

Thursday's Weather



Sunrise: 7:07 a.m.
Sunset: 6:58 p.m.

Morning: Sunny, 49 degrees
Afternoon: Sunny, 63 degrees
Evening: Clear, 53 degrees

Words of Wisdom

"If you wait for people to give you assignments, then you're going to die old, gray, and poverty stricken."

~Rick Rickman

"I crop when I shoot. If the image doesn't work full frame then I don't use it."

~Danny Wilcox Frazier

"A photographer that's not emotionally in the moment is like a vocalist that's tone deaf."

~Dennis Dimick

"People need to be more aware of their own assumptions. We assume we're going to come home at night, we assume life will go as we plan it. . . . We all have to live with a certain measure of humility. Humility allows us to feel empathy, to get outside of our own experiences...which is what most photojournalists try to do."

~John Trotter

Nikon Carol's Camera Tips:

1. Think about white balance. Use auto-white balance when you're outdoors, or if your subject is moving quickly between light sources. When inside, adjust the balance for the specific kind of light.
2. How to deal with high-contrast, harsh afternoon light: Adjust your tone compensation setting in your shooting menu to 'less contrast.' You can always go back in later and add more contrast.

Thursday Workshop Schedule

- 8-12 p.m. Story consultation
1:30-5:00 p.m. Story consultation
7:00 p.m. Self-serve eye-opener
Henri Cartier-Bresson's "The Decisive Moment"
7:30 p.m. Evening program
Story critiques and faculty presentation:
Geri Migielicz and David Rees—"Editing"

The Rangefinder

Documenting the Missouri Photo Workshop

www.mophotoworkshop.org

Founders

Cliff and Vi Edom

Co-Directors

David Rees and Jim Curley

Director Emeritus

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Rangefinder

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Outsiders Get an Inside Look

By Robin Hoecker

Access is key for photographers. Lois Raimondo said so and 41 workshopers are finding this to be true.

For many of the MPW photographers, gaining access as an "out of town" can be a challenge. But the nine international photographers at this year's MPW must deal with an additional layer. They are not only from out of town, but also from another country. Depending on the situation, being foreign can be helpful or get in the way.

Aussie John Elliott said his accent is a definite asset for him in America because it helps him make initial contact with people.

"People think it's exotic and they open right up to you," he said.

Ki-Eun Kweon, from South Korea, had similar experiences. "People are so curious about me and what I am doing here, that it is easy to start a conversation." She said that older men, in particular, seem to ask her more questions because they remember the Korean conflict.

While being foreign can help subjects to open up, it can also be a distraction.



Photos by Samantha Clemens

Juan Carlos photographs his subject Stanley Congers on Wednesday afternoon.

"People want to talk about me, and not about themselves," said Kweon.

Elliott said he sometimes gets frustrated with the assumptions that people make about him. He puts up with plenty of Crocodile Dundee comments and, although he doesn't drink alcohol, people always want to buy him beer.

"Photographers are supposed to be invisible and being foreign and standing out sometimes makes that harder to do," said Elliott.

Juan Carlos, originally from

El Salvador, agrees. "Sometimes people think I'm Arabic and they act very suspicious of me." Carlos said he was stopped three times in fifteen minutes while photographing the Democratic National Convention in Boston. He said he wasn't sure if it was because he had a camera, or because of his skin color. Carlos said the majority of people in Marshall have been very friendly.

Being Latino can help or harm,

See *Culture* on page 3

Back for More

By Robin Hoecker

The stress, the anxiety, the nervousness, the intimidation—some people just can't get enough.

Two graduates of MPW, Cliff Williams and Ellie Bogue, have returned to the workshop for the second time, proving that some people really are gluttons for punishment.

"It really is unusual," said MPW Co-Director David Rees. "It's such a strenuous experience, both physically and mentally, that once is enough for most people." Rees said he accepts applicants like Williams and Bogue, who showed compelling reasons for wanting to return.

"I needed a kick in the rear," said Williams, currently a staff photographer at the Opelika-Auburn News in Alabama. Williams first attended the workshop two years ago in Louisiana, MO.

"Before I went to MPW, photography was just mechanical for me," Williams said. His editors, Lois Raimondo and Geri Migielicz worked with him to get closer to his subjects. "They showed me where the pictures are," Williams said.

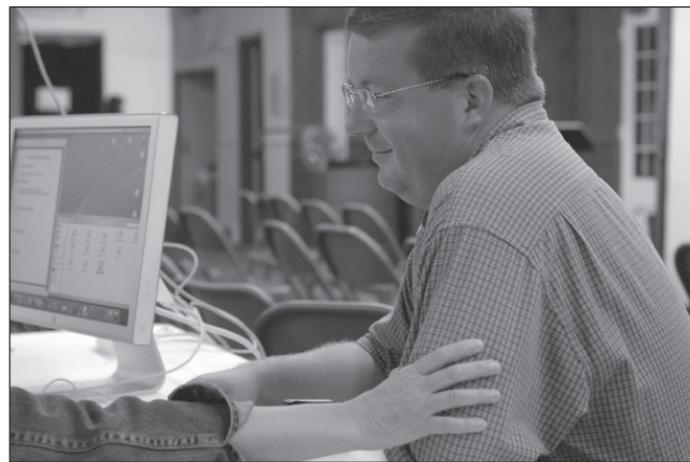
Despite improvements, Williams felt he needed more instruction and applied to the workshop for the second time to improve his storytelling skills.

Williams's editors, Melissa Farlow and Rick Rickman, said Williams is clearly trying to push himself. "It's a challenge for him because he's shy, but he really wants to get better," Farlow said.

Improving storytelling skills is also a goal for Ellie Bogue, who said she had fallen into a rut of sports photography at her small town newspaper in Marion, Indiana. She attended MPW for the first time in 1989.



Above: Ellie Bogue spent the morning photographing her subject, Caroline Boot at work at First United Methodist Church.



Left: Cliff Williams, right, discusses his photos with his faculty members, Melissa Farlow and Rick Rickman this morning. They are encouraging him to push himself to not be shy with his camera.

Photos by Samantha Clemens

"It was very intimidating," said Bogue. "It's so hard to see your work up there on the screen in front of everyone." She said the experience taught her patience, which she continues to use in her work.

Now a Masters student at Ball State University, Bogue can receive credit for coming to the workshop, where she hopes to improve her documentary skills and learn better ways

to teach photography to beginners.

MPW faculty member John Trotter, said it is too soon to know how she's improving, but he has high hopes for her story about a woman with 59 dogs. "We want to make sure she's getting as much out of this workshop the second time."

No one has yet to do the program three times as a participant; by then, they morph into faculty.

Culture: Photographers Focus on Blending In

Continued from page 1

said Carlos, who can blend in easier in groups of Latinos. "The problem is that some editors out there think that's all you can do. I want

"Photographers are supposed to be invisible and being foreign and standing out sometimes makes that harder to do."

~John Elliott

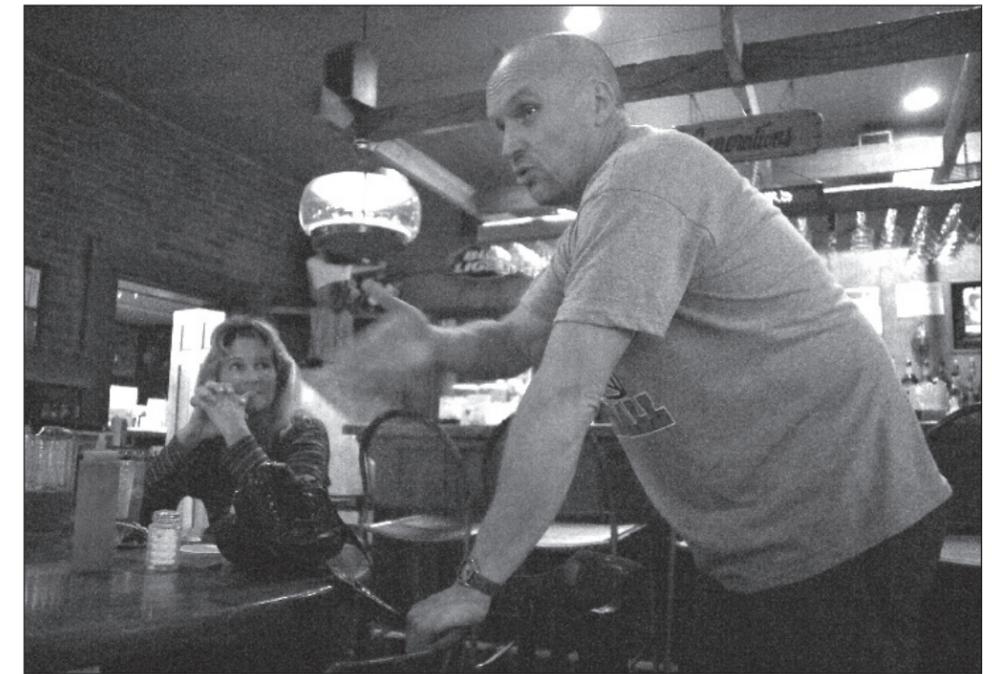
to be Juan Carlos the photographer, not Juan Carlos the Latino photographer." He also pointed out that different accents could elicit different responses from people. "Do people react the same way to a French or Italian accent as opposed to a Latino accent?" It really depends on the person, he said.

Language barriers pose entirely different problems for photographers working in a foreign tongue. In addition to possibly misunderstanding

subjects or miscommunicating ideas, the entire process of researching a subject just takes longer. Kweon, who has lived in the US for five years, still has difficulty interviewing over the telephone. "I have to meet with people in person, which takes more time," she said.

Although working in a foreign

country is challenging, Kweon plans on staying here in the U.S. She said photojournalism is a male-dominated profession in Korea and she has more opportunities to find jobs here. Like many foreign journalists who choose to stay in the U.S., she believes the benefits of working in a foreign country outweigh the drawbacks.



Photos by Samantha Clemens

John Elliott's Aussie accent helps him make friends at Generations Lounge this afternoon.

Pavlovian photographers

By Duane Dailey

Photographers can train subjects to do their bidding. Be aware that you influence subjects to do certain things by clicking the camera. Dr. Pavlov trained dogs with bells. Photographers train subjects with "snaps."

A subject starts mopping the floor. You snap a picture. The subject thinks, "Ah, this is what the photographer wants, a picture of mopping

the floor."

As clicks continue, the bubble above the subjects head reads: "Is he never going to get it right? I better keep mopping."

The photographer's bubble reads: "Is she never going to stop mopping?"

Subjects want to be helpful. Be aware of your influence on a scene. Pavlov called it a "conditioned

reflex." It's something that wouldn't happen normally.

Corollary: When nothing is happening -- photographer becomes more anxious. To relieve anxiety, the photographer snaps pictures, wishing to make things to happen. The more desperate the situation, the more clicks.

Just another reason for a 400 image limit at the workshop.