of live music.



Carter Beauford

Above: Long lenses or close positioning can have obvious advantages, catching expressions by **Beck** appearing like Mick Jagger, **Jagger** as his cocky self, and **Prince** as the Sexy MF that only he can be. Letting the background be a subject can also reap rewards. Prince gets an added aura from his lighting and **Elton John's** heart overpowers the viewer.

Left: Don't get in the habit of *only* shooting close-up music shots. Occasionally an overview of the entire show can emanate more emotion than a gesture or body position. **Phish's** light shows are so strong that a simple point-and-shoot can work sometimes.

Now that you have your assignment, photo pass, and some thoughts on how to act when you get there, it's time to get down to the physical, technical aspect of exactly how you're going to shoot the concert. We'll start by thinking about equipment: primes vs. zooms, fast aperture lenses, camera bodies, and a recommended basic setup. Then we'll move on to basic exposure: stage lighting, metering systems, shutter speeds, and aperture settings.

If you haven't played around with your camera indoors without flash lately, now would be a good time to take a hard look at those meter readings. Set your ISO rating to 400, your meter to spot (which you should have if you're serious about concert photography; more on that in a minute), and your mode to aperture priority, wide open. Point around your kitchen, bedroom, wherever. How Now that you have your assignment, photo pass, and some thoughts on how to act when you get there, it's time

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amount of light to capture the detail in a skin tone under those lighting conditions. Since most outdoor concerts have some kind of ceiling over the stage and indoor concerts need spotlights for the crowd to even make out the performer in the first place, you're looking at a very similar situation to what you've just metered. No wonder there are ISO 1600 films and 400/2.8 lenses: one stop of light means the difference between a motion-allowing 1/60 and a motion-stopping 1/125ou're looking at a very similar .

Does this mean you should go out and spend a fortune on all those super-fast lenses, like a 50/1.0 or an 85/1.2? I wouldn't.



Wayne Miller

Attending concerts with your camera or traveling around with a band are great ways to gain experience and capture part of the soul of a band or musician, but searching out melodic subjects might lead you to the soul of a city, in this case Chicago.

For the most part, musicians are emotional people. They're not going to simply stand at the mic and sing, motionless.

In fact, I've never seen a lens that fast in use at a concert, and that's probably because of: 1) Shallow depth of field; and 2) Stage dynamics.

Let's take depth of field first. Depth of field--how much of the frame will be in focus at a given focusing point--depends on your distance from the subject. If you're shooting at f/1.4 but focusing at infinity, a lot of the frame is going to be in focus, simply because your distance from the subject is very far. But let's say you fill the frame with a subject's head, shoulders, and trunk--enough to see both hands' positions on a guitar, for example. If you focus on the subject's eyes and shoot at f/1.4, his/her nose

will be soft, and the headstock of the guitar will blur so much that you won't be able to read the brandname. How much depth of field is that? Oh, just a bit less than two inches. Yes, that means if your subject sways back just the smallest bit, swinging into an emotional lyric, your shot is suddenly out of focus. And that's just f/1.4. Upper right: Travis Meeks of Days of the New. Tokina 28-70/2.8 at 70mm and f/2.8, 1/90. Kodak Pro 1000 film. Notice how shallow the depth of field is, and I was only at f/2.8 and 70mm. I spot metered off his chest--more open space than his face--and increased the exposure by a half-stop. As for stage dynamics, realize that, for the most part, musicians are emotional people. They're not going to simply stand at the mic and sing, motionless. At minimum, they'll toss their heads, sway their upper bodies, and swing their hips from time to time. More often, however, they'll move all around the stage: from front to back, side to side, diagonally, and even up into the air. When I consider all that movement combined with the precariousness of super-shallow depth of field, I can't think of uses for the super-fast lenses beyond the occasional. If you focus on the subject's eyes and shoot at f/1.4.



Curt Gunther had no official assignment and had to pay for his own expenses while he toured with the **Beatles** in 1964, but the images he created of a blossoming pop sensation remain priceless 40 years later.



Curt Gunther

It was February 1964, and for a nation still reeling from the assassination of President John F. Kennedy, the much heralded arrival of The Beatles to America signaled a renewal of hope that seemed to have been forever extinguished in Dallas.

There, at the very center of that brief maelstrom of frenzied pop idolatry, was Curt Gunther, an accomplished photojournalist who was piveledged to have unparalleled access to document what turned an accomplished photojournalist who was piveledged to have unparalleled access to document what turned out to be one of the epochal moments in modern world culture.

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Lawrence Aquahawk teammates **Tyler Schmidt**, Topeka, and **Katie Swank**, Lawrence, swim during an early morning practice on Monday, Nov. 10 at the Lawrence Indoor Aquatic Center. "Swimming works every muscle in your body as well as your cardiovascular system," coach Mike Soderling said, "It is definitely one of the most beneficial exercises and it is very hard to get hurt."



Above left: Running at night has become a popular exercise for students pressed for time during the day. Many dangers, however, such as poor visibility and the possibility of attack have decreased safety among late night joggers.

Above: **Adam Smith**, a St. Louis junior at the University of Kansas, sips a beer while concentrating on a video game at the Brew Hawk on Wednesday, Jan. 21. The Brew Hawk is currently on a three-month probation period instituted by the Lawrence City Commission.



Left: "Magnificent" **Scott McMahon** and "Jammin" **Eric Jeannerat** box at college fight night at The Ranch on Tuesday, September 16. The event was organized by Knockout Events, a traveling amateur boxing company out of Denver.

Kit Leffler

Critique is a monthly department featuring a review of a *Develop* reader's portfolio by the editorial staff. We believe colleague interaction is the most important asset in forwarding our community and craft. Please visit developphoto.com to submit portfolios and discuss work, ideas and techniques with peers and professionals.



Kit Leffler is an 18-year-old photojournalism student from Lawrence, Kan. Leffler will be attending the University of Kansas in the fall. Kit strives to come up with original ways to shoot things and says, "Let the lens guide you."

Now we talk about the first half of Kit's portfolio; what works and what doesn't. For example, we cropped some dead space off the jogging photo. It's grainy, but quite powerful and should remain in her portfolio. Now we talk about the first half of Kit's portfolio; what works and what doesn't.

For example, we cropped some dead space off the above photo. It's grainy, but the motion blur makes it quite powerful and it should remain in her portfolio.

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We describe what she could have done to make her boxing photo more appealing, like using motion blur. She would have benefitted from another light source in the bar photo to eliminate shadows across the subject's face.



Top: Private Robert Chamberlain holds his baby boy, Bradley, after returning from service in Iraq. Chamberlain said the hardest part about fighting in a foreign country was being away from his family.



Above: Keith Van der Reit uses a blow torch to weld a metal ring on Tuesday, Nov. 18. Van Der Reit's current project includes fusing plastic with metal.

Now we talk about the second half of Kit's portfolio; what works and what doesn't. For example, we cropped some dead space off the above photo. It's grainy, but quite powerful and should remain in her portfolio.

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An advanced course designed for the documentary photography student wishing to acquire the technical expertise demanded by the photo essay form. Aesthetic and ethical issues will be considered, as well as appropriate subject matter, its various forms and uses. Writing and interviewing skills will be addressed as integral parts of the completed essay. Students will be encouraged to produce a photo essay suitable for exhibition and/or publication on a subject of a political, social or personal nature after consultation and approval. Extensive shooting and printing will be required.

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Finally, we are ready for the final review of Leffler's portfolio, acknowledging that we took out some images. We discuss Her strengths and weaknesses, both in her portfolio choices and technique. At the end, we bullet her best assets and what she needs to improve on.

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We are ready for the final review.◇



Herbert Mendel, Lawrence resident, paints a cherub for sale during the holiday season. The local artist is opening a store on Massachusetts St., selling "wholesome gifts" for all ages.

Best assets:

- Leffler did this well. Leffler did this well. Leffler did this well.
- Leffler did this well. Leffler did this well. Leffler did this well.
- Leffler did this well. Leffler did this well. Leffler did this well.

Suggestions:

- Leffler needs to improve on this. Leffler needs to improve on this.
- Leffler needs to improve on this. Leffler needs to improve on this.
- Leffler needs to improve on this. Leffler needs to improve on this.
- Leffler needs to improve on this as well as blah.



Lori Tu, Brookings, S.D. senior, completes an extra credit worksheet over Western Civilization at Lippincott Hall on Tuesday, Oct. 15. "The class is a lot of work, but it's not too hard," Tu said.

TURN OF MIND

The *Sports Illustrated* photo staff give a tutorial on making the best sports photographs and explain how being perceptive is the key to always getting that most important shot.

by **Andrew Curry**



Eric Braem

We have all at one time or another been captivated by sports images. It may be Kirk Gibson's World Series Homerun, and the image of him running the bases, overcoming the pain he was in or an image of high flying Michael Jordan slam dunking a basketball with his tongue out. We have all been captured in the moment of human drama. We all like a good action photo and, in particular, if your kids play sports, you want to remember them in their toils.

Quality sports shots are somewhat difficult to come by. Most people have limited access to events to photograph them. The further away you are from the event, the harder it becomes to capture the event in a pleasing manner. Sports are an event where crowd control is important, not only for the crowd's safety, but for the players also. There is nothing more frightening than to be on the sidelines of a football game, focused on a play in the field, when out of the blue a 250 pound line backer drives a player into your legs or a foul ball comes crashing at your \$8,000 lens!

Location, Location, Location!

You can only photograph things you can see. The closer you are



Tom Dahlin/SI

Above: Minnesota Timberwolves guard **Sam Casell** (left) and Orlando Magic guard **Rod Strickland** both seem to be playing doppelgangers in a shot that proves the standard angle doesn't always provide the best image.

Top Left: **Bill Whitemore's** end zone dive shows that being at the right place at the right time is as important on the football field for a photojournalist as it is to a Kansas Jayhawks quarterback.



Fred Vuich/SI



Bill Frakes/SI

Above: Backdrops sometimes serve as giant symbols as in the case of **Anna Munoz** at the 2003 Nadia Comaneci invitational in Oklahoma City.

Left: Some photographers think sports like golf only allow for a few certain images such as a player's backswing or final reaction. But **Tiger Woods'** frustration during a poor performance last November showed that the seemingly open links can *crowd* a golfer out.

Positioning can give the viewer a feeling of immediacy: on the baseline at the Fleet Center during a **Paul Pierce** dunk (right) or afloat in Virginia during the Gold Cup Steeplechase (below).



Nathaniel S. Butler/Getty



Simon Bruty/SI

to someone, the better you can see them. Sports are no different. You have to get as close to what you are shooting as you can. Typically, for a photographer with a press pass, you can get to the sidelines or other similar locations. You generally will not be permitted on the playing field. Depending on the sport, you most likely will be limited to designated locations. For instance, at most Division I football games, the media cannot shoot between the two 35 yard markers. For most people, the situation is even worse. You probably don't have press access and are stuck in the stands for your shots. Get as close a possible. Even if you make it to the sidelines, you will be jostling for space with many other photographers, both still and video who have worked hard to get there and have the same job to do that you have.

You also have to be familiar with the sport to be able to capture the moment. This means knowing where to position yourself for the best action. This is critical because of angular momentum that will be discussed in the section on freezing action. Not only does it matter with the subject, but the background. Look at what is going to be behind your subject. While we will try to minimize the impact that a background has, it will still be unavoidable. So you need to position your self where the background is the most pleasing.

The Decisive Moment

Sports and Action photography is all about timing. Its about reacting. Its about being in the right place at the right time and its about execute. These are all qualities of the athlete and those of the photographer as well. Each sport has predictable and unpredictable moments. Under "Knowing your Sport", you will learn about these moments for individual sports. For instance, in basketball, you will have opportunities to photograph layups, jump shots, free throws, etc. Understanding the timing of these predictable actions allows you to capture the peak moment, when the action is most dramatic.

By knowing these moments you can anticipate the action. This helps in two ways, one it helps you with focus which will be discussed in a later segment, and secondly it helps you snap the shutter at the right time. The saying goes "If you see the action you missed it." This basically means if you wait for the soccer player to head the ball then press the shutter release, the ball most likely will be sailing out of the frame. You have to push the button before the action so that the mirror has time to flip out of the way and the shutter open and close. There is a delay between the image hitting your optical nerve and the shutter closing. You have to, through experience, learn what that time is and adjust for it.

Equipment

Most sports are shot on 35mm cameras because of their portability. While some photographers have captured great sports moments with other format cameras, we will concentrate our efforts on the 35mm arena which is the most commonly used gear.

"Its not the equipment but the photographer who makes the picture" is generally a true statement. However with sports and action photography, having the wrong equipment means not getting the shots you want or need. This relates. ♦



Bob Rosato/SI

Football may be the best sport to pad a portfolio because it allows not only for aerial acrobatics in the case of Tennessee Titans wide receiver **Tyrone Calico...**



Peter Read Miller/SI

...intense moments and facial expressions such as those San Francisco 49ers wideout **Brandon Lloyd** during a touchdown catch against St. Louis...



Bob Rosato/SI

...and the anguish of a sack by New England Patriots' **Ty Warren** on Miami Dolphins quarterback **Jay Fiedler**, but it requires lots of energy and knowledge of the game.

The surreal life of

He is ultimately like a painter with a palette of light, a draftsman with the geometry of everyday life. His images are infused with a naturalness that emerges from the illumination of the world — light reflecting what is real — reconstituted in luminous, grainy, black-and-white. For an artist renowned as one of the finest photographers of the human landscape, it seems especially revealing that today, at 91, Henri Cartier-Bresson likes to speak most about drawing and painting.

He now spends a great deal of time without his trusty Leica camera, drawing sketches of people and landscapes, still observing the world around him. But through five decades of extensive travel and significant friendships with artists, scientists and political figures — all in pursuit of his vision — Cartier-Bresson was not often without his Leica. With it, he helped reinvent photojournalism after World War II.

Although he was an artist by training and outlook, Cartier-Bresson was one of three founding members of Magnum Photos, a photographers' collaborative that became, and remains, one of the world's premier picture agencies. Even in the heyday of mass-market magazines, in the 1940s and '50s, he made pictures that had the gravity of art. He traveled the globe — to India to document

its emergence from colonialism, to China to shoot a revolution, to Washington to photograph the powerful and the powerless and a city reflecting a beautiful light. And throughout his career he accumulated a stunning range of acquaintances, whom he photographed freely. A number of these pictures will be on exhibit at the National

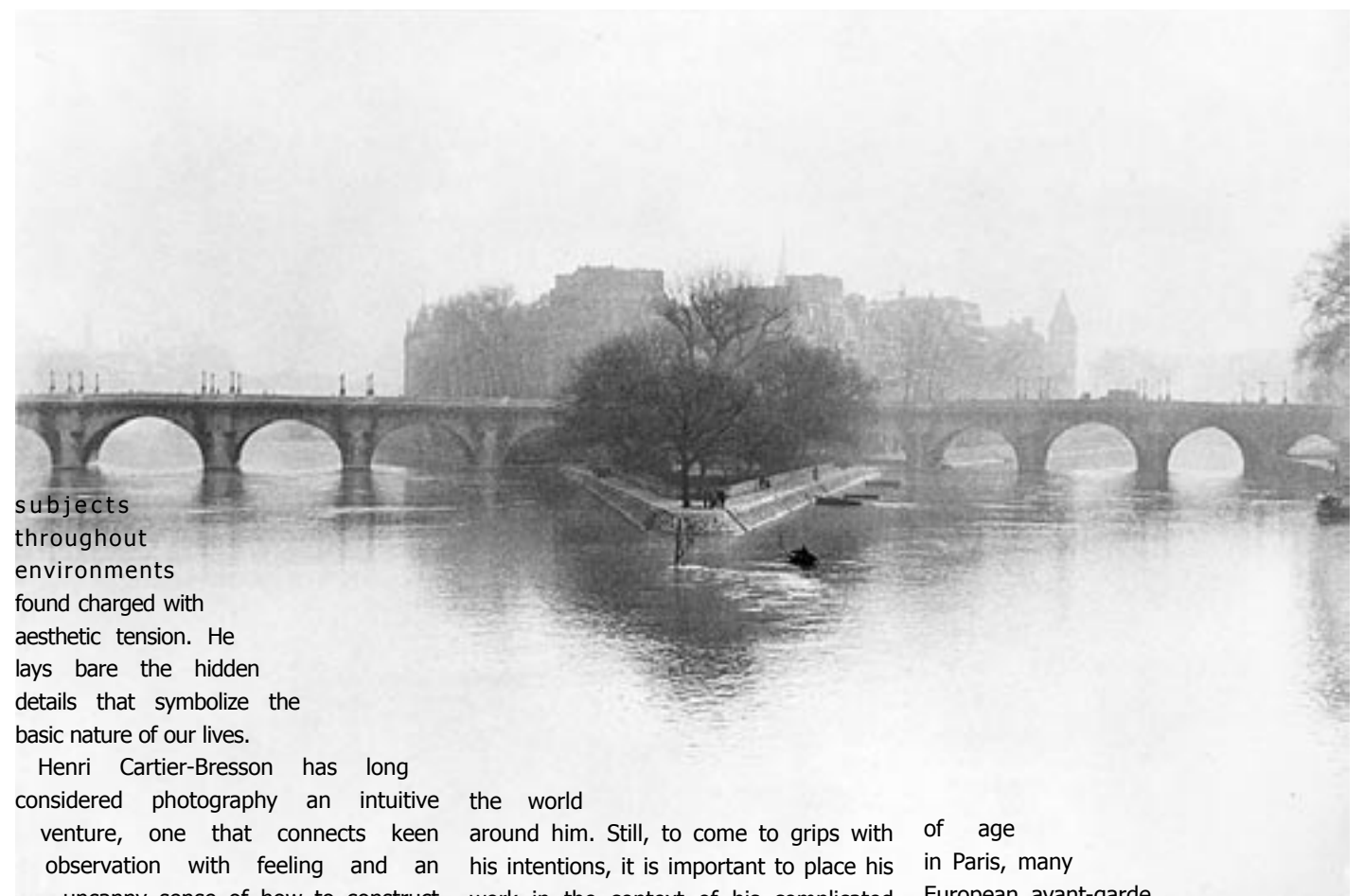
Portrait Gallery starting October 29.

He seems bashful, almost shy, about his extraordinary talent; looking back on his achievements, he refers to photography as a thing of the past. "My passion has never been for photography 'in itself,'" Cartier-Bresson wrote in 1994, "but for the possibility — through forgetting yourself — of recording in a fraction of a second the emotion of a subject, and the beauty of the form."

However self-effacing he has become, Cartier-Bresson's pictures have influenced generations of followers. His photographs have entered our collective memory, lodged there like signposts in the visual narrative of this century. His portraits, of famous and anonymous lives, bring personalities to life by merging their often-complex psychologies with an economy of formal elegance. He is equally at home as an artist and as a journalist.

Such categories, however, are immaterial to his work, which moves fluidly back and forth between both concerns. He remains an enigmatic personality whose art thrives on such contradictions. Best known for his ability to capture in his pictures the movements of people through the world, Cartier-Bresson skillfully zeros in on gestures and glances and movements through time, absorbing the touch of his

Henri
Cartier-Bresson
by Linda Kulman



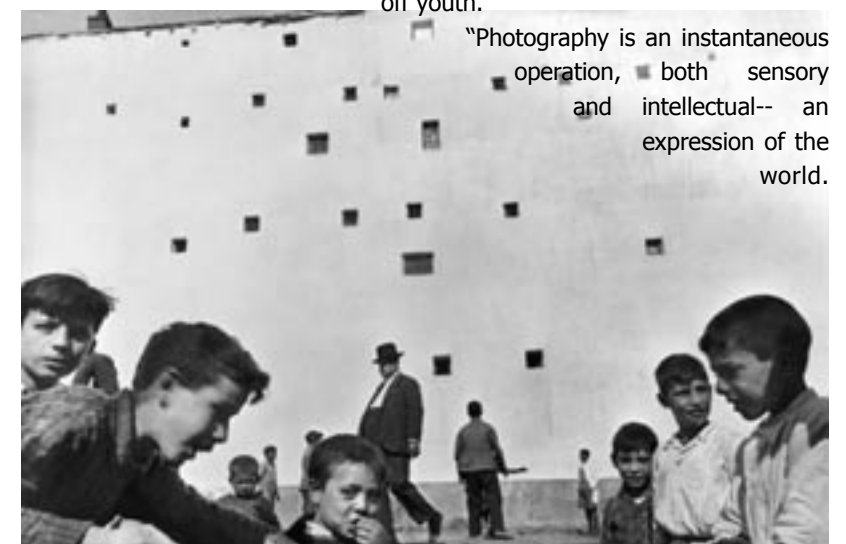
subjects throughout environments found charged with aesthetic tension. He lays bare the hidden details that symbolize the basic nature of our lives.

Henri Cartier-Bresson has long considered photography an intuitive venture, one that connects keen observation with feeling and an uncanny sense of how to construct a picture. "To take photographs," he once said, "... is putting one's head, one's eye and one's heart on the same axis." In other words, his working process combines sentiment and sensitivity for his subjects with an informed ability to look into

the world around him. Still, to come to grips with his intentions, it is important to place his work in the context of his complicated and independent spirit, one that has thrived amid the turbulence of the 20th century. "He's a free man, which is very rare in this century, free of all opinions," says photographer Gilles Peress, a current member of Magnum.

The seeds of political turmoil that erupted in World War II were scattered across Europe and the United States in the 1920s and '30s. As Cartier-Bresson came

of age in Paris, many European avant-garde artists were breaking both aesthetic and psychological taboos, subverting artistic and literary traditions. There was an atmosphere of both collaboration and debate in Parisian cultural circles. Cartier-Bresson's interest in the arts, exemplified by his rebellious idealism and connections to Surrealist writers and painters, was a form of defiance for a well-off youth.



Above: Madrid, 1933.
Left: Behind the Gare Saint-Lazare, 1932.
Top: Ile de la Cité, 1952.



Dennis Stock/Magnum



Above: Palais Royal, Paris, 1960.

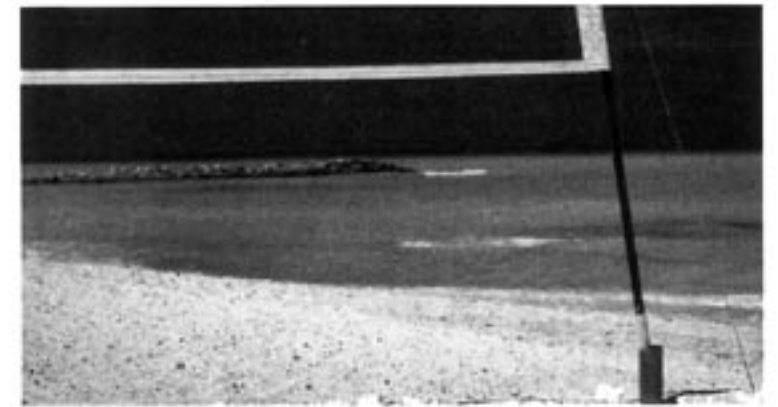
Top Left: Portrait of the French photographer **Henri Cartier-Bresson** on the roof of the Magnum office penthouse in Manhattan, 1961.

Left: Abruzzi, Village of Aquila, 1951.

Below: Roman Amphitheatre, Valencia, 1933.◊



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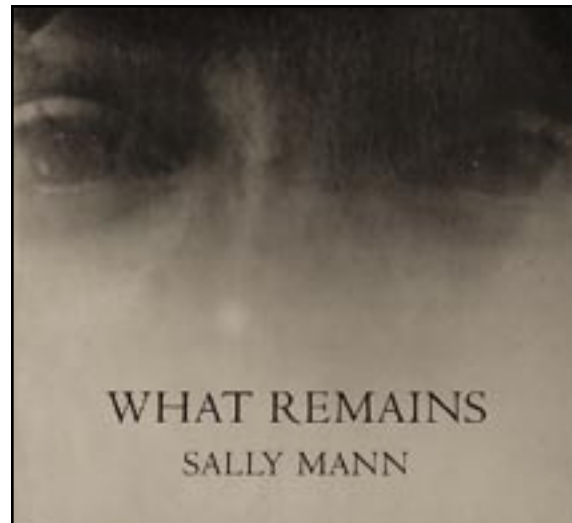
What Remains

review by Henry Rasmussen

Sally Mann, who received notoriety for her candid, controversial images of adolescent girls, moves to later in life, concentrating on death and mortality in *What Remains*.

Mann's previous collections, *Immediate Family* and *At Twelve*, recorded the bodies of children with a frank, slightly detached sensuality at a time when public hysteria around issues of child sexuality was sharply on the rise. The fact that many of the images were of her own children left Mann particularly vulnerable to charges of exploitation. But though controversial, what deflected such accusations was the serene flawlessness of Mann's pictorialist photographic technique, which somehow contained her very real provocation without necessarily resolving it.

An even deeper sense of subtle disturbance pervades the four suites of photographs that make up this latest collection, whose subjects are mortality and death. In the two most graphic and difficult sequences, the remains of a beloved family dog and the corpses at a forensic lab are given equal emotional weight, equally luxuriant and pitiless memorialization. The difficult and time-consuming glass-plate process Mann employs, which results in an often dark, stressed and uneven surface, mirrors both the decay of the subjects and the movement of time that has claimed them. In another set, the almost invisible traces left by the



death of a fugitive on Mann's property are recorded in washed-out images that convey with numb bleakness violence's psychic consequences. But in the book's most successful sequence—depicting the Civil War battlefield of Antietam—there are no literal traces of the dead at all, only an overwhelming psychic weight, which is reflected in intensely dark surfaces pocked with fissures and holes that at times resemble fields of stars laid over the barely visible hills, trees and fields. And if the last sequence, a series of extreme close-up portraits of Mann's (now grown) children, is less powerful by comparison, it provides the elegiac and loving coda to a book whose richness of presentation and sober subject matter work off of each other in varied and unexpected ways. ◊



[now!now!now!ography]

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— a file format that gives you the awesome flexibility to change the settings of a shot



after you shoot it. See how Rolston put this shot together at nikonslr.com.



KATA

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in digital equipment
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