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THE PICTURE PROFESSIONAL

ISSUE 2/2015

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TABLE OF CONTENTS ISSUE 2 / 2015

THE PICTURE PROFESSIONAL

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- 5 PRESIDENT'S MESSAGE
- 7 EDITOR'S LETTER
- 8 WHAT'S HANGING
- 38 JESSE WELTER'S PHOTO SAFARIS
by Lauren Westerfield
- 44 THE LAW: PHOTOGRAPHY & PRIVACY
by Nancy E. Wolff
- 48 CLICK: SQUARESPACE
by Emily Malan
- 49 SUZEE BARRABEE SAYS SO
- 52 GEAR TALK
by Alex Cave
- 54 CHAPTER CAPTURE
- 59 BOOKSHELF
- 63 CONTRIBUTORS
- 64 LIFE IN FOCUS
The Family Acid

PORTFOLIOS

- 12 ALLISON JANAÉ HAMILTON
Kingdom of the Marvelous
by Michelle Weidman
- 20 SHAWN RECORDS
A Stand-in for Something
by April Wolfe
- 30 DAISUKE TAKAKURA
Many Worlds in One
by John W. W. Zeiser

Issue 2015.1 correction: author Martha Davidson was incorrectly cited as Martha Davis in the table of contents and on the title page of her article, "Harris & Ewing: An American Archive."



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Since first forming as a small, dedicated group of picture professionals in 1966, ASPP has grown into a large community of image experts committed to sharing our experience and knowledge throughout the industry. We provide professional networking and educational opportunities for our members and the visual arts industry. If you create, edit, research, license, distribute, manage or publish visual content, ASPP is the place for you. Join us at www.aspp.com.

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PRESIDENT'S MESSAGE

CECILIA DE QUEROL



GREETINGS ASPP MEMBERS AND FRIENDS!

We welcome three new national board members who have agreed to step up mid-term to take over for two who find they must step down. Doug Brooks and Ellen Herbert have been called away by work and busy lives. Doug served masterfully as membership co-chair since January 2012, and as membership chair since 2014. Ellen has been our excellent secretary since January 2014. Many, many thanks to each for their contributions to ASPP.

I'm happy to announce that Robin Sand and Anita Duncan have joined us as board membership co-chairs and that Steve Spelman has joined us as secretary. All were appointed by the current board according to the procedure for filling vacancies stipulated by ASPP's by-laws. They will serve through the end of 2015, and then we hope they will agree to step up for the next full term. Though I'm sure many of you already know them, here is a brief introduction.

Anita Duncan was secretary of the ASPP-NY chapter from 1988–1989 and was named ASPP Picture Professional of the Year in 2005. After earning her BFA degree from Indiana University, Anita started working with stock photography. She was a book designer who became interested in photographs and the important role they played in creating good textbooks. For twenty years, she was both a designer and a photo researcher, but photos eventually won. In the early 1980s, she built an in-house photo archive for Prentice Hall College Division, which would become their PAL (Picture Asset Library). After a brief hiatus as production manager of Marvel Comics, she returned to photos as director of licensing & permissions at Photo Researchers, Inc. (now Science Source). She is currently working on an exhibition of her

paintings, designs, and crafts at the Evansville Museum of Arts, History and Science in Indiana. It opens August 8th and runs through October 4th, 2015.

Robin Sand came to photo research from graduate work at Columbia University in art history and from working as a researcher for art historian Meyer Schapiro. For twenty-five years, she's been a photo editor and researcher specializing in the fine arts, humanities, and nature for commercial companies, nonprofit organizations, and educational publishers including McGraw-Hill Education, The Museum of Modern Art, The American Library Association, and Microsoft. Robin has worked with editors and designers on projects in all media (book, magazine, film, electronic, and online), and on all aspects of the picture process from finding the right image through the permission, licensing, and data management phases.

Steve Spelman currently works at Newscom doing commercial business development. He previously worked at Corbis and Photonica in sales management, managed his own businesses as a professional photographer, and co-owned and managed a graphic design company (The Brownstone Group) and an agency reping photographers. Steve has been on the board of directors of industry organizations such as: ASPP, PACA (DMLA), APA-NY, and was a member of the Joint Ethics Committee in New York. He loves to ride his motorcycles, is captain of the Atlantic Beach Water Rescue team, and is a certified NYS first responder EMT.

Thanks so much to all our members and friends for your continued support. Have a great summer!

CECILIA DE QUEROL

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EDITOR'S LETTER

APRIL WOLFE



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DEAR PICTURE PROS,

The theme for our summer issue is *Surreality*. What you'll find in these pages are multiple interpretations of the surreal, from the banal to the dramatic. But in compiling the material for this issue, we found the most striking and uniform feature of the photographs and articles is that successfully constructed alternative narratives are firmly rooted in reality. I know; we're getting esoteric on you. But take, for instance, the work of photographer Shawn Records.

Records' series *From the Bottom of a Well* takes the simple narrative of a press trip to China and transforms it into a starkly inhabited recreation of China, an anti-propaganda propaganda, if you will. Then consider Daisuke Takakura's monodramatic, a collection of digitally manipulated images featuring models as multiple versions of themselves in communication with one another. The images become dystopian not because of the repetition but because of how mundane and representative they are of our contemporary lives. We also have Allison Janae Hamilton's stunning re-imaginings of Southern African American life at the turn of the century. Her images are rooted in Hamilton's family history, and become integral pieces of an underrepresented rural black narrative. Our feature story continues the theme with a look at Motor City Photo Workshops, a fledgling company which arose from Detroit's wreckage to take outsiders on "photo saf-

ris," while attempting to instill in them a respect for the city and its history. And on the legal side of our industry, Nancy Wolff walks us through the surreality of our privacy laws and how they may soon be changing to accommodate the "sharing life" of social media users.

Okay, so the surreal is fun to think about, but what about the nuts and bolts, you may ask. To ground you in this issue, we've got a helpful review of one of the fastest-growing web platforms in the creative industries—Squarespace. We've also got a review of a pretty clever camera bag from a new company called Poler. And we have an immensely informative interview with an important picture pro: art producer extraordinaire Suzee Barrabee, who discusses photo trends, fresh off the heels of the Palm Springs Photo Festival.

As always, we hope you enjoy the following pages, but more importantly, we hope you find connections here. Whether our legal column inspires you to start a new business, or our portfolios compel you to purchase an image for a campaign, our main goal in producing this magazine is to connect you to your industry and your artists. If any of our articles inspires you to take action, we'd love to know about it. Just drop us a note and make our day.

Sincerely,

A WOLFE

editor@aspp.com

WHAT'S HANGING

Photo exhibitions near you



Gaibandha District, Bangladesh, 2010. During the harvest of jute, villagers rest above the floodwaters of the surging Brahmaputra river. A simple adaption in flood-prone areas is building every house on a two-meter tall mud plinth. © Jonas Bendiksen / Magnum Photos.

CALIFORNIA

AQUARIUM OF THE PACIFIC

100 Aquarium Way

Long Beach

Sink or Swim: Designing for a Sea Change

Through September 15, 2015

Photographers around the world are examining the ways that people are responding to sea level rise—coastal flooding and increasingly powerful storm surges—with a variety of architectural and urban planning innovations. This exhibit documents some of those innovations and the human stories behind them. In the Netherlands they're building com-



Dhaka, Bangladesh, 2009. After a night of heavy rain, large parts of Dhaka experienced widespread flooding around the city area of Arambagh. © Jonas Bendiksen / Magnum Photos.

plex systems of sea walls and dikes; in Nigeria it's floating schoolhouses; in the wake of the 2011 earthquake and tsunami, Japan is building hous-

ing and school facilities from paper tubes and shipping containers; and in post-Katrina areas of New Orleans, it's flood-resistant housing. Organized by the Annenberg Space for Photography in Los Angeles, and guest curated for the Aquarium by Frances Anderton, host of KCRW's *DnA: Design and Architecture* program, *Sink or Swim* is complemented by audio and video programming, including daily showings of the Aquarium's Rising Sea and Extreme Weather presentation for NOAA's *Science on a Sphere®* and webcasts.

ings of the Aquarium's Rising Sea and Extreme Weather presentation for NOAA's *Science on a Sphere®* and webcasts.

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NEWSEUM

555 Pennsylvania Avenue N.W.

Washington

Reporting Vietnam

Through September 12, 2016

Did the press lose the Vietnam war? Marking the 50th anniversary of America's first televised war, this exhibit explores how journalists brought news to a divided nation and how it fueled the resulting culture clash. Included in the exhibit are more than 100 dramatic images, including memorable Pulitzer Prize-winning photographs that have come to symbolize the struggle both in Vietnam and at home. An interactive kiosk in the exhibit features interviews with Pulitzer Prize-winning photographers who took some of the most iconic images of the war. Another kiosk showcases the memorable protest songs that provided the soundtrack for a generation. As part of the exhibit, the museum's Big Screen Theater features *Reporting Vietnam: Eyewitness to War*, a documentary of the press coverage in Vietnam with archival video, photographs, and interviews with journalists who were there.



Photographers huddled together behind a log. *Courtesy Steve Northup.*



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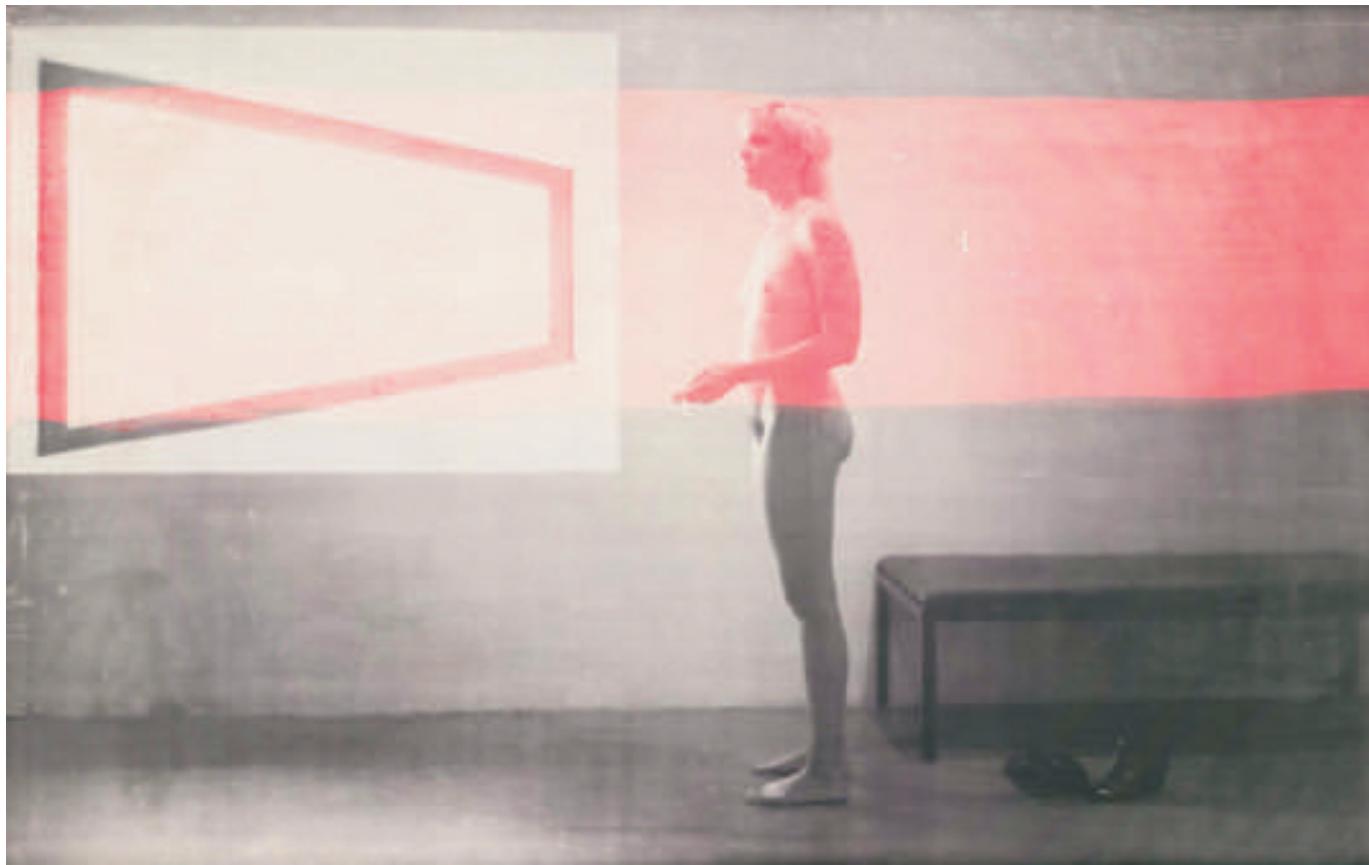
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WHAT'S HANGING



R. H. Quaytman (b. 1961). *Distracting Distance, Chapter 16*, 2010. Screenprint and gesso on wood, 24 5/8 × 39 7/8 in. (62.5 × 101.3 cm). Whitney Museum of American Art, New York purchase, with funds from the Painting and Sculpture Committee. 2010.54 © R.H. Quaytman.

NEW YORK

WHITNEY MUSEUM OF
AMERICAN ART
99 Gansevoort Street
New York

America Is Hard to See

Through September 27, 2015

The first exhibition at the Whitney Museum of American Art's new Renzo Piano-designed building is an unprecedented selection of works from the Museum's permanent collection. The exhibit fills the Whitney's spectacular new location

at the foot of New York City's High Line park, and the work examines themes, ideas, beliefs, visions, and passions that have preoccupied and galvanized American artists over the past 115 years. All mediums—photography, sculpture, painting, video, and installations—are presented together without hierarchy. Numerous pieces that have rarely, if ever, been shown before appear alongside familiar icons. The majority of the exhibition will be on view through September 27, 2015, but some floors will close on a staggered schedule before and after that date. ●



Cindy Sherman (b. 1954). *Untitled Film Still #45*, 1979. Gelatin silver print, Sheet: 8 × 10 in. (20.3 × 25.4 cm). Whitney Museum of American Art, New York; promised gift of Thea Westreich Wagner and Ethan Wagner. P.2011.357 © Cindy Sherman; courtesy artist and Metro Pictures, New York.



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ALLISON JANAЕ HAMILTON'S

KINGDOM OF THE

Marvelous

BY MICHELLE WEIDMAN

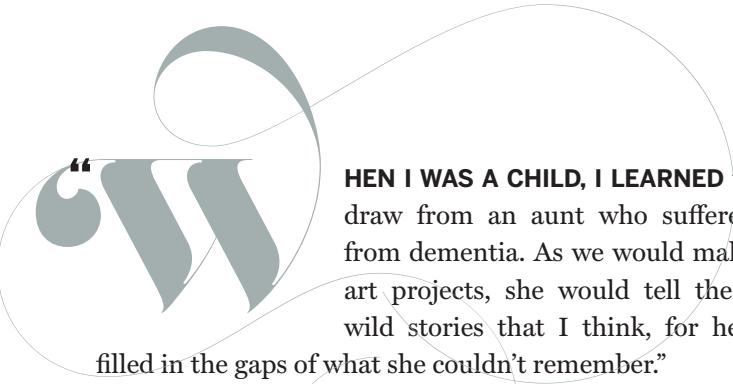




© ALLISON JANAÉ HAMILTON

PORFOLIO: **ALLISON JANAÉ HAMILTON**





HEN I WAS A CHILD, I LEARNED to draw from an aunt who suffered from dementia. As we would make art projects, she would tell these wild stories that I think, for her, filled in the gaps of what she couldn't remember."

Stories are a necessary mortar to fill the gap in knowledge and memory. They are also the place where myths are born and the permeability of the real versus the imagined is allowed its contingency. For Allison Janae Hamilton, these processes were the origin and now the focus of her visual arts career.

Hamilton conceived of the series *Kingdom of the Marvelous*, which shifted her work to her own cultural identity and family history, after looking through a memento book made by her mother for a family reunion. The book contained information about their elder relatives.

"There were little tidbits about their favorite colors, foods, and bible scriptures, but not much more—and certainly nothing about their personal lives, desires, fears, passions, secrets, etc." These lost details developed into a series of reinterpreted images and imagined realities. "I took this idea and applied it to my desire to know more about these figures whom I am related to, but know very little about."

The results are mythic and phantasmagoric, existing in a past that was never quite there, but whose truth has shaped aspects of Hamilton's present moment.

Drawing on her cultural identity as a rural black southerner, Hamilton combines familiar aspects of portraiture with quixotic props and costuming. Her subjects pose in various states of leisure amid the textures of dense Southern foliage. Many of the poses are from old photographs of her family or modifications of early twentieth-century African American portraiture. She uses a combination of digital and medium-format film cameras with strobes to create her more spectral images.

Carrying on aspects of a familial tradition of hunting, Hamilton made or adapted the costumes for *Kingdom of the Marvelous* and incorporated animal hides and taxidermied props. When the images are exhibited, Hamilton

often displays them in an installation format.

"My artwork takes the form of environmental portraiture and photographic-based installation," she said. "Additional icons, such as lace, flowers, veils, church fans, tambourines, curiosities, and food items animate my play on cultural history and memory, and toy with expectations of identity and culture against the rural landscape."

Although the series consists of images of black men and women, the photographs of the men in particular have received recent attention in part due to their inclusion in *Dandy Lion: (Re)Articulating Black Masculine Identity* at the Museum of Contemporary Photography in Chicago (covered in *TPP* issue 2015.1, pg. 10). That exhibition focuses on representations of men in cityscapes whose sartorial sensibilities (a combination of Victorian and more traditionally African styles) and self-presentation complicate pervasive and lethal stereotypes of "urban" black men.

"I think the photographs of men do show another representation of black masculinity that is different from representations that typically appear in our visual culture landscape," Hamilton explains, but she's quick to point out she didn't grow up with these stereotypes.

"Spending so much time on our farm, I always saw my male cousins and uncles out in the gardens among lovely flowers, full of color, texture, and beauty," she says. "In our popular culture today, 'urban' seems to be another word for 'black.' Rural concepts of blackness I think are often left out of visual discourse completely or depicted as archaic, anti-contemporary, and part of a painful past."

So on a broader level, *Kingdom of the Marvelous* is performing the work of filling in the gaps in Hamilton's ancestral memory as well as the dangerous void in cultural memory of black identity in the United States.

Hamilton will be giving an artist talk about *Kingdom of the Marvelous* at the Black Portraiture Conference in Florence, Italy at the end of May. In addition to the *Dandy Lion* exhibition in Chicago, she's included in the show *Badass Art Man* at the African American Museum in Philadelphia, which features the artwork and collection of Danny Simmons. ●

PORTFOLIO: ALLISON JANAЕ HAMILTON





© ALLISON JANE HAMILTON

PORTFOLIO: ALLISON JANAЕ HAMILTON



© ALLISON JANAЕ HAMILTON



A STAND-IN FOR SOMETHING

The Work of Shawn Records

BY APRIL WOLFE



© SHAWN RECORDS

SHAWN RECORDS IS A PORTLANDER WHO SEES the unexpected in the mundane. He shoots editorial work for The New York Times Magazine, Martha Stewart, the Wall Street Journal Magazine, Runner's World, and many others. In 2010, he was selected for a surreal press trip to China, which resulted in his phenomenal series, *From the Bottom of a Well*, which was then turned into a book by A-Jump Books, also of Portland, OR. Described as both "poetic and tragically humorous," the images become a strange re-enactment of a re-enactment. We had to know the story behind these images, so we caught up with Records to find out and present to you a small but gorgeous edit from the collection.



PORFOLIO: SHAWN RECORDS

In your series, the images are strikingly stark and unpopulated. When Westerners imagine China, we think of the bustling markets, the crowded streets, the communal feeling of this communist nation. Can you talk about your initial feelings when embarking on this tour?

Well, I intentionally didn't indulge pre-visualized fantasy-time beforehand. That is, I knew going in that the context of the trip was weird and that I didn't really know what to expect, so I just went for the adventure rather than to create any particular type of images. The more you imagine beforehand, the more disappointed you're likely to be.

How great were the restrictions for what you could photograph and how?

It was weird...we were told going in that we could photograph anything that we wanted to, but we were also told that we couldn't necessarily choose where to photograph. We were also told that we'd have plenty of freedom to travel on our own. This last part turned out to not be true. By the third or fourth day, it became clear that every day we would be traveling to a different location that the government had selected with a strong agenda in mind. For example, the first location we traveled to, Daqing, is known for being an oil capital. Thus we were taken to oil fields, a museum dedicated to the oil industry, a man-made wetland area full of birds, and a festival dedicated to the harmony of wetlands and oil. Many of us became surly as we came to terms with the lack of freedom. I spent one night a little pissed off about it, but the next morning I woke up full of enthusiasm when I realized that I was actually on a tour bus full of photographers making propaganda in China. I had a lot of fun with it from that point on.

What gear were you able to bring?

I hate gear and tend to travel light no matter what. I'm really just an SLR-and-a-single-lens kind of guy. I had a Canon 5D with a fixed 50mm lens and a flash in my bag that I only pulled out when necessary.



IN EACH LOCATION, I'D WANDER AROUND AND PHOTOGRAPH AND THEN OUT OF THE CORNER OF MY EYE I'D REALIZE THAT I WAS BEING PHOTOGRAPHED BY ONE OF THE CHINESE PHOTOGRAPHERS.

What kind of dynamic do you have with your fellow photogs on a tour like this?

At one point in Daqing, they took a group photo and we received a copy after. Apparently, this was the Festival of 100 International Photographers, or some such thing. That means that there were a total of six Americans, all from the fine art world, two European photographers who were there for only one night, and then ninety-two Chinese photographers, all who seemed to come from the commercial world. Because of the language barrier, our relationship with the Chinese photographers tended to be more about drinking than photography, but within the group of Americans, we developed strong relationships. Actually, the other thing that was interesting about this particular mix is that I, and the other Americans, often felt like we were brought in as subjects. That is, in each location, I'd wander around and photograph and then out of the corner of my eye I'd realize that I was being photographed by one of the Chinese photographers. We were in a remote enough part of the country that I seemed to be an exceptional oddity to many. I'm sorry, America, but after seeing me, many in Northern China probably assume that we're all as hairy and sweaty as I was during that trip.









A particularly striking image from the collection is that of a man standing under a concrete rainbow in the distance, with his back to the camera.

That's one of my favorite photographs from the whole trip. That photograph was made in Mongolia. We'd been taken to a Mongolian village where we were given/treated to/honored at a celebration full of many toasts and a roasted goat. Feeling a little drunk and cynical with the obvious fabrication of the event, I slipped out to look for something that might be real and just caught this moment where that man (a tourist, I'm guessing) walked into the perfect spot and seemed to ponder his existence for just a moment.

In much of your personal work featuring human beings, the subjects have their backs to the camera.

That's when people most often serve as stand-ins. That guy in the rainbow is a perfect example—he's not an individual, he's just me, or you, or any one of us, just looking for something happy out there...maybe something better.

How many photos did you take, and what were your criteria when editing the collection into its subsequent book form?

I shot over five thousand photographs during that trip. I think it was sixteen days. Granted, I think sometimes I shoot too much, as if the sound of the shutter can ease some anxiety or something, but when it was all said and done, I ended up with tennis elbow. Really, I went to the doctor when it was done and was diagnosed with that. It hurt to photograph anything for the next month. I wore a brace.

In terms of editing, that's always the hardest part because it's where the context is given. With that body of work, I knew that I didn't want to get too cynical and make unfounded claims, so I embraced the lack of understanding I had about what had just taken place. The



WITH THAT BODY OF WORK, I KNEW THAT I DIDN'T WANT TO GET TOO CYNICAL AND MAKE UNFOUNDED CLAIMS, SO I EMBRACED THE LACK OF UNDERSTANDING I HAD ABOUT WHAT HAD JUST TAKEN PLACE.

title, *From the Bottom of a Well* [from the Chinese saying, zuijing guantian (like looking at the sky from the bottom of a well)], came from a guidebook I was traveling with and seemed to be the perfect phrase to serve that purpose. I wasn't sure of the complexity of what I'd just taken part in, but I knew that at some level, the most honest thing I could do was pay attention to it and try to get the story across. I came up with a couple different edits, one very long and ambitious, and the other much shorter and direct and then sent them to Ron Jude and Danielle Mericle who run A-Jump Books, the publisher. They're old friends, great photographers, and trusted advisors, and we kicked it back and forth a bit, coming to the final product, which is certainly closer to the short and direct version, but with a few elements from the longer one. A-Jump then pressed the button quickly and from start to finish, I think we went from the editing process to having the book in hand within just a couple of months. ●

PORFOLIO: SHAWN RECORDS



© SHAWN RECORDS





MANY
WORLDS
IN ONE

DAISUKE
TAKAKURA'S
MONODRAMAS

BY JOHN W. W. ZEISER

PORFOLIO: DAISUKE TAKAKURA

IT TOOK ME SEVERAL MINUTES OF LOOKING at Daisuke Takakura's *monodramatic* series to realize that each of his photographs is populated by a single person, a single character, given a small arsenal of potential stories. Like seeing a vision of parallel universes all crowded into one frame, the viewer is presented with the diverse paths a person can take, even when sitting alone in a laundromat. Though not the traditional version of a narrative, one begins to appear within and between the images, providing the viewer with a surreal fiction of growing into adulthood in Tokyo.

As an occasional fringe actor, Takakura became familiar with the one-person play, or monodrama, and wanted to create images that expressed the "various myselfs in myself." To do so, he found models who had rich imaginations. He would listen to them describe stories, real and fictional, and begin to boil them into settings, narratives, and situations that complemented his own vision, making the singular experience universal.

While shooting, he captured the models' repetitions and movements across a setting. He found the movements captivating, drawing the eye into the swirling patterns of the human form. Takakura admits that as much as he wanted to exert control over the images, he sometimes found himself so caught up in the models' motions and blitheness that he had a difficult time keeping the final image in mind. Still, he felt that runaway creativity of his subjects was essential.

"To communicate with many selves, imagination is necessary," he says. You can see in their expressions a natural ease in these strange scenarios, as if they are all the different selves at once. It's not just the models who make the images work so well. Tokyo and its suburbs also play an important role in the work.

Takakura subverts the traditional conception of Tokyo, with its bustle and high rises and living-in-a-sardine-can feel, in favor of a strangely empty, private, open-skied city. When asked about Tokyo's vacancy in his images, Takakura told me that it is a response to the Japanese concept of *hikikomori*, which might translate literally as "pulling inward." The images often feature isolating forms of communication among the many selves, like people texting while sitting next to one another, mediating human connection. The emptiness of the cityscape is meant to mirror that isolation. Takakura's own use of digital technology—the loneliness of digitally manipulating your images for hours on end—was also a conscious choice, playing into a larger point.

"I sometimes feel a sense of apprehension by the digital situation," he says. "I think that the works being made by digital techniques match up with that theme." The weirdness and surreality of these lone figures multiplied into their many selves composes Takakura's dream world, which seems a cautionary tale of his—and our own—disconnect.

Yet, even if there is a disconcerting element to the works, there is also something fanciful and hopeful. They are imaginative. They present us with a counterpoint of potential. Like the first monodramas of the theater, Takakura's monodramatic is contemporary melodrama, amplifying the best and the worst of our dreams and fears. And sometimes that fear is as banal and humorous as the hours-long wait at the laundromat, where we imagine ourselves to be anywhere but actually there. In Takakura's hands, the portrayal of that image is hinting at us to be more present, to submit to the idea that wherever we are right now is somehow achingly, maddeningly important, and requiring our complete surrender and presence. All of our many selves in communication. ●

**THE IMAGES OFTEN FEATURE ISOLATING FORMS
OF COMMUNICATION AMONG THE MANY SELVES,
LIKE PEOPLE TEXTING WHILE SITTING NEXT TO ONE ANOTHER,
MEDIATING HUMAN CONNECTION.**



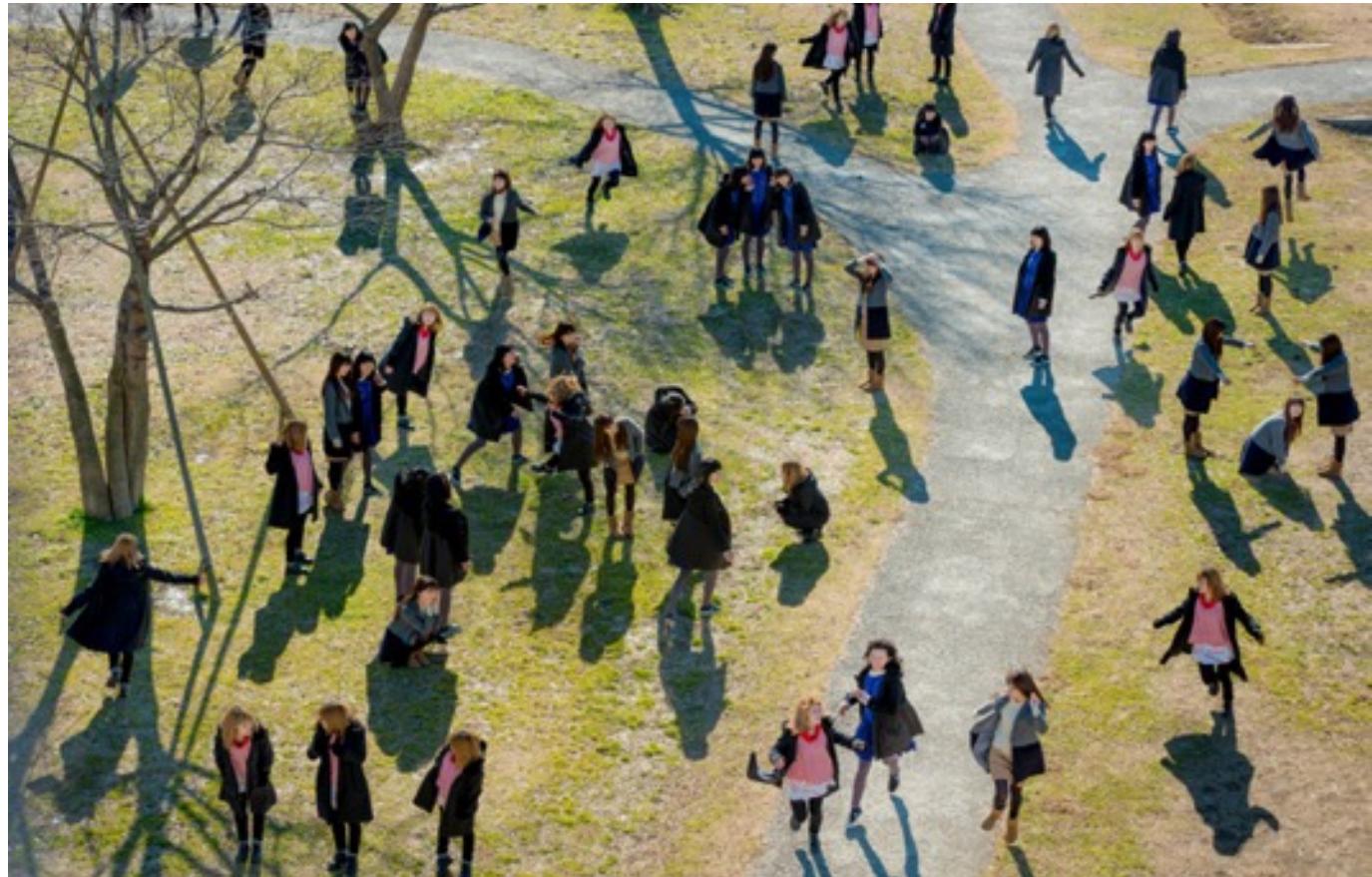
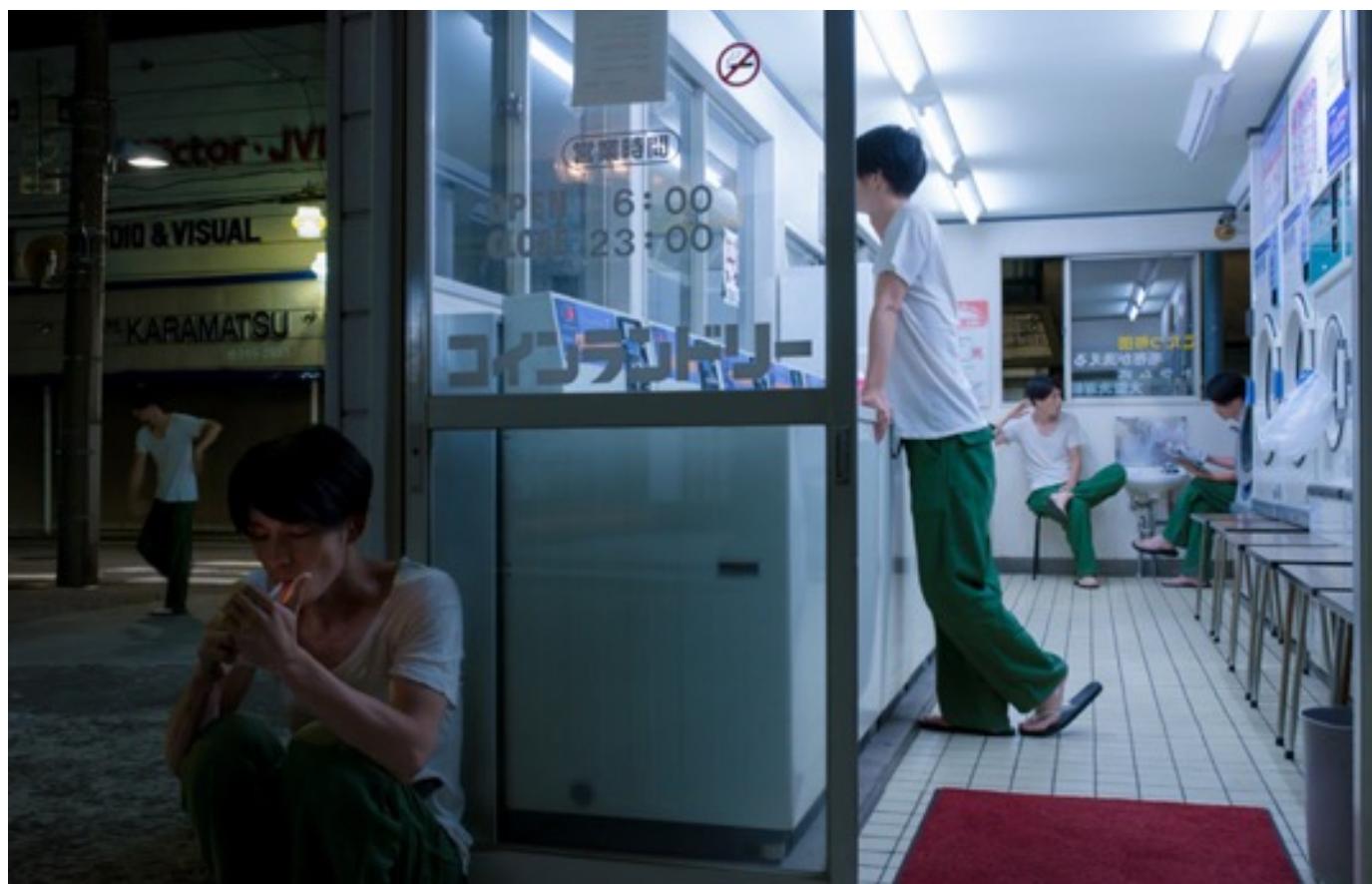










PHOTO SAFARIS

FOR THE NOSTALGIC HEART



DETROIT PHOTOGRAPHER AND URBAN EXPLORER JESSE WELTER ON PHOTO SAFARIS, THE LURE OF DECAY, AND THE FUTURE OF THE MOTOR CITY.

BY LAUREN WESTERFIELD

OR MANY, THE PHRASE “PHOTO SAFARI”

conjures images of distant lands and exotic subjects: wildlife in the Serengeti, or stunning vistas in the Eurasian steppe. But these days, urban explorers like Jesse Welter are swiftly redefining the term.

Welter lives in Detroit, Michigan, home to some of the most iconic abandoned buildings in the country. The self-taught photographer, who got his start shooting commercial photos for eBay back in 2002, personifies an increasingly popular cross section of the art and tourism industries with his Motor City Photography Workshops, a boutique company offering photo classes combined with curated tours of abandoned churches, hotels, theaters, and manufacturing warehouses—the grand ghosts of Detroit’s storied past.

“My first experience with abandoned buildings was with some friends,” Welter explains. “We all went to the Packard Automotive Plant to explore, and I was hooked.” Today, the Packard Plant is a destination for visitors to Detroit: a cavernous, graffiti-riddled ruin stretching six city blocks and encompassing 3.5 million square feet. “The thing about the Packard Plant is...[they] haven’t made automobiles there since 1957,” says Welter, “so they’ve been using it for different businesses.” He laughs, recalling his first experience there. “One room that we went into had at least 200,000 pairs of shoes in it.” Such discoveries quickly piqued Welter’s interest.

“I like to find pianos in a lot of these buildings, too,” he adds, noting the range of venues—from temples of industry like Packard or the Michigan Central Station, to vestiges of the city’s glamorous heyday like the Lee Plaza Hotel—that

have captured his attention since he began his explorations back in 2007. At first, most of the pianos were intact. But now, he explains, “Kids will come in there, and scrappers, too, and break them apart.” At the Lee Plaza, “there’s the ballroom, and they had what used to be the original piano. So [after] all the times I’d gone there and taken pictures, and almost, like, tracked the life of the piano, it got to the end where it was all broken in pieces.” His tone is matter-of-fact, with just a hint of melancholic humor. “So I found some black tablecloths in the building, and sort of put that together and gave it a funeral.”

It’s this sense of respect that drives Welter’s work, both as an artist and as the founder of Motor City Photography Workshops.

“With so many photographic opportunities, Detroit lacked an organized and safer way to explore the city,” he explains. Over the years, he’s worked to refine both the workshops and the tours, drawing on a range of life experiences—as a photographer, urbexer, lay mechanic, and Detroit native—to optimize students’ experiences.

“I’ve been to over 200 buildings, most of them quite a few times,” he explains. “I guess I look at myself as a professional, since I do it full time. I’m a veteran at it. So I know the ins and outs, the places to go and not to go.”

These “ins and outs” can be complex in certain Detroit neighborhoods, where “people tend to feel like they’re in a third-world country.” Hence the use of so-called “safari” techniques. On his tours, Welter says, “I make participants aware of the dangers involved...broken glass, elevator shafts, feral dog packs”—and, of course, the people that may be squatting, scrapping, or simply surviving in abandoned spaces. He adds, “Sometimes people are a lit-

Previous spread: Packard Peeps, 2014. Several MCPW attendees exploring the roof and top two floors on the south building at the old Packard Automotive Plant.



Urbex, 2013. Taken from the roof of the Packard Automotive Plant. Shows downtown Detroit in the distance and an illusion it is an abandoned field, though it is actually a roof.



On the Streets 39 (From the Book), 2014. Taken from the roof of the Book Building, a thirty-eight story abandoned building in downtown Detroit.



Cupid, 2011. *The original model Cupid piano in the ballroom at the Lee Plaza. This piano has now been completely destroyed.*



On the Streets 3 (Conservatory), 2010. *The Anna Scripps Whitcomb Conservatory located on Belle Isle Park, a great place to capture flowers, plants, and history.*

THIS IS WELTER'S PRIMARY MOTIVATION FOR TAKING PEOPLE OUT, EXPOSING THEM TO THE HISTORY AND PROMISE OF DETROIT: THE CHANCE THAT SOME OF THEM WILL CHOOSE TO INVEST, NOT ONLY IN THE CITY'S FUTURE, BUT IN THE REMNANTS OF ITS PAST.

tle bit in shock when they see some of this stuff, and they maybe aren't paying attention."

Welter thus keeps a weather eye out for risk and opportunity alike—all while simultaneously offering photographic instruction. So far, his efforts are paying off. "Generally, I get positive reactions," he says with regard to the tours. "People are really excited about Detroit and want to be part of rebuilding it." This is Welter's primary motivation for taking people out, exposing them to the history and promise of Detroit: the chance that some of them will choose to invest, not only in the city's future, but in the remnants of its past.

"Change starts with awareness," Welter says. "Showing people Detroit and photographing it is the best way to bring awareness." In many ways, this ethos reflects Welter's own story. "I grew up in the suburbs," he explains. "Back when I was growing up, you didn't go to Detroit. That's how my family was, and that's how I was brought up to think." But over time, the city began to draw him in, bringing him first to the trendy suburb of Royal Oak, and finally to purchase his own abandoned building in Detroit's Highland Park neighborhood. "Something lured me here," he explains. And now? "I'm a part of it."

Today, Welter lives and works among the city's local artists. "I think everybody I know is a local artist," he says, laughing. When he isn't running tours or scouting new shooting locations, Welter does custom picture framing, and sells his work at the Rust Belt Market alongside his fellow artisans. "Just being associated with them has helped a lot, too," he says, noting the way in which location and community have contributed to his career.

Welter's status as a Detroit native is worth noting, especially with respect to the criticism that some have aimed at work like his—photos that appear to glorify blighted buildings in an appropriative manner referred

to as "ruin porn." "I just think it's important to bring people into the city," he says. "It's a city that needs people in it. When people come here, they represent what the new Detroit is going to be." He admits that, if someone were to come in from New York and start running tours like he has, he'd find it "disconcerting."

"I'm the only one who's doing a public, organized [tour service] like this...I don't feel like they could represent Detroit like I could." As for the tours and photos themselves, Welter says, "I don't feel like I'm really exploiting." Citing the Packard Plant, he explains, "If people...hadn't come along to take pictures and put them on the Internet, it'd just be another abandoned building. It wouldn't have that draw."

Ultimately, Welter hopes to use that draw to Detroit's advantage. "I'd like to see more of these places and these neighborhoods brought back instead of leveled"—especially those that fall outside the current development hubs in Downtown, Midtown and New Center.

"Where I bought my building," he says, "it's in the historic Oakland Boulevard district, it has its own unique history; but it's way up in the northwest corner, and so you have these little spots like that all over Detroit that don't get all the attention. That's another positive of me taking people on tours," Welter says. "I can take them to these areas."

In the end, Welter simply wants to share his city with the public. "I've met quite a few people doing this—thousands of people from all over the world, and local people, too. The core of it all is based on the photography workshops, but now it's sort of evolving to be more about the tours." That's just fine, as far as Welter is concerned.

"It gives me a chance to do what I love—go out to these buildings, take people with me, and show them what's out there." ●

DOES PHOTOGRAPHY TRUMP PRIVACY?

BY NANCY E. WOLFF

NOT UNLIKE JIMMY STEWART'S CHARACTER in *Rear Window*, Arne Svenson, after inheriting a telephoto lens, began taking pictures of his neighbors who lived behind the Mondrian-like framed, glass-walled luxury apartment building directly across from his Tribeca studio. He was interested in the visual mystery of those who lived behind the glass, and the balance of light, shadows, and shapes that emerged from the windows.

Over the course of a year, Svenson secretly documented his neighbors going about their lives, cleaning the floor, holding a pair of scissors, or sitting in a rocking chair. The resulting works—large-scale color photographs, cropped to intensely focus on his mostly obscured subjects—became *The Neighbors*, a series of limited-edition prints exhibited by Svenson's Los Angeles and New York galleries in 2013.

Shortly after the promotion for *The Neighbors* began, Martha and Matthew Foster recognized two of the photographs as depicting Mrs. Foster and their two young children. Despite Svenson removing the photographs from his website and exhibition as a courtesy, the Fosters filed suit against Svenson seeking monetary compensation and a permanent injunction, alleging the continued news coverage of the images constituted advertising of the exhibition and photographs in violation of New York statutory privacy law.

What is referred to as the right of privacy developed over the years based on state common law. Many states now have statutory rights of privacy, alongside common

law. There is no one meaning to what is understood as a right of privacy, and the notion of privacy varies by culture and changes over time. The generation that grew up sharing personal moments on Facebook, Twitter, and Instagram with their 500+ closest friends may have a very different notion of privacy than previous generations.

Since there is no federal right of privacy or publicity, the way states approach how to regulate violations to privacy is not uniform. Many state legislatures and courts are influenced by a famous tort law treatise written by William Prosser, who divided the tort of invasion of privacy into four categories: intrusion; disclosure; false light; and appropriation. Appropriation is what we'll cover here.

The right to privacy is historically a personal right based on the right to be left alone. The right of publicity, on the other hand, is less

about privacy and more about the right to control the commercial exploitation of one's identity and to demand payment for the unauthorized exploitation. The right of publicity is a direct descendent of the invasion of privacy by appropriation.

In many states, the right of publicity is viewed as a property right, which can be transferred just like other property at death. In New York, however, the right of publicity is only a personal right that terminates at death. And it's hamstrung by the First Amendment.

The contrast between New York and California law, for instance, exemplifies the different philosophies of privacy protection. New York, known for its strong protection of



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THE LAW

First Amendment rights and its many publishers, has a very limited statutory right of privacy, while California, with a strong celebrity culture, has both common-law right of privacy and statutory right of publicity that extends the right for seventy years after an individual's death.

New York State, in particular, has consistently rejected any form of common-law privacy rights. Any violation of a right of privacy must fit within the narrow confines of its 1903 statute, which was a reaction to a 1902 case where an illustration of a young girl was used to sell sacks of flour. The ensuing statute only prohibits the use of one's name, likeness or voice within the state of New York for advertising purposes or for purposes of trade without written consent. The statute has been narrowly construed by the courts in favor of strong free-speech protection.

But there has always been a newsworthy and public interest exemption that permits the use of a person's identity for newsworthy purposes, including the reporting of anything of cultural interest. In addition to a newsworthy exemption, the courts in New York have protected limited editions of sculptures and art reproductions under the First Amendment as expressive art. However, no court squarely addressed whether the sale of photographs as art prints fits squarely within the First Amendment exemption to the statute.

Svenson, a well-recognized fine art photographer whose work has been exhibited worldwide and is the subject of a number of books, felt he embarked upon a series in keeping with a long line of artists such as André Kertész, Michael Wolf, Mitch Epstein, Michele Iversen, and Cartier-Bresson, by documenting urban life behind windows. So when the plaintiffs filed a motion for pre-



© ARNE SVENSON

One of the photographs at issue, Neighbors # 12. The plaintiff alleged she could immediately recognize her daughter in the image.

liminary injunction, Svenson cross-moved to dismiss the action, arguing that the promotion and sale of the limited edition prints in *The Neighbors* did not constitute "advertising or trade" within the meaning of NYCRL 50/51.

The courts agreed with Svenson.

In denying the plaintiffs' motion for a preliminary injunction and granting Svenson's motion to dismiss the case in its entirety, the court recognized that "in order to avoid a conflict between an individual's right to be free from unwarranted intrusions and the First Amendment," NYCRL 50/51 has "a limited application."

Justice Rakower went on to rule that Svenson's photographs are protected by the First Amendment as artwork and shielded from NYCRL 50/51. Further, "since art is protected by the First Amendment, any advertising that is undertaken in connection with promoting that artwork

is permitted." Accordingly, the use of the Fosters' likenesses was not a use for purposes of advertising or trade under NYCRL 50/51.

The plaintiffs appealed the lower court's decision, and in a 23-page opinion, which chronicled the history of New York privacy law, affirmed that the photographs in *The Neighbors*, as works of art, are outside the scope of the privacy statute under the same rationale that newsworthy matters and issues of public concern are exempt. Similarly, the court held that artists should have broad leeway to disseminate works and ideas in which there is a strong public interest. The court explained that artists are permitted to propagate "images, aesthetic values and symbols contained in the art work" and to convey to the public valuable expressive and artistic ideas through

works of art such as photographs, assuming that the First Amendment purpose is not merely incidental to the image's commercial purpose.

The court reiterated that under the purview of the First Amendment, any advertising made in connection with the promotion of artwork is also permitted, whether or not any money was made from the sale of the art. Further, the methods by which he took the photographs were not, themselves, unlawful and did not rise to the level of the "extreme and outrageous" conduct necessary to state a claim for intentional infliction of emotional distress, a claim that was raised in the complaint as well.

Svenson won, and the plaintiffs hopefully contemplated curtains.

With this decision, the Appellate Division has placed on the books an opinion consistent with other interpretations of the limited New York privacy statute. But in doing so, it is also calling upon the legislature to consider rethinking the state's laws.

After the Svenson opinion, it is clear that NYCRL 50/51 does not, in fact, deal with how one takes a picture, and if the legislature tackles this particular issue, it should be prepared to address far more sophisticated technology than just telephoto lenses, such as camera-carrying drones. In fact, many states are already dealing with privacy and First Amendment issues in drafting drone-regulating legislation. For example, California updated its invasion-of-privacy law by banning the use of camera drones in circumstances in which the subject of the photograph has a reasonable expectation of privacy.

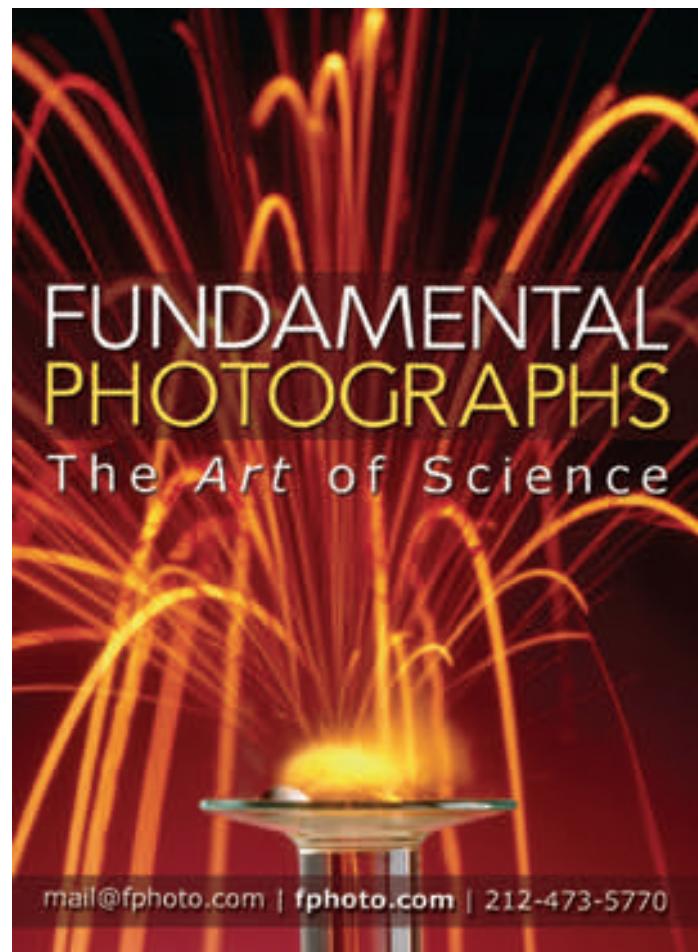
Oregon addressed privacy rights by creating a cause of action for landowners of private property against drone operators who fly their devices lower than 400 feet over the owner's property, after having received notification of the landowner's non-consent. Tennessee, North Carolina, Texas, and Idaho restrict the drone operator's ability to film or photograph private property, and ban the use of drones for surveillance. It remains to be seen whether any of these statutes will be struck down on First Amendment grounds.

When is a line crossed? What would a reasonable person consider intrusive or offensive? In the age of social media, this analysis could prove to be as difficult, if not harder, than the expectation-of-privacy calculus. ●

A version of this article was first published in the Media Law Resource Center Monthly.



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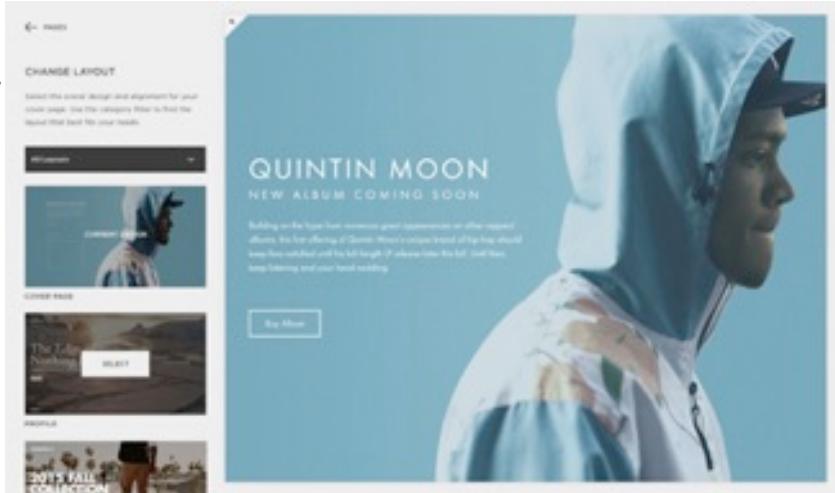
CLICK

Should You Switch to a Squarespace CMS?

The pros and cons of one of the fastest-growing web-building platforms in the photography industry

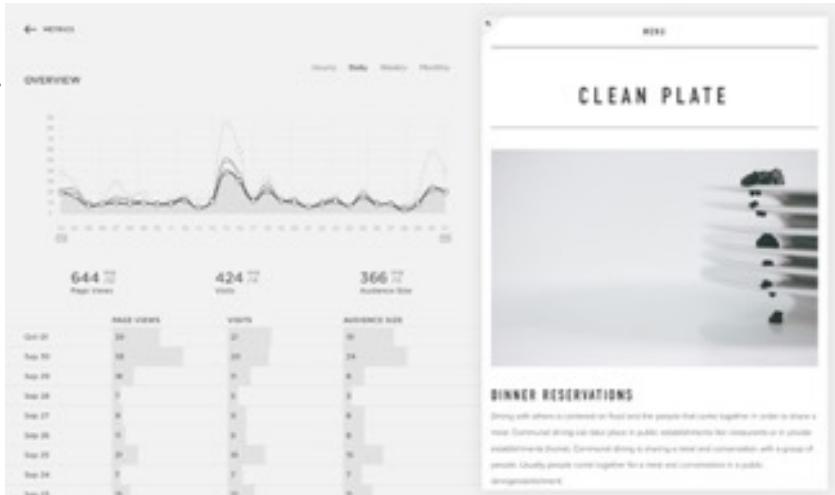
BY EMILY MALAN

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Built-in, beautifully designed templates seem to be the biggest draw for creatives switching to the Squarespace platform.

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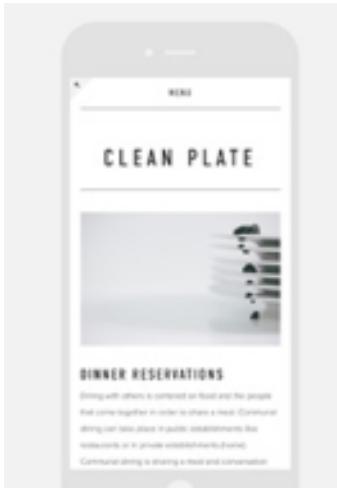
Squarespace comes with easy-to-read metrics to track viewership on your site.

WAS USING INDEXHIBIT to host my photography portfolio after a graphic designer friend set up a simple template for me. I shoot street fashion, so I needed a way to upload images quickly after each fashion-week season. Unfortunately, I don't really know much HTML coding, and to use Indexhibit to its fullest potential, HTML is a necessity. I couldn't easily add a Google Analytics code with my template, and that's a deal breaker for a photographer looking to track her page activity.

I switched over to the content management system and web-building platform Squarespace in late 2013. After almost two years of using Squarespace, I've got some thoughts on its efficacy and utility. But Squarespace isn't just for photographers; anyone looking to easily display a portfolio—photo editors, art producers, galleries, writers—may be interested in its usability.

The features—more templates and easier maneuvering through the CMS—were big incentives to switch. As with any new program, however, it took a while to figure out how to utilize it. In 2013, I started Squarespace 6 (now in Squarespace 7), and I didn't like that once I'd gotten used to the interface with the older version, I had to learn a new one. This won't be a problem for new adopters, but it could potentially be one if Squarespace does another significant overhaul of the CMS.

On the admin side, there's an annoying sidebar in the new version. Because I work mostly from home on a small-screen laptop, I find it hard to look at and edit my pages with that vertically oriented toolbar.



There's no need to design a separate site for your visitors on mobile devices. Squarespace automatically generates a fashionable and readable layout for phone and tablet.

my work is varied, I had to find the best way to visually represent a diverse portfolio without complicating the layout. Under commissioned work, I created a drop-down list of highlighted projects, but this is a temporary solution for which I'd like to find a better design. A separate tear-sheet section contains a horizontal scroll of screenshots from recent jobs. I do wish that you could carry over elements from one template to another (e.g. you like the sidebar navigation from one template but want the element of horizontal scrolling from another template). There is an option to toggle into a customized mode, but again, if you're not an HTML or CSS person, you're stuck with a limited template, much like Wordpress.

Also, for a street-fashion photographer, a blog to upload and comment on images daily is essential. But since I didn't start my career as a street-fashion photographer, I'm working backwards. Squarespace, unlike Wordpress, doesn't include a blog format in their CMS, so I created a separate Tumblr site, to which I hyperlinked in my main Squarespace menu. Easy enough.

I would have loved a better mobile app for Squarespace, where you can edit from your phone, but that's not necessary for everybody. At \$9.99/month, Squarespace is more than the \$60/year for Indexhibit or a potentially free Wordpress site. For a photographer needing a professional portfolio site, though, the template layouts—which seem geared to feature creative work and business sites—are invaluable. I do wish there were more inexpensive web services, but I think Squarespace is high quality and worth the price, compared to Indexhibit and Wordpress. ●

Luckily, Squarespace has the option to try out different templates to see what works best for you without interrupting your website's appearance; if you make a mistake while using that unwieldy sidebar on the admin side, you're not doomed on the client-facing side. Wordpress has this option, too.

For my portfolio, I divided the work under separate headings: fashion week, street style, models off duty, and commissioned work. Because

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Suzee Barrabee Says So

Words of wisdom from a portfolio reviewer

AS THE DIRECTOR OF ART AND PRINT at agency Goodby Silverstein & Partners in San Francisco, Suzee Barrabee has had a hand in, and an eye on, campaigns for Polaroid, Sprint, Nike, and the NBA, among many others. Barrabee's enthusiasm for finding new artists and inspiring the next generation to do better is a large part of her multifaceted job, and this is no more apparent than in her numerous portfolio reviews. Maybe you weren't lucky enough to schedule a session with her at this past Palm Springs Photo Festival, or maybe you didn't know you could schedule her through online reviewing outlet, Eyeist. To make it up to you, we asked Barrabee to share some words of wisdom for all you photographers out there.

On the difference between in-person and online reviewing:

First, it's just nice to meet people and have a good old-fashioned, person-to-person chat. In person, it's easier to ask and hear the background of an image. I was just looking at someone's work, and it was a photo of a couple kissing. Fun, but not something I would think too hard about or remember later on. But it turned out that the image was part of a se-

IN MY REVIEWS, I START WITH ASKING QUESTIONS ABOUT THE IMAGE. THEN I ASK QUESTIONS ABOUT THE PROCESS OF GETTING THE IMAGE. AND SOMETIMES THE STORIES END UP BEING MORE INTERESTING THAN THE ACTUAL PHOTO.

ries of people kissing in a local park. And once we chatted about how the people were approached and I saw the whole series, it became a much more interesting project.

When you are doing an in-person review, the time is limited so you are looking at the work while getting to know the person and finding out their vision and goals. So sometimes I worry that I might not have been able to give as substantive or useful advice.

Depending on the type of online review, one benefit is that you can really sit and think about the individual images and the overall presentation and flow of the work. I can spend the time to make notes and give coherent feedback and thoughtful advice. Also, photographers usually have to be clear about what they are hoping to get from the review, which helps guide the focus of my comments.

On positivity:

Sometimes images aren't right for what we are looking for, but there are many different photography needs in the world. So I can remain positive or encouraging (in most cases), but I can also be realistic as to my opinions or commercial opportunities for my agency or our clients. I just did a review where a person was a family and people portrait photographer. He wanted to know if he should try to get more commercial or advertising work. I was trying to understand why he wanted to change his focus, as he seemed to have a joy for the work he did. Sometimes, it is more important to keep people focused on what they have a passion for instead of what they think they should be doing.

On the process of reviewing:

The first thing I look at in a photograph is just the visceral connection I have with the image. Does it "grab" me? Does it tell a story? Do I want to know more about the person or the situation? Then I look at the composition

as that can enhance or detract from the overall impression. Is there a focus to the image? Or is my eye skipping all over? Finally, I look at how the image is presented. Is the retouching seamless? Is the color consistent? Is the image presented in a format, size, etc. that displays it in the best possible manner?

I don't think photographers know [story] is so important to me or possibly to other people reviewing their work. In my reviews, I start with asking questions about the image. Then I ask questions about the process of getting the image. And sometimes the stories end up being more interesting than the actual photo. If this is the case, then it might lead to a discussion of why the photo might not be conveying the original intention of the visual story.

On veteran photogs, newbies, and the trends:

Sometimes the veterans just have a lot more work or a wider breadth of work. They might have worked on more client-commissioned projects than a graduate, which demonstrates the ability to work within the constraints of a specific brief. On the other hand, graduates tend to have portfolios that are mostly personal projects, which can help highlight their vision and their style.

It's interesting, as lately the pervasive subject matter seems to be "makers"—the people themselves, their craft, and their environment. I see this trend from both graduates and veterans, but the graduates tend to look to their friends who are artists as their subjects, whereas the veterans seek out the old-school-of-a-dying-breed craftspeople. Either way, if the images are done well, then it is always a compelling visual story. I think photographers should shoot what they love.

On how to win her heart:

It is so cliché, but the first thing is dogs, animals, and happy babies. [Or just a really good photo.] ●

Entertainment & Historical Images





GEAR TALK

Poler Camera Cooler

BY ALEX CAVE

SOME OF THE GREAT INVENTIONS of the last century combined two unrelated ideas into one, seemingly awesome idea. Take the croissant, for example. Or the spork. Even the treadmill desk exemplifies this. The cross pollination of ideas has come to define Portland, OR-based Poler Outdoor Stuff, a company that infuses typical camping equipment with SkyMall-worthy inventiveness. Wearable sleeping bag? Check. Tent designed with ample room for morning yoga? Check. It's with this same ingenuity that Poler has now devised the Camera Cooler.

Part camera case, part insulated cooler, Poler's Camera Cooler falls in line with what you'd expect from the quirky outdoors company. The bag measures 12" long, 6" wide, and 8" tall. It's a decent size for a quick trip with limited equipment, but not ideal for a big job. The entire inside of the bag is insulated, which, while it cuts down on available camera equipment space, makes it feel more protective when compared to other canvas bags. There are two arrangeable dividers, with an additional small pouch on the outside. The bag does not bode well if you like to top load your camera with the lens attached. On the other hand, it's perfect for medium-format equipment once you remove one of the dividers.

Poler's marketing narrative is focused on making fun equipment for spontaneous adventures. This bag is perfect for those seeking a midafternoon hike with a couple of frothy brews and an SLR or rangefinder camera. A camera body with lens and a couple of beers fit comfortably, but it's not built for the long excursion, as there are no excessive straps or waterproofing features. I decided to take Poler's adventure marketing at face value and go on a hike of my own with the Camera Cooler.

It's important to note that this bag does turn heads, and for a camera bag, that's not always a good thing. It's offered in a variety of rustic colors, and aside from the standard black or gray model, the rest of the colors



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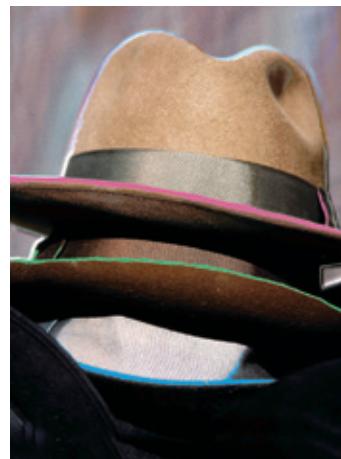
Poler is a quintessentially Portland, OR store. In the city, working artists and outdoor enthusiasts are synonymous. The Camera Cooler is one Poler product out of many fulfilling that crossover potential.

are bright and attention grabbing. An attractive bag will generate compliments on the street, so be aware of your surroundings. The Camera Cooler, however, doesn't scream "CAMERA BAG!" quite like LowePro and Tamrac bags. I still believe the best camera bag is the one that goes unnoticed, which is why this isn't an ideal bag for shooting in a busy downtown setting. For those of you with families and significant others, Camera Cooler is a nice way to bring along your gear on hikes and day excursions without being too obtrusive about your intent to busy your self with photo taking instead of talking.

Still, I see a lot of opportunity for Poler with this end of the market. Too many camera bags feature useless straps, a plethora of buckles, and excessive padding. Poler opted for a simple design with a unique feature for those taking a quick hiking trip. I was skeptical at first, but once I cracked open a cold Tecate after a long hike, I was immediately sold on this bag. ●

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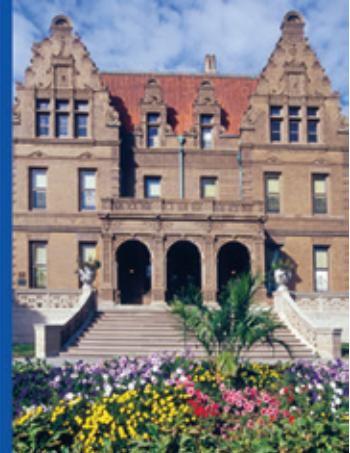
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CHAPTER CAPTURE

WEST/LA NEW ENGLAND NEW YORK



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Above: Panelists (left to right) Alexandra Gerson (speaking), Jennifer Stoots and Ellen Boughn at the WHAT'S IT ALL WORTH? event in Seattle, March 31, 2015. Right: Attorney and Photographer Chris Reed presenting to the LA branch of ASPP's West Chapter on April 25.

WEST/LA

HOW CAN WORKFLOW PROTECT YOUR COPYRIGHTS?

By Chris DiNenna

On Saturday April 25, ASPP West held the *Understanding Copyright & Building a Copyright-Centered Workflow* event, sponsored by ImageRights International. Professional photographer and copyright lawyer Christopher Reed gave us an information-packed two hours about how to build best practices for copyright registration and management into your existing image processing workflows. Part legal, part software, tutorial, the presentation helped us understand essential copyright concepts that apply to our businesses, and taught us how to maximize our rights without sacrificing exposure. Reed demonstrated how to build a workflow like a continuous cycle of shooting, update information to highlight ownership, and submit work for copyright protection, showing how the registration process at the US copyright office works when a request is submitted. For those who missed the presentation, check out the two-plus hour video on the ASPP You Tube channel: www.youtube.com/user/asppnationalchannel.

Reed is a Los Angeles-based attorney who most recently served as senior counsel, content protection policy, Fox Entertainment. His new book, *Copyright Workflow*



© CHRIS DINENNA

for Photographers, provides thorough how-to copyright registration instructions. (www.csreed.com)

WHAT'S IT ALL WORTH?

By Tom Wear

On Tuesday evening, March 31, the Seattle chapter presented *WHAT'S IT ALL WORTH? Valuing and Preserving Your Image Collection*. Featuring expert panelists Ellen Boughn (ellenboughn.com), Alexandra Gerson (helsell.com), and Jennifer Stoots (photostoots.com), we discussed the valuation of image collections both for insurance and estate purposes, and shared tips on best business practices for valuing and preserving images. About thirty people attended the event, hosted at Corbis Corporation's Seattle headquarters, and sponsored by Danita Delimont Stock Photography (danitadelimont.com). For members who were not able to attend, a two-part video recording of the event is available on ASPP's YouTube channel. (See previous article.)

NEW ENGLAND

THE WORK OF GORDON PARKS

By Jennifer Riley

On the eve of Visual Connections Boston, a group of twenty-something ASPP members and friends gathered at the Museum of Fine Arts, Boston, for a private tour and curatorial talk of the *Gordon Parks: Back to Fort Scott* exhibition. Karen Haas, Curator of the Lane Collection at the Museum, spoke for almost an hour of her discovery of the *Untitled (Outside the Liberty Theater)* photograph in the MFA collection, how it sparked the exhibition, and how it built upon Parks's legacy. *Untitled* was an image from a *Life* magazine photo essay which took Parks to his hometown of Fort Scott, Kansas to track down eleven classmates from his former segregated middle school. The resulting photographs capture their stories—both successful and not. Unfortunately, the es-

say was never published. But to pay homage to his work, Haas and her husband traced Parks's route, traveling through the Midwest in an attempt to track down all of the locations that he photographed for the essay. Sadly, not a single one remained.



© JENNIFER C. RILEY

Karen Haas (far right) speaking to New England chapter members.

HISTORY

An illustration of a historical scene, possibly a skirmish or a formal meeting. In the foreground, a figure in a blue coat and a wide-brimmed hat is seen from behind, looking towards a figure in a red coat and a green hat who is gesturing with their hands. In the background, other figures in various period-style clothing are visible, some holding swords. The scene is set outdoors with trees and a body of water in the distance.

North Wind
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CHAPTER CAPTURE

WEST/LA NEW ENGLAND NEW YORK

Hosted by the New England chapter, we were happy to welcome many of our fellow New York chapter members who were in town for Visual Connections. The group enjoyed a drink at Taste, the Museum's café, and had a chance to talk with the curator, catch up with old friends, and meet new ones.

The exhibit is on view at the Museum through September 13, 2015.

NEW YORK

HISTORY, THE CITY, AND PHOTOGRAPHY AS SOCIAL JUSTICE

By Dayna Bealy, Anita Dickhuth, and Darrell Perry

On a bitterly cold February night, more than a dozen ASPP/NY members showed up at the New-York Historical Society to see *Freedom Journey 1965*, Stephen Somerstein's exhibit of photos from the Selma to Montgomery March. In 1965, Somerstein, a student at City College of New York (CCNY) and photo editor of the college's newspaper, shot images of both the marchers and the watchers, and had access to everyone from Martin Luther King Jr. to Rosa Parks. He sold a few photographs, but mostly they sat in file drawers until the civil rights exhibition at the San

Francisco Art Exchange in 2010. Luckily, Marilyn Kushner, Curator and Head, Department of Prints, Photographs and Architectural Collections at N-YHS, happened to see this small show and contacted Somerstein.

Also on view was *Chinese American: Exclusion/Inclusion*. Based on the Chinese Exclusion Act of 1882, Chinese American opens with the Boston Tea Party as an early instance of Western trade with China, and proceeds all the way to the Exclusion Act itself. The exhibit was packed with historic objects, intricate dioramas, and even a genuine recording of an immigration interrogation. The show ends with the unsettling question, "What makes an American?"

On April 2, 2015, ASPP New York Chapter also held what turned out to be a blockbuster event, *What's Left Behind: the Photographic Estate of Raimondo Borea*, at New York's PhotoShelter, a storage and sales platform for photography collections. Archivists and dealers Jon Gartenberg and David Deitch of Gartenberg Media Enterprises discussed the life and work of Raimondo Borea, entertainment and NYC street photographer, active from the 1950s–1980s. They also covered issues on the handling of photographic legacies and the preservation and marketing of an estate collection. ●

COURTESY OF STEPHEN SOMERSTEIN



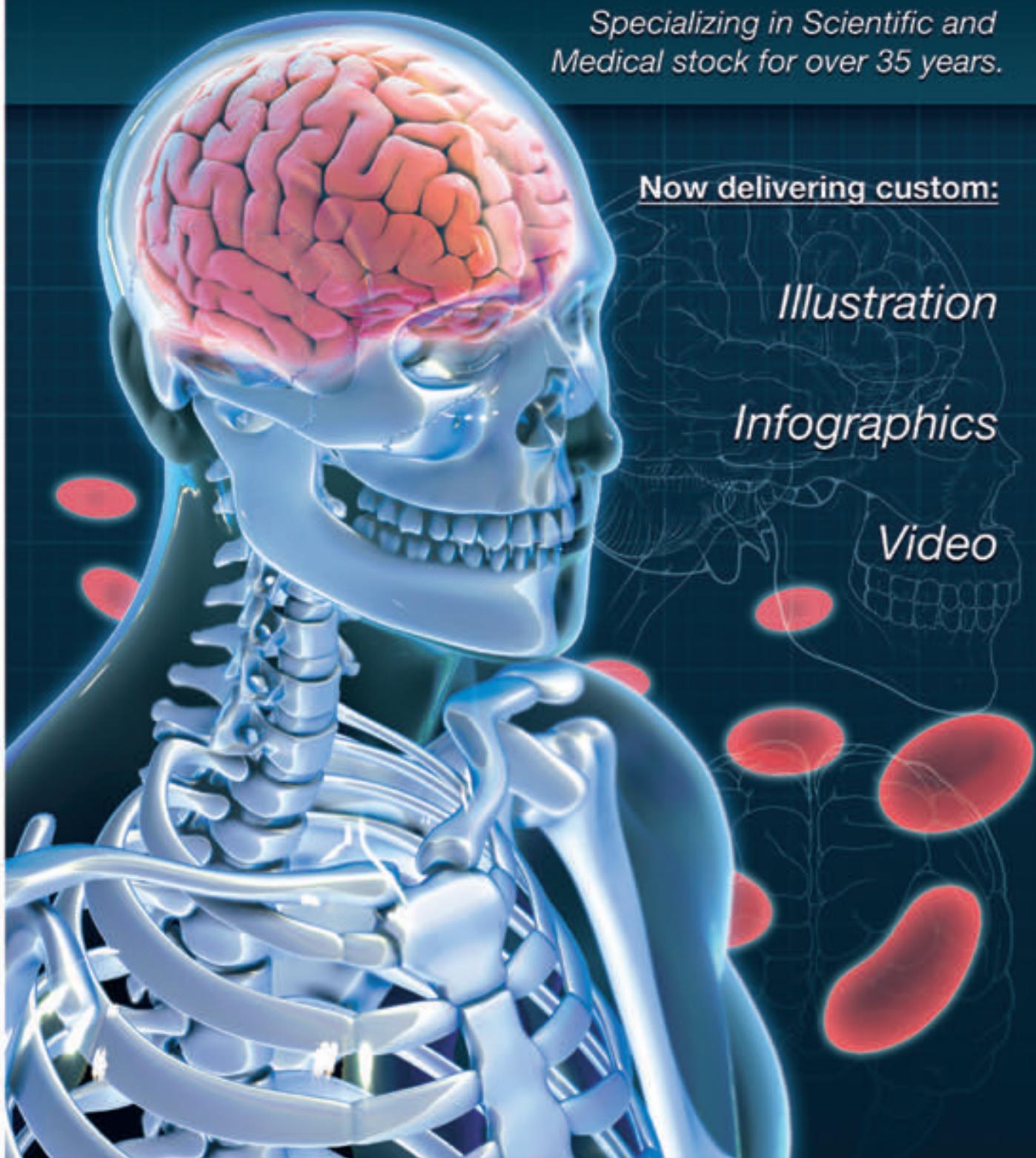
Dr. Martin Luther King Jr. speaking to civil rights marchers at end of Selma to Montgomery March. March 25, 1965, State Capital Building, Montgomery, Alabama.



ASPP NY members mesmerized by Moo Lung, one of the oldest-surviving ceremonial dragon sculptures in the US. Chapter president Darrell Perry, left, with TPP's Debra Hershkowitz, center, and chapter VP Laurie Green just visible.

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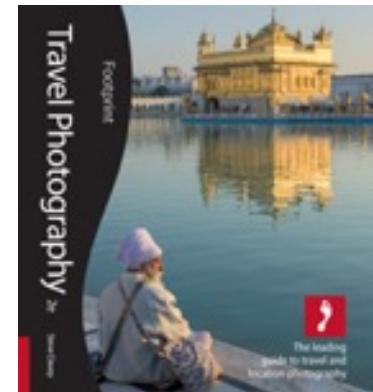
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FOOTPRINT TRAVEL PHOTOGRAPHY, 2ND EDITION

Steve Davey

Footprint Travel Guides
Paperback, 320 pages
\$29.95

THE PICTURE BUSINESS has been turned topsy-turvy over the past two decades and perhaps nowhere has this manifested itself more obviously than in the “travel” sector. Markets for travel images have shriveled in tandem with the decreasing circulation of print magazines. Online and print magazine publishers increasingly seek out freebies, and—when they do pay for photos—offer even less in inflation-adjusted dollars than they have traditionally.

So, what the world is really crying out for is yet another guide to getting into the travel photography racket, right? Well, in this particular case I’m willing to give the tome in question a pass because this isn’t really a

“new” travel photography book but instead the updated second edition of Steve Davey’s excellent 2008 book, *Footprint Travel Photography*.

Davey has wisely retained the positive physical attributes of the original: a portable-friendly size (7.5 x 8"); reasonably priced paperback format (available for about twenty-three bucks online); and the exact-same length. And, like the 2008 version, the new edition makes excellent and abundant use of Davey’s photos throughout, with many new ones replacing those in the original publication.

As one might expect, the second edition of *Footprint Travel Photography* benefits the most from Davey’s additional use of, and experience with, digital technology throughout the intervening five years since his original publication. In discussing online marketing in the updated volume, for example, Davey touches on PhotoShelter, SmugMug, and Zenfolio, resources that didn’t even rate a mention when he wrote the

first book (although he did touch on the now-deceased Digital Railroad!). But even though 2nd Edition is totally hip to all things digital, Davey recognizes that not everyone is armed with a DSLR; he very democratically includes plenty of hints and tips for both film shooters and those among the photographic proletariat using “digital compact” cameras (translation: point-and-shoots).

I have long considered Davey’s original book the go-to guide for shooting travel photos, since it’s aimed squarely at the individual who’s ready to get serious about his or her photography, but not so serious (or delusional) as to think they can make their living from capturing travel photos. Consequently, Davey knows where the emphasis belongs, which is why his chapters covering execution and inspiration receive far more extensive treatment than the sections discussing equipment, post-production image processing, or “going pro.” (The latter, at just fourteen

pages, is not exactly a guide to quitting your day job.)

Shooting compelling travel photography may very well be the most challenging slice of the photography pie since it requires such a multitude of photographic skills borrowed from many of those other slices. Think about it: in order to capture the essence of any place on Earth, the travel photographer may be called upon to demonstrate the skills of an accomplished nature photographer...an architectural photographer...a portrait photographer...a sports photographer...or a photojournalist...and possibly all in the same day! That's quite a tall order, but Davey's positive, you-can-do-this attitude is infectious, with his advice and stories told in a straightforward, down-to-earth style that's both appealing and at times a bit world-weary. Addressing how both lonely and exhausting travel photography can be, for example, Davey says, "I used to wonder what sort of person would order a club sandwich from room service in Rio, rather than heading out to a bar or restaurant, but I have done it myself on more than one occasion."

Footprint Travel Photography, 2nd Edition doesn't really break any new ground on the subject of shooting pictures while roaming the planet, but it tackles the subject in a thoroughly competent, contemporary, and easy-to-digest format that makes it a must-have for any photographer looking to make that leap from snapshooting tourist to serious travel photographer.

—PAUL H. HENNING

THE LOST TRIBES OF TIERRA DEL FUEGO: SELK'NAM, YAMANA, KAWÉSQAR

Martin Gusinde

Thames & Hudson

Hardbound, 300 pages

\$90.00

PROBABLY ONE OF THE MORE BEAUTIFUL physical objects we've received, *The Lost Tribes of Tierra del Fuego* is a gorgeous collection of black-and-white photographs taken of the Selk'nam, Yamana, and Kawésqar peoples during a five-year period, beginning 1919. The photographer, a German missionary named Martin Gusinde, had famously traveled to Cape Horn to convert the inhabitants to Christianity. The natives then famously rejected his

attempts and instead chose to share with him their own customs and rituals, which Gusinde documented with a camera and portable dark-room. In doing so, he became both an important anthropologist and photographer.

The story behind the collection is the stuff of movies. And when you thumb through these heavy-stock pages, the depicted scenes—boys wrestling, men lining up with their bows and arrows, women posing together with exposed and painted breasts—feel almost contrived, as though Wes Anderson had crafted the visual narratives himself. But this seeming falseness may be what's emanating from the lens itself, from Gusinde's admitted struggle to see the natives without his European constructs crowding the scenery.



Harpoons with a bone tip were used to hunt seals, dolphins and sea birds. © Anthropos Institute, Sankt Augustin, Germany.



The men dance to drive away the storms and bring good weather. © *Anthropos Institute, Sankt Augustin, Germany.*

On a first read-through, it seemed as though the photographs had been arranged chronologically. The carefully choreographed, contrived images are frontloaded, while the latter half of the book gradually takes on a more candid ghostliness—huddled villagers standing resolutely nude in the snow juxtaposed with entire series of native families clad in Western clothes, their eyes downcast, the excitement and tradition of the earlier images disappeared.

In fact, the images are not chronological but divided into tribes. Similarities prevail, of course, with the physical features and specific ritual costuming repeating across peoples, but there are marked differences between the tribe that's been touched by Western hands and the tribe that

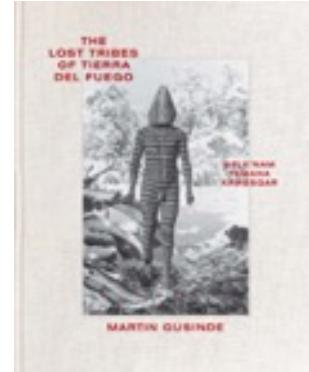
has not. The document progresses like a before-and-after, showing devastating effects. Again though, we are seeing this through Gusinde's biased lens. Luckily, there's a great deal of bookending texts to put all of this in perspective.

In one such text, the late anthropologist Anne Chapman relays the myths and legends surrounding the striking images of the Hain ceremony depicted in Gusinde's images. The text's placement at the end of the book, like an addendum, is interesting because you're allowed to see the ceremony from Gusinde's outsider perspective before you're given the surrounding lore, which is an elaborate tale of a fictional, evil matriarchal society that was eventually replaced

with a righteous patriarchal society; the depicted Hain ceremony is meant to reenact the battle of men triumphing over women. So at first, you see the images of women happily helping the men dress for the ceremony. But then you understand the deeply flawed tradition itself. In a way, the supplemental text is almost a warning not to romanticize these exotic tribes too much. No society is pure and without its moral difficulties.

To be read carefully and studied with clear eyes, *The Lost Tribes of Tierra del Fuego* is as important as it is beautiful—a heavy, hardbound object on the coffee table, tricking guests into getting lost in its pages and implications a hundred years in the making.

—EDITOR



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PUBLICATION CALENDAR

Submission and publication dates

ISSUE	FORMAT	ARTWORK DEADLINE	PUBLICATION DATE
1 Spring	Print	February 20	end March
	Digital		mid-May
2 Summer	Print	May 20	end June
	Digital		mid-August
3 Fall	Print	August 20	end September
	Digital		mid-November
4 Winter	Print	November 20	end December
	Digital		mid-February

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PLACEMENT	SINGLE ISSUE	4-ISSUE DISCOUNT
Back cover	1,735	1,562
Inside covers	1,315	1,184
Full page	845	761
Half page	527	474
Quarter page	263	237
Eighth page	132	121

CONTRIBUTORS

ISSUE 2 / 2015

Paul H. Henning was a professional location photographer for fifteen years. He co-founded and directed Third Coast Stock Source, and was manager of European operations for Comstock Picture Agency in London. He's served as acting managing director at the Robert Harding Picture Library and is the founder of Stock Answers, a consultancy that works with stock picture agencies and photographers worldwide. Paul also serves as the director of business development for Tetra Images, a New Jersey-based royalty-free image production company.

John W. W. Zeiser is a critic, poet, and occasional coffee roaster's apprentice in Los Angeles. His earliest memory of writing was a poor imitation of Blake's *The Tyger* that accompanied a finger painting assignment in elementary school. You can follow him @jwwz.

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Michelle Weidman is a writer and editor currently based in the Bay Area. Her interests include visual art, cultural criticism, feminism in popular culture, and crime television. She is the founding member of *Serpentine Magazine*, an online cultural criticism publication. She works as the operations manager for *Gygax Magazine*.

Emily Malan was born and raised in the San Francisco-Bay Area. She has a BFA in Photography from Art Center College of Design. She is currently based in NYC, where she shoots lifestyle and street style photography. When not photographing, she spends her spare time eating her way through NYC, traveling the world, and hanging out in art museums.

Alex Cave is a photographer hailing from the _____ (*adjective*) streets of _____ (*place*). He started photographing after his _____ (*relative*) gave him a _____ (*object*) at the age of 13. Although he studied _____ (*subject*) while attending _____ (*school*), Alex continued to photograph the Sierra Nevada mountain range in his spare time. When he's not _____-ing (*verb*) through _____ (*location*), Alex can be found amongst one of the many _____ (*plural noun*) throughout Southern California.

LIFE IN FOCUS: THE FAMILY ACID



© ROGER STEFFENS

La Jolla, CA. December, 1980.

T'S DIFFICULT TO PIN DOWN EXACTLY who Roger Steffens is, but you could possibly boil his life down to "dropped and drafted." In the 1960s, he dropped acid for the first time, and the 1970s, he was drafted into a psyops unit in Saigon. There, he saw families in destitute poverty, prompting him to write back home to a newspaper to ask for supplies to abate their pain. When others' eyes glossed over in the face of change or hardship, Steffens' eyes opened wide. Looking through the viewfinder of his camera, he applied the same vision of seeing what others don't or can't when he returned home to California to raise his family in the bohemian Los Angeles climate of the decade.

He became the world's foremost expert on Bob Marley, hung out with the Rolling Stones, and got Paul Simon into African music. Yet the feelings evoked from his photographs of this time—now collected into a beautiful hardbound book called *The Family Acid*, thanks to Steffens' children, Kate and Devon—are of ease, unchoreographed, simply documenting his uncommon life and the wild people within it. In fact, Steffens has always seen himself as less a photographer and more of an author and

historian, traveling the world to give lectures on reggae.

"We would have family slideshows of his images often while growing up, but it wasn't until I started this project that any of us realized the incredible quality and quantity of his work," Kate Steffens says. She and her brother are still scanning and touching up more than 40,000 images, which are then uploaded to Instagram. It's a labor of love. She converses with *The Family Acid*'s over 20,000 Instagram followers and collects her mother and father's stories behind every photo.

"I have seen many people start Instagram feeds of old family photographs, only to give up when they are not receiving the attention they expect." Kate and her family never expected such a warm reception, with editors of every major magazine covering their work. And this year, Roger hit a watershed moment with his participation in Paris Photo Los Angeles. Kate herself has suddenly found a new career, with other counterculture photographers noticing her process and employing her, her hacked computer, and her two Epson film scanners to do the same thing for their archives she did for *The Family Acid*'s. And the public can't seem to get enough of these images and stories. ●



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