

## Thursday's Weather Forecast



Sunrise: 7:03 a.m.

Sunset: 6:57 p.m.

Precipitation: 40%

High/Low: 60°F / 41°F

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Colla's subject, a high school football coach whose son was the team quarterback, told him four times not to come back. Gianluca stubbornly showed up again every morning and was able to finish the story.

"He could get away with it because of his charm. It doesn't always work," Curley said.

Sometimes it's just a matter of convincing a subject or an editor that the story is important. "Here at the workshop, we say no to completely competent photographers just because want to teach them to think more critically about what they're trying to do," said Randy Cox.

"I guess the lesson is, don't give up too easily, but recognize when to cut your losses," said Curley. "Most importantly, don't take it personally."

## Behind the Scenes: Angel Anderson



*Photo by Ikuru Kuwajima*

*Interview with Angel Anderson*

Q: Where are you from?

Angel: Thermopolis, Wyoming, but I moved to Missouri with my family when I was 16.

Q: How many workshops have you been to?

Angel: This will be my fourth. It gets easier every year.

Q: You always look so busy. What are you doing?

Angel: I'm making sure we have all the supplies we need, making sure that the faculty eats, and keeping up with my work back at the office.

Q: What's the best part of your job?

Angel: I get to meet people from all over the world.

Q: Do you have any kids?

Angel: Yes, my son Andy is 14, and my daughter Jade is 2.

Q: Do you miss them?

Angel: Are you kidding?! I really needed the break!

## Thursday's Workshop Schedule

9:00-12 pm Story Consultation  
 1:30-5 pm Story Consultation  
 7:00 pm Eye-opener  
 7:30 p.m. Faculty presentation:  
 Geri Mieglicz, Randy Cox, and David Rees—"Editing"  
 Break into teams for critiques and thoughts on editing stories

## The Rangefinder

Documenting the Missouri Photo Workshop

www.mophotoworkshop.org

### Founders

Cliff and Vi Edom

### Co-Directors

David Rees and Jim Curley

### Director Emeritus

Duane Dailey

### MPW Coordinator

Angel Anderson

### Photographer

Ikuru Kuwajima

### Rangefinder Editors & Writers

Amy Rymer & Robin Hoecker

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# Rangefinder

Wednesday, September 27, 2006

The Missouri Photo Workshop • Moberly, Missouri • Volume 58, No. 4

## Diving in: Immersion

By Duane Dailey

Bill Kuykendall, former MPW co-director called this photo workshop an immersion workshop. If you stay in long enough, you can't help but come back with meaningful photos. Just be aware, there are different levels of photos to capture.

Level 1: Your subjects introduce you to their world. "This is where I work. This is where I live. This is my partner. This is my dog." You are running along a few steps behind the subject being led around. Make the tour, it is part of the process, but spare your limited frames. Realize: a tour is not a story.

Level 2: Your subject doesn't know what to do with you. That's

good. They give up their tour-guide role and return to their daily life. Now, you begin to make pictures. Many photo stories are made at this level. Few hit-and-run assignments ever reach this depth. So this may be new territory for you.

Level 3: You become part of "the stage." You become furniture. You begin to recognize significant moments. The subjects are no longer self-conscious. Work freely, moving in and out and all around. This is access.

You were cautioned last night not to sit down and relax. Even when doing nothing, you must maintain high alert. Anticipation and patience to wait and watch makes the story. Now you can be in front of the action. You

are thinking ahead of the subject, because you know the routine.

Also, know that when you miss a moment it will likely happen again. Next time you will be in position. Your camera has been set for the light and action, ready to capture the moments that you could never preconceive.

This is where the deep stories occur. This is why you can shoot knock-your-socks-off photos.

These are skills to treasure. Be patient. Be observant. Be open. Now, you can savor and enjoy and dance the dance.

Welcome to photojournalism, reporting truth with a camera.

## Letting it go

*When things don't go your way*

By Robin Hoecker

As of Wednesday afternoon, a handful of photographers had yet to have their stories approved by their editors. At least one photographer's subject told her she didn't want to be photographed anymore.

Whether it's convincing your editors or your subjects to let you do a story, how do you know when to persevere and when move on to plan B?

It depends on the situation, the subject and the photographer, said MPW Co-Director Jim Curley. "Remember Gianluca," he said.

During last year's workshop, photographer Gianluca  
*Continued on page 4*



*Photo by Jessica Wunderlich*

Although her editors liked the story, Jessica had to look for a new one when her original subject said "no."



**Dennis Dimick** is an executive editor at National Geographic Magazine and oversees the creation of visual content. He has been a photo editor specializing in environment coverage since 1990, and has edited a dozen NGS books, including a 1996 book on the Endangered Species Act called *The Company We Keep*. A September 2004 magazine project he proposed and oversaw on global climate change called Signs From Earth received a citation last year from the Overseas Press Club for best environmental coverage, and was awarded second place for best explanatory journalism by the Society of Environmental Journalists. He has been an editor at National Geographic Society for 26 years. This is his 11th workshop as faculty; he was a student in 1978 in Lebanon.

**Favorite Photographers:** Gary Winogrand, William Klein, Sebastao Salgado

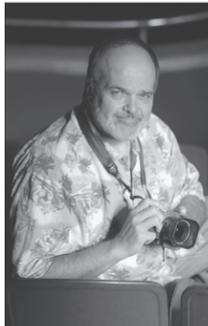
**Favorite Books:** *Photographic Communication* by R. Smith Schuneman, *The Unsettling of America* and other books by Wendell Berry

**Brian Peterson** has been a photojournalist at the Minneapolis Star Tribune since 1987. He was named Minnesota Press Photographer of the Year nine times and continues to focus his camera on local issues. Peterson's six-year documentary of a rural Minnesota family's struggle with AIDS earned numerous awards, including the Robert F. Kennedy Award for Photojournalism and the Gordon Parks Photojournalism Award. Recently, Peterson has focused his camera on environmental issues, including a study of the pollution in the Minnesota River and a yearlong feature called "Voices of the Land." In 2004 Peterson began a documentary project titled "Witness," which seeks to explore the rich and diverse cities and rural communities of Minnesota.

**Favorite Photographers:** Elliott Erwitt, Eugene Smith, James Nachtwey

**Favorite Book:** *Sand County Almanac* by Aldo Leopold

**Words of Wisdom:** "Follow your passions and your heart and just be true to yourself."



**Kim Komenich** began working as a staff photographer at the San Francisco Examiner in 1982. In 2000, the paper merged with the San Francisco Chronicle, where he still works today. His work has also been featured in LIFE, TIME, People, Fortune and Newsweek. Last year, he traveled to Iraq three times. He is also a co-founder of the San Francisco Exposure Gallery, a non-profit venue for issue-based documentary. His book projects include A Day in the Life of California, 24 hours in Cyberspace, and Power to Heal. He has taught at University of California, Berkeley, the U.C. Extension in San Francisco, the Missouri School of Journalism, and was a Knight fellow at Stanford University in 1993. He won an Angus McDougal Teaching Award in 2005 and received the 1987 Pulitzer Prize for coverage of the Philippine revolution and the World Press Photo award for news picture story.

**Favorite Photographers:** Henri Cartier-Bresson, Josef Koudelka, William Klein

**Favorite Books:** *The Decisive Moment* by Henri Cartier-Bresson and *Personal Exposures* by Elliot Erwitt

**Words of Wisdom:** "The decisive moment is usually a combination of light, the moment, and the heart."

**Alan Berner** has worked as a staff photographer at The Seattle Times for more than two decades. Many of his projects deal with issues of social concern such as pollution and growth in the Puget Sound region, Seattle's homeless and coverage of the state's American Indian tribes. His work has earned numerous awards, including the Cowles Cup, the Associated Press Sweepstakes Award and the National Press Photographers Association Regional Press Photographer of the Year Award. He received a Nikon/NPPA documentary sabbatical grant in 1995 to do an essay on the American West, based loosely on the work of FSA photographer Arthur Rothstein.

**Favorite Photographers:** Robert Frank

**Favorite Book:** *The Americans* by Robert Frank

**Words of Wisdom:** "Black and white are the colors of photography. To me they symbolize the alternatives of hope and despair to which (we are) forever subjected."-Robert Frank



**Randy Cox's** professional career in newspapers dots the U.S. map. He began at the Clarion-Ledger in Jackson, Ms, and went on to The Coffeyville (KS) Journal as a photo editor. From there it was on to the Morning Call in Allenton, Pa., and The Courant in Harford, Ct. where he worked as assistant managing editor/photo & graphics for nine years. Cox has been senior editor/visuals at the Oregonian in Portland since 1997. His teaching career includes time as professional-in-residence at the Reynolds School of Journalism at the University of Nevada/Reno. He was editor for the annual "Best of Photojournalism" book for five years. He too is a Missouri J-school graduate where he also met and married a wonderful photographer named Joany Carlin.

**Favorite Photographers:** Arthur Mole, Walker Evans, Beth Nakamura

**Favorite Book:** *The Americans* by Robert Frank

**Words of Wisdom:** Make me laugh. Make me cry.



**Lois Raimondo** has been a staff photographer at the Washington Post since 1999 and is currently writing a book of essays based on 12 years living and working full time in Asia, including work done under martial law in Tibet and Kashmir, and three years living in Vietnam from 1994 -1997 as AP's country photographer. She started out in journalism as an investigative reporter. Her 1998 investigative story for New York Newsday on corruption in the New York City Mitchell Lama housing project earned a Pulitzer Prize finalist nomination. She was an Alicia Patterson Fellow in 2005 and used her time to work on stories on Islamic Fundamentalism in Pakistan.

**Favorite Books:** *The Diving Bell and the Butterfly* by Jean-Dominique Bauby, *The Art of Looking Sideways* by Alan Fletcher

**Words of Wisdom:** "Choose your teachers wisely."

**MaryAnne Golon** is the picture editor of TIME magazine where she began her career in 1983. She recently coordinated the photography of TIME Magazine's Special Edition on Hurricane Katrina that won a single topic issue ASME National Magazine Award. During the First Gulf War, Golon served as the on-site photography editor for TIME and LIFE magazines. She and a team of picture editors at TIME have won multiple POYi editing awards and best use of photography by a magazine three times. Golon has taught the World Press Photo Masterclass four times and has become a regular faculty member at the Missouri Photo Workshop.

**Favorite Photographers:** (all living) James Nachtwey, Eugene Richards, Josef Koudelka, Paolo Pellegrin, Sally Mann

**Favorite Book:** *To Kill a Mockingbird* by Harper Lee

**Words of Wisdom:** "Photography comes from within you. What you see just reflects that."



**Maggie Steber** is a freelance photojournalist who now advises newspapers worldwide on the use of photography and graphic design. She has traveled to 54 different countries for The National Geographic, LIFE, The New Yorker, Smithsonian, People, Merian Magazine (Germany), The Times Magazine (London), Newsweek, Time and Sports Illustrated. From 1999 to 2002, she was the director of photography at the Miami Herald, where her staff won one Pulitzer and were finalists for two more. Her awards include the Ernst Haas Grant, the World Press Foundation Award, the Leica Medal of Excellence, the Overseas Press Club, the Picture of the Year awards and the Alicia Patterson Grant. Her first book, *Dancing on Fire: Photographs from Haiti*, was published in 1991.

**Favorite Photographers:** Robert Frank, Larry Fink

**Favorite Book:** *Heart of Darkness* by Joseph Conrad

**Words of Wisdom:** "Just live it."

**Geri Migielicz** is currently Director of Photography at the San Jose Mercury News. Previously, she was the first picture editor at the Rocky Mountain News and a picture editor and photographer at the Seattle Times. She also worked as a photographer in St. Joseph, Mo. and Emporia, Ks. She graduated from the University of Missouri School of Journalism and attended graduate school at Ohio University. She was a 2005 Knight Fellow at Stanford University. She has been a faculty member at the Stan Kalish Picture Editing Workshop and visiting faculty at the Poynter Institute. She is a founding board member of Associated Press Photo Managers.

**Favorite Photographers:** Whomever's pictures I'm looking at the Moment

**Favorite Book:** *Unguided Tour* by Sylvia Plachy

**Words of Wisdom:** "Believe in your vision."



**Melissa Farlow** is currently a freelance photographer and has been contributing to National Geographic magazine for the past 15 years on subjects ranging from alligators in the Okefenokee Swamp to small town life in America. Her most recent stories include Mountaintop Removal in West Virginia and Environmental Challenges in the Alps. Photographing people and culture, however, is her greatest love. She photographed in Chile, Peru and Mexico for a book on the Pan American Highway and drove 20,000 miles in the American West photographing public lands for a book titled *Wildlands of the West*. She also has 17 years of newspaper experience and worked at the Louisville Courier and the Pittsburgh Press. Her work at these metropolitan dailies gave her the skills that helped her with in-depth projects.

**Favorite Photographer:** Randy Olson

**Favorite Book:** *The Botany of Desire* by Michael Pollan