

AMERICAN

Shooting the Midway:
Linda Kramer at the Carnival

PHOTO ONCAMPUS

NOVEMBER
2007



Photo by
Linda
Kramer

BEYOND THE FSA: RUSSELL LEE AND WALKER EVANS

FineArt InkJet Media



Rosemary Ferreira
Hartford Art School

Hahnemuhle USA is proud to announce the winning schools for the 2007 Lumijet sponsorship contest. The four winning schools are College for Creative Studies, Cypress College, Hartford Art School and Texas Woman's University. Each of these schools will receive Lumijet paper for the 2007-2008 school year also, one lucky student from each school will win a scholarship towards a solo exhibition.

Lumijet



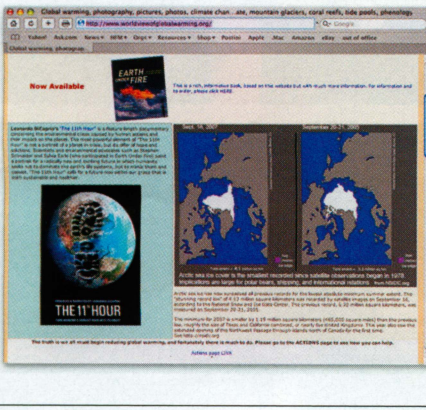
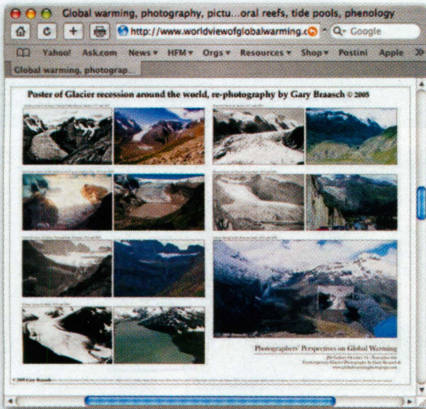
www.hahnemuhle.com

SITE CITING

After our September issue arrived at schools we heard from Kerry Puckett of North Carolina's Appalachian State University, who had visited a Website we recommended in the magazine's Web Crawler story ("Weather Man"). We were mystified that Puckett had "major ethical issues" with the site—until we realized that we had given readers the wrong URL. We inadvertently turned *worldviewofglobalwarming.org*, a Website maintained by conservation photographer Gary Braasch, into a dot-com. And the dot-com version is, as Puckett pointed out, just a commercial Web portal, perhaps contrived to draw traffic away from Braasch's site. We even showed a screen grab from this impostor rather than Braasch's information-rich site (left). We apologize for the mistake—who knew that such a distinctive URL would come in both flavors?—and we also encourage you to visit Braasch's *worldviewofglobalwarming.org*.

Preservation of a photographic nature is the focus of this issue's feature on Russell Lee, one of the numerous social documentary photographers who worked for the Great Depression's Farm Security Administration. Obscured by such big FSA names as Walker Evans and Dorothea Lange, Lee doesn't get the credit he's due both for his Depression-era photographs and his other, little-known work. That wrong is remedied by a new monograph from the University of Texas Press that reproduces Lee images few of us have ever seen, including the sampling beginning on page 14. UT Press has also generously allowed us to reprint the companion essay by late critic and curator John Szarkowski, whose take on Lee's work is characteristically brilliant.

Above left: Three pages from Gary Braasch's *World View of Global Warming* Website.



Russell Hart

Russell Hart, EDITOR

AMERICAN PHOTO ONCAMPUS

Editor in Chief **David Schonauer**
 Editor **Russell Hart**
 Art Director **Deborah Mauro**
 Managing Editor **Jack Crager**
 Online Editor **Jay DeFoose**
 Senior Editor **Miki Johnson**
 Associate Art Director **John Pamer**
 Assistant Editor **Amanda Star**

Vice President/Publisher **Jeffrey Roberts**
 Associate Publisher **Anthony M. Ruotolo**
 Vice President/Senior Counselor **Herbert Keppler**

West Coast Ad Director **Lori S. Reale**
 Business Development Manager **Phil Mistry**
 Account Executive **Sara Schiano**
 Account Executive **Eric Shephard**
 Classified Ad Sales **Dante Fusco**
 Advertising Coordinator **Irene Reyes Coles**
 Director of Marketing **Kayla Lindquist**
 Senior Marketing Manager **Alexandra Cooper**
 Senior Promotion Designer **Lindsay Krist**
 Senior Promotion Designer **Erin Friedmann**
 Mentor Series Director **Mirjam Evers**
 Special Events Manager **Michelle Cast**
 Special Events Coordinator **Carey Roberts**
 Assistant to the Publisher **Karen Persaud**
 Sales Assistant **Elizabeth Isabella**
 Production Director **Silvia Coppola**
 Production Manager **Mara Scutto**
 Prepress Technician **Annie Andres**

John Owens, Senior VP, Group Editorial Director

Classified Advertising Sales: (800) 445-6066.
West Coast Ad Director: Lori S. Reale, 1045 Turquoise St. Unit A, San Diego, California, 92109; (858) 483-0389.
Detroit Advertising Representative: Jeff Lantzy, 100 West Big Beaver, Suite 655, Troy, Michigan 48064; (248) 729-2142. **Corporate Direct Response Sales Manager:** Peter Brevett, 1633 Broadway, New York, NY 10019; (212) 767-5702. **Special Photo Events:** Mirjam Evers, (212) 767-6021; Michelle Cast, (212) 767-6086.

AMERICAN PHOTO ON CAMPUS IS PUBLISHED BY HACHETTE FILIPACCHI MEDIA U.S., INC. (HFM U.S.), A PART OF LAGARDERE ACTIVE, A DIVISION OF LAGARDERE SCA (WWW.LAGARDERE.COM).



www.hfmus.com

Gérald de Roquemaurel, Chairman; **Jack Kliger**, President and Chief Executive Officer; **Philippe Guelton**, Executive Vice President and Chief Operating Officer; **Catherine R. Flickinger**, Executive Vice President and General Counsel; **Nicholas J. Matarazzo**, Executive Vice President, Group Publishing Director, Men's Enthusiast Network; **Antoine de Noyer**, Senior Vice President/Chief Financial Officer; **Tom Donohue**, Senior Vice President/Chief Technology Officer; **Anne Lattimore Janas**, Senior Vice President, Corporate Communications; **Thomas Masterson**, Senior Vice President, Consumer Marketing; **Eileen F. Mullins**, Vice President, Human Resources & Benefits; **Anthony R. Romano**, Senior Vice President, Manufacturing & Distribution; **Paul Turcotte**, Senior Vice President, Corporate Sales & Marketing; **Marta Wöhrle**, Senior Vice President, Director of Digital Media.



Submissions: We invite students to submit work for consideration for our Student Portfolios section. Send to Student Portfolios, American Photo On Campus, 1633 Broadway, New York, NY 10019. Digital image files should be accompanied by reference printouts. Submissions will be handled with reasonable care; however, we assume no responsibility for the safety of unsolicited original photos, slides, or manuscripts. By submitting your work, you warrant that it is your own and publishing it will not violate the rights of any third party. You further agree that we may publish and distribute it together with this publication at our discretion, in current or future media, in special editions, on Web pages, or in motion. For information, call (212) 767-6273 or write to American Photo On Campus, 1633 Broadway, New York, NY 10019. Contents © 2007 Hachette Filipacchi Media U.S., Inc.

contents

MASTER 14

Russell Lee Unseen

A new monograph drawn from the collection of UT's Center for American History shows rare work by one of the FSA's finest documentarians.

RUSSELL LEE PHOTOGRAPHS © CENTER FOR AMERICAN HISTORY



STUDENT PORTFOLIOS 22

This Just In

Impressive new work sent to us by photography students Brett Bell, Yo Imae, A.J. Nutter, Schem Schutte, and lots of others.

SCHEM SCHUTTE



EDITOR'S NOTE 2

Department of Corrections

HANDS ON 4

Canon PowerShot G9

Canon's new top-of-the-line compact can do some things better than a digital SLR.

ON LOCATION 35

Shooting the Midway

When Diablo Valley College's Linda Kramer isn't working as a flight attendant, she creates dazzling portraits at American carnivals.

TECH & VISION 38

Canon EOS 40D

Canon's souped-up mid-tier digital SLR has features only a pro could love.

SCHOOL PROFILE 6

Going to Press

Ken Light's UC Berkeley photo students learn how to make an ink-and-paper magazine.

PHOTO BUSINESS 8

Photography and Privacy

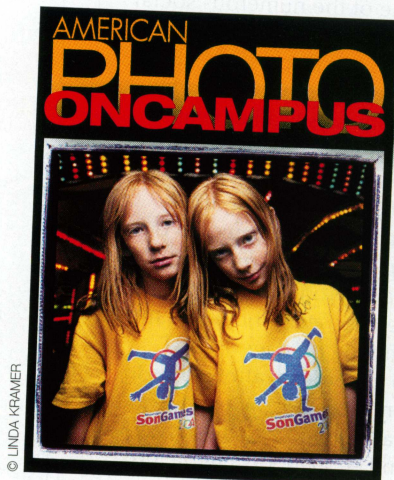
If you've taken a picture of someone without permission, be careful how you use it.

MENTOR 11

Walker Evans Revised

An unknown final portrait and a revealing memoir by his second wife shed new light on the great photographer.

JEREMY RUE



© LINDA KRAMER

On the Cover

Linda Kramer's "Brittney and Brianna, Montana State Fair, 2004, Great Falls, Montana."



BRETT BELL

AMERICAN
PHOTO
ON CAMPUS

VOLUME 11 NUMBER 4 • AMERICAN PHOTO ON CAMPUS • NOVEMBER 2007



PRIVACY STATEMENT

CAN YOU LEGALLY PUBLISH OR EXHIBIT A PHOTOGRAPH OF ANOTHER PERSON WITHOUT GETTING PERMISSION? IT DEPENDS ENTIRELY ON HOW THE IMAGE ENDS UP BEING USED. BY MICHELLE BOGRE



© PHILIP-LORCA DICORCIA

You've taken a street photograph and you didn't get a model release because you thought you wouldn't need one. Now you want to publish your picture, which contains recognizable people. Can you? It all depends on where and how you intend to publish it. When published, your image might violate someone's right to privacy.

Anyone who intentionally intrudes, photographically or otherwise, upon another person's solitude or seclusion can be sued by that person for invasion of privacy. This said, the right to privacy is not absolute. In the legal world it is weighed against the general public good. American courts are more forgiving of photographs used in a way that benefits society, such as in news reporting, editorial commentary, or art. The courts recently reaffirmed this by dismissing a much-publicized lawsuit brought by a Hassidic Jew against Philip-Lorca diCorcia, who photographed the man walking through Times Square without his knowledge or consent. Though the portrait was widely exhibited, even the man's argument that such a "graven image" violated his religious beliefs didn't hold legal water.

Photographs used commercially without a model release, on the other hand, are much more likely to be considered an invasion of privacy in a lawsuit. If you want the option of selling your images for advertising or stock photography (which often ends up as advertising), and they contain recognizable people, always get a model release, keep it forever, and figure out a reliable system to match it with the image. If your photographs are strictly editorial, and you never intend for them to be sold for advertising or trade uses, you can rely on a few general rules.

First, you can photograph almost anything that's visible from a public place, even if what is visible is on private property. If you are standing on a sidewalk or other public space and can clearly see into a balcony or window—a private space—from that position, you can also photograph whatever you can see. (There are some post-9/11 exceptions to this rule: You are not allowed to photograph government buildings, bridges, tunnels, water towers and the like without permission from authorities.)

A person occupying a private place that is plainly visible from a public place can have no "reasonable expectation" of privacy, according to the law. If you can see a person stark naked through a window or on a balcony (celebrities most definitely included), you can photograph them without fear of liability. But a person who has built a high wall to shield her house from the street probably has an expectation of privacy, and a right to it, even though you might be able to see into the house with your telephoto lens if you shimmy up a tree and crawl out on a limb that extends over the wall and into the property.

Taking pictures in public spaces that are privately owned, such as malls and building lobbies, is a different story. You can photograph freely in these places, and the people in them *don't* have an expectation of privacy. However, the property's owner can ask you to leave unless you stop taking pictures, and if you refuse you are trespassing.

In most circumstances you are allowed to photograph the exteriors of private buildings. Yet many photographers who do this are often intimidated by owners or security guards who demand that they leave and even relinquish their film or memory card. If find yourself in this situation, remember: You have every legal right to take the picture. ■

FLICKR BICKER: HOW A CHURCH PICTURE LED TO A LAWSUIT

Alison Chang used to be a typical 15-year old girl from Dallas. Now a Google search of her name yields more than 16,000 hits. That's because an advertising agency working for Virgin Mobile ran an Australian ad campaign using a picture of Alison taken by her church youth counselor, Justin Wong (left). They got the image from Wong's Flickr Website, where he had posted it along with his 11,000 other photographs. By doing so, the photographer agreed to a special license (Google "Creative Commons") that allows anyone to use his pictures in any way, as long as he is credited. But no one thought to ask Alison's permission, Wong included. Her first reaction when she saw the ad was an online comment: "Hey that's me? no joke. i think i'm being insulted." And now she's suing Virgin Mobile USA for invasion of privacy. —M.B.



© BRENTON CLELAND/© JUSTIN WONG (INSET)



INSPIRED. BY CANON.

CANON ZOOM LENS

Three new cameras designed to inspire. Starting with the totally new **EOS-IDs Mark III**. With a 21.1-megapixel full-frame CMOS sensor, dual "DIGIC III" Image Processors, and a 3-inch LCD monitor, it's far and away the most remarkable camera Canon has ever created. The newly redesigned 10.1-megapixel **EOS 40D** lets photographers take the next leap forward, with its DIGIC III Image Processor and 6.5 frames-per-second shooting. Along with the exceptional **EOS-ID Mark III** with its blazingly fast 10.5 frames-per-second shooting and 10.1-megapixel CMOS sensor, Canon makes the creative process easy, rewarding and, most important, inspiring.

To get more inspired about the Canon EOS system, go to: www.usa.canon.com/dlc

Canon
*image*ANYWARE

Enter the "Why Do You Love Football" Photo Contest at www.usa.canon.com/nfl for a chance to win a trip to Super Bowl XLII. Contest ends 12/2/07.

©2007 Canon U.S.A., Inc. Canon, EOS and DIGIC are registered trademarks of Canon Inc. in the United States. IMAGEANYWARE is a trademark of Canon. All rights reserved.