

RANGEFINDER

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7-year-old Clayton Yanits stretches his leg in preparation to ride a sheep. He is competing in the upcoming American Royal Invitational Youth Rodeo. (Photo by Jeff Woo)



Pinar Istek shares a laugh with the subject of her story, Rusty Savage. (Photo by Loren Elliott)

Her MA thesis project - video interviews with survivors of suicide - is located at: silencebuildswalls.org

PINAR ISTEK: A TRAVELER AT HEART

By Sarah Bell, Rangefinder Editor

One morning she woke up conflicted. That is where her road to photojournalism began.

MPW participant Pinar Istek is from Ankara, Turkey and is a Ph.D. student at the University of Texas at Austin.

She started her higher education career as a chemical engineering major in Turkey. After three years she realized she was miserable.

“I realized I hated it. First semester of my third year I was super-depressed. I woke up one morning and I told my mom that I couldn’t do it anymore.”

She then studied Communication and Design in Turkey, studied at the University of California in San Diego, then headed for her graduate degree at the University of Missouri.

“I think that was pretty much the best decision I ever made in my life. If I didn’t do that, I wouldn’t be here.”

During her time at MU, she took a one-year hiatus to Guatemala.

“A friend of mine had started a blog, so I shot photos like ‘Humans of New York’ but it wasn’t necessarily humans

only. But I was very persistent to get a photo there for everyday. I was hoping to gain experience in journalism, but my Spanish is not as good as my English.”

After she couldn’t find a job in Guatemala, she looked for jobs elsewhere and landed in small surf town in Costa Rica with a bilingual monthly.

“I did a lot of stories with them during a six-month internship,” and returned to the Costa Rican newspaper after graduation from MU.

“The description said that I would be photo editing and chief photographer. But I ended up covering the town photographing, editing, running the website. Everything visual was suddenly dumped on me.”

After six months, she quit the paper and returned home for the first time in four years.

“I was super-new to the market in Turkey. We have national papers; we don’t really have local papers. I finally made connections, got some job offers but there is no money. They said I could work for them for two years and they were offering to pay me in lunch. I found [another] that was offering me

minimum wage. With that entire salary I couldn’t rent an apartment.”

Once Istek turned down a few offers on a news staff, she began photographing childbirth.

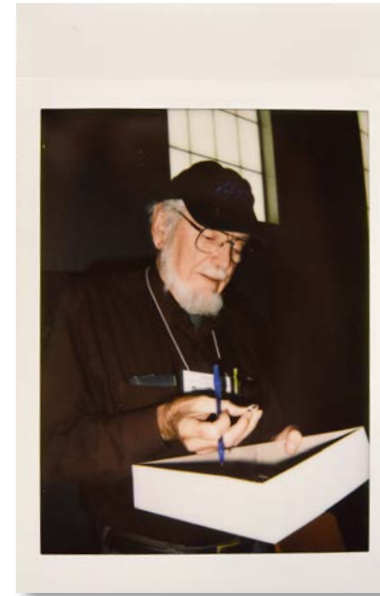
“I’m glad I got to experience it. At the beginning it was pretty traumatizing, I have to admit. It was paying very little but at least it was paying me. I also was shooting weddings to save up.”

Istek’s plan was to work in the field of journalism as a photo editor, then get her Ph.D. and pursue research and teaching.

“But the world doesn’t work the way you want. I looked at the big picture and going back to school seemed like the most logical next step for me. I guess if I’m going to do it, might as well get it done now and see what happens in four years.”

Istek came to MPW as a participant for the first time this year. In Clinton’s MPW.64, she was a graduate coordinator.

“Even though my professors asked me why I am wasting my time at this workshop, I don’t want to loose touch with photographing and I don’t want to quit photography.”



Duane Dailey

How many MPWs have you done?

“I think this is 34, I lost count of how many but that will be pretty close. But that doesn’t count the visits. I think about 34 weeks of my life I’ve wasted away hanging out with photojournalists.”

Did you ever participate in the workshop?

“Oh God, yes. Thats how I started. It changed my life. Going for the first time, I was not prepared, I was very naive, I did not understand picture story so it was traumatic. And back then they had mean faculty members.”

What is your fondest memory of MPW?

“It is amazing to see how people blossom, so if I was to pick one person it would be Louis Raimondo develop her story in Caruthersville, Mo. It was one of the earliest that Bill Kuykendall and I directed. Very naive photographer but very sophisticated journalist. To see her adamantly apply pictures to her repertoire was just wonderful.”

What would MPW stand for if not for Missouri Photo workshop?

“Much Phenomenal Wisdom.”

OUR FEARLESS LEADERS



David Rees

What is your fondest memory of MPW?

Working with a photographer named “Lori Traikos at the Bolivar Workshop, the first time I was on faculty. She waited really late to find a story and ended up doing a fantastic one because she really embraced the process. That was in 1993.”

Have you ever participated in the workshop?

“No, I was on the lab crew once. We developed film and had these big tanks. I was also a faculty member a couple of times.”

What do you hope photographers take from this experience?

“That they become more accomplished and confident photographers.”

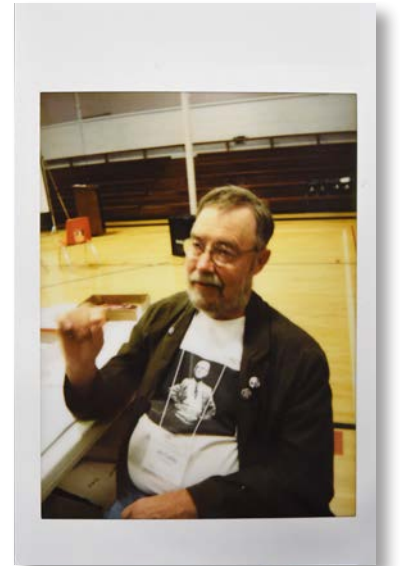
What would MPW stand for if not for Missouri Photo Workshop?

“More Power to Women.”

Left, Emeritus Co-Director Duane Dailey searches through MPW’s pile of buttons.

Above, Co-Director David Rees shows his key to the city awarded to him by the mayor.

Right, Co-Director Jim Curley discusses a photo project. (Interviews by Sarah Bell instax by Josh Bachman)



Jim Curley

What is your fondest memory of MPW?

“I think the last Saturday at the public exhibit is the best part. But i think one of the most touching experiences was in Louisiana in 2003. MPW was held there in 1966 and Dallas Kinney asked who the most interesting person in the town was. He was directed to Fanny Miles, who was a black cleaning lady. We brought those photos from 1966 to the public exhibit. A woman came up, almost in tears and thanked us because she had never seen a photo of her grandmother before.”

How long have you co-directed?

“David and I have co-directed – this will be our 14th year.”

What do you hope photographers take from this experience?

“I hope they can eventually, maybe not this week, have some experiences to begin to make a difference in how they make stories. It may take a while.”

What would MPW stand for if not for Missouri Photo Workshop?

“More Photo Wonders.”



THE MISSOURI PHOTO WORKSHOP THROUGH THE AGES

Women Sewing. MPW 3, Hermann 1951

“Taking the air, members of a sewing circle met at First and Market Streets in Hermann. Their stitches marked time while their husbands attended a debate concerning a forthcoming local election.” (Caption from February 1989 National Geographic magazine article on the MPW).

Clyde “Red” Hare was a participant at the first four Missouri Photo Workshops and made this photograph at MPW 3, in Hermann in 1951.

As a 21-year-old University of Indiana student at

the first MPW he summed up the philosophy of all workshop members when he said:

“It’s the people, rich and poor, young and old, that give a community life and a mind of its own. To me the most important thing in knowing a city is not how to get to a certain address, but how to get to the actual heart of its people. Let’s make the city live; make it warm and human or cold and hard, however we find it, but at least let’s make it live.”

Hare also served as a faculty member at two subsequent workshops. At that first workshop he met Roy Stryker who invited him to work with him on The Pittsburgh Photographic Library project. He died in Pittsburgh in 2009.

Speaking of historic Missouri images: The Rangefinder staff apologizes for an incorrect date we printed in our centerspread story yesterday on Kansas City Star photographer Keith Myers. That lovely photo of his grandfather, a former Platte City sheriff, was made in 1947, NOT 1981. We sincerely regret the error.

SHOWTIME FOR BUDDING STORYTELLERS

By Duane Dailey, Emeritus Co-Director

Applause burst out twice. Workshoppers showed approval of one story summary and one headline. The audience appreciates the power of words.

Thursday becomes crucial in the cycle of the workshop. There’s a transition from research to storytelling, a blossoming of seeing and capturing story-telling moments in photos. It can happen.

Between intense-seeing sessions, minds must work on refining concise story-telling words that support pictures in the stories. First-degree photojournalism committed as workshoppers shoot premeditated pictures. What a concept you take away as you become a serial storyteller.

What’s the proper metaphor? It is a multi-petal flower about to blossom. From seeing faculty eye-openers, astute workshoppers fill a bag of power tools to use in visual storytelling.

Adjunct faculty member, Keith Myers, local resident and Kansas City Star photographer, shared his years of seeing the Platte County Fair.

His examples supported his mantra: Patience and persistence pays. His audience expressed appreciation with laughter. That’s good. Newspaper readers need more of levity.

It takes deep seeing to cover the same event year after year. No one else had the patience to show three Charolaise steers and their show-primping owner in the quiet Myers’ way. He’s not a lurker, but a photographic master.

Display counts. Three photos of winning fair queens give a glimpse into county-queen culture. That’s photo editing. (Friday night workshoppers become editors, learning another power tool.)

During the final shoot Friday morning, you the photographer can help you the editor. It’s a chance to fill holes in a story. You may even add a final chapter.

First, you must see the holes. You will find how useful the story summary is at this point. You have a word story in that summation. Do your photos support the words? And vice versa. If not, you can change one or the other. We’re getting to the point of pictures and words working together. One plus one equals more than two.

Before the final shoot, write a working list of missing parts. Look for a story lede to entice us into your visuals. Check off the needs. Our kind of portrait goes beyond a mug shot. The portrait shows the face of course, but also shows character and action supporting the story line.

A scene setter? You need a wide view of the story stage with key actors in action.

A handful of story-telling moments? These are power photos that show emotion and beyond.

Point pictures give us close-up details. Transition shots carry us from one chapter to the next.

Look for an ender to sum up or conclude the story. Show more than your subject riding into the sunset. If you don’t have a stopper, look for it.

Meanwhile, list chapter names for your story. What are your sub-groups? Those may be sets of about three photos. Does one group need more oomph? When you know what you need, you are more likely to see it in time to photograph it.

Having a list, and checking it twice, helps make those last few frames the most important of the week. A photo workshop becomes an advanced thinking workshop.

Hot tips for photo writers:

If you don’t write every day, hone your skills. Never use wimpy words with your photos. Keep story concise with short words and short sentences packing punch.

Write in present tense, not past.

Read your draft, marking all weak-kneed “to be” verbs: Is, was, can, etc. Add action verbs.

Kill nouns posing as verbs. Leave them to bureaucrats.

Be suspicious of four-syllable words. Replace with one-cylinder words.

Take care in using adverbs and adjectives.

Those lead to opinion writing.

Be wary of spell check. Use a dictionary.

Use reading-ease software hid away in your word processor. Look near your spell-check tab.

Write everyday talk. Know your audience, which can read at eighth-grade level, but prefers sixth grade.

Please your reader, not your English teacher.

Write, read, cool it and re-read to self-edit.

Avoid clichés, but seek wild metaphors.



THIS PHOTOGRAPHY IS SOME KIND OF MAGIC

How did you first become interested in photography?

“My father had worked on the Hubble Space Telescope so he was bringing home these pictures that were coming back from the Hubble from Saturn and Jupiter... and it was like holding Saturn in your hands, but it was in a photographic form, so I’m thinking to myself, well wait a second, this photography is some kind of magic... So I wanted to be a part of that magic.”

Who are your greatest influences?

“Well, my biggest influence was probably my early photographic teachers because each one introduced me to a different aspect of what potential the medium had, different ways of looking at the world.”

What is your favorite story you were able to tell through photos?

“Well I really don’t have a favorite story... Every time I’ve gotten to go out to for a story or a portrait

it adds one more layer to the story that I am walking through, so each one has significance on a lot of different levels and I think it’s really important there isn’t just one favorite story... It’s the daily life of getting to go out there with a camera and be a part of an experience or situation.”

What has been your most challenging experience as a photographer?

“Knowing when you’ve worked on a something for a really long time, especially when you’re telling stories about a place... and I know someone is a really amazing character and they’ve really given me something personal, but I wasn’t able to make a picture that lived up to the amount of depth they were giving me.”

Below, Jones and Moonwalker, People of the Horse 2011. **Opposite**, Ruthie’s First Kill, Young Blood 2007.



How did you become involved with National Geographic?

“I worked on the project (that I showed here) with the Sami and my editor had told me she had been following my hunting work for a while before that... I think they were interested in my approach and the time I had spent with the Sami.”

Why do you think you have such a strong connection with wildlife hunting or life outdoors?

“Nature is place where you can see all the complexities in the world but at the same time all of its simplicity, so nature is just this amazing kind of scene for reaching into different aspects of yourself and different aspects of humanity or the world.”

What advice would you give to an aspiring photographer?

“Photography is just one way to engage in life, so at the end of the day it’s not only about the final picture, it’s also a reflection of the life you’ve lived. So live the experience and the photograph will reflect that.”

*Compiled by Zach Baker,
Rangefinder Editor*



GUESSWHO?

Match the photographer on the left with their photograph on the right.



Margaret Bourke-White



Walker Evans



Yoichi Okamoto



Diane Arbus

Look for the answers to this quiz in Friday's Rangfinder.

For countless people who lived through the Great Depression, and millions more who know of the pre-war years only through movies, photos and history books, one image has long seemed to not only capture, but to encapsulate, the period.

Photography of rural America in the 30's and 40's has remained an important artistic and historical record. The billboard was a popular venue for this photographer, none more powerful than "Love Before Breakfast," starring Carole Lombard. This black and white photograph with the powerful black and whites surrounded by grays give the power to this photograph.

Known for black-and-white square photographs of "deviant and marginal people or of people whose normality seems ugly or surreal." This photographer believed that a camera could be "a little bit cold, a little bit harsh" but its scrutiny revealed the truth.

They first met on a 1961 trip to Berlin. "A week after the assassination of President John Kennedy, the new President called me in and asked me to take some good portraits of him. I said, 'Rather than just take portraits, I'd like to hang around and photograph history being made.'"



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DAVID REES

CO-DIRECTOR EMERITUS

DUANE DAILEY

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BEATRIZ COSTA-LIMA
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