

RANGEFINDER

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Nathaniel Carter and Tia Copling demonstrate a lift to the rest of the class at Children's Ballet of the Ozarks in Cabool. Carter, a dairy farmer in Mountain Grove, took up ballet a few years ago "In dance, you move to the music, and on the farm, it's the same thing. You have to move with nature," Carter said. **Photo by Madison Simmons.**

DUANE'S MEDITATION

Strong start shares success – and flubs

– by Duane Dailey

Tuesday was a big day. Faculty talks took off, showing big-idea potential with photojournalism. From whatever level you come, your potential is huge.

Photographers add a big start to MPW70. Twenty shooters had stories approved and slides on the screen last night. A record?

The first days of MPW seem ultra-frustrating. But, the best learning of the week happens now. Learn story seeking over random shooting. Focus thinking before focusing cameras. Then get your foot in the door.

All test people skills, not camera skills. These lessons can make your career. That's not tested doing landscapes, cityscapes, or farmscapes. They're one dimensional thinking. When you get foot in door, you must maintain a relationship with the subject. There's more to learn.

The panel Monday noon got us to thinking. Your subject will be thinking and learning as well. You're their teacher on this addition to their life.

Think in your terms. How much closeness could you tolerate from a photographer recording your life? Melissa Farlow gave good tips. She sits quietly in the corner. That's time to help learn what the story will really be. Likely it won't match your hasty first impression. Learning in reality is the Missouri Method

This isn't current political thinking where first impressions weigh more than time-consuming fact gathering.

You can't shoot from your quiet corner, but it keeps you on the



Duane Dailey, right, MPW co-director emeritus, peers at the progress of a photographer on a computer screen as MaryAnne Golon, Washington Post director of photography, explains the story to Bill Marr, director of photography at the Nature Conservancy magazine. Photo by David Rees.

scene. Then you must come out as a photographer and engage. Your camera reminds why you are there.

Now we learn from seeing other workshoppers photos. Flubs are as educational as smash hits.

Photographers must learn if they don't know that cameras work in a vertical mode. But, we've already seen how the world goes askew, very disorienting.

Viewing the world through your viewfinder, you become responsible for that world view. Kim's presentation on perspective, composition, color and perception comes alive now.

Last night's photos illustrated the importance of your feet in making strong pictures. More "move forward"s needed. And a few moves back. It seems easier to stay back than step forward.

Sometimes it takes a side step, left or right. All that, while keeping the camera square with the world. Brain overload happens; but finally shifts become second nature.

Moving the camera a few inches to the side hides an intruding background. In the two dimensional photo, backgrounds

seem to come out of the head of subject. Tiny moves are natural if you see backgrounds. See in depth.

Moving closer cleans up backgrounds. But also know backgrounds give needed context.

Last-night the photos showed how light changes success. Our eyes go to the bright spots. That may not be good.

You learn to see emotional content. Then learn the exact moment to use one of your 400 frames. ThinkShop comes into play.

You must become conscious of all distractions. While sitting quietly in the corner, you must plot. Where should you be to have the best angle to tell the story.

So much to learn. But you have time to learn from your work, plus success and failure of others.

The faculty won't show failures to shame a photographer. They know failures are teaching moments. Critiques aren't about you. They're about improving photos.

Observe and listen. You become the reporter. Photojournalism is ultimate journalism: fact gathering and telling in concise ways.

Be brave. Go forth with a smile.

Photojournalism or busted

— by Hannah Musick

In 2017 alone, 262 journalists were arrested according to the Committee to Protect Journalists (CPJ). The journalists were put behind bars for an array of reasons from defamation to “fake news”, but the message is clear: journalists need to be aware of rising risks and how to avoid being another statistic.

Small-town Missouri doesn't rank high on a list of dangerous places in the world but being a stranger with a camera can make locals uneasy. The Mountain Grove police department has already received numerous calls about our photographers wandering around town.

“You can end up under house arrest just because you're someone with a camera, not that you've done anything to create any issues,” said Randy Olson, MPW70 Team Chapnick faculty member. “Detainment, house arrest, actual cells, local militias- it's part of the deal.” Olson stresses that from Iraq to the Ozarks, you have to be aware of your surroundings.

“We think of photography as breathing, it's just something you do. Places you're in sometimes, taking a photograph is an illegal act. I was detained a lot in the Sudan, anyone who has a camera in northern Sudan is a spy.”

Even with research and street smarts, conflict can be unavoidable. “If you are in some kind of confrontation, honestly state what you are doing and why you are doing it. You just have to be honest about who you are and



Randy Olson has worked in 50 countries on six continents; in Sudan he spent more time being detained than not. Here he is with Pygmy boys in the Congo.

that's all you can do.”

MaryAnne Golon, also faculty on Team Chapnick this year, had a run in with the law when working in Saudi Arabia during Operation Desert Storm.

“I was arrested because I was a woman driving in Saudi Arabia and they pulled me over,” Golon laughed. “I was badass and told them don't touch me because men were not allowed to touch women so they had to herd me into a cell.”

“Familiarize yourself with the rules. Wherever you're going to be photographing, you need to know what your rights as a photojournalist are. You have to follow whatever the local ordinances and rules are and an idea for something that's outside of those parameters it's best to research in advance and try to find someone who can give you permission to do what you're trying to do than doing it first and asking for permission later.”

Golon cautions photographers especially about taking pictures of children. “Taking photographs of

minors without the permission of their parents is actionable. Even if you don't publish the pictures, children are protected now pretty staunchly.

“If you see someone commit a crime and you manage to photograph it you might not get arrested but they can get arrested. If you appear to be colluding with someone you could get arrested and it might take time to unravel the fact you're a journalist,” warned Golon.

Olson's advice to photojournalists on being safe in the field is to use intuition and be able to bag a camera quickly. He cautioned photographers to photograph deliberately, not like a machine gun. The MPW frame limit may be frustrating but is an excellent exercise in being judicious in when to take a picture.

Olson summed up his philosophy into three simple rules: Know where you are, know every possible way you could be detained, and know that every place is different.

A VISUAL PO-EM

MPW Fashionistas

Sitting here, this room so white,
Only ignites a shapely sight
Figures cloaked in shades and tones
To cover front and back, all zones

Here and there a brown boot creeps
To photograph Missouri peeps
From farmers here, left and right
To a male dancer, what a sight

Denim bashes one and all
To structure life with classic call
Timeless jackets, rugged or trim
To keep one warm or visually slim

Sweaters drape, to and fro
To comfort all of those who know
The chilling death of air condition
Or the windy world of the weather's position

Bags are slung and cameras sway
As photojournalists go on their way
To capture slow life, an old barber's eyes
Or a mourning mother at a child's demise

Name tags flop as crew members run
To chase and scold counts soon done
For faculty and oldies say
Be weary, shoot tight each day

These words I bring to you in cheek
For this wonderful mirage, only one week
Work hard, make bonds, with many or few
As for this here only happens at MPW

– Photography and words by Jacob Moscovitch



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