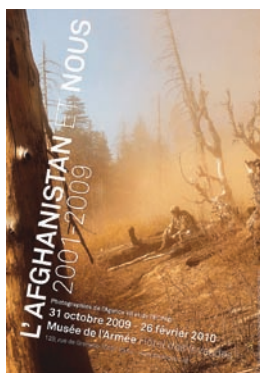




LOOK

L'Afghanistan et nous, 2001-2009
Musée de l'Armée,
Hôtel national des Invalides,
129 rue de Grenelle, Paris
Through Feb. 26

Lynsey Addario's work will be included in this exhibition of more than 100 photographs of Afghanistan by photojournalists from around the world. Through unpublished and previously shown images, the exhibition explores a country in the grip of conflict and violence.



Above: Lynsey Addario was on location in Baghdad after the fall of Saddam Hussein in April 2003 when she photographed an Iraqi man who brought his wounded son to an American base for care. Chang Lee's photograph of Addario is witness to her fearlessness and ability to get close to her subjects.

ON THE FRONT LINE

Lynsey Addario goes deep inside conflict zones to tell the stories of victims of violence **BY AMY BEDIK**

Photojournalist Lynsey Addario was at home in Turkey last September when she received a call that she had been awarded a 2009 MacArthur Fellowship "genius" award for her work recording conflicts and humanitarian crises in the 21st century. Here she talks about the freedom the award will bring and why she continues to work in some of the most dangerous places on Earth.

AP: \$500,000 with no strings attached! How will the award change things for you?

LA: I don't think I'll work any less! I am already doing exactly the type of photojournalism I set out to do — covering humanitarian and women's issues, and the toll conflicts take on civilians and soldiers alike, but the MacArthur grant will enable me to be a bit



more selective with my assignments and focus more on long-term stories rather than daily news stories. I'd also like to finally try to do a book.

AP: *Your work in conflict zones like Afghanistan, Iraq and Darfur takes you into places that would be terrifying to most people. What drives you to work in such difficult environments?*

LA: The desire to document what's happening. While working in the Congo, I spent 10 hours a day for two weeks talking with women who were victims of sexual assault and unimaginable violence. Each woman's story was more violent and raw than her predecessor's. On the final day of that assignment I was a complete basket case, crying all the time and so sad. And I thought, my life is great compared with these poor people. What right do I have to cry?

AP: *How do you manage to get so close to your subjects?*

LA: It takes some perseverance. While on assignment for *The New York Times Magazine* in Afghanistan with Dexter Filkins, I accompanied him to a meeting with a Taliban commander. The translators kept saying, no women, no women, no women, but Dex introduced me as his wife and said that he didn't want to leave me alone at the hotel in Peshawar. I sat in a corner, totally veiled, and after a while, Dex asked if I could take some pictures. I was terrified. There is a fine line when photographing in these delicate, dangerous situations — I always try not to look too professional (it probably helped that I was shooting through my veil at this point!). I really calculate my shots

and shoot sparingly.

AP: *Some of your photographs are in black and white, while others are in color. How do you decide which to use?*

LA: Although I work primarily in color, sometimes I can't control what time I go out shooting. If I have to shoot at high noon, the colors are likely to be washed out, so I'll sometimes convert to black and white, which offers more tonal latitude. There are some stories that I have to shoot in all fluorescent light or offices, which would also inspire me to convert to black and white. Also, I don't Photoshop my images much, so I try to shoot at dawn or dusk when the light is rich. **AP**

CLOSE-UP: LYNSEY ADDARIO



Training: Started shooting as a teenager, picked up darkroom rudiments from a family friend in high school, then learned on the job as a stringer for the Associated Press.

Inspired by: Her subjects and her desire to document their stories.

Accolades: In addition to the MacArthur, she won the 2009 Pulitzer Prize for International Reporting as part of *The New York Times* team and the Getty Images Grant for Editorial Photography in 2008 for her work in Darfur, Sudan.

Best advice: Get out there and do it. Hone skills through experience.



Opposite: Addario traveled around Darfur in 2004 with a rebel group to see how civilians were suffering at the hands of the government. To get this shot, she spent 10 minutes flat on her stomach, waiting for someone to walk past to add a human element to the scene of devastation. **Top:** Addario had spent six days along the Abas Ghar ridge while embedded with a battle company patrolling the area in the Korengal Valley in Afghanistan. She took this picture following an ambush that killed a young soldier. The soldiers' somber faces stand out in relief against the unforgiving landscape, emphasizing the unreality of life in wartime. **Above:** On assignment for *The New York Times Magazine* in a Taliban compound in Afghanistan, Addario was able to photograph with more freedom than she could on the streets of tribal villages. This image of a truckload of heavily armed young fighters illustrated the 2008 story, "Right at the Edge," which won the Pulitzer Prize in 2009.

CONVERGENCE OR COLLISION?

Uncertain consequences of the video revolution **BY LAURENCE CHEN**



Left: A street racer attempts to intimidate his opponent in Jeffrey Brown's "Fast and Furious" commercial for Dr Pepper (jeffreybrown.com).

Center: David Harry Stewart's "Chess-Dance" (dhstewart.com) is a hybrid of video and still images made with the Canon EOS 5D Mark II. **Below:** Vincent Laforet's now-famous *Reverie* got about a quarter-million views within four hours simply by being posted on his blog.



► When a digital acorn hit photographer Chicken Little on the head he proclaimed: "The Industry is Falling!" Since then we have embraced the digital convergence. We're making behind-the-scenes videos. We are rock stars on Facebook, and we tweet.

But is there a Foxy Loxy in our story? Vincent Laforet — who shot *Reverie*, the first 1080p short film shot with the Canon EOS 5D Mark II DSLR (vincentlaforet.com/index_reverie.html) — thinks so. Suddenly, film and video cinematographers are competing for work that was once the mainstay of photographers.

"The convergence has some positive side effects, but you can't ignore the reality that two independent professions are on a collision course," he says. After the success of *Reverie*, Laforet has met many cinematographers who confide that they too are excited about the new low-cost tools, because their clients are always asking them if they can shoot stills while doing video.

The gap between the still and motion industries is closing fast, accelerated by the economic climate. When budgets shrink, people lower rates or offer more for less. Photographers throw in Internet-friendly video, and cinematographers offer still images.

David Harry Stewart, a commercial photographer based in New York City and Los Angeles, sees the gap disappearing when people figure out how to reorganize their infrastructure. "Agencies and creatives don't have their minds around how to budget. Whose line item is this?" he asks. There are other factors too. "Photographers are paid by rights and time. In the motion-picture industry, all of that changes. Actors might get residuals. Directors of photogra-

phy may just be there for the day. I'm not sure how that is going to get worked out."

Jeffrey Lamont Brown, a commercial film director and still photographer in San Diego, made the jump from still to video about a year and a half ago. "For us it was a creative decision; I've wanted to do it for years. My catalyst was the availability of the RED ONE camera and fine-tuning in camera RAW," he says. Brown found a helpful community on a RED camera forum and built his skills rapidly. The result: He recently produced and directed a commercial spot with 57 cast members and crewmembers on the set.

The question remains: How fast is this coming? "The writing is on the wall for me," says Laforet, who preordered four Canon EOS 5D Mark II DSLRs after making his historic video. Brown agrees: "It's not the future; it's here right now. Almost every discussion I have [with clients] is: 'Can you do still and video? How does that work?' If they've got money, they want to make a video." AP

AP IS SPONSORING VINCENT LAFORET'S SEMINAR "STORYTELLING WITH THE NEW CANON EOS 5D MARK II" AT THE PALM SPRINGS PHOTO FESTIVAL. GO TO PALMSPRINGS PHOTOFESTIVAL.COM FOR MORE INFORMATION.

ON THE WALL

PHOTOGRAPHY EXHIBITIONS AROUND THE COUNTRY | BY ANGELA FARIS BELT

• NORTHEAST
LIGHT WORK

316 Waverly Ave., Syracuse, NY
Exhibition: Rachel Herman: *The Imp of Love*
 Jan. 14-March 12
 Intimate, poignant, often painful portraits of couples in the midst of palpable dissolution
Hours: Sun-Fri 10-6
Contact: 315-443-1300, lightwork.org

MUSEUM OF THE CITY OF NEW YORK

1220 Fifth Ave. at 103rd St., New York, NY
Exhibition: Joel Meyerowitz: *Legacy: The Preservation of Wilderness in New York City Parks*
 Through March 21
 Shorelines, wilderness, marshes and wildlife — who knew the five boroughs held such rich nature?
Hours: Tue-Sun 10-5
Contact: 212-534-1672, mcny.org

• MID-ATLANTIC
CENTER FOR ART, DESIGN AND VISUAL CULTURE, UMBC

1000 Hilltop Cir., Baltimore, MD
Exhibition: Dana Hoey: *Experiments in Primitive Living*
 Feb. 4-March 20
 Highly conceptual, shifting styles and subjects interact in an imagined world.
Hours: Tue-Sat 10-5 except campus holidays
Contact: 410-455-3188, umbc.edu/cadv

NATIONAL MUSEUM OF AMERICAN HISTORY, NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY CULTURE GALLERY, SMITHSONIAN INSTITUTION

2nd Floor East National Mall, 14th St. and Constitution Ave. NW, Washington, D.C.
Exhibition: *The Scurlock Studio and Black Washington: Picturing the Promise*
 Through Feb. 28
 A century of images forms a vivid historical account of African-American urban life in Washington, D.C.
Hours: Daily 10-5:30 except Dec. 25
Contact: 202-633-1000, americanhistory.si.edu

SERAPHIN GALLERY

1108 Pine St., Philadelphia, PA
Exhibition: Victor Vázquez: *Dislocation, Encounter and Displacement*
 Through Jan. 26
 Remarkable, provocative photographs with a political edge
Opening Reception: Jan. 29 from 6-8
Hours: Tue-Sun 11-6
Contact: 215-923-7000, seraphingallery.com
 Vázquez images are also included in Seraphin's *Printable* exhibition.
 Jan. 29-March 9
 Multiple artists illustrate surprising uses of the modern printing process.

• SOUTHEAST

FLORIDA MUSEUM OF PHOTOGRAPHIC ARTS

200 N. Tampa St., Ste. 130, Tampa, FL
Exhibition: August Sander, *the Twentieth Century Man* and Jules Aarons, *Views From the Street*
 Jan. 21-March 13
 Two fine historic photographers capture the people of Germany, the U.S. and elsewhere circa mid-1900s.
Opening Reception: Jan. 21 for members and invited guests
Hours: Tue-Sat 10-5
Contact: 813-221-2222, fmopa.org

HIGH MUSEUM OF ART

1280 Peachtree St., N.E., Atlanta, GA
Exhibition: *The Portrait Unbound: Photographs by Robert Weingarten*
 Jan. 23-April 4
 Large-scale digital compositions of biographical information form richly layered portraits of eminent Americans.
Hours: Tue, Wed, Fri, Sat 10-5; Thu 10-8; Sun 12-5
Contact: 404-733-4400, high.org
 If you want more Weingarten, The Lumière Gallery, The Galleries of Peachtree Hills, 425 Peachtree Hills Ave. in Atlanta will simultaneously hold a retrospective exhibition of the artist's work.
Hours: Tue-Sat 10-4
Contact: 404-261-6100, lumieregallery.net



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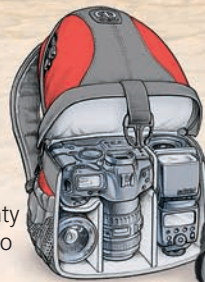
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VIVA VIEQUES!

Puerto Rico's sister island is ideal for shots of unspoiled beaches, wild horses and idiosyncratic architecture **BY GREG CEO**

► Fly from mainland Puerto Rico to the leeward island of Vieques, and you will be transported back in time to a photographic paradise and a lazy island way of life. Don't look too hard for large resorts and the jet-set crowd. It is more likely you will wake early to the sounds of roosters outside your window, not to mention stop your four-wheel-drive vehicle while a wild horse crosses the road.

Vieques is quite a nice place to shoot simple beachscapes and breathtaking skies — white clouds seem to hang in the air and roll across a tranquil blue canvas. Near the end of a sandy one-lane road lies Navio Beach, secluded with fine white sand, rocky outcroppings on either side, and hidden caves, including a tiny one accessible only by swimming into it from the surf. Navio Beach is perfect for fashion shoots, but don't expect to have electricity or find restaurants nearby.

One of the architectural marvels on the island is Hix Island House: a modernist gem designed by John Hix that rises from the middle of the island with open air terraces. Many professional shoots, including one by Getty Images contributing photographer Tony Anderson, have taken place at Hix, and the manager is very accommodating if you stay there. If you play nice, perhaps you will get to shoot at Hix's private house and pool.

When your shooting day is over, head to Al's Mar Azul, one of two ex-pat bars on the island. You can watch the sun go down and plan a sailing trip with Capt. Bill for more photographic adventures. If you stay late enough, Al will start sliding shots your way, and you will think to yourself that you already feel a part of Vieques island life. **AP**



Far Left: Fish over Sail Rock Pinnacles at Vieques Passage. **Left:** Looking out from the cave at Navio Beach. **Above:** Hix Island House.



TRADE SECRETS

Other than bringing it yourself, the best way to get gear is to have FedEx overnight it. Bring backups. NEVER leave ANYTHING unattended as theft is a concern. Rent a reliable four-wheel-drive vehicle from Martineau Car Rental (martineaucarrental.com) or risk being stranded with gear beside a rutted road.

WHERE TO SHOOT IN VIEQUES

- **Bahia de la Chiva** (what the Navy called Blue Beach) and **Playa la Plata** (Silver Beach) — All the beaches in the wildlife refuge are beautiful and lonesome, but these are my favorites.
- **Underwater Photography for Nondivers** — Capt. Bill, oft found at Al's, can take you to a shallow reef accessible without scuba gear.
- **La Finca Caribe** — Rustic villas and cottages have a casual, tropical feel with wood floors, pastel paints and loads of foliage. It has hosted J. Crew, *Self* magazine and Nickelodeon, and is welcoming to photographers and anyone who wants to get away from it all (lafinca.com).
- **Martineau Bay Villas** — This cluster of luxury homes, located near the W Hotel, has stunning interiors and exteriors, and is ideal for fashion shoots or just an extraordinary vacation. View several properties at viequestravelguide.com. Look for the "Luxury Villas" with "Martineau" in their names.



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FLASH | ON THE WALL

CONTINUED FROM PAGE 14

THE LIGHT FACTORY: CONTEMPORARY MUSEUM OF PHOTOGRAPHY AND FILM SPIRIT SQUARE

345 North College St., Suite 211, Charlotte, NC
Exhibition: *The Romance of the Road: Photographs in Search of the Promised Land*
Jan. 11-April 11

Opening Reception: Jan. 21, 6-9
Highway- and byway-inspired images and video summarize American wanderlust.

Artists Include: Photographers Maureen France, Richard Gilles, Bryce Lankard, Amy Stein, Pamela Springsteen and video artist Charles Woodman

Hours: Mon-Sat 9-6, Sun 1-6
Contact: 704-333-9755, lightfactory.org

**• SOUTH CENTRAL
HOUSTON CENTER FOR PHOTOGRAPHY**

1441 West Alabama, Houston, TX
Exhibition: *2010 Print Auction Exhibition*
Jan. 22-Feb. 23

Always a surprise, this amazing annual offering of fine art photography is for serious collectors.

Opening Reception: Jan. 22, 6-8
Hours: Wed and Fri 11-5, Thu 11-9, Sat and Sun 12-6

Contact: 713-529-4755, hcponline.org
Auction: Feb. 25; go online or call for more info

MEMPHIS BROOKS MUSEUM OF ART

Overtown Park, 1934 Poplar Ave., Memphis, TN
Exhibition: *Salt of the Earth: Photographs of the Farm Security Administration*
Through Feb. 28

The Great Depression documented by Dorothea Lange, Arthur Rothstein, Marion Post Wolcott and Russell Lee

Hours: Wed and Fri 10-4, Thu 10-8, Sat 10-5, Sun 11-5
Contact: 901-544-6200, brooksmuseum.org

**• MIDWEST
THE CLEVELAND MUSEUM OF ART**

11150 East Blvd., Cleveland, OH
Exhibition: *France at the Dawn of Photography*
Through Jan 24

Amazing History! Sixty-two vintage 19th-century prints from noteworthy photographers including Adolphe Braun and Gustave Le Gray

Hours: Tue, Thu, Sat, Sun 10-5; Wed, Fri 10-9
Contact: 216-421-7340, clemusart.com

If you like historical photographs, the museum will display Edward S. Curtis prints beginning Feb. 7.

GALLERY 210, UNIVERSITY OF MISSOURI-ST. LOUIS

44 East Drive, One University Blvd., St. Louis, MO
Exhibition: *Lauren Greenfield: THIN*
Jan. 21-March 20

Artist's reception: Jan. 21, 5:30-7:30
Unflinching documentary reveals the devastating complexities of eating disorders while affirming her subjects' humanity.

Hours: Tue-Sat 11-5 or by appointment
Contact: 314-516-5976, ums.edu/~gallery

MUSEUM OF NEW ART (MONA)

7 North Saginaw, Pontiac, MI
Exhibition: *Cyrus Karimipour: New Work*
Jan. 9-Feb. 6

Artist's reception: Jan. 9, 6-9
Past meets present when highly interpretive darkroom images meet rephotography and the digital realm.

Hours: Thu-Sat 12-6
Contact: 248-210-7560, detroitmona.com

**• SOUTHWEST
CENTER FOR CREATIVE PHOTOGRAPHY,
UNIVERSITY OF ARIZONA LIBRARIES**

Tucson, Arizona
Exhibition: *John Gutmann: The Photographer at Work*

Through Jan. 31
Thorough retrospective celebrates the influential modernist's nearly century-long life and work.

Hours: Mon-Fri 9-5; Sat-Sun 1-4
Contact: 520-621-7968, creativephotography.org

PHOTO-EYE GALLERY

376 Garcia St., Suite A, Santa Fe, NM
Exhibition: *Hiroshi Watanabe: Suo Sarumawashi*
Through January

Touching Japanese macaque monkeys portray the range of human emotion.

Hours: 10-5 Tue-Sat or by appointment
Contact: 505-988-5152, photoeye.com/
hiroshiwatanabe

**• WEST
THE ANNENBERG SPACE FOR PHOTOGRAPHY**

2000 Avenue of the Stars, #10, Los Angeles, CA
Exhibition: *Walter Iooss and Neil Leifer*
Through March

Two great sports photographers celebrate the athlete — body and soul.

Hours: Wed-Sun 11-6
Contact: 213-403-3000, annenbergsspaceforphotography.org

JOSEPH BELLOW'S GALLERY

7661 Girard Ave., La Jolla, CA
Exhibition: *On Ice: Photographs by Len Jenschel and Diane Cook*
Through Feb. 13

Opening Reception: Dec. 12, 5-8
Greenland's glaciers and icebergs succumb to climate change before our eyes.

Hours: Tue-Fri 10-5, Sat 11-5
Contact: 858-456-5620, josephbellows.com

**• NORTHWEST
GALLERY 291**

360 Walnut Ave., North, Ketchum, ID
Exhibition: Group Exhibition of 291 Artists
Ongoing

A sampling of jaw-dropping work by artists represented at 291's San Fran location: Deborah Hamon, Markham Johnson, Jim Marshall, Elizabeth Opalenik, Jock Sturgess, Elisabeth Sunday and Joyce Tenneson.

Hours: Tue-Sat 11-6, Sun-Mon by appointment
Contact: 208-928-7339 or 415-291-9001, gallery291.net

WALL SPACE GALLERY

Pioneer Building, 600 First Ave No. 623, Seattle, WA
Exhibition: *New Directions 2010: Down and Out*
Jan. 5-Jan. 31

Top-notch emerging and established photographers literally look down and look out upon the land.

Hours: By appointment
Contact: 206-330-9137, wallspaceseattle.com

The show then moves to Portland's 23 Sandy Gallery, 623 NE 23rd Ave., Portland, OR
Feb. 5-27

Hours: Thu, Fri, Sat 12-6; open late First Thu and Fri; other hours by appointment
Contact: 503-927-4409, 23sandy.com