

# AMERICAN PHOTO

COLLECTOR'S  
PORTFOLIO

**30**  
YEARS  
**30**  
PERFECT  
PICTURES

THE **ART** OF  
**GISELE**

AN EXCLUSIVE  
ANNIVERSARY  
SHOWCASE

*Happy  
Anniversary  
Love  
Giselle*

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**D700**

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**EMERGING  
ARTISTS**  
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THE YEAR

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**ALBUM**  
**COVERS**  
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THAT  
ROCK

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THE GREAT  
AMERICAN  
PHOTOGRAPHER?

NOVEMBER/  
DECEMBER 2008



**46:** Top industry honors awarded to the D3 and D300.  
**0:** Competing cameras that even come close.\*



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**EISA (Europe):** European Professional Camera 2008 - 2009  
**TIPA (Europe):** Best D-SLR Professional in Europe 2008  
**CNET:** Editors' Choice Award - August 2008  
**CNET CHINA:** 2007 IT Product Excellence Award  
**ENGADGET.COM:** Editors' Choice Award 2007 & Readers' Choice Award 2007  
**JAPAN CAMERA (Japan):** Camera of the Year 2007 - 2008 #1 Digital Camera  
**AMATEUR PHOTOGRAPHER (UK):** Product of the Year Award 2008 High End Digital SLR Category  
**DIGI MAGAZINE (Hong Kong):** Digi Annual Award in 2007 "The Best Top Class DSLR"  
**IT 168 (China):** 2007 Product of the Year Innovation  
**PC MAGAZINE (China):** 2007 Outstanding Product  
**PC HOME (China):** 2007 Outstanding Product

## D300

**POPULAR PHOTOGRAPHY:** "Camera of the Year" Award - December 2007  
**CNET:** Editors' Choice Award - January 2008  
**AMERICAN PHOTO:** Editor's Choice - BEST BUY for Pro DSLRs - June 2008  
**CAMERA PRESS CLUB:** Camera Grand Prix 2008 Awards - Rank #2 - May 2008  
**TIPA (Europe):** Best D-SLR Professional in Europe - April 2008  
**DPREVIEW.COM:** "Highly Recommended" - January 2008  
**IMAGING-RESOURCE.COM:** Dave's Pick - February 2008  
**LAPTOP MAGAZINE:** Editors Choice - January 2008  
**MACLIFE:** Editors' Choice - April 2008  
**PCPHOTO MAGAZINE:** 2008 Editor's Choice Awards - December 2007  
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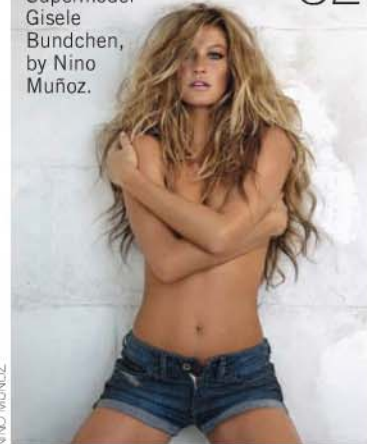


# AMERICAN PHOTO Volume XIX Number 6 November/December 2008 contents

## On the cover:

Supermodel  
Gisele  
Bundchen,  
by Nino  
Muñoz.

32



80

## 59 Portfolio

How do you sum up 30 years of showcasing the world's best photography? By distilling the vision of **American Photo** into a special portfolio featuring three senses of seeing, and 30 perfect pictures.

## 60 A Sense of Time

How photographs capture and sometimes create history. Essay by Bob Schieffer

**Featuring:** An aerial look at London by Capt. Alfred Buckham (p.60); a memory of Mount St. Helens by George Wedding (p.62); reporting from Rwanda by James Nachtwey (p.63); a view of New Orleans in ruins by Robert Polidori (p.63); and a shot of adventure by Will Steger (p.64).

63



77



## 66 A Sense of Identity

Why we are who we look like. Essay by David Schonauer

**Featuring:** A cowboy's lament by William Albert Allard (p.66); a face only Irving Penn could love (p.68); English eccentrics by Neal Slavin (p.69); man's best friend by William Wegman (p.70); apes with personality by James Mollison (p.71); superstar closeups by Martin Schoeller (p.71); the beloved coach by Neil Leifer (p.72); and two worthy combatants by Mark Seliger (p.73).

74



64



## 74 A Sense of Illusion

When seeing isn't necessarily believing, something wonderful happens. Essay by Owen Edwards

**Featuring:** A veiled elephant by James Balog (p.74); a mirror image of twins by Mary Ellen Mark (p.76); a fashionable Doberman by Chris Von Wangenheim (p.77); an homage to cinematic vamps by Richard Avedon (p.78); nude figures like snowflakes by Gilles Bensimon (p.79); and a surreal food-stand episode by Joel Sternfeld (p.80).

## portfolio

Thirty years of showcasing the best photography.

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# AMERICAN PHOTOcontents

Volume XIX Number 6 November/December 2008



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52

## 6 Inside American Photo

Cutting up on set with Nino Muñoz and super-model Gisele Bundchen.

## 10 Editor's Note

Some perspective: All the images that we've run over the past 30 years amount to about two minutes of real exposure time. But what a two minutes!

## 12 See It Now

New exhibitions and books.

## 19 Inside Photography

Looking back at 30 years is one thing; trying to make sense of it all is another.

## 20 Turning Points

A rundown of the people and the events we've covered that changed photography forever.

## 24 Art

Was Edward Steichen the greatest American photographer?

## 26 History

A night to remember, with the great photographers of *Life* magazine.

## 28 Music

The 30 best photographic album covers of all time.

## 32 Glamour

Supermodel Gisele and photographer Nino Muñoz team up to create an anniversary portfolio for us.

## 38 Editor's Choice

Stepping up to full-frame D-SLR photography with the Nikon D700 and other new cameras.

## 45 State of the Art

Presenting our exclusive survey of the Top Emerging Artists for 2008 in the world of photography.

EDWARD STEICHEN



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50



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© NINO MUÑOZ



48



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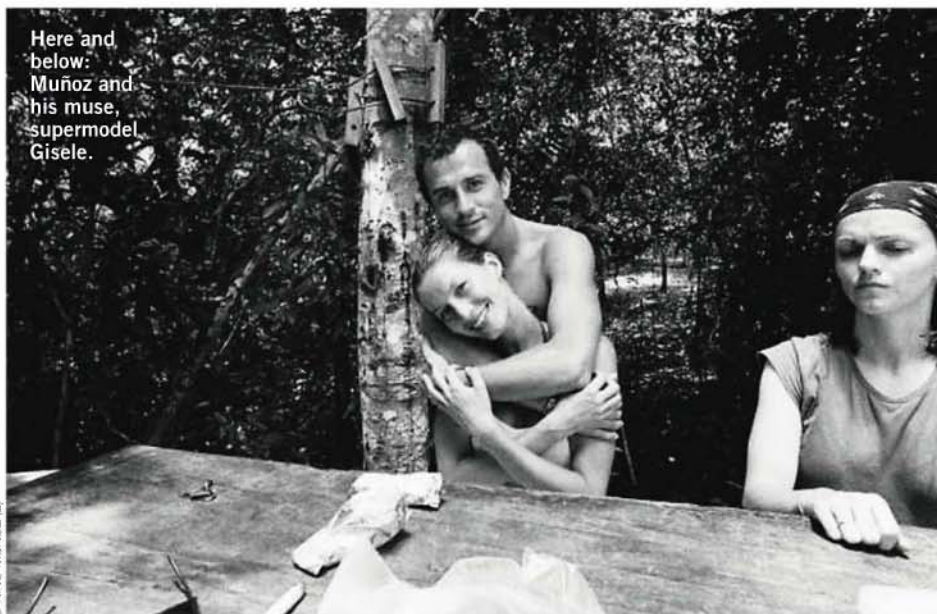
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Here and below: Muñoz and his muse, supermodel Gisele.



© NINO MUÑOZ (2)

# CONTRIBUTORS



“ I THOUGHT SHE WAS ONE OF THE FUNNIEST PEOPLE I’D EVER MET. SHE’S ALWAYS BEEN A GOOD FRIEND. ”

When it came time to shoot the picture of supermodel Gisele Bündchen on page 32, Nino Muñoz decided to remain very casual. “We shot it in my assistant Nick’s bedroom in Venice Beach,” says the Los Angeles-based celebrity photographer. “Nick is now the most popular guy on his block.”

For this special anniversary issue, we thought it would be fun to celebrate with Gisele, the Brazilian-born beauty who sometimes hangs out with New England Patriots quarterback Tom Brady. Though she wasn’t yet born when this magazine was launched, she has nonetheless worked with many of the great photographers we’ve featured in our pages in recent times.

Gisele has a special relationship with Muñoz, whom she met about a decade ago at a party in New York City. At the time, both model and photographer were breaking into their respective careers. “I loved her right away,” says Muñoz. “I thought she was one of the funniest people I’d ever met. She’s always been a good friend to me.”

The personal relationship is a big part of the creative partnership between the photographer and muse—and it’s that kind of behind-the-scenes creativity that has always interested us at *American Photo*. “She’s the professional’s professional,” says Muñoz of Gisele. “She always brings something new to the camera.”

For the photo on page 32, which appears exclusively in our feature story, Muñoz shot with a Pentax 67 medium-format camera and a 90mm f/2.8 normal lens. He used Kodak Portra 400VC color negative film.

## AMERICAN PHOTO

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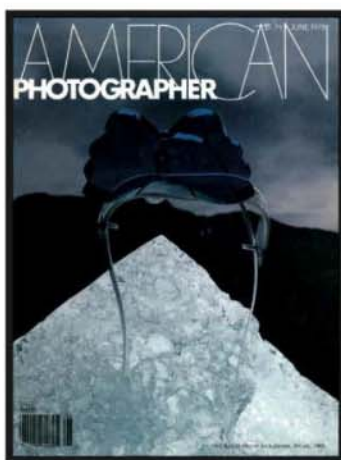
William Albert Allard's 1979 shot of cowboy Stan Kendall in a Nevada bar.

“ THE PHOTOGRAPH CAN ONLY REPRESENT THE PRESENT. ONCE PHOTOGRAPHED, THE SUBJECT BECOMES PART OF THE PAST. —BERENICE ABBOTT ”

# A MINUTE AND A HALF OF YOUR TIME

**T**his magazine began its publishing history as *American Photographer*, a monthly, in July 1978. In 1990 the magazine's name was changed to *American Photo*, and it has been published six times a year ever since. The issue you are now looking at is our 260th.

Picture editors probably should not be allowed to do math, but at this point in our history we can't help making some rough calculations to understand



what exactly we're talking about when we discuss 30 years of photography.

Let us assume, conservatively, that each of our issues has contained 30 images. That totals 7,800 pictures. And for convenience's sake let us say that each of those images was shot at 1/60 second, a mark just in the middle of the shutter speed range. That means that all the imagery we've published since 1978 has amounted to 130 seconds of what we might call real time—the time that light actually has poured through lens apertures to strike film or image sensors.

But of course while light is a real thing, photographs are not. They are approximations of the real world. Once the shutter closes, what is left is a piece of evidence of the past. The photograph is a memory, sometimes accurate and sometimes inaccurate. But it lasts forever. That is photographic time.

What you will find on the pages of issue number 260 is then a memory, not so much this magazine's as that of the individual photographers who have allowed us to showcase their work. Before we begin, we want to thank them all.

Looking back, we can't help but reflect on the community of photography that we have been part of. It is a community like no other—one that exists in grand art openings and small dinners, in master classes in open fields and in private studios. Photography is work, and hard work at that, as a photographer once famously said. Mostly it is about passion. That is what we've learned after so many years of talking with photographers.

## EDITOR'S NOTE

*David Schonauer*

David Schonauer, EDITOR IN CHIEF





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PETER HUIJAR



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**Scientific Visions** The exhibition *Brought to Light: Photography and the Invisible, 1840–1900* pays homage to photography's adoption as a tool of scientific discovery immediately after it was invented in 1839. The show, on view at the San Francisco Museum of Modern Art until January 4, includes more than 200 vintage photographs and photographically illustrated books, many of which have never been displayed publicly in the United States. With a focus on phenomena that show up photographically but are invisible to the human eye, the collection includes some of the earliest daguerreotypes made through a microscope, photomicrographs by William Henry Fox Talbot, and early X-ray photographs by Josef Maria Eder and Eduard Valenta.

**Women on Both Sides of the Lens** With *Women of Our Time: Twentieth-Century Photographs*, the Smithsonian's National Portrait Gallery will present photographic portraits of and by the women who have "challenged and changed America over the past century." The exhibition consists of 90 images drawn from the gallery's collection, including photos of Amelia Earhart, Helen Keller, Gertrude Stein, Billie Holiday, and Gloria Steinem. On view through February 1 at the Washington, D.C., gallery, *Women of Our Time* also highlights images made by women photographic pioneers, including Berenice Abbott and Lisette Model.

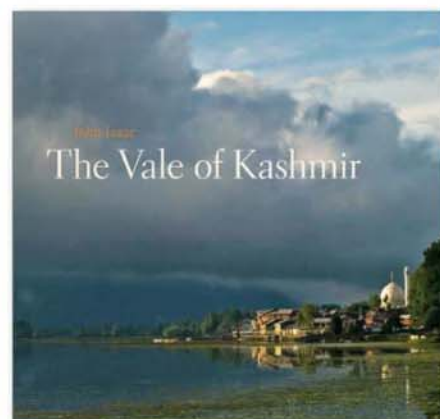
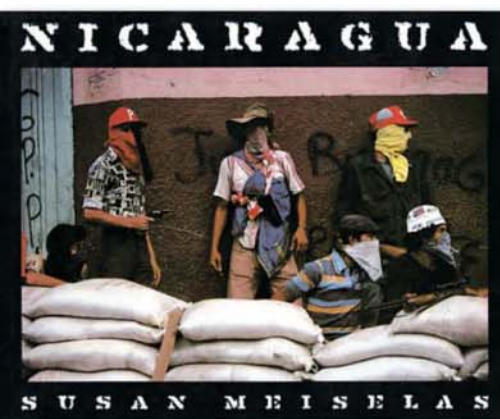
**Tides of Time** Over the course of nearly a century, three renowned photographers made three black-and-white series of natural environments changing over time: Alfred Stieglitz's *Music: A Sequence of Ten Cloud Photographs*; Ansel Adams's *Surf Sequence, San Mateo Coast, California*; and Robert Adams's *Southwest from the South Jetty, Clatsop County, Oregon, 1990 A-F*. The National Gallery of Art in Washington, D.C., is bringing the three projects together for the first time ever in *Oceans, Rivers, and Skies*, on view through March 15.

**Lonely East** Lise Sarfati's *The Russians* project was made during the photographer's visits to the country in the 1990s. The series, on view at Yossi Milo in New York City through December 6, explores the isolated youth and isolating spaces of post-Soviet Russia, accentuating both its deterioration and its potential for transformation.

## BOOKS

**Nicaragua: June 1978–1979** By Susan Meiselas (Aperture/ICP, \$50). Thirty years ago Susan Meiselas traveled to Nicaragua to make pictures of the end of the cruel Somoza regime and what would turn out to be the Sandinista revolution. The book that grew out of that work, *Nicaragua*, was originally published in 1981. Now Aperture is rereleasing the book in conjunction with the International Center of Photography, which will simultaneously open the exhibition *Susan Meiselas: In History*, on view through January 4. The reissue of the book also includes a DVD of Meiselas's 1991 documentary *Pictures from a Revolution*, in which she returns ten years after the revolution to find and interview the people she had made images of. An accompanying DVD booklet features a new interview with Meiselas.





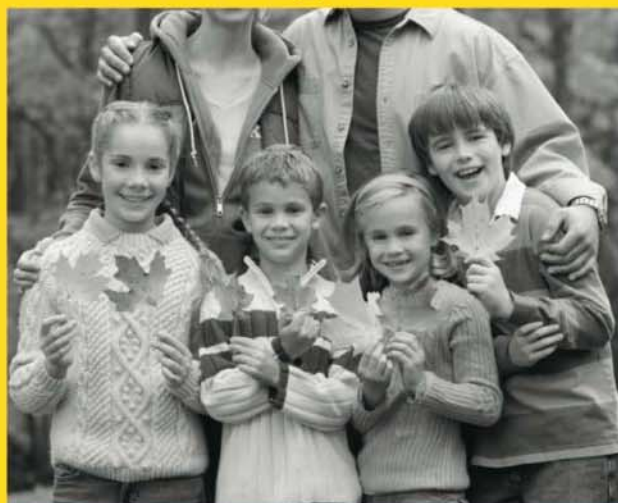
**Inside Iran** By Mark Edward Harris (Chronicle Books, \$35) It is easy for the outside world to form its opinions of Iran based solely on what its enemies and leaders choose to let us see. To combat such politicized oversimplifications, photographer Mark Edward Harris spent several weeks traveling the country with his camera, capturing the more subtle contradictions and textures that define Iran. Following in the footsteps of his 2007 book, *Inside North Korea*, Harris uses his camera to show a country that is more open than we are led to believe, and that deserves our open minds.

**Pop '60s** (Abrams, \$30) Hardly the first or the last book to capitalize on the ongoing nostalgia for the 1960s, *Pop '60s* is at least on more solid photographic ground than most, drawn as it is from the Magnum Photos archives. Also upholding the Magnum reputation in its style and range of photographs, the book spans the politics, music, celebrity, and philosophy of those years, also spanning the globe to present images from Tokyo, Brazil, New York, and Paris. Many of the images are well known, and most provoke an "ah yes" head nod, but the book's skillful editing and pacing will nonetheless keep you page turning to the very end.

**Still Here** By Joseph Rodriguez (powerHouse, \$35) Three years after Hurricane Katrina devastated New Orleans and displaced a huge number of the city's inhabitants, more than 100,000 people still have not returned there. Media attention and public outrage over the situation have died down, but photojournalist Joseph Rodriguez continues to document the lives of the city's displaced. The book from his efforts, *Still Here*, reminds us that problems don't disappear just because we stop seeing them—and if someone isn't there to show them to us, they'll never be solved.

**The Vale of Kashmir** By John Isaac (W.W. Norton, \$65) Most people only know Kashmir as the violently disputed area between Pakistan and India, but *The Vale of Kashmir* eschews that subject matter to focus on the beauty and culture of the area, especially the floating gardens and terraced fields that surround Dal Lake and the ancient city of Srinagar. Isaac, who was a United Nations photographer for 20 years and has been making photos for 35, was born in southern India but did not make it to Kashmir until 2003; since then he has traveled to the country seven times and frequently leads photo workshops there. ■

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# Lucas Gilman

## Delivering the digital workflow at warp speed with Aperture 2

### An Action Shooter opts for Aperture 2

Lucas Gilman is master of adventure sports photography, an extreme genre that demands unerring precision, mental focus, and physical prowess. His breathtaking pictures of back-country skiing, kayaking, rock climbing, mountain biking, and signature events like the Tour de France and Kentucky Derby, have a timeless quality that transcends the peak action moments they brilliantly depict. Like the images on this page, they're nothing less than inspired works of art—studies in color, form, and motion that transfix the viewer. Gilman travels the globe in search of untouched places and wild experiences. His distinctive and compelling images are showcased in such esteemed media outlets and print publications as ESPN, Sports Illustrated, National Geographic, STERN, National Geographic Adventure, and the New York Times.

Gilman's taste for adventure came naturally—he grew up in the rugged mountains of Western Colorado and is a lifelong outdoorsman. In high school he was already a serious photo enthusiast, but he never intended becoming a pro. Then, while majoring in journalism at the University of Colorado, he took a photo course with an inspirational professor that recognized his innate talent and turned him in the direction of photography. He never looked back. In his freshman year he was shooting football for local newspapers, and before long he was a fulltime newspaper photojournalist for the Denver Post. "Newspapers were not my cup of tea," observes Gilman, "so after graduating I moved to Jackson Hole, Wyoming, a mecca for committed adventure-minded photographers and athletes." Now based in Denver, the networks he established there made his career.

### The Aperture 2 connection

"I've been an Apple guy forever," says Gilman. "I use a Mac computer and I love the intuitive, visually pleasing interface of Aperture 2. How things look and work is an important part of how I live my life. I've used other software, but now everything falls into place with one simple interface that lets me do everything super efficiently. When I go on a month-long assignment I shoot 5,000 to 15,000 images. That's a ton of data, but Aperture 2 lets me organize my images in a way that makes perfect sense. Aperture 2 has also upped my productivity by 80% by allowing me to edit, enhance, crop, and deliver large numbers of images at lightning speed. When I shoot an action sequence, I can work on the first frame

until it's perfect, lift the changes and stamp them to all the others with a single click. Instead of working on 10 images I work on one! And Aperture 2 is totally flexible—I can instantly upload images to my MobileMe account, allowing subjects and clients to download them in hi-res. In this fast-paced world where photographers also have to be image managers and editors, the less time you spend in front of a computer the more time you can be out shooting. That not only enhances your bottom line—it's good for your soul."





“ Aperture 2 has upped my productivity by 80% by allowing me to edit, enhance, crop, and deliver large numbers of images at lightning speed. ”





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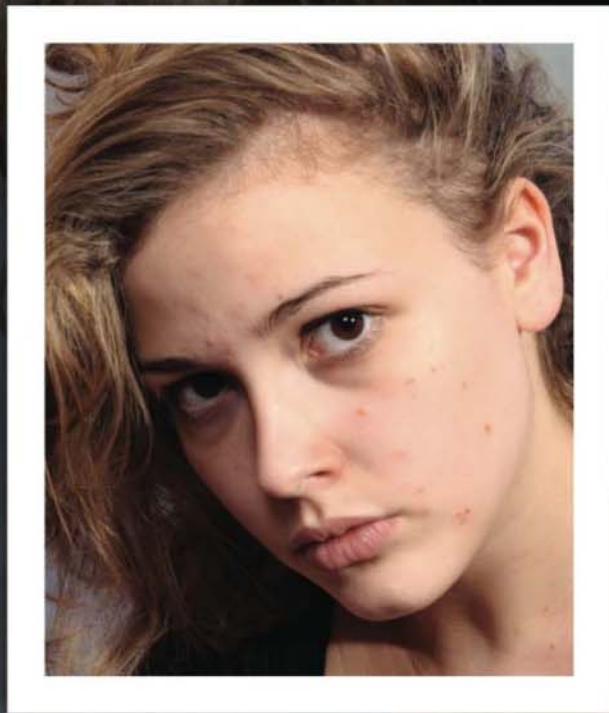
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# INSIDE

## PHOTOGRAPHY

**30**  
**YEARS**

**A**  
**SPECIAL**  
**ISSUE**

**20 TURNING**  
**POINTS**

DEFINING  
PHOTOGRAPHY

**24 ART**

THE GREAT  
AMERICAN  
PHOTOGRAPHER

**26 HISTORY**

A NIGHT  
IN THE LIFE

**28 MUSIC**

BEST PHOTO  
ALBUM  
COVERS

**32 GLAMOUR**  
CELEBRATING  
GISELE

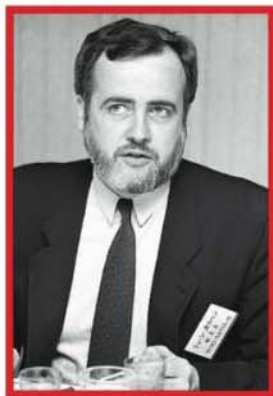


A World War II shot of Edward Steichen, the Great American Photographer (see page 24).



# TURNING POINTS

No.1



## PHOTO JOURNAL MOMENTS THAT DEFINED PHOTOGRAPHY, AND AMERICAN PHOTO.

Over the past three decades **American Photo** has seen its share of history. We've published photos of important news events, watched the art market for photography skyrocket, and been close observers of the changes in visual culture. Here are some of the pivotal moments we've seen that have altered the art of photography.

We have to start at the beginning, when a young editor and writer named **Sean Callahan (No. 1)** decided the world needed a new kind of photography magazine. Callahan wanted to start a journal that "created a new literature of photography." The first issue of **American Photographer** was launched in June 1978, and it included **Mary Ellen Mark's** landmark documentary about mental health care, titled "Ward 81" (**No. 2**).

In the October 1978 issue, critic **Owen Edwards** opined on John Szarkowski's important *Mirrors and Windows* exhibition at the Museum of Modern Art in New York (**No. 3**). The brilliant curator showed that photography had become more than merely a documentary medium, and its identification as an art was thereafter established.

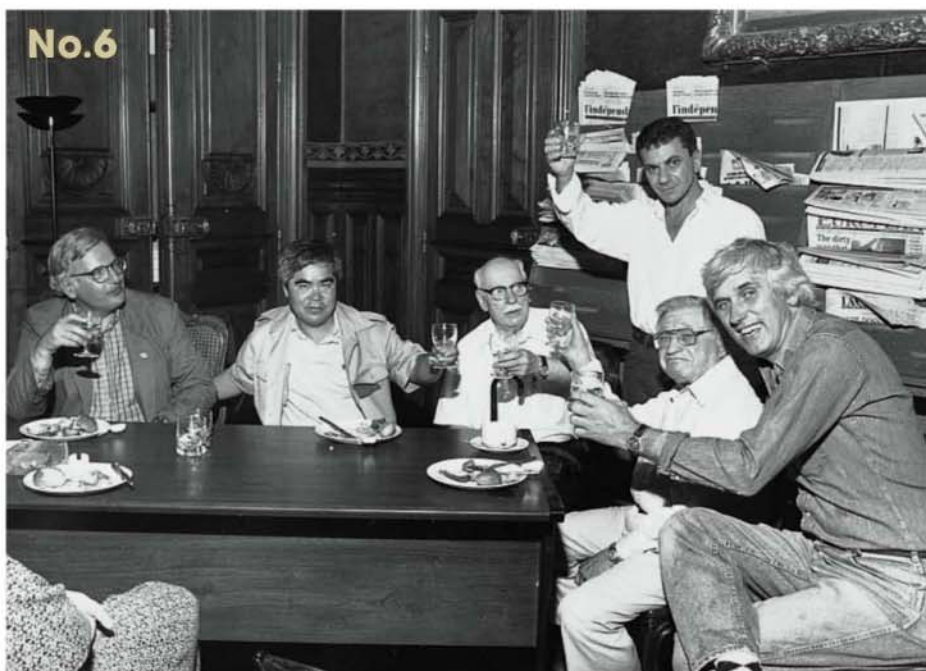
No.2



In 1984, the Getty Museum in Los Angeles acquired many of the world's finest private photo collections—including that of **Sam Wagstaff**. The balance of artistic power began to move west (**No. 4**).

During the summer of 1985 several magazines, including *Penthouse* and *Playboy*, launched an all-out bidding war for nude images of one **Madonna Ciccone**, who, before she became a pop

No.6



star, had worked as an artist's model (**No. 5**). **Playboy** ended up paying a then-astronomical \$500,000 for one set of images, establishing a commercial baseline for celebrity adulation.

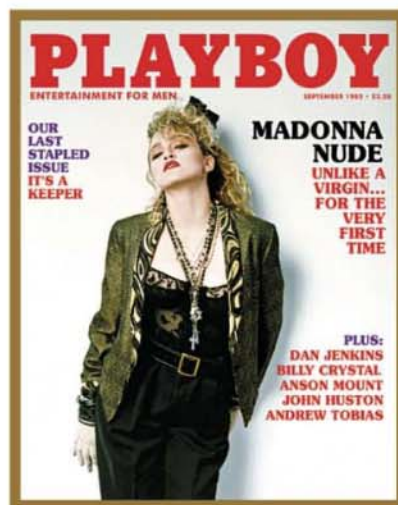
In 1988, the **Visa pour l'Image** photo festival was launched in the city of Perpignan in the south of France, creating a new home for concerned photojournalism in a modern world where most people got their news from television (**No. 6**).



No.3



No.4



At Perpignan (right to left): photographers Douglas Kirkland, Carl Mydans, Patrick Chauvel, Joe Rosenthal, and Nick Ut.

No.5



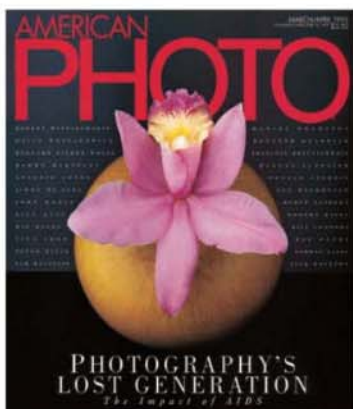
# MAPPLETHORPE'S SHOW STANDS AS A GREAT BATTLE OF THE CULTURE WARS.



No.7



No.8



No.9

**T**hrough the summer and fall of 1989 the editors of the magazine worked on a secret project: a "re-imagining" of the journal as a visual showcase. We debuted the new publication, re-christened **American Photo**, in January 1990 (**No. 7**). Our first cover featured model **Paulina Porizkova**, whom the editors named as "The Face of the '80s."

Later that year, in our November/December issue, we looked closely at a news story that went to the very heart of artistic freedom (**No. 8**). The Contemporary Arts Center in Cincinnati and its director, **Dennis Barrie**, came under attack by the Christian Right and lawmakers like **Senator Jesse Helms** when it exhibited the work of photographer **Robert Mapplethorpe**. The controversy still stands as a great battle in America's Culture Wars.

In 1993, we paid tribute to the photographers, curators, art dealers, and others in the photo community who lost their lives to AIDS. We called them "**Photography's Lost Generation**" (**No. 9**) and featured a photograph by Robert Mapplethorpe, one of the disease's victims, on our cover.

Among the news stories we looked at was one about the violence in South Africa as the nation lurched toward the end of apartheid. On March 11, 1994, South African photographer **Kevin Carter** witnessed the killing of two white South African far-right extremists in the black homeland of Bophuthatswana. He told us about the fear and the life-or-death decisions he made that day (**No. 10**). It was to prove a troubled time for Carter: In April he was told that an image he made a year before in Sudan, showing a starving girl being eyed by a



KEVIN CARTER

vulture, had won a Pulitzer Prize. Then in May his friend **Ken Oosterbroek**, another South African photographer, was killed while covering violence in a township near Johannesburg. The following July, Carter took his own life. Sometimes, the medium itself was the message. We watched in 1996 as photog-

rapher **Bert Stern** went on QVC to pitch modern prints of his famous "Last Sitting" images of **Marilyn Monroe** (**No. 11**). In 1997 we published our first-ever issue about the Internet (**No. 12**). And in 1999 we looked at the role of the paparazzi following the death of **Princess Diana** (**No. 13**).

No.10



No.11



No.12



No.13





No.15

No.14



No.17



The end of 1999 meant the end of another decade, but also the end of a century (at least according to our way of thinking). Though we had some dread about whether the Y2K Bug would eat our hard drives, we decided to plunge ahead with a special issue, inviting everyone from President **Bill Clinton** to **Muhammad Ali** to name their choice for the photo of the century (**No. 14**).

On September 11, 2001, we watched from our office as the **World Trade Center** disintegrated into a cloud of dust. Two days later we began a special issue by interviewing photographers who'd been at Ground Zero (**No. 15**).

In 2003 we looked around and realized there was a new shape to glamour photography—that shape belonging to **Jennifer Lopez**. And to our eye nobody photographed her better than Hollywood celebrity photographer **Tony Duran**. Our cover story on him (**No. 16**) required dedication, as we looked at literally thousands upon thousands of J.Lo pictures.

In March 2003 the United States invaded Iraq to oust dictator **Saddam Hussein**. We asked veteran journalist **David Friend** to write an account of photographers who made pictures during the march to Baghdad and assess the impact of their images, including **Damir Sagolj's** shot of a Marine doctor holding an Iraqi girl (**No 17**).

Four years later the vio-

## THE NEW SHAPE OF GLAMOUR WAS JENNIFER LOPEZ.



No.16

lence in Iraq continued, but other issues, such as climate change, had taken center stage. We discovered that the emergence of a new school of nature photography supported a rigorous conservation ethic. A group of the world's foremost nature and wildlife photographers banded together in 2005 to form the **International League of Conservation Photographers**, and we featured their work from around the globe. Included in the special portfolio was a shot of a brown bear in Russia's Kamchatka Peninsula by nature photographer **Igor Shpilenok** (**No. 18**). ■

No.18





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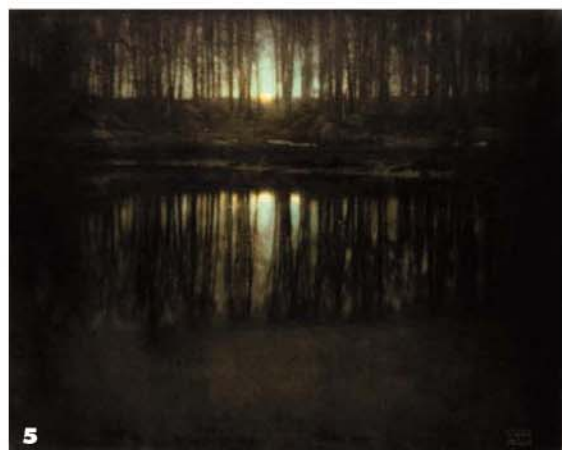
# ART

## EDWARD STEICHEN

### WHY HE WAS THE GREAT AMERICAN PHOTOGRAPHER.

**F**or this special anniversary issue of *American Photo*, we issued ourselves a challenge: to choose and name the "Great American Photographer."

We knew going in that we wanted to select Edward Steichen, who transformed every kind of photography during the 20th century. He emerged as one of photography's foremost pictorialists and proponents of photography as art. He became the great fashion and portrait photographer of the 1920s, was a pioneering commercial photographer exploiting photography's power to describe objects with supreme realism. He was a U.S. Navy documentary photographer during World War II, photography director of the Museum of Modern Art, and an avid experimenter until his death in 1973. His 1904



**1.** Steichen's 1928 portrait of Greta Garbo isolated cinema's greatest face. **2.** A dazzling 1927 Steichen advertising image for Camel cigarettes. **3.** A self-portrait of the artist as a young man. **4.** A portrait of Fred Astaire in *Top Hat* from 1927. **5.** Steichen's pictorialist masterpiece "The Pond—Moonlight" sold for \$2.9 million in 2006.

pictorialist masterpiece "The Pond—Moonlight" sold in 2006 for \$2.9 million, more than double the price previously paid for a single image at auction.

The picture on page 19 shows Steichen in action as the commander of his own Naval Aviation Photography Unit during the war. True to his legacy, the image is part realism and part fabrication—a composite doctored to suit his aesthetic needs. The original negative, by Victor Jorgensen, showed Captain Steichen on an aircraft carrier against a faint horizon line. Steichen had another photographer, Alfonso Ianelli, find a more "romantic" background from another image. —DAVID SCHONAUER



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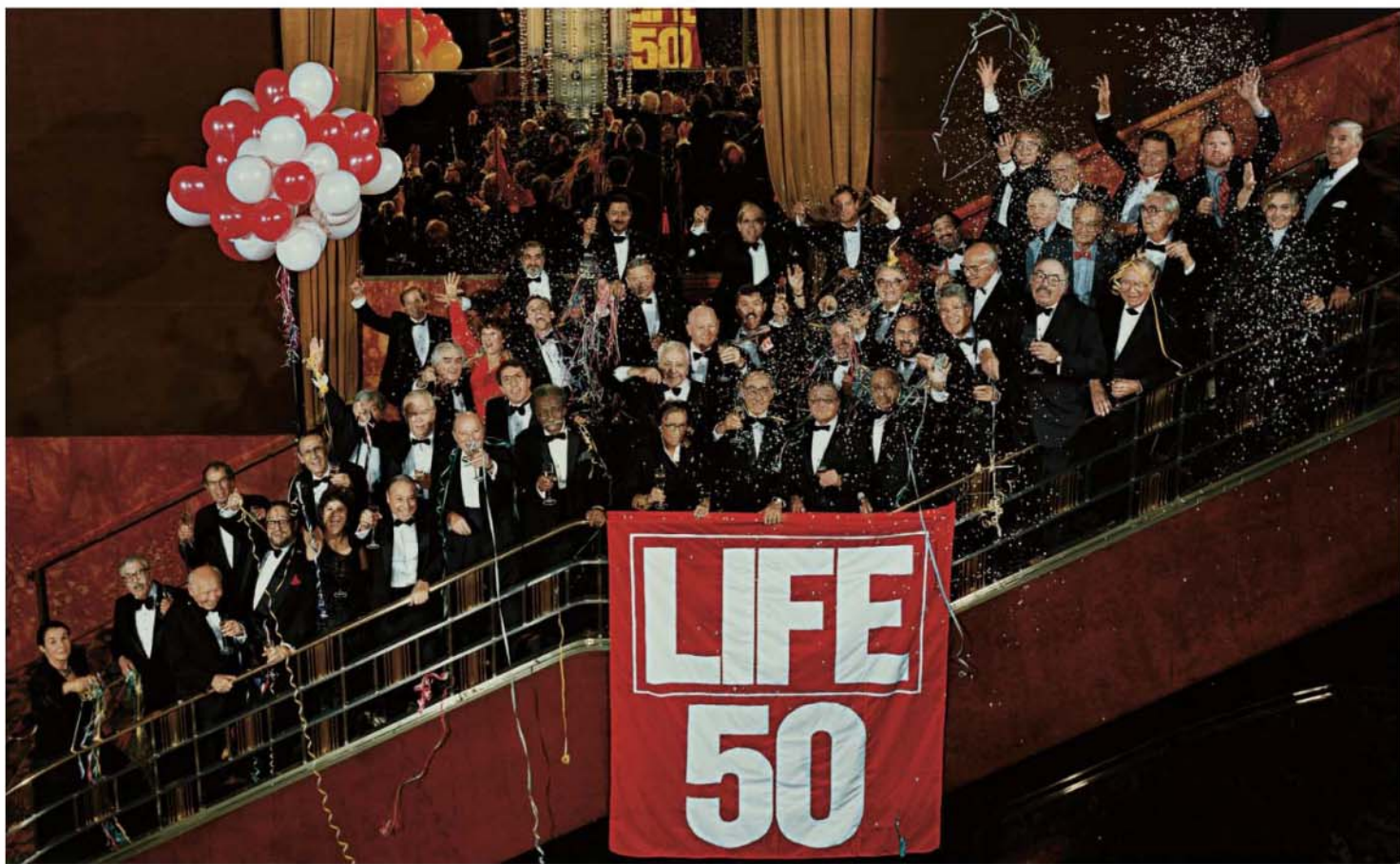
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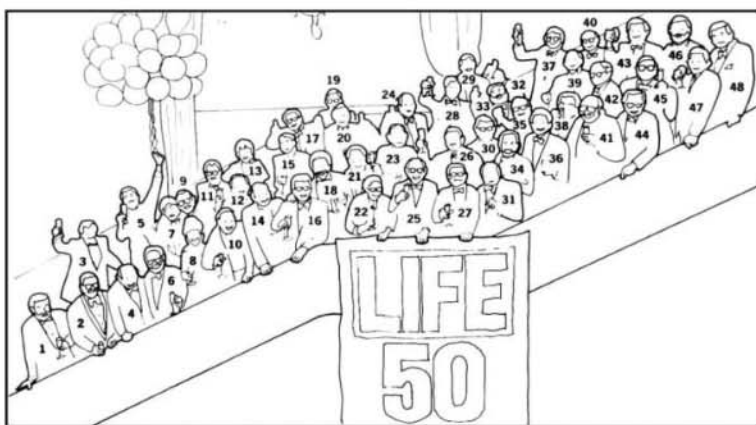




**T**he date was October 9, 1986. The high-flying Reagan era was in full swing, but in just one year it would come crashing down on what came to be called "Black Monday," when the Dow Jones Industrial Average dropped 22 percent to close at 1,739.

But on that evening in 1986, it was time to don black tie and celebrate something that occurred at the tail end of the Great Depression, 50 years before.

*Life* magazine was marking its 50th anniversary with a gala at Radio City Music Hall, across the street from the Time & Life Building. The magazine that changed photography in America was launched by Henry Luce in 1937, and it had been published continuously as a weekly until 1972, when it folded, a victim of another visual medium—television. (*Life*'s demise was foreshadowed in 1971 by the end of its bi-weekly rival,



# HISTORY

## LIFE'S FAMILY PHOTO

### A NIGHT TO REMEMBER

*Look.*) A world without *Life* seemed entirely wrong for people of a certain age, and in 1983 the magazine was revived as a monthly, and it continued to publish remarkable photography as such for many years, until it was again folded in 2000.

On that night in 1987, the magazine's director of photography, John Loengard, corralled every living *Life* staff photographer for a photograph. In a sense, it was a family picture, and it captured a sense of both belonging and the passage of time, as all family pictures do. Included were many of the earliest *Life* photographers, such as Alfred Eisenstaedt and Carl Mydans, now gone.

For that alone this image, which was taken by photographer Henry Groskinsky with a Sinar 5x7 view camera and 12,000 watt/seconds of flash, holds a special place in photo history. —DAVID SCHONAUER

**KEY:** 1 Wayne Sorce, 2 Jack Birns, 3 Michael Melford, 4 Dimitri Kessel, 5 Enrico Ferorelli, 6 Arnold Newman, 7 John Florea, 8 Theo Westenberger, 9 Ralph Crane, 10 Ralph Morse, 11 Tony Linck, 12 Walter B. Lane, 13 Martha Holmes, 14 Yale Joel, 15 Mary Ellen Mark, 16 John Olson, 17 Ross Baugham, 18 Gordon Parks, 19 unidentified, 20 Rex Hardy, 21 Al Fenn, 22 Nina Leen, 23 Charles Steinheimer, 24 John Loengard, 25 Alfred Eisenstaedt, 26 Lennart Nilsson, 27 Carl Mydans, 28 Co Rentmeester, 29 Tobey Sanford, 30 Howard Sochurek, 31 Yousuf Karsh, 32 unidentified, 33 Al Freni, 34 Michael Mauney, 35 Bill Sumits, 36 John Dominis, 37 Denis Waugh, 38 Cornell Capa, 39 Joe Scherschel, 40 A.Y. Owen, 41 John Bryson, 42 Grey Villet, 43 Farrell Grehan, 44 Ed Clark, 45 John Phillips, 46 Bill Ray, 47 Myron Davis, 48 Loomis Dean.



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**Herb Alpert & the Tijuana Brass: Whipped Cream & Other Delights** (1965) Frothy, sexy images have graced many covers, but this one takes the cake. Model Dolores Erickson posed for photographer Jerry Whorf wearing a sheet slathered with shaving cream; she later said her pregnancy accentuated her pulchritude. "I thought, 'Just another job,'" she recalled—but it was far from just another picture.

**The Beatles: Abbey Road** (1969)

In '69 the Fab Four decided to name their last recording after the street in front of their studio and pose there. They gave photographer Iain McMillan about ten minutes. Most frames didn't work—but one was perfectly symmetrical, except that McCartney was out of step and he'd shed his sandals (which led to lots of "Paul is Dead" hogwash). The shot capped a decade of brilliance.



WE PICK THE COOLEST, SEXIEST, AND MOST ICONIC PHOTO ALBUM COVERS EVER. BY JACK CRAGER

# MUSIC



**David Bowie: Aladdin Sane** (1973) Having reached superstardom after creating his Ziggy Stardust character, Bowie felt ambivalent about fame, reflected in this makeup job and image (by Duffy Design and photographer Sukita) in which glittery lightning seems to split the singer's head in two. A lad insane, indeed.

**Captain Beefheart and His Magic Band: Trout Mask Replica** (1969)

This album's avant-garde stew of psychedelic rock, raucous blues, and free-form jazz had an equally bizarre cover, featuring Cal Schenkel's photo of a fish-head apparition (long before Tony Soprano ever dreamed of one) that drew on the lyrics of the Beefheart tune "Old Fart at Play."



**The Clash: London Calling** (1979)

This image almost didn't become a cover—photographer Pennie Smith fought it because it was grainy—but the Clash liked the nihilism of Paul Simonon smashing his bass onstage. The type treatment copied Elvis Presley's first RCA album sleeve. "It was intended as a genuine homage," said designer Ray Lowry, "to make plain the obvious sources of our insanities."

◀ **Björk: Homogenic** (1997) Along with photographer Nick Knight, designer Paul White, and computer manipulation, this Icelandic genius created an eye-grabbing image with antenna-like hair buns, spiked fingernails, an elongated neck, stretched facial features, and an oversized kimono. The alien look fit her emotionally complex music.

Of all the great album covers over the years, how do you select 30? We started with some rules: We wanted covers featuring photos, as opposed to illustrations or pure typography. We limited picks to one per artist (listed alphabetically). We mined the Golden Age of album design, beginning in the 1960s—when budgets and creative freedom expanded the art form and the "canvas" was the 12x12-inch LP sleeve. After an unscientific poll, we had to leave a lot of great covers on the cutting-room floor (visit [popphoto.com](http://popphoto.com) to see more, or to name your own). Though chosen for their artwork, these are also classic albums—if the music's no good, who remembers the cover?

## THE 30 BEST ALBUM COVERS



# JÉRÔME BRUNET

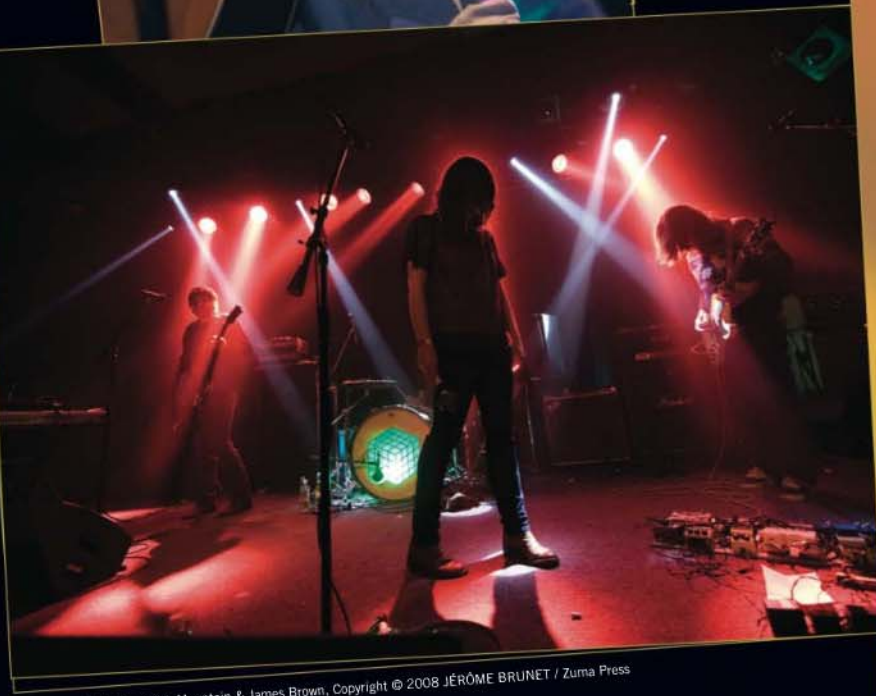
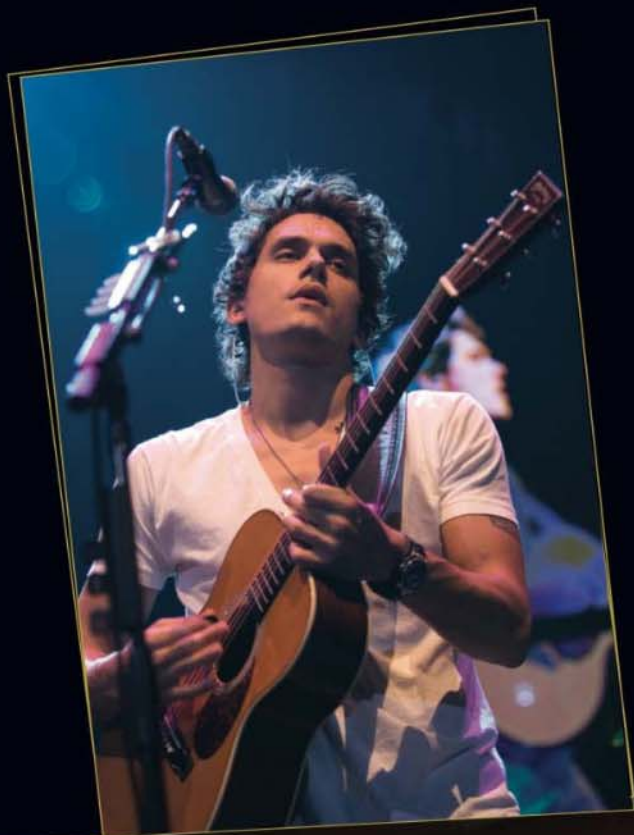
The son of a classical-music teacher, Jérôme Brunet grew up in a house full of music, but his visual skills led him to study photography at the EFET School of Arts in Paris. There, at a 1994 Peter Gabriel concert, Brunet became inspired by a woman photographer capturing the show in the "photo pit" in front of the stage. "My mission became clear," he recalls, "to combine the two things that got me up in the morning—live music and making pictures."



Now Brunet can often be found in "the pit," shooting such legendary performers as BB King, Eric Clapton, Santana and Jeff Beck, as well as contemporary stars like Ben Harper and John Mayer. "I'm usually able to choose my assignments," says the Bay area-based Brunet, who's represented internationally by Zuma Press. "I'm a bit of a guitar enthusiast myself, so I have a tendency of leaning more toward guitar gods."

But with a client mix ranging from the New York Times to the Discovery Channel, Brunet also shoots hard-news documentary work in the style of masters such as Henri Cartier-Bresson and Sebastião Salgado, both of whom he met while studying in Paris. He says his range of work calls for gear that's both portable and versatile. "In my bag I now have the Nikon D3, which is an absolute dream to work with," he says, "with its high ISO, speed range and full-frame capabilities." For lenses, he cites what he calls "the power trio": the Nikon 14-24mm f/2.8G ED AF-S NIKKOR; the 24-70mm f/2.8G ED AF-S NIKKOR; and then the 70-200mm f/2.8G IF-ED AF-S VR Zoom-NIKKOR. "At concerts, I use the latter lens 50 to 75 percent of the time to really get up close," he says.

A Nikon devotee since using an FM2 back in his school days, Brunet's also "a Fender Stratocaster man," he says. "In everything from guitars to camera equipment, I try to get the best I can get my hands on. For me it's all in one package: music and photography—my real passions."



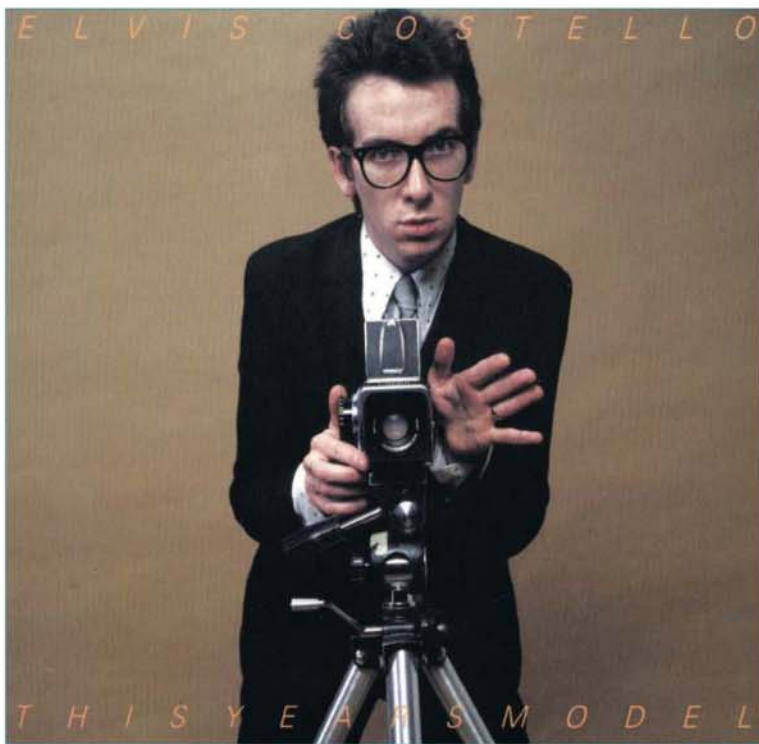
Photos: John Mayer, Black Mountain & James Brown, Copyright © 2008 JÉRÔME BRUNET / Zuma Press



To hear a live interview with Jérôme Brunet and view more of his images, visit [www.NikonLive.com](http://www.NikonLive.com).







▲  
**Elvis Costello: This Year's Model** (1978) Of course we love Elvis with a Hasselblad! Photographer Chris Gabrin simply set up Costello as a mirror image of himself, asking the singer to copy his exaggerated gestures. The rocker reportedly put on an Eagles album during the shoot. "I bloody hate them," Costello said, "but I want to look in a really bad mood."

ELVIS SAID TO  
PHOTOGRAPHER  
CHRIS  
GABRIN, "I  
WANT TO LOOK  
IN A REALLY  
BAD MOOD."



**The Doors: Strange Days** (1967) With a freak show of performers on a Manhattan side street, this picture by Joel Brodsky looked strange indeed in 1967. "We didn't want anything psychedelic as we weren't that kind of band," said keyboardist Ray Manzarek. What Brodsky gave them was weirder, befitting the album's darkly carnivalesque mood.



**Bob Dylan: Bringing It All Back Home** (1965) This record launched Dylan's electric phase, as he churned out increasingly surreal songs and improvised in the studio. Photographer Daniel Kramer captured the blur of changes by posing the bard with cultural artifacts (and Sally Grossman, wife of Dylan's manager) and by swirling the edges of the frame in the darkroom.

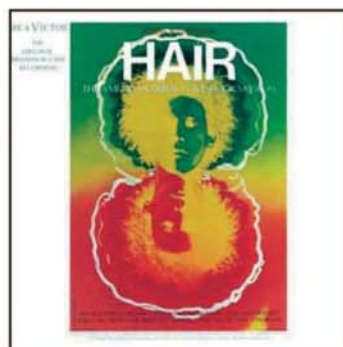
**Feist: The Reminder** (2007)

This is the new cover on the block—how can an image become "iconic" after only one year? We're mesmerized by the rainbow swash (or is that a nerve chart?) behind Mary Rozzi's backlit silhouette shot of the artist, signifying her colorful singing and many-mooded songs.

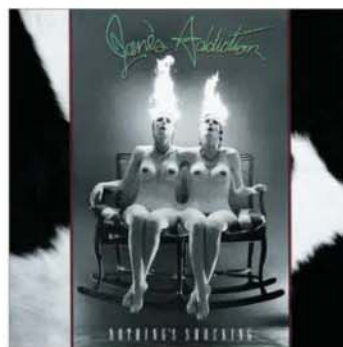


**Peter Gabriel: Peter Gabriel**

(1980) A hyper-creative guy who couldn't be bothered to name his early albums outdid himself, visually, with his third one. Hipgnosis designer Storm Thorgerson suggested the melting effect, obtained by prodding a Polaroid print as its chemicals were developing.



**Hair** (1968) In 1968, the idea of a Broadway musical based on the era's antiwar activism and hippy idealism seemed otherworldly, just like the color-saturated, mirrored picture on the original Broadway cast soundtrack. It's been going in and out of style, but the play, like the image, was built to last.

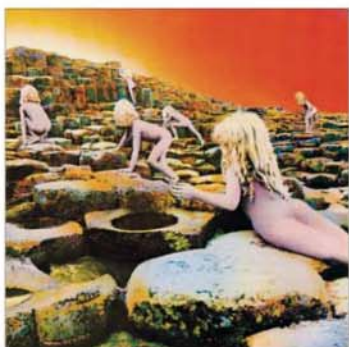


**Jane's Addiction: Nothing's Shocking** (1988) Perhaps nothing's shocking except nude Siamese twins with their heads on fire. Bandleader and photographer Perry Ferrell dreamed up this image, created the twins out of plaster using his girlfriend as a model, and experimented with flames until he got his shot.



**Grace Jones: Nightclubbing** (1981) A case could be made that the ironic look of femininity in the 1980s—big shoulders, angular androgyny—started here. Photographer Jean-Paul Goude hand-colored the photo with a bluish tint for effect. "Her image would suggest a strange menacing alien," he later said, "when all I had wanted to do was sublimate her African roots."

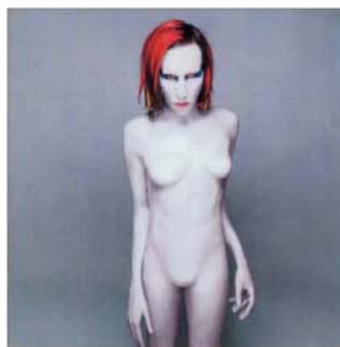




**Led Zeppelin: Houses of the Holy** (1973) The design firm Hipgnosis wanted to illustrate this album title with innocent children climbing rock formations at sunrise. But the weather on location in Northern Ireland was dreary, so a black-and-white image was colorized. Three children posed in various shots; the rocks hid the edges of the joined frames in a pre-Photoshop montage.



**Madonna: True Blue** (1986) Having quickly mastered the art of image making, Madonna asked her friend Herb Ritts to shoot the cover of her third album. His black-and-white vertical photo was cropped square and hand-tinted by designer Jeri Heiden. "It was like she was floating," Heiden said of the result. "She took on the appearance of a marble statue, goddess-like."



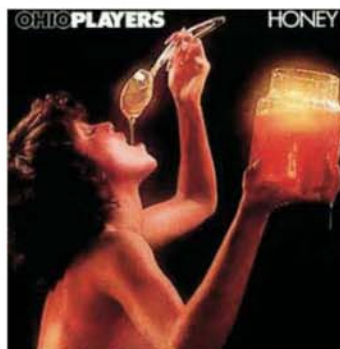
**Marilyn Manson: Mechanical Animals** (1998) My my, what a guy! (we think). Manson cemented his androgynous and freakish image with this portrait by Joseph Cultice, in which the nearly nude singer wore prosthetic breasts (the nipples were later retouched out), a plastic cup, and a coat of latex paint. Not to mention the sixth finger added onto his left hand.



**Joni Mitchell: Hejira** (1976) A painter before she was a singer, Mitchell illustrated many of her album covers; here she art-directed a photomontage of road scenes and a portrait by Joel Bernstein, echoing the album's themes of wanderlust and self-reflection—what Mitchell called "the sweet loneliness of solitary travel."

**Nirvana: Nevermind** (1991) As an obscure indie band prepared its major-label debut, singer Kurt Cobain imagined a cover photo of an underwater birth, which was deemed impractical. How about a baby in a pool? Chasing...a dollar bill? With an underwater housing, photographer Kirk Weddle shot little Spencer Elden on his first swim—Elden's dad held him but was removed from the image, and the dollar and fishhook were added. ▼

HOW ABOUT  
A BABY IN A  
POOL? ASKED  
KURT COBAIN.  
CHASING...  
A DOLLAR BILL?

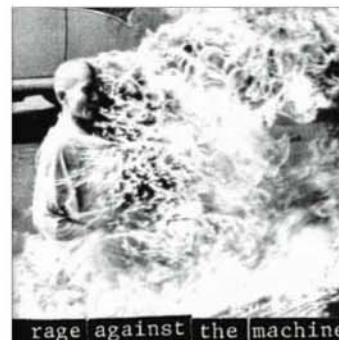


**Ohio Players: Honey** (1975) A continuation of the group's sexy album covers, this foldout sleeve featured *Playboy* playmate Ester Cordet and a honey jar, with the interior photo even racier. (A daft urban myth grew around the model and an audible scream in the band's hit "Love Rollercoaster.") Shot by Richard Fegley, the cover won a Grammy Award but got the album banned in many stores.

**Pink Floyd: Wish You Were Here** (1975) This LP originally appeared in navy plastic wrap (black in Europe) to accent its themes of "nothingness" and the fallacies of fame. But the Hipgnosis cover shot inside led many a stoned space-rocker to wonder: Is that real fire? It is, according to stuntman Ronnie Rondell (right), who wore a wig to save his scalp in the photo shoot.



**Rage Against the Machine: Rage Against the Machine** (1992) This heavy rock band appropriated a Pulitzer Prize-winning 1963 photo by Malcolm Browne of a Buddhist monk self-immolating in protest of Ngo Dinh Diem's Vietnamese government—a powerful cover for a politically driven debut album.



(continued on page 84)





Muñoz shot Gisele in his assistant's bedroom in Venice, California, with a Pentax 67 and a 90mm f/2.8 normal lens on Portra 400VC 120 film.



Gisele

Below: A  
2006 shot of  
Gisele  
by Muñoz.

**A**llure and beauty have been among the photographic themes that we have explored over the years. How could it have been otherwise? The French, when they speak of glamour, which they do often, enjoy using the word "charm," which is appropriate photographically speaking, as it carries with it a strong sense of magic. Beauty, and photographs, cast a spell over the eyes, making us see what we could only imagine.

To help us celebrate our anniversary in this issue, we turned to supermodel Gisele Bündchen, she of the cascading golden locks and sunkissed skin, and her longtime friend and collaborator, photographer Nino Muñoz. Would they care to create a special image that would contemplate the idea of glamour?

As for their answer, we direct your attention to the photograph at left. It is possible to view this image as a visual reflection on beauty and narcissism; it makes ample use of the forbidding symbolism of fairy tales, as Gisele contemplates her own face and arrives at the only conceivable conclusion—that she is the fairest of them all.

For his part, Muñoz says simply, "Two Giseles are better than one, don't you think?"

The model and the photographer have worked together many times over the past decade, and you can see the results of their creative partnership on the following pages. The Los Angeles-based Muñoz met Gisele back when he was trying to break into pho-



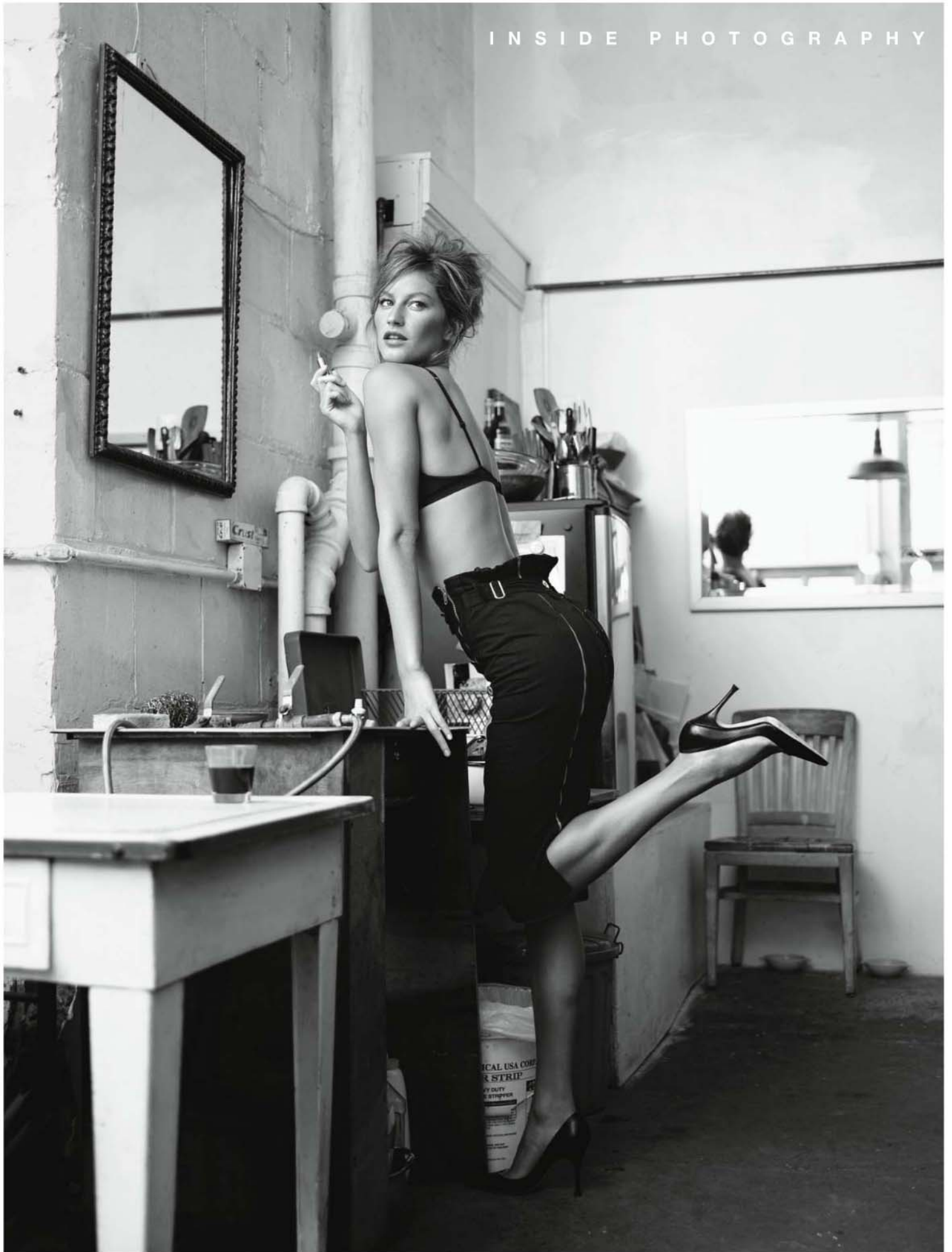
© NINO MUÑOZ (2)

## GISELE'S SPELL

THE FAIREST  
OF THEM ALL

# GLAMOUR







"We get very  
inspired  
around each  
other," says  
Muñoz of  
these two  
2006 images.  
"I talk to her  
about ideas  
and we make  
it happen."





Below: A  
Muñoz shot  
for *German  
Arena*. Oppo-  
site, top:  
Muñoz and  
model. Bot-  
tom: Casual  
Gisele.







tography and living in New York. He was at a party at a friend's house, and he saw the tall blond, who'd just arrived from Brazil. Having been born in Chile himself, Muñoz struck up a conversation. "We had South American backgrounds in common, and shared values," he says. "We hit it right off."

As you can see here, Gisele has assumed many identities for Muñoz. "We get very inspired around each other," he says, "and I'll talk to her about ideas, get her input, and make it happen."

His favorite Gisele? "It would be the chill Gisele, which is just us hanging out on vacation, with her acting silly and laughing in front of the camera," Muñoz says. "Although sexy Gisele in six-inch pumps isn't bad, either." —MICHELLE STACEY



“AS YOU CAN SEE, GISELE HAS ASSUMED MANY IDENTITIES FOR MUÑOZ'S LENS.”



© NINA MUÑOZ

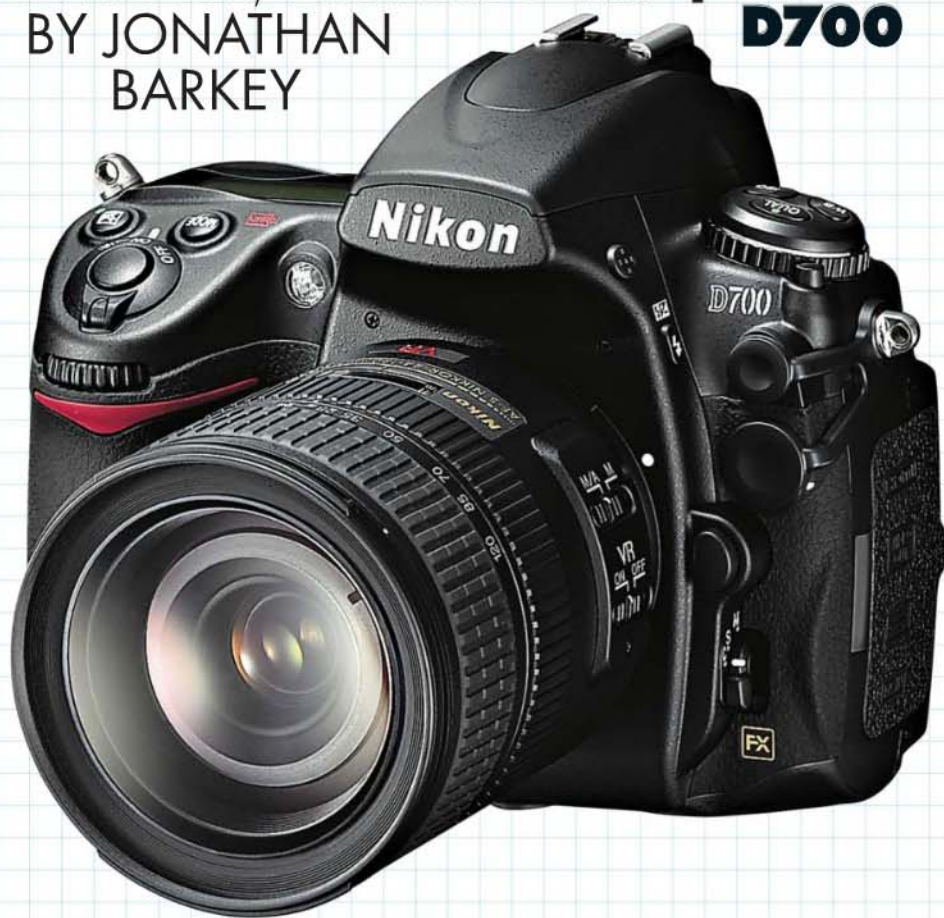


# EDITOR'S CHOICE

THIS SLIMMED-DOWN VERSION OF NIKON'S FLAGSHIP D3 PACKS FULL-FRAME PUNCH INTO A MORE AFFORDABLE, PORTABLE D-SLR.

BY JONATHAN BARKEY

## HANDS ON: NIKON D700



Last year's Nikon D3 ended Canon's longtime monopoly on pro D-SLRs with 35mm-sized image sensors. That breakthrough camera now has a much less expensive sibling, the spectacular **Nikon D700**. The new model packs full-frame capture and superb performance into a more compact body that is still comparably rugged.

How did Nikon do this? By transplanting the 12.1-megapixel, 35mm-sized CMOS image sensor used in the heavyweight D3 into a medium-sized chassis nearly identical to that of the Nikon D300. That 35mm-sized chip, which has double the area of the D300's APS-C-format sensor, is paired with a correspondingly huge pentaprism viewfinder similar to the D3's. And unlike in the D3, the resulting exterior hump incorporates a pop-up flash.

Eliminating the D3's integrated vertical grip reduces the D700 by roughly 1.4 inches in height and 8.5 ounces in weight. This, we discovered, makes for a pleasingly portable and more unobtrusive package. But the rubber-clad magnesium-alloy body felt like an indestructible solid block in our hands, and its extensive system of O-rings and seals deliver protection from dust and moisture similar to the D3's.

The super-bright, razor-sharp view through the D700's eyepiece is at least 20 percent larger than the D300's, though it doesn't offer the D3's 100 percent subject coverage. It's perfect for manual focusing with just about any Nikkor lens back to 1959. Another D700 advantage over D-SLRs with smaller sensors, of course, is being able to use wide-angle lenses as they were originally intended. It restores the full field of view to Nikon's six wide-angle, fast-aperture prime lenses, which range from 14mm to 35mm. Likewise, the D700 is a perfect match for the (continued on page 82)

**NIKON  
D700**

**12.1** CMOS  
IMAGE  
SENSOR  
MEGAPIXELS/

**1.0X**  
FOV CROP  
(FULL FRAME)

**3.0** INCH  
LCD SCREEN  
(920K DOTS)

IMAGE  
STABILIZATION:  
IN-LENS

TOP SENSITIVITY:  
**ISO 25600**

DUST  
REMOVAL:  
**YES**

TOP  
FRAMING  
SPEED: **5**  
FPS

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# EDITOR'S CHOICE



## FIRST LOOK: SONY ALPHA 900

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**1.0X**  
FOV CROP  
(FULL FRAME)

**3.0** INCH  
LCD SCREEN  
(922K DOTS)

IMAGE STABILIZATION:  
IN-CAMERA (SENSOR SHIFT)

TOP SENSITIVITY: **ISO 6400**

DUST REMOVAL:  
**YES**

TOP FRAMING SPEED: **5 FPS**

ABOUT **\$3,000**

## ONE-UP UPDATES

Canon took a short 12 months to bring us the **Canon EOS 50D** (about \$1,400), successor to last year's 10-megapixel EOS 40D. The new model's most important new spec is a 15-megapixel CMOS sensor that delivers 50 percent more data. Despite that, larger pixels and microlenses allow the 50D to reduce high-ISO noise by up to 1.5 stops (helped by faster DIGIC IV processing) and raise top sensitivity to ISO 12800. The 50D is also the first Canon to finally match competitors' super-sharp, 920,000-dot LCDs.

Meanwhile, the **Nikon D90** (about \$1,000) succeeds the 10-megapixel, CCD-based D80, moving up to an all-new 12.3-megapixel CMOS chip, EXPEED image processing, improved noise control, and a top sensitivity of ISO 6400. Autofocus and shooting speed have also been boosted substantially, the latter from 3fps to 4.5fps. Like pro-level Nikons, the D90 features a 920,000-dot, three-inch LCD; auto sensor cleaning, and live view. But the D90's boldest feature is a D-SLR first: It shoots 1280x720 high-definition video with sound, in clips up to five minutes long.



**T**he Sony Alpha 900 is a triple threat. It boasts more megapixels than any other 35mm-style digital SLR ever. It's the first Sony D-SLR with a full-frame image sensor. And it's the first full-frame D-SLR to stabilize images by shifting its sensor rather than lens elements, an in-body system that works with all compatible lenses. For those reasons and more, the Alpha 900's sub-\$3,000 price is sure to attract both advanced amateurs and professionals.

We got a chance to shoot with a pre-production A900 just before this issue's deadline, and were duly impressed. The A900's squared-off magnesium-alloy body is comfortably shaped and covered in a supple, textured rubber. Though it lacks the extensive weatherproofing found in some competitors, it is rock-solid in construction. Its exterior layout is similar to the Sony Alpha 700 (which has an APS-C-sized image sensor), with a super-sharp three-inch LCD screen and alphanumeric Quick Navi interface. But this Alpha gets a deeper front grip, a bigger palm rest, and a new top-deck LCD status panel. And it sheds the A700's pop-up flash and sometimes-annoying Eye-Start autofocus.

Housed in the Alpha 900's prominent, pyramidal pentaprism is its stunningly large, clear viewfinder which (unlike in the A700) takes user-interchangeable screens. Sony says it's the brightest on the market, and our eyes won't argue. A unique mechanism slides the reflex mirror (continued on page 82)



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**February 18–22, 2009**

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Bill Durrence and Dave Tejada

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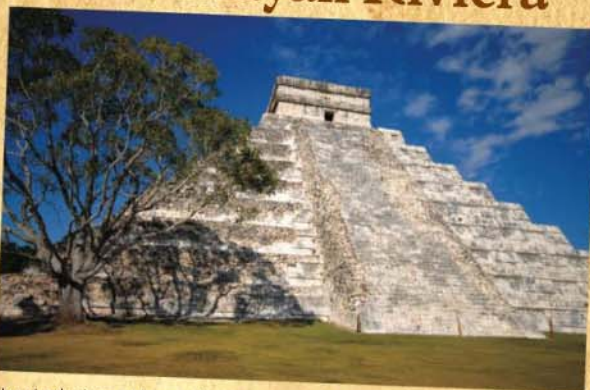
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# STATE OF THE ART

NOVEMBER/DECEMBER  
2008

This year's 13 emerging photographers were culled from hundreds of recommendations by professionals from every corner of the photography industry, as well as entries we received on our website. Our esteemed judges—gallery owner **Debra Klomp Ching**, curator and writer **Susan Bright**, and art director **Catherine Talese**—were so enthusiastic about these photographers that they chose to write the commentaries on the following pages themselves.

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## EMERGING ARTISTS 2008



reedandrader.com

Fashion photography duo **Pamela Reed and Matthew Rader** take their influences from a host of experiences—not all of them photographic. These recent SVA graduates, both 25, have a contemporary understanding of how photography functions, with a website including links to a YouTube video of their portfolio, a blog by their cat, and Polaroids. Their commissions, often incorporating cut-and-paste, overlaying, and montage, feel fresh in this staid time for the fashion industry. The images are fun without being anodyne and could benefit from even more departure from tired fashion tropes and finger-in-mouth poses. —SUSAN BRIGHT

Despite their subject matter, **Julie Blackmon's** photographs rise above the run-of-the-mill family documentary style common in the photographic art world. Her images demonstrate an exquisite use of color, with stark compositions that play poignantly on the line between reality and fantasy. Using modern photographic tools, Blackmon, 42, composites digitally manipulated imagery of her immediate family into domestic tableaux, presenting the apparent simplicity of childhood as anything but. The recognition she's gained for this work, now in several public art collections, is well deserved. —DEBRA KLOMP CHING

## JULIE BLACKMON

julieblackmon.com

© ERIC PERCHER



ERIC  
PERCHER  
ericpercher.com

New York City-based photographer Eric Percher, 31, submitted images from his *Work* series via our website, *popphoto.com*. The project illuminates the "desires and fears" that come with working in the fluorescent-lit world of corporate offices. It's a world that Percher knows something about, having worked for seven years in the cubicles of financial firms in midtown Manhattan. In Percher's words, his images "consider the limitations we accept in order to obtain success." —DAVID SCHONAUER



© JULIE BLACKMON



STATE OF THE ART





# MARTINE FOUGERON

[martinefougeron.com](http://martinefougeron.com)

**Martine Fougeron** is an observer with an intelligent perception for detail. In her *Tête-à-Tête* series she portrays the daily lives of her adolescent sons, documenting through subtle gestures their incremental passage into adulthood. As such, her photos of the boys lounging around their homes in Greenwich Village and the south of France invoke the work of Nicholas Nixon and Nan Goldin. While collaboration with her subjects is inevitable, Fougeron, 53, manages to capture spontaneous moments balanced by a quiet intimacy that is rarely observed in imagery of male adolescents. Formerly a perfumer, Fougeron is dedicated to photographing her sons until they are grown. —D.K.C.



© MARTINE FOUGERON

# GHAITH ABDUL-AHAD

[reportage-bygettyimages.com](http://reportage-bygettyimages.com)

Iraqi-born **Ghaith Abdul-Ahad** is a contributing photographer for Getty Images and a writer for the *Guardian* in London, but the work he submitted to *American Photo* speaks in a vernacular distinct from orthodox photojournalism. His images defy the urgent subjects of news photography, seizing instead on a unifying current of humanity. The images of Abdul-Ahad, 32, are archetypes of the human experience—not headlines, not news stories, but rather metaphors for the way we now relate to the world we've created. In Abdul-Ahad's Baghdad we are asked to focus not on the divisiveness of war but on what makes us all the same: the harmony we can find even when the natural order is thrown into chaos. —CATHERINE TALESE



© GHAITH ABDUL-AHAD



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imagination lives.



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When most successful, the totemic congregations of everyday objects in **Alejandra Laviada's** *Photo Sculptures* become personalities in their own reality, expressing both their nature and function. As Aristotle defined the essential "chair-ness" of the chair, so these succeed in expressing the purest form of the object's self. Yet there is a tension in these precarious, harmonious sculptures that reminds us it is the nature of all things to fall apart. Laviada, 27, makes her pictures inside the crumbling hotels of her hometown, Mexico City, where she recently returned after receiving her MFA from New York's SVA. —C.T.







# SARAH SMALL

[sarahsmall.com](http://sarahsmall.com)

A 2001 graduate of the Rhode Island School of Design and a 2004 Art + Commerce PEEK Artist, **Sarah Small** has made a name for herself photographing uncomfortable and strange juxtapositions: a naked couple and a stuffed, mounted cat; a cute baby and a grotesquely bruised leg. In her more recent work, Small, 29, employs models, props, and digital manipulation to create narratives of peaceful American suburbs with disturbing twists. Her commercial style utilizes the language of fashion, beauty, and advertising, while commenting on obsessions with youth, sexuality, and the happy American experience. Thus, although Small's images often re-create scenes from an idyllic American storybook, her true talent is for exploring the grotesque lurking just below that idealized facade.—C.T.



Nature photography is often seen simply in terms of its technical precision. **Christian Ziegler** is indeed a virtuoso technician, but there is more to his work than "getting the shot." He has a photojournalistic drive and a desire to tell stories, often about animals under threat, which explain why his work has been used in several conservation efforts. The 36-year-old Ziegler's work for prestigious publications such as *National Geographic* takes us into a world we would never otherwise see, and it's hard not to be dazzled by that. But good nature photography—Ziegler's included—not only illustrates what it is to be an animal; it often demonstrates what it is to be human, too. —S.B.

# CHRISTIAN ZIEGLER

[naturphoto.de](http://naturphoto.de)



**Yann Gross's** *Horizonville* series contains much humor, a welcome quality in the serious worlds of documentary and fine-art photography. But the project, created in Switzerland's Rhône Valley, is also as poignant as it is amusing. The characters that fill Gross's photographs crave a counterculture existence that has been mythologized by American movies and novels but that doesn't really exist. His images of a community trying to live a life that exists only in the imagination, in a setting so different from the States, are simultaneously ludicrous, sad, empowering, and funny. It's interesting to compare this work with Karlheinz Weinberger's *Rebels* from the early 1960s, which focuses on young teenagers in Zurich seduced by American youth culture. Both Weinberger's and Gross's subjects have a particularly Swiss take on their Americana clothing and possessions, which comes across as a little naïve and misplaced in their immaculate surroundings. *Horizonville* won Gross, 26, first place at the Descubrimientos (Discoveries) show at PPhoto-España 2008, which means he will have a solo show at next year's festival. For me, Gross is at his best in his home country, where things are both familiar and alien to him. He has a great connection with people and is able to get his subjects to relax and trust him so that his portraiture comes across as easy and natural. Unlike so many photographers who think they have to fly somewhere "exotic" to find a good story, Gross understands that the most interesting images are right under your nose. —S.B.

YANN  
GROSS

[yanngross.com](http://yanngross.com)









# KELLI CONNELL

kelliconnell.com

Over the course of several years, **Kelli Connell** has photographed the same model, using digital manipulation to create the illusion that she is two women involved in a romantic relationship. What's wonderfully fresh about this series of constructed realities is that it's quiet and tender. Connell, 34, who received an MFA from Texas Woman's University in 2003, explores notions of sexuality, gender, and the multiplicity of the self in a style that is understated, restrained, and confident. We see the "women" sharing intimate moments in familiar scenarios—leaning in for a kiss, sharing a bubble bath. These photos succeed due to Connell's intelligent understanding and use of body language, clothing as a signifier, and the bond that exists between two closely connected people. The results are scenarios that are easy to identify with and that exude a beautiful poetry. —D.K.C.



© KELLI CONNELL

© KATHRYN PARKER ALMANAS



**Kathryn Parker Almanas**'s work takes its inspiration from both 17th-century Dutch painting and the early-18th-century Age of Enlightenment enthusiasm for science. The names of her four completed projects (*Medical Interior*, *Pastry Anatomy*, *Photo Album*, and *Dissector and Dissected*) indicate the ways in which she works: She's part researcher, part physician, and part documentarian. Her desire to understand the source and systems of the body, of food, and perhaps mortality comes through intensely as she cuts and separates her subject matter, creating the scientific evidence and proof of what it is. She has the coolness of a clinician whose subject is etherized on the table.

In the project she is currently working on, *Spellato* (from the Italian verb *spellare*, "to skin"), Almanas becomes the creator, making new hybrid foods. The formalistically balanced work explores the darker side of man's desire to rend, then reorder, nature.

Almanas, 27, graduated from Yale's MFA program in 2007; while there she was awarded the Schickle-Collingwood Prize and, after graduating, the Alice Kimball English Traveling Fellowship. —C.T.

## KATHRYN

kathrynparkeralmanas.com

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# OLIVIA ARTHUR

[oliviaarthur.com](http://oliviaarthur.com)

I first encountered **Olivia Arthur**'s work at the Joop Swart Masterclass last year. Looking at the work of the 12 selected students, I was immediately drawn to the sophisticated geometry she uses to construct many of her images, as well as her astute understanding of how the female form can be both seductive and powerful. She shows a sensitivity to this power that never borders on the voyeuristic; her images can be gentle even when the subject matter is not. Arthur, 28, studied photojournalism at the London College of Communication and was a scholarship student at La Fabbrica in Italy. These studies intertwine in her work as she combines a sensitivity to the "look" of a photograph with the ability to report and tell a story. I admire photographers who choose subject matter that is not immediately obvious. It's sometimes too easy to get good shots of extreme human situations; the real skill of a photojournalist is to concentrate on a story that is a little more nebulous, like Arthur's long-term projects *The Middle Distance* and *Iran: Beyond the Veil*. I hope to see their true strength recognized in book form, with the space for them to meander slowly and their themes to reverberate. —S.B.

**Edith Maybin**'s images are wonderfully intangible explorations of the self. They present a playful investigation of the generational relationship between mother and daughter, bound together by highly structured undergarments from Marks and Spencer (a great British institution for female apparel). In *The Tenby Document*, Maybin, 38, challenges reality by digitally reassembling her body with that of her five-year-old daughter. In one image we see a sexually mature female figure poised behind a glass door, dressed in a corseted undergarment; the head on the figure is that of a young girl, flawlessly fused. These images are subtle and dreamy with a carefully balanced use of color. They are also clearly feminine; the repetition of mirrors and windows in the images functions successfully as a device that conjures up fantasy and escape. These are unprecedented, original insights into the self, and they prove that Maybin, who received her MA from the Swansea Institute of Art, U.K., in 2006, is an artist to watch. —D.K.C.

[edithmaybin.com](http://edithmaybin.com)

# EDITH MAYBIN

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# PORTFOLIO

NOVEMBER/DECEMBER  
2008

**V**iewed in retrospect, the images that have appeared in this magazine over the years reflect a breadth of visual interest, the product of an irrational exuberance for the art of photography on the part of our editors and audience. In choosing the images for this retrospective portfolio, we aimed to identify the special qualities of **American Photo's** vision, to distill our ideas about photography into a small, potent sampling. Accordingly, the photographs you'll find on the following pages are loosely grouped to explore ideas of information, identity, and illusion. There is also a sense of sublime inspiration to be drawn from this essential collection. Man Ray once said, "Of course there will always be those who look only at technique, who ask 'how,' while others of a more curious nature will ask 'why.'" As always, we invite you to be curious.

## **Ancient Life Form**

Frans Lanting's shot of false staghorn ferns in Hawaii Volcanoes National Park.



**30**  
**YEARS**  
**— OF —**  
**AMAZING**  
**PICTURES**  
**—**



# A SENSE OF TIME

ESSAY  
BY BOB  
SCHIEFFER

**Suspended Aviation**  
During World War I, Captain Alfred Buckham, a photographer attached to the British Royal Navy Air Service, was involved in nine separate crash landings. After the war, he became the world's foremost aerial photographer. Here, an undated shot taken over London.

**W**hen somebody asked Mathew Brady why he went to cover the Civil War, he said, "I had to go. A spirit in my feet said, 'Go,' and I went."

I've always been partial to photographers. Those of us who write down words know we can always catch up with the story later; the shooters know they have to be there when it happens and stay until it's over.

Mathew Brady's images of Americans who were killed and wounded by other Americans haunt us still in a way no words ever can. Nor could words ever describe the cost of that war in the way Brady's pictures did.

I didn't know much about photography when I was a young newspaper reporter and I was sent to Vietnam in 1965. The day I left, the paper's chief photographer, Harry Cabluck, gave me a Nikon 35mm camera, showed me how to focus it, and assured me I'd figure out the rest.

When I got to Vietnam, I came to know the great Eddie Adams, the Pulitzer Prize-winning Associated Press photographer. He showed me how to read a light meter and to set the distance on my Nikon at ten feet. Then he said, "Just don't take a picture of anything closer than ten feet. The rest is just reflexes."

So Eddie and I struck a deal. Eddie let me travel with him. I caught cut lines for him—wrote the captions for his pictures—and he taught me to take pictures. It turned out to be a lot more than reflexes, but he was a good teacher and I got pretty good at it, good enough to get through two levels of job interviews at *Life* magazine. But I was offered a job at the local television station back home in Fort Worth, Texas. It paid \$20 a week more than I made at the newspaper. I needed the money, so I got into TV news. But it was during those days that I came to appreciate what photographers do. They were in the middle of the action; they were usually the ones who had the best feel for what was happening.

If photography has not changed history, it has helped us to better understand it.

From the horror of Brady's images of the Civil War battlefields to the pure joy we saw on the faces in those celebrations at the end of World War II, from Eddie Adams's shocking photo of the execution of a Vietcong soldier to the pride-inspiring picture of Marines raising Old Glory on Iwo Jima, from the horrors of Iraq to the great achievements in sports, photographs capture the moments that help us understand a time.

No one can say where technology will take photography in the future. What we do know is that every photograph begins with the courage and dedication of the shooter, the photographer who feels what Mathew Brady felt when he said, "A spirit in my feet said, 'Go,' and I went."

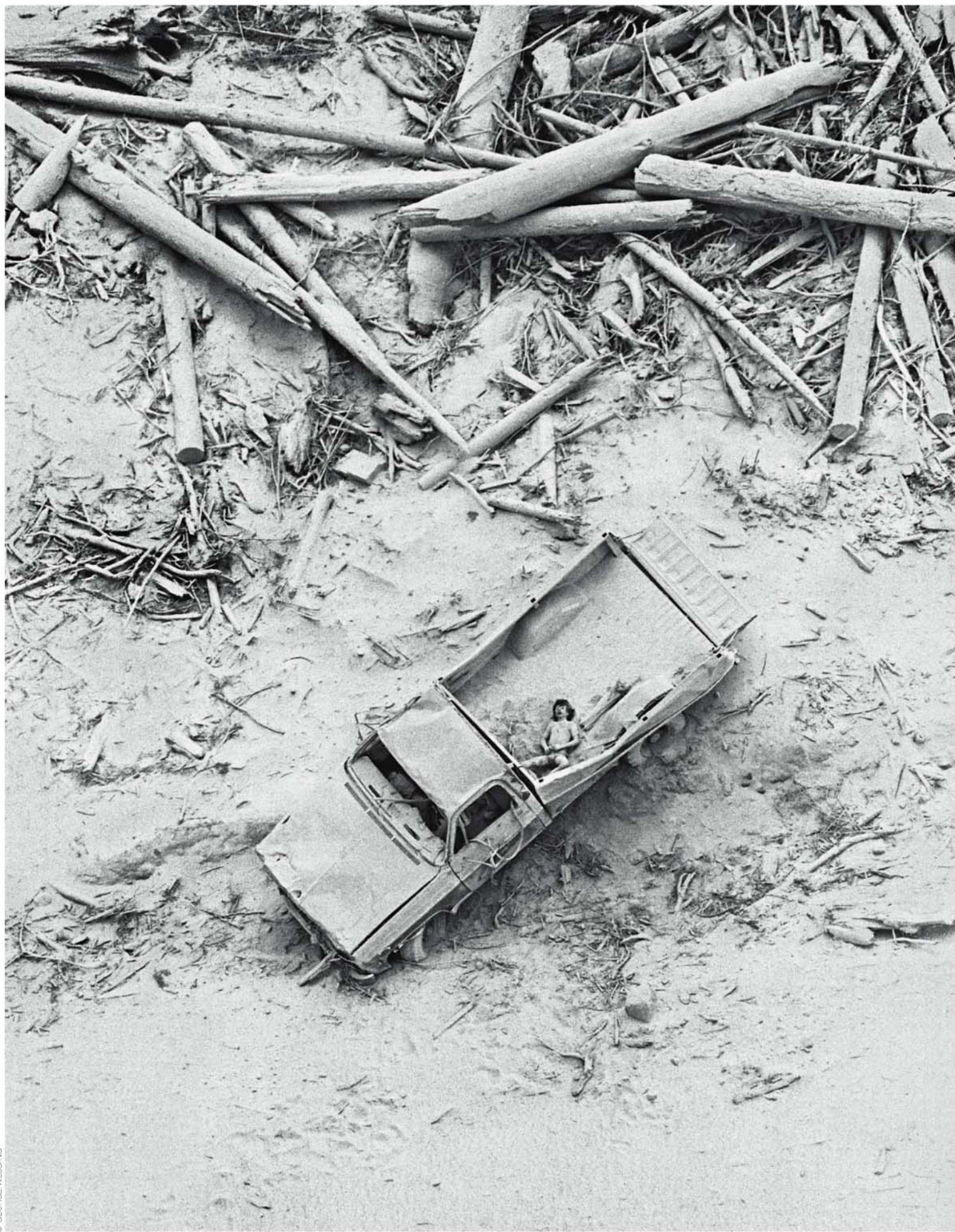
*Bob Schieffer is a correspondent for CBS News.*















### Time and Tide

In capturing the legacy of Hurricane Katrina's receding waters, Robert Polidori also documented a low-water mark for America.

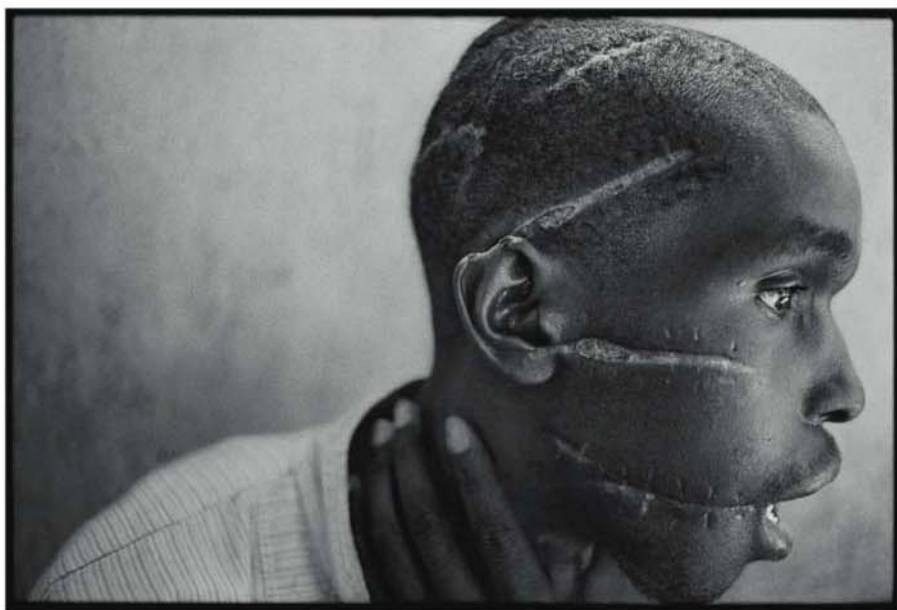
## PORTFOLIO

### A History of Violence

In 1994 James Nachtwey photographed a Hutu man who had been attacked with a machete for not supporting the genocide in Rwanda.

### The Day After

George Wedding recorded a scene of ashen silence following the eruption of Mount St. Helens in 1980. The family of the boy in the truck learned of his death when they saw this image published in the *San Jose Mercury News*.









**Freezing the  
Moment**

Adventurer Will Steger photographed his companions taking a lunch break during a 1990 dogsledding expedition across Antarctica.





### Range Rover

There is a fine line between cliché and archetype. When William Albert Allard photographed cowboy Stan Kendall in a Nevada bar in 1979, he found the latter.

# A SENSE OF IDENTITY

ESSAY  
BY DAVID  
SCHONAUER

**W**henever I have seen this image, my thoughts have run to “The Streets of Laredo,” a song also known as “The Cowboy’s Lament.” You’ve heard it, no doubt.

“I see by your outfit that you are a cowboy,” go the lyrics.

Clothes tell us so much about someone, though they can be misleading. Like photographs.

In this particular photograph, the clothes are but one of the clues to the man’s identity. His outfit says he is a cowboy, but it is the authenticity of the setting that tells us he is the real thing: I focus on the Budweiser cans stacked inside the cooler with the Coca-Cola emblem, and the palpable light.

Photography may find its purest meaning in its ability to stop time, but in its ability to define identities there is a power approaching that of literature. No master of prose, not even a Hemingway, could capture the telling detail of this scene as well as William Albert Allard has done in a single picture.

What we learn from the picture is not definitive, of course. This happens to be a documentary photograph, but I prefer to view it as a song. “Come sit down beside me and hear my sad story,” goes the song. I’m willing to pull up a stool and listen.







**Vanity Fare**

Dorothy Parker said that while beauty is skin deep, ugly goes clean to the bone. Irving Penn's image of an aromatherapy thermal face mask goes even deeper.



© IRVING PENN





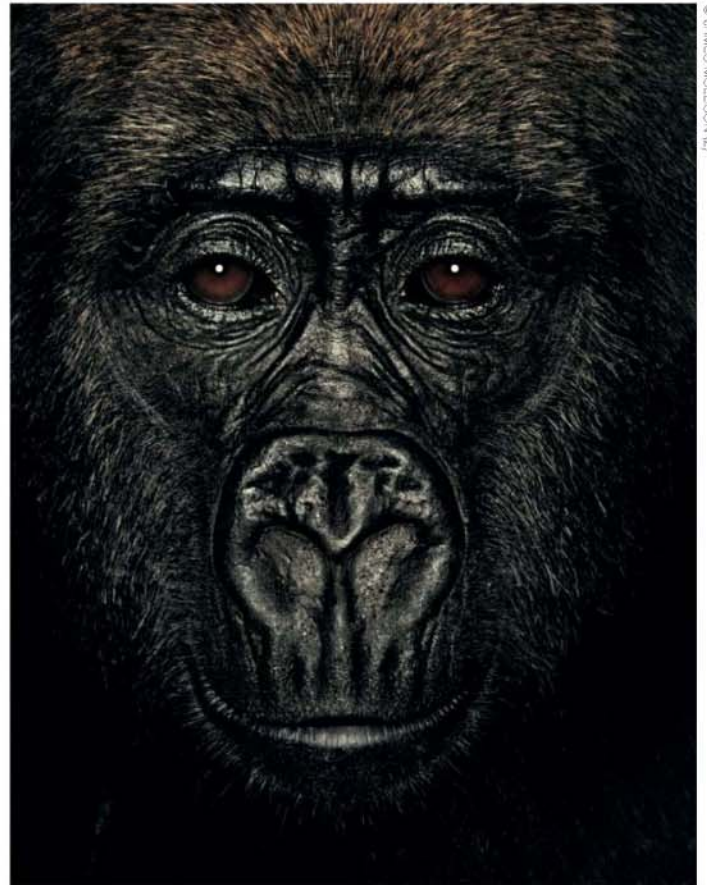
**They Rule the Waves** Unsinkable Britons, indeed. Neal Slavin used a Polaroid 20x24 camera to photograph the Channel Swimmers Association of Dover, England.



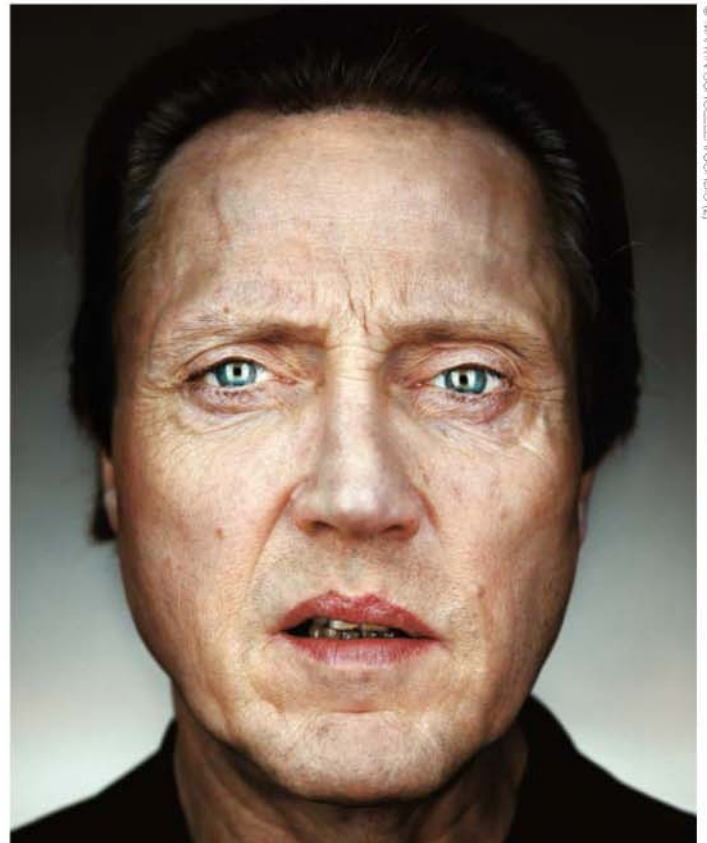


**Man's Best Friend** William Wegman gloriously anthropomorphized his weimaraner Man Ray in this 1987 image, part of the Polaroid Collection.





© JAMES MOLLISON (2)



© MARTIN SCHOELLER (2)

**It Takes a Visage** James Mollison finds individuality in the faces of gorillas (top); Martin Schoeller turns naked apes into two-dimensional beings (bottom).



**Brothers  
in Arms**

When Neil  
Leifer shot  
Vince  
Lombardi  
with Jerry  
Kramer  
after the  
1961 NFL  
championship  
game, he  
turned  
camaraderie  
into sports  
iconography.

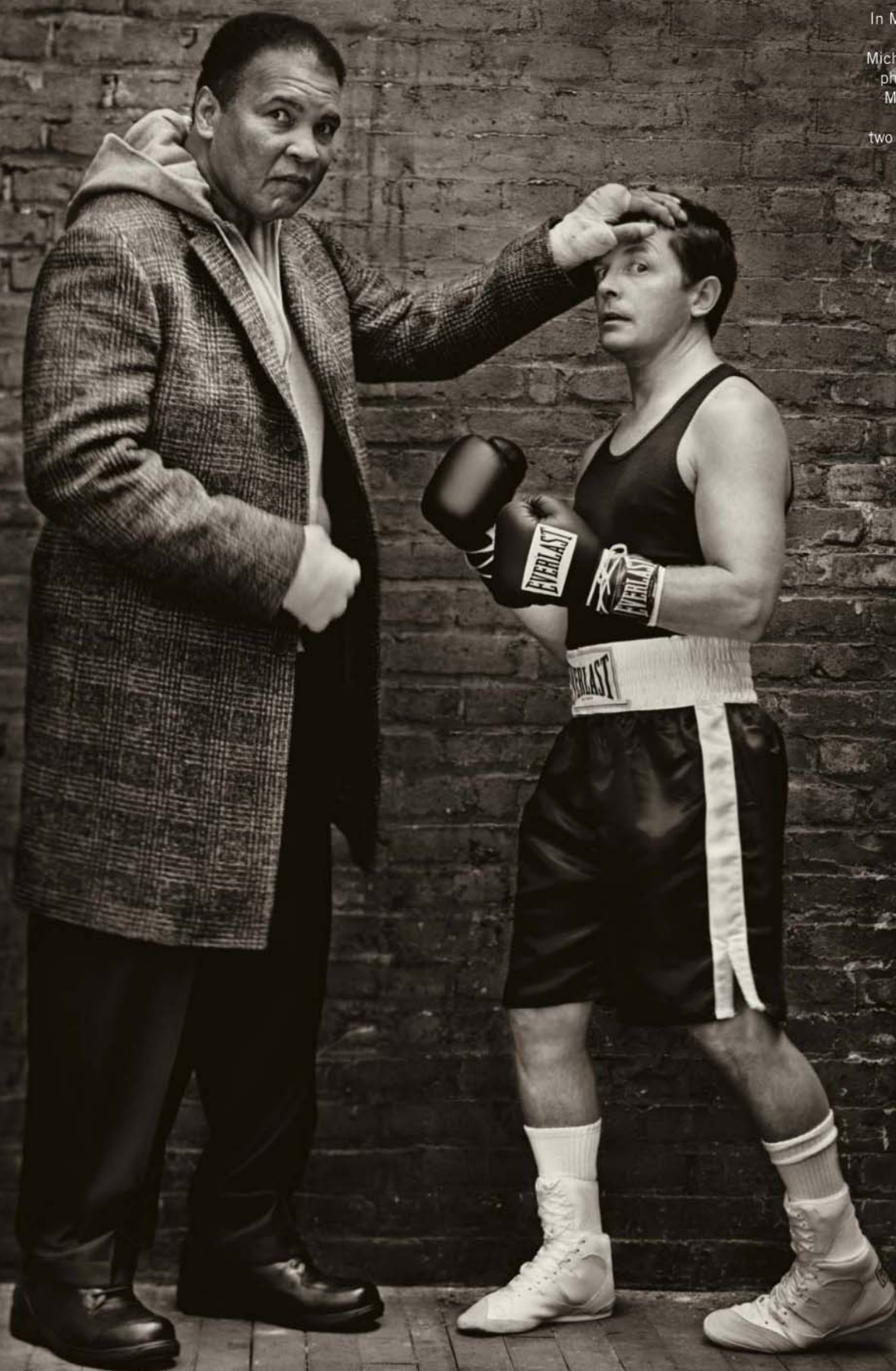


© NEIL LEIFER



**A Time for  
Heroes**

In Muhammad  
Ali and  
Michael J. Fox,  
photographer  
Mark Seliger  
found  
two purposeful  
fighters.











#### Veiled Meaning

James Balog plumbed the mystery of man's estrangement from the animal world by photographing other species in studio settings.

# A SENSE OF ILLUSION

ESSAY  
BY OWEN  
EDWARDS

**P**hotography made its reputation on reality, but it has made its living on illusion. Since the camera first showed a field strewn with cannonballs after the charge of the Light Brigade, or a dead Confederate sniper, we have tended to give photography the benefit of the adage "Seeing is believing." And that belief, even when we know it makes no sense at all, gives a potent advantage to those who use photography to show us, in Jonathan Swift's phrase, "the thing that is not." If photojournalists have given us shock, the illusionists have provided awe.

Of course, all photographs are illusions, whether of a distraught migrant mother, a plump Parisian attempting to leap over a puddle, or a seductively posed movie siren. The human eye is capable of focus, but not framing. So the inescapable borders imposed by cameras—however honest the images they enclose—leave out far more reality than they take in. What was to the right or left of that Depression-era mother? Would the scene have looked different to us had we been there, instead of seeing what the photographer shows us? And what was Ansel Adams's zone system if not a technique of stage lighting? The idea that we are seeing in a photograph life as it is is perhaps the hardest illusion to deny.

With lenses, lighting, and legerdemain, photographers have long created visions calculated to sharpen our appetites for everything from fashion to food, beauty to Buicks—dazzling us into wanting what we often don't need. Even when we're aware of the array of tricks that can glamorize everything from French frocks to French fries, some vestige of believing what we see in a photograph still clings to pictures made for advertising. We may be media savvy and spin cynical, but an image of an implausibly lovely woman in a casually draped gown on a chic sofa, with flattering light streaming through a window, can still make us think that those looks, and that luxe, are not too far from true.

The best photographers, whether working for money or the love of art (though the two need not be exclusive, as Irving Penn shows us so elegantly), take full advantage of the illusory power of the camera. An elephant, mysterious and fantastic as it seems to emerge from a diaphanous mist of fabric; mirror-image twins right out of Munchkin Land; a Doberman pinscher seeming to bite the beautiful arm that feeds it (and Harry Winston); a glamorous screen goddess pretending to be another screen goddess; a sextet of stop-motion pictures of a running woman, as similar and unique as snowflakes: These all have the resonance of dreams and can make us think we are seeing what is there, when what we see is nothing more or less than a photographer wishes us to see—inventions made by the eye for the eye, rendered counterintuitively convincing.

Some philosophies teach that there is no reality, that all is illusion. Looking at Joel Sternfeld's haunting, poignant photograph of a burning house on a hill behind a farm market, the orange of pumpkins eerily repeated in the flames engulfing the roof, we see one of those moments when visual truth really is stranger than fiction, when realism merges seamlessly with surrealism. And despite our trust in the camera's unbiased eye, it's tempting to feel that what we are seeing is an illusion of an illusion.





**Seeing Double** Mary Ellen Mark's large-format view of twins is the ultimate in realism, yet we can't quite believe our eyes.



# Nibbles 'n Ritz

We've never been sure who is scarier in this 1976 fashion shot by Chris von Wangenheim—the Doberman or bejeweled super-model Lisa Taylor.

© CHRIS VON WANGENHEIM



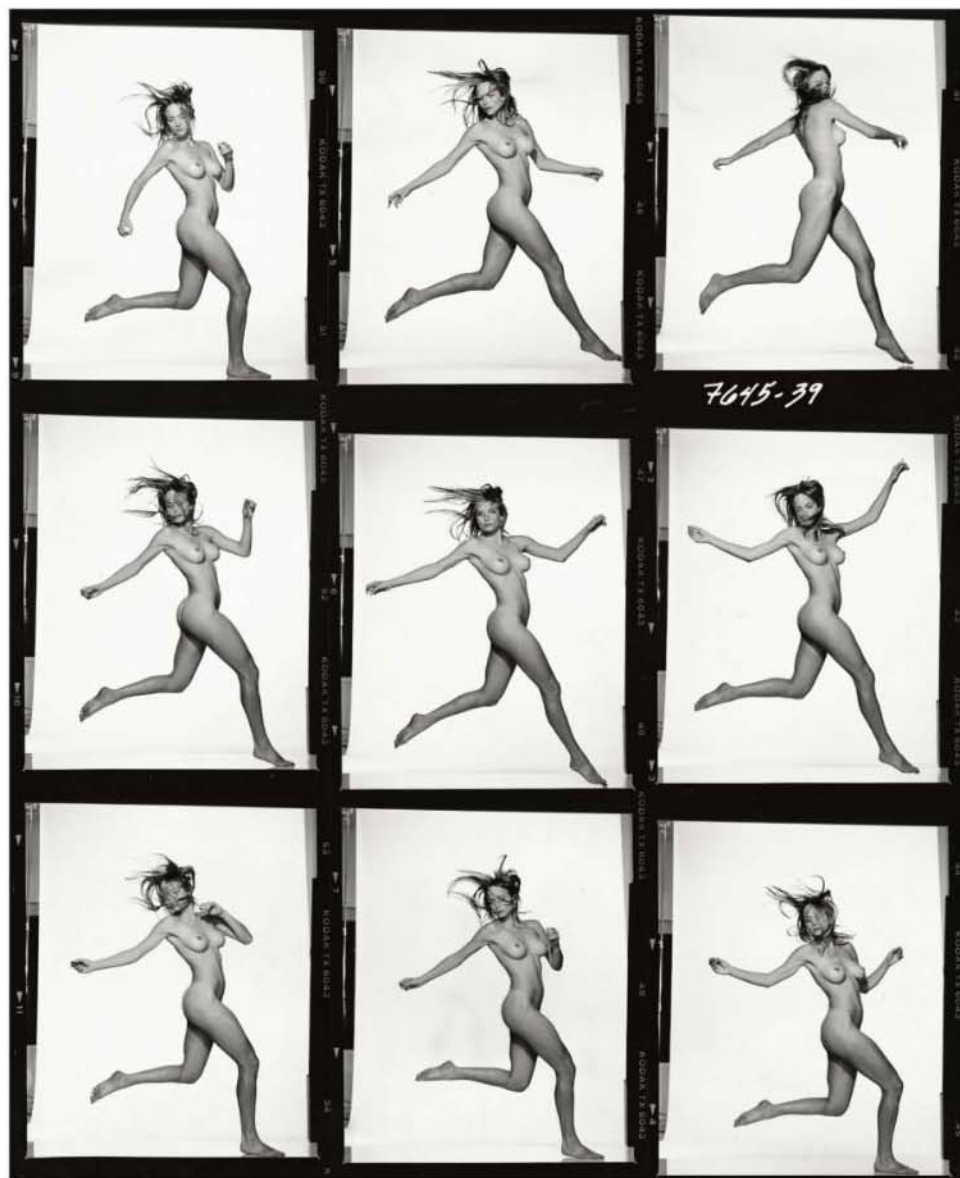








RICHARD AVEDON



© GILLES BENSIMON

### Eternal Vamp

At the height of her career in 1958, Marilyn Monroe reflected on movie history, and her own persona, by posing as famous screen seductresses for Richard Avedon.

### Everyday Eros

In 1993, we asked Gilles Bensimon to photograph something erotic for us, and he ran with the idea.



McLEAN FARM MARKET SWEET CIDER







© JOEL STERNFELD

**Blazing Salads**  
Joel Sternfeld, a master of capturing the odd juxtapositions of daily life, found a scene that calls to mind W.H. Auden's description of Brueghel's *Fall of Icarus*: "About suffering they were never wrong / The Old Masters; how well, they understood / its human position; how it takes place / While someone else is eating or opening a window or just walking dully along."

P O R T F O L I O



# HANDS ON: NIKON D700

EDITOR'S CHOICE

(continued from page 38) dazzling new AF-S Nikkor 14-24mm f/2.8G ED zoom, which produces a significantly wider view than you get with the D300 and 12-24mm DX Nikkor zoom.

No less sensational is what the D700's 24x36mm sensor, along with a new EXPEED processor, does for high-ISO image quality. Although the D300 has essentially equivalent resolving power at low ISOs, the D700's much larger pixels gather a lot more light. (They measure 8.45 microns versus the D300's 5.5 microns.) As a result, ISO 3200 on the D700

looked nearly the same to us, in terms of noise, clarity, and tonality, as ISO 800 on the D300. Even ISO 6400 is perfectly usable on the D700, and the camera has a staggering top speed of ISO 25600 that allows available-light shooting essentially anywhere. (Visit [americanphotomag.com](http://americanphotomag.com) for image samples.)

Amazingly, none of the foregoing exacts a compromise in performance. The Nikon D700 has the same eye-blink startup (0.12 second) and shutter lag (40ms) as the D3. It can shoot at a brisk 5fps in all modes, including 14-bit RAW, or up to 8fps (nearly as fast as the D3)

with its optional battery grip (which triples capacity to 2,900 shots). And it has the D3's swift, state-of-the-art 51-point AF, with 3D motion tracking that detects color, skin tones included. You also get the same incredibly sharp 920,000-dot, three-inch LCD; a self-cleaning sensor (which the D3 lacks); pop-up flash control of two wireless strobe groups; two live view modes; and four flavors of Active D-Lighting tonal correction.

Although the 12-megapixel D700 now faces competition in its full-frame category from both the 25-megapixel Sony Alpha 900 (see page 42) and the successor to Canon's EOS 5D (under wraps as we write), we can say with certainty that it's the first sub-\$3,000 D-SLR to combine full-frame coverage with indisputably professional performance. ■

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## FIRST LOOK: SONY ALPHA 900

(continued from page 40) in as it swings it up—shortening blackout, allowing a down-sized mirror box, and providing pro-spec 100 percent subject coverage. But behind the mirror is the A900's record-setting, Sony-made CMOS image sensor, a 24.6-megapixel, 24x36-millimeter chip that beats the like-sized sensor in Canon's EOS-1Ds Mark III by 3.5 megapixels. The A900's pixels are slightly bigger than those in the 12-megapixel A700, and, aided by processing improvements, produce less noise.

Lacking a full production model we can't cite image-quality specifics here. The level of detail we saw was dazzling, though, edging into medium format territory. Such detail is why Sony keeps bringing out more high-resolution lenses, its Zeiss Vario-Sonnar T\* 24-70mm f/2.8 for example, to keep pace with the resolving power of its sensors.

In another full-frame first, the Alpha 900 incorporates sensor-shift image stabilization. This allows you to hand-hold the camera at shutter speeds up to four stops slower using any Alpha-mount optic, including dozens of legacy Minolta lenses. (The only drawback is that you can't see the system's effect in the viewfinder, helpful for more stable composition with long lenses.) A separate motor vibrates the sensor to eliminate dust.

The improved AF system's nine points include a center dual-cross, and there are 10 more "invisible" points that increase coverage. Especially with ultrasonic lenses, we found the system swift and sure, on pace with the A900's 5fps framing rate and ample burst depth (up to 12 RAW files or 285 JPEGs). Stay tuned for a full hands-on report. —J.B.





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ZOOM**  
18-270mm VC



270mm

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AMERICAN  
**PHOTO**  
Reader Survey Panel

(continued from page 31)

## MUSIC

"WE THOUGHT IT WOULD BE A HOLIDAY SNAP," SHE SAID. "WE SHOPPED FOR UNDERWEAR."



**Roxy Music: Country Life** (1974) Bandleader Brian Ferry met two beauties at a bar on holiday in Portugal, and he asked Eric Boman to photograph them in a garden. "We thought it would be nothing but a holiday snap," recalled Evaline Seeling (left). "We shopped for sexy underwear." Many stores banned the record; an alternate cover appeared with only the hedge.



**The White Stripes: White Blood Cells** (2001) Who are the intruders on the White Stripes' third album? An inside photo reveals them to be paparazzi. The double edge of the duo's fame was reflected in Patrick Pantano's cover shot. "A lot of the lyrics are paranoid," said Jack White of this album. "It does kind of match all these figures coming at us on the cover."



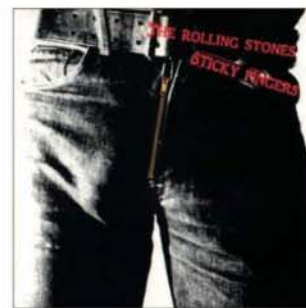
**The Ramones: Ramones** (1976) Photographer Roberta Bayley lined up four former juvenile delinquents from Queens against a wall and started a movement. The graphic, gritty, no-nonsense cover shot perfectly fit the raw sound of the genre-busting album, which *Spin* later described as "Britz-krieg pop stripped down to its 1-2-3-4."



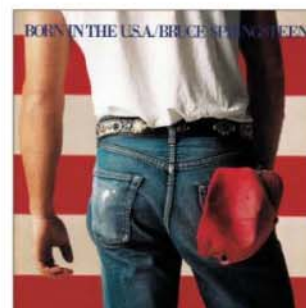
**Patti Smith: Horses** (1975) Before either was well known, Patti Smith asked her pal Robert Mapplethorpe to shoot her debut cover. "We always dreamed of becoming successful together," she recalled. This photo launched both careers—hers as a poetess of punk, unkempt but elegant; his as the artist who had the uncanny sense to pose her under a triangular stream of sunlight.



**The Who: Who's Next** (1971) Driving north of London for a cover shoot with members of the Who, photographer Ethan Russell noticed some otherworldly slabs in a slag heap and thought of posing the group in a *Space Odyssey*-like scene. But as they approached, one of the lads peed on a slab, and the others followed suit. They decided the shot fit their image.



**The Rolling Stones: Sticky Fingers** (1971) For their first album cover on their own label, the Stones tapped Andy Warhol, who proposed a shot of a guy's crotch—with a real zipper, which caused distribution trouble because it damaged albums in their bins. The model was Warhol Factory artist Joe Dallesandro. The band's famous tongue logo debuted on back of the sleeve.



**Bruce Springsteen: Born in the U.S.A.** (1984) After the stark *Nebraska*, Springsteen set out to make a commercial album and hired Annie Leibovitz for the cover. "We took a lot of different types of pictures, and in the end, the picture of my ass looked better than the picture of my face," he said. The flag backdrop fueled a misperception that the angry title song was blindly patriotic.



**The Edgar Winter Group: They Only Come Out at Night** (1972) Would you buy...anything from this man? Winter pioneered the gender-bender cover with makeup and jewelry to accent his albinistic features. The image—which also evoked the 1910 film *Frankenstein*, name of the band's monster hit—was out of character for both Winter and designer John Berg. But it sold millions. ■









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# ONE THOUSAND WORDS...



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1000

They are the moments that have impacted our lives... the indelible images that become etched into society's collective mind. In the relatively short time that man has used the power of photography to educate, inspire, document and shape modern culture, Nikon cameras have captured some of the most powerful and poignant moments ever witnessed. Evoking emotion and provoking thought, long after first view – a powerful photograph can render a poet's adjectives pallid; here then is such an image, "a picture is worth a thousand words..."

"Extreme weather is the raw truth. It pulls back the curtain, exposing our vulnerability. My mission is to inspire people to respect nature's awesome power and to renew their connection with the environment." —Jim Reed

Jim Reed is one of America's foremost storm chasers—a dedicated photographer constantly on the move in search of extreme weather phenomena. For nearly two decades, his breathtaking images have transformed this hard news genre, taking it to an entirely new level.

His timeless images of tornadoes, hurricanes, blizzards, electrical storms and floods have been extolled by media icons like Dan Rather and Diane Sawyer, have transfixed millions of TV viewers of NBC, CBS, and CNN, and have captivated the readers of prestigious publications including Scientific American, Time, The New York Times, Newsweek, and National Geographic. It is no exaggeration to call Reed an artist of the sky. His compelling pictures are nothing less than atmospheric portraits, studies in shape, texture, color, and



# JIM REED



© Katherine Boy

motion that capture nature's awesome power.

"I've been fascinated with severe weather ever since I was a kid," recalls Reed. "After graduating from USC I was a successful writer, playwright, and filmmaker in L.A., but I was inextricably drawn to my childhood love of photographing storms. In 1992 I finally took the plunge, moving from L.A. to Wichita, Kansas—tornado country. I've never looked back—just upward as I turned my camera once again toward the sky. Storm chasers take chances, but I'm always coming up with new ways to minimize the risks—all our vehicles are equipped with cutting edge safety and communications gear including satellite imaging. Of course, this exciting profession also has its upsides. Basically I work for Mother Nature and her tantrums advertise my work! A friend even called me one of God's staff photographers. That's over the top, but there is something spiritual about revealing what is above and around us. Too many Americans are divorced from nature and have lost their connection with the environment. I hope my pictures will, in some small way, help re-establish that connection."

"The tornado close-up showcased here is one of the highlights of my career," says Reed. "It was my best opportunity to document the full genesis of a land-spout tornado. To get it I played a wild card, diverting to Western Kansas while other storm chasers were concentrating on severe weather in Texas. I generally opt for less conventional scenarios when I can, and this time the gamble paid off. I recorded the entire 1-1/2-hour event from start to finish with my Nikon D3 and my new D700. Nikon cameras and lenses are exceptionally durable and I've used them for every storm chase from the very beginning. As I was shooting this image with the Nikon D700 and 14-24mm f/2.8 Zoom-NIKKOR lens, I felt that nature and I were doing a dance. Based on long experience plus intuition, I figured the tornado was close to exhaustion and just starting to de-intensify, but its impressive "drill bit" debris cloud was still intact. It was moving laterally, and then it turned, coming right at us, filling our field of vision. At that point I took the risk of stepping out of the chase vehicle. Sure enough, the tornado stopped in its tracks and that's when I shot this spectacular image. By zooming wide to 14mm I was able to include the chase vehicle, providing a sense of human scale. It makes this one tornado picture you'll never forget."

"If anyone needed proof that the Nikon D700 and D3 are extremely well sealed against dust, this tornado provided a great field test," notes Reed. "The amount of dust and debris flying through the air is unimaginable to anyone who isn't a storm chaser, and both cameras performed flawlessly. The fact that the D700 has a full-frame, 24x36mm sensor is also very important to me because I can present the full horizontal impact of any weather phenomenon. And when you're shooting under pressure its intuitive, user-friendly buttons let you concentrate on the storm. I was also delighted that the D700 feels like it shoots as quickly as the blazingly fast D3. When you're dealing with phenomena that only last a few seconds, like a

tornado coming at you, having a lightning fast, responsive camera is absolutely essential. In my work, there are lots of spontaneous, abrupt changes and lots of intense moments, so my cameras really get banged around. I can personally attest to the fact that the Nikon D3 and D 700 are durable and dependable under the absolute worst possible shooting conditions."

"Because I often shoot in very low light, cameras that provide excellent performance at high ISOs are a real plus," observes Reed. "Here the D700 and the D3 shine, delivering extraordinary image quality at ISO 2500 and at 3200. The D3 scores with its dual memory card slots—it's tough to change cards in the middle of a hurricane! The D700's built-in flash comes in very handy when you need a touch of fill light, and its vertical accessory grip is perfect. Like the D3, the D700 provides extremely rapid and accurate autofocus, and it fits your hands like a musical instrument. I can work either one with my eyes closed. Without the grip, the D700 is great for remote time-lapse photography, and I also love the fast, accessible magnification feature of the 3" hi-res LCD that makes it easy to assess sharpness on the fly. As for Nikon lenses, the faster the better—all my NIKKORs are f/2.8 or faster and all yield exceptional image quality from corner to corner. If I had to grab one, it would be the super-sharp 14-24mm f/2.8 Wide-Angle Zoom-NIKKOR. My other favorites: The superb 24-70mm f/2.8 and the amazing 400mm f/2.8 VR that lets me shoot sharp close-ups of cloud formations and lightning at remarkably slow shutter speeds. I totally rely on the Nikon system to capture the distinctive interpretations of weather phenomena that have made my career."

Clearly Jim Reed is much more than a great storm chaser who risks his life to create iconic images of extreme weather. He's a heartfelt environmentalist whose real mission is to encourage us all to adopt a more healthful and prudent lifestyle in dealing with this era of increasing weather challenges.



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