

# RANGEFINDER

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**Kuzuko Tucker, 73**, delights in Aiden Estep's paper crane. An occasional substitute teacher, she taught students to make origami at Mountain Grove Middle School on Thursday. Photo by Sijie Yuan.

# GLOBAL PHOTOJOURNALISM



The brick industry in Bangladesh is booming along with the expansion of Dhaka. The factories are popping up everywhere outside the big cities, and the orange dust from the factories is falling down and covering the crops. It kills everything. Photo by Troy Enekvist.

## International perspectives on photojournalism

— by Jessica Belle Kramer

The Missouri Photo Workshop hosts a plethora of participants from all over the United States and around the world. This year, MPW is hosting photographers from eight countries outside the United States.

Each individual photographer brings their own insight and experiences to the workshop, and international photographers come with global perspectives in tote.

### Documentary

Sahiba Chawdhary practices photojournalism in New Delhi, India, and her work has been published for major organizations, such as Getty Images.

Chawdhary's current long-term documentary project, "Drag Queens of India," is designed to "[document] queer men and artists taking up the art of drag to express their alter ego, liberate themselves and break gender stereotypes," Chawdhary wrote on Instagram.

Chawdhary differentiated



**Javier Aznar**  
Madrid, Spain



**Sahiba Chawdhary**  
New Delhi, India



**Troy Enekvist**  
Stockholm, Sweden

between the documentary and news photographs in India because both are designed to portray different messages.

"Documentary photography is everywhere, Chawdhary said. "It's universally the same."

### News

Additionally, Chawdhary works for several English national daily newspapers. English national

dailies are newspapers that publish nationwide in India, but are printed in English.

As opposed to global documentary photojournalism, news photography is more condensed in India. Photojournalists shooting events in India are challenged to depict the event in one image.

"The news photograph is just the one photograph that does

## GLOBAL PHOTOJOURNALISM

everything about the news, because you don't have that much of space in the print version of any newspaper," Chawdhary said. "So it's quite challenging for a photographer to explain everything in a story in [one image]."

### **Ethics**

In India, using posed photos is common for regional newspapers.

"[It's] really controversial," Chawdhary said. "[It's] a common phenomenon because of a lack of education, because of a lack of training."



Bangalore-based drag artist Alex Mathew, in her drag persona as Mayamma - mother of illusions - gives a final glance as she heads for a performance. Photo by Sahiba Chawdhary.

There are also concerns when publishing images of children in India. Children's faces aren't printed without consent.

"You have to get a proper consensual form," Chawdhary said. "They give you a couple to have with you all the time, so that you can get instant consent, so you can have it on record."

India also has a strict code when it comes to victims of sexual assault. Their names and faces are not allowed to be printed.

"It's a very, very strict code that's followed across India," Chawdhary said. "No rape victim names, no rape victim photographs will be printed."

Though India has a strict set of nationwide rules, every newspaper has a different ethical guideline.

"Most of the [newspapers] that I freelance for on a regular basis say no smoking photographs, no indulgence of alcohol, no drugs."

### **Swedish perspectives**

Troy Enekvist is a photographer in Uppsala, Sweden. He is a member of the Association of Swedish Professional Photographers. He has won several College Photographer of the Year Awards, as well.

A major difference of photojournalism in Sweden and

the U.S. are the kinds of photos that are taken and what is considered acceptable.

"Staged things are different in the Swedish schools of photojournalism," Enekvist said.

The difference in what's acceptable is an effect of photojournalism being taught in the arts departments, focusing on aesthetics, rather than journalism.

"[Photojournalism] is more conceptual in Sweden, and there's more staged things to prove a point," Enekvist said. "It's not the typical fly on the wall journalism."

### **Perception**

International photographers have also noticed a difference in social perception of photojournalists in their home countries and the U.S.

"Photojournalism is more respected in the U.S. than it is in India," Chawdhary said.

Though Javier Aznar works as a wildlife photographer in Spain, and has had several of his photographs published in American publications, he has noticed differences in photography, as a whole, in Spain, compared to the U.S.

"In Europe, or even in Spain, the photographer is not a really well-paid job," Aznar said.



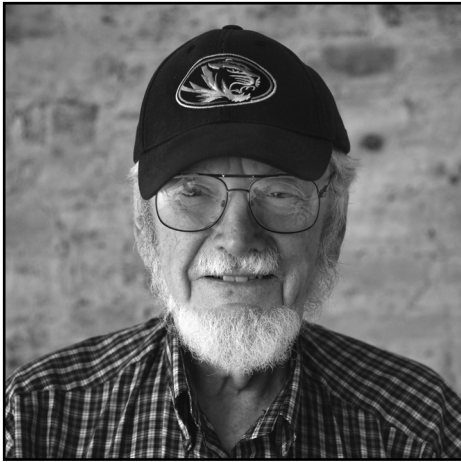
One of the most amazing animals I've encounter on the Ecuadorian Amazon, was this Mouse Opossum (*Marmosa* sp.). I could take this in situ photo during one of my nocturnal hikes through the jungle. They use to be nocturnal, feeding of insects and fruits. Photo by Javier Aznar.



Prateek helps settle Nitish aka Shabnam Be-Wa-Fa (sitting), fix her faux hair as she prepares to get ready for her debut performance at the queer-friendly nightclub, Kitty Su in New Delhi. Photo by Sahiba Chawdhary.

# An Easy Cure Found for Writer's Block

— By Duane Dailey



There's a sure-fire cure for writer's block. Sit down and write.

After years of teaching writing, I finally found the best tip when teaching an honors class.

To write, put your butt in a chair in front of a keyboard. Start wiggling your fingers. Write a first sentence on your topic. Get something down to look at. Good writing comes in revisions.

Another rule: Never submit a first draft. By draft four you may be ready to publish.

David Rees gave a version of the cure Thursday night. Write your story summary before you go to bed. Excellent idea! That gives you something to edit, rewrite and fine tune on Friday.

Journalists take the cure every day. It's a deadline. You have the luxury of setting a false deadline in front of real deadline.

You will be amazed how good your writing becomes if you write and rewrite.

In 20 years of writing a weekly column, I find putting my butt in chair in front of a keyboard works. If I don't know what I am going to

write, I find out by sitting down and writing a first sentence.

That may not be the lede, which can come later.

A former student from years ago stopped by to tell me the most useful thing he learned in college was my tip on writing. Put the most important stuff at the top. Get the reader's attention.

He's not a journalist, but a salesman. He uses the lede in his everyday work.

Rees told us: If a reader doesn't look at the first photo, they'll not likely go to the second photo. Ledes are grabbers. Ledes stop readers. Show or write something that the reader can't pass on by. Stop 'em in their tracks.

When I started writing a column, I just wrote however much I needed to tell my idea.

Wise editors told me to write to fit. Originally that was 650 words. I'd been writing about 800 words. My first drafts are still about 800 words. Cutting useless words going from 800 to 650 words improved my writing.

Don't inflict absolutely useless

words on readers.

Now, 650 word columns are becoming too much. Now editors say 500 words. Editorial space has downsized. But, more vital is that reader's attention span shrinks. We're headed toward 350 words. That fills a single screen, where new readers look.

Recently the New York Times featured a popular novelist. She does 64 drafts on her books. That's rewriting to the max.

On the last writing day of MPW, you had time for at least four rewrites. Give yourself the luxury of rewrite. Your stories will improve.

A final tip: Along with spellcheck on your computer, open the word count and reading ease features. Academics write journal articles at reading ease of grade 18, or more. When USA first came out they set the mark at reading ease 8. That was my standard for years. Now my columns read at 6.

For your hectic life this week, I shifted down. This column runs 4.3 reading ease. You can do it.

Put your butt in a chair you know where.



Faculty member Alyssa Schukar works with photographer Hunter Dyke on his final story edit. Photo by Jenna Kieser.

# Books Every Photographer Should Read

– Compiled by Hannah Musick and Maddie Davis

## Co-Directors

**Jim Curley** — "Looking at Photographs" by John Szarkowski  
**Duane Dailey** — "Thinking, Fast and Slow" by Daniel Kahneman  
**Brian Kratzer** — "Truth Needs No Ally" by Howard Chapnick  
**David Rees** — "As I See It" by John Loengard

## Faculty

**Dennis Dimick** — "Thinking in Systems: A Primer" by Donella Meadows  
**Melissa Farlow** — "Hillbilly Elegy" by J. D. Vance  
**MaryAnne Golon** — "War Without Heroes" by David Douglas Duncan  
**Torsten Kjellstrand** — "The Americans" by Robert Frank  
**Kim Komenich** — "On Being a Photographer" by Bill Jay and David Hurn  
**Bill Marr** — "The Color of Water" by James McBride  
**Mary Beth Meehan** — "People of the 20th Century" by August Sander  
**Kathy Moran** — "Road to Seeing" by Dan Winters  
**Randy Olson** — "Compassionate Photographer" by Larry Burrow  
**Alyssa Schukar** — "The Cruel Radiance" by Susie Linfield

## Photographers

**Jennifer Adler** — "Diane Arbus: Portrait of a Photographer" by Arthur Lubow  
**Brian Amdur** — "The Alchemist" by Paulo Coelho  
**Javier Aznar** — "My Family and Other Animals" by Gerald Durrell  
**Daniel Carde** — "It's What I Do: A Photographer's Life of Love and War" by Lynsey Addario  
**Chase Castor** — "East of Eden" by John Steinbeck and "La Calle" by Alex Webb  
**Sahiba Chawdhary** — "The Americans" by Robert Frank  
**Hunter Dyke** — "The Mind's Eye" by Henri Cartier-Bresson  
**Katherine Emery** — "One Man's Meat" by E.B. White  
**Troy Enekvist** - "Down and Out in Paris and London" by George Orwell  
**John Ewing** — "Cocaine true, cocaine

blue" by Eugene Richards  
**Barbara Gracner** — "Letters to a Young Poet" by Rainer Maria Rilke  
**Jennifer Guyton** — "Women of Vision: National Geographic Photographers on Assignment" by National Geographic  
**John Happel** — "Bending the Frame" by Fred Ritchin  
**Victor Hilitiski** — "Exiles" by Josef Koudelka  
**Thomas Hudson-Gomez** — "Sculpting in Time" by Andrei Tarkovsky  
**Taylor Irby** — "Vision, Courage and Heart" by Bob Lynn and Robert G. Lynn  
**Sarah Ann Jump** — "Photosynthesis" by Bryan Moss  
**Vikesh Kapoor** — "Wild Pigeon" by Carolyn Drake  
**Brooklynn Kascal** — "Close to the Knives" by David Wojnarowicz  
**Keith Lane** — "Midwestern Sentimental" by Nathaniel Grann  
**Joyce McMurtrey** — "Family of Man" by Edward Steichen  
**Ioana Moldovan** — "Black Passport" by Stanley Greene  
**Angus Mordant** — "Twins" by Mary Ellen Mark  
**Jennifer Mosbrucker** — "Truth Needs No Ally" by Howard Chapnick  
**David Rodriguez** — "Moments: The Pulitzer Prize Winning Photographs" by Hal Buell  
**Stacey Rupolo** — "On Photography" by Susan Sontag  
**Andrew Ryan** — "Down and Out in Paris and London" by George Orwell  
**Nigel Rumsey** - "Fat Baby" by Eugene Richards  
**Madison Simmons** — "On Photography" by Susan Sontag  
**Becca Skinner** — "It's What I Do: A Photographer's Life of Love and War" by Lynsey Addario  
**Alex Snyder** — "Avedon: Something Personal" by Norma Stevens and Steven M.L. Aronson  
**Idris Talib Soloman** — "Think and Grow Rich" by Napoleon Hill  
**Kanishka Sonthalia** — "Bending the Frame" by Fred Ritchin  
**Stephen Speranza** — "Photographs Not Taken" by Will Steacy  
**Sree Sripathy** — Any book by Gary Winograd

**Yasmin Tajik** — "How to Win Friends and Influence People" by Dale Carnegie  
**Kelsey Walling** — "Wise Trees" by Diane Cook and Len Jenshel  
**Carlton Ward** — "Vanishing Breed: Photographs of the Cowboy and the West" by William Albert Allard  
**Sijie Yuan** — "Chinatown: A Home Within the City" by Chien-Chi Chang

## Support

**Brien Aho** — "How To Practice: The Way to a Meaningful Life" by Dalai Lama  
**Kris Bosworth** — "Short Nights of the Shadow Catcher" by Timothy Egan  
**Hany Hawasly** — "The War of Art" by Steven Pressfield  
**Derek Poore** — "The Life of a Photograph" by Sam Abell  
**Ray Wong** — "Visual Impact in Print" by Angus McDougall and Gerald Hurley

## Crew

**Ellie Cherryhomes** — "It's What I Do: A Photographer's Life of Love and War" by Lynsey Addario  
**Maddie Davis** — "Letters to a Young Poet" by Rainer Maria Rilke  
**Jessi Dodge** — "Where We Have Hope" by Andrew Meldrum  
**Zihan Huang** — "Diane Arbus: Portrait of a Photographer" by Arthur Lubow  
**Jenna Kieser** — "Bird by Bird" by Anne Lamott  
**Yehyun Kim** — "Bryan Peterson's Understanding Photography Field Guide" by Bryan Peterson  
**Youngrae Kim** — "The Americans" by Robert Frank  
**Baylee Konen** — "Gravity" by Robert M. Drake  
**Jessica Belle Kramer** — "The Things They Carried" by Tim O'Brien  
**Jacob Moscovitch** - "The Round House" by Louise Erdrich  
**Hannah Musick** — "The Kitchen Table Series" by Carrie Mae Weems  
**Emily Nevils** — "It's What I Do: A Photographer's Life of Love and War" by Lynsey Addario  
**Liv Paggiarino** — "Bird by Bird" by Anne Lamott  
**Ethan Weston** - "Short Nights of the Shadow Catcher" by Timothy Egan

## BEHIND THE SCENES

# Q&A with Hany Hawasly, logistical engineer

— By Maddie Davis and Hannah Musick

**Question:** What is a logistical engineer?

**Answer:** "My job has two folds: my main job is to be responsible for running the workshop systems. I am responsible for the technical side of what happens. And at the same time, because I've been returning to the workshop, I always advise on what the best practices are to make the workshop run and function. For me, there's no clear line between the two descriptions."

**Q: How long have you been doing this?**

**A:** "I shot the workshop in 2013. I returned in 2014, and the coordinators at that time started facing technical difficulties. David [Rees] looked at me and said, 'Can you help them?' and I said, 'I'll look into it.' I solved the problem, and that helped with streamlining the workshop. So, this is my fifth year."

**Q: How do you go from an empty room to a functioning workshop?**

**A:** "I don't think there is a recipe, that's for sure. You need to go there and get a sense of the space. In the past five years, this workshop was the most difficult, although it wasn't the smallest. You need to think about if people have room to



move freely. Do people have access to services? Is a certain team going to be burdened by people moving? Is natural light an asset? Is the projector in the right space? Will the sound work properly? Do you want students to be at the tables when presentations happen, or do you want to make two separate spaces? And then, at the same time, you need to think of the staff. They have the right to attend the presentations without leaving their stations because they have to work. You need to think about how to create the best experience possible for everyone in the room. In short, the goal of the process is to try to make this space that might have been designed for anything else to work for the goals of the workshop.

It needs to be a comfortable space.

**Q: How did you learn how to do this kind of thing?**

**A:** "I think in regard to the logistics part, moving into a place and repurposing it for a specific occasion or event came from Syrian Red Crescent training for disaster preparedness. It included building camps after disasters. When it comes to computers, I think I just naturally like to dig into details and try new things."

**Q: Is this facility suitable to make the workshop reach its goal?**

**A:** "I think if you ask people tomorrow, they will tell you yes. Today they are stressed, but tomorrow they will say yes."

## #MPW70

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## RANGEFINDER CREW

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