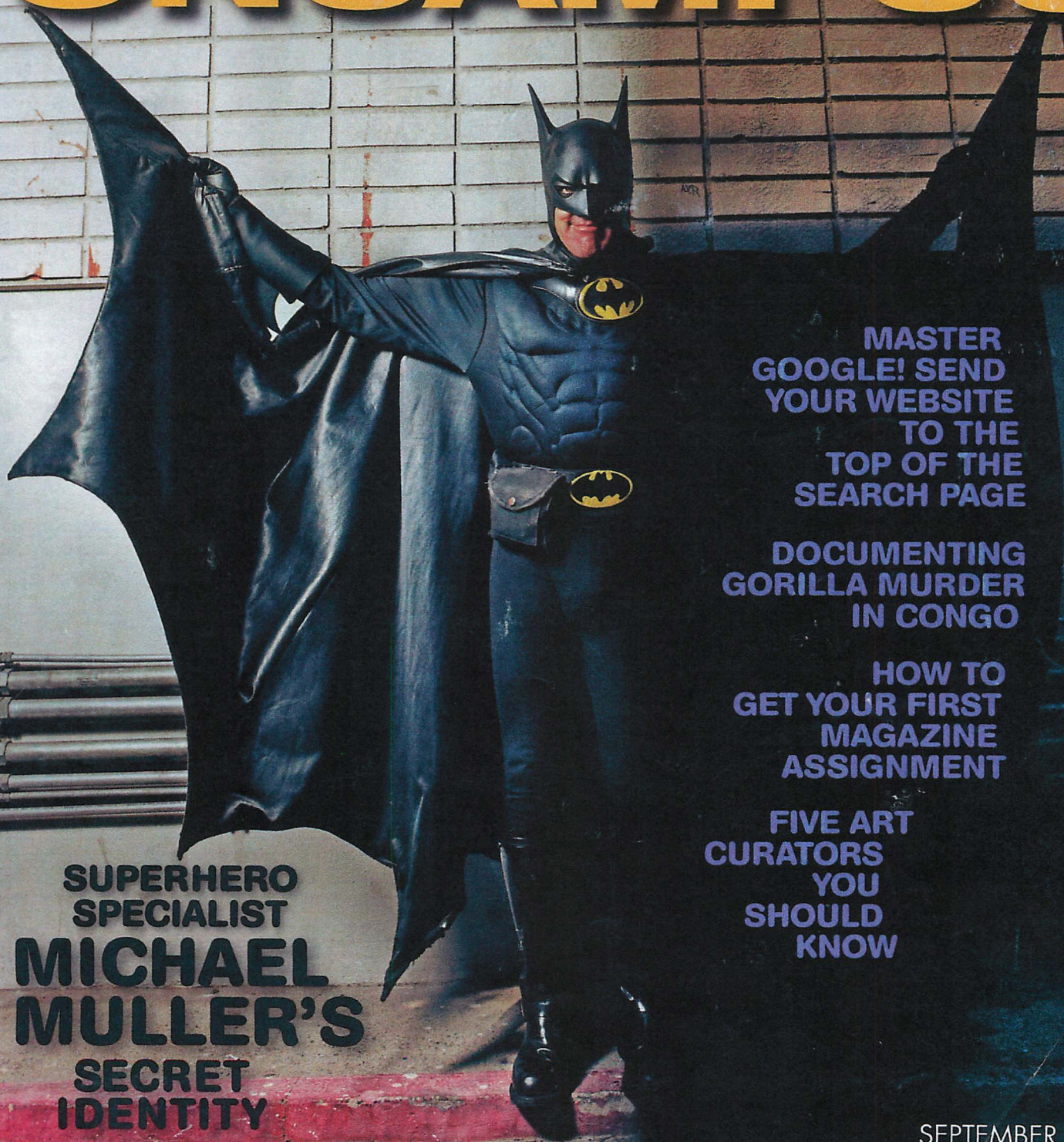


AMERICAN PHOTO ONCAMPUS



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HOW TO
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FIVE ART
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**MICHAEL
MULLER'S**
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SEPTEMBER 2008

AMERICAN PHOTO ON CAMPUS

contents

VOLUME 12 NUMBER 3 • AMERICAN PHOTO ON CAMPUS • SEPTEMBER 2008

Editor's Note 2
Change is good.

Photofile 4
Canon VIXIA HF11 HD Dual Flash Memory

An amazingly compact high-definition camcorder that lets you download video just like your photos—from a memory card.

Q&A 6
Taking a Chance

Four influential magazine photo editors tell us when and why they would hire a little-known photographer.

Careers 12
Five Curators You Should Know

From LACMA's Charlotte Cotton to Musée de l'Elysée's William Ewing, these photo experts don't let taste-making get in the way of their accessibility.

Heroes 16
Close to Home

Paul Aresu knows where to go to shoot exotic cultures—and he doesn't go far.

Mentor 18
David Alan Harvey

A master of photojournalism gives a master class for all manner of photographers.

Pro File 23
Michael Muller, Photographic Superhero

How hard can shooting movie posters be? Only as hard as it is to get the work. A superhero shooter shares tips.

Student Portfolios 28
School Spirit

A Virginia Commonwealth University special section, including photography by VCU students Erin Ramon, Emily Noechel, Shawn Chamberlin, and Devon Johnson.

Tech & Vision 36
Canon EOS Digital Rebel XSi

We take this very affordable D-SLR into the field—and out on the water.

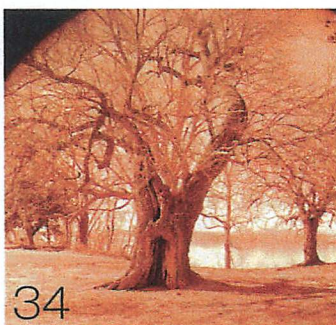
Front Line 38
Gorillas in the Crosshairs

Brent Stirton's widely seen image of a slaughtered African silverback is photojournalism at its most courageous.

Photo Business 40
Getting Googled

Using keywords and other tools to send your website to the top of the search page.

DEVON JOHNSON



BRENT STIRTON/GETTY IMAGES FOR NEWSWEEK



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JONATHAN BARNEY



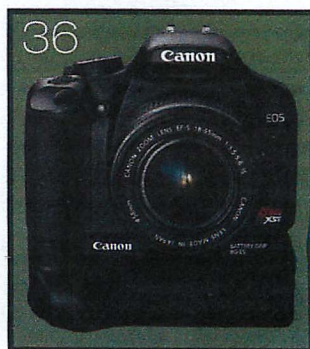
CLEMENCE DE LAMBURG



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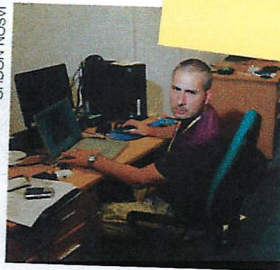


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Phil Bicker



Jim Surber



Michelle Egiziano



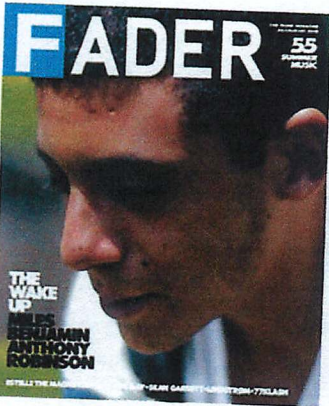
Jody Quon

GETTING WORK

Four influential magazine photo editors tell us when and why they would hire a young, unknown photographer. By Michelle Bogre

THE QUESTION:

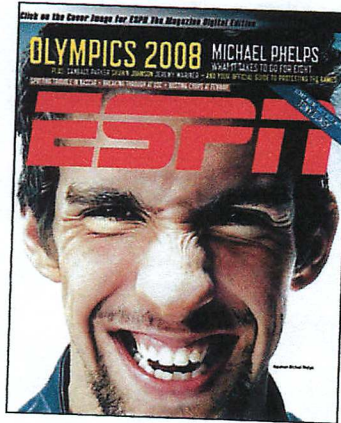
Young photographers are always asking us how to get their first serious assignment. To do that, they have to convince a photo editor or art director to take a chance on them. What would convince you to use a relatively unknown photographer?



Phil Bicker, Creative Director, The Fader

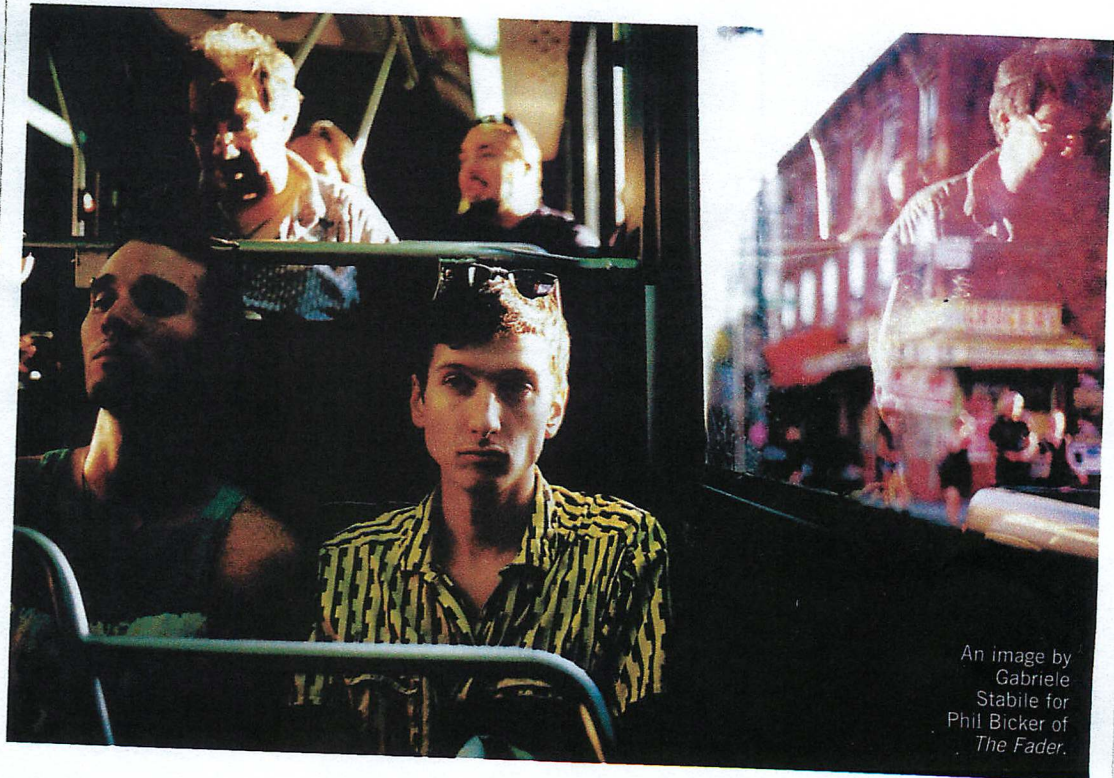
"I want to see a specific aesthetic and work-in-process that fits with the photography we use in our magazine: atmospheric images made in ambient light, in the moment, with a documentary aesthetic but not necessarily pure documentary. I'm also looking for young photographers who are willing to take risks and not just imitate images they've seen in our magazine. "Although I prefer to meet pho-

tographers so I know their dispositions, that isn't always possible. I've used a lot of young, regional photographers in fairly obscure places who I've never met. In the end, though, I work with people whose images I respond to. Generally they have done a lot of personal work. I hired Gabriele Stabile while he was still a student based on work I saw at a portfolio review. He had such a wonderful sense of light that I gave him an assignment the next day.



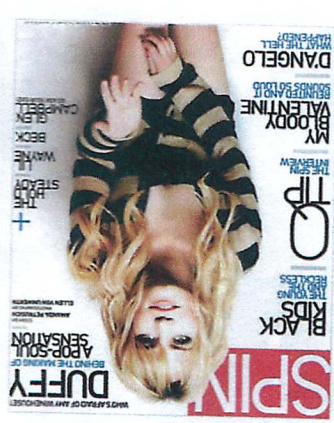
"I'm always looking for new work online. I encourage young photographers to get their work out there any way they can, because I tend to have better results from those I find rather than those who find me."

Jim Surber, Senior Photo Editor, ESPN: The Magazine "A strong portfolio is the best way to get your foot in the door at ESPN magazine. We want to see a range of abilities, particularly how well the



An image by Gabriele Stabile for Phil Bicker of The Fader.

© GABRIELE STABILE



Q & A

Jody Quon, Photography Director, New York "We recently gave a young photographer her first editorial assignment. We were working on a story that required a high degree of sensitivity, as it revolved around a very private community. One of my photo editors showed me a beautiful body of work by a photographer she'd met at an ICP portfolio review. Clemence de Limburg. Every image was stunning. It seemed like a perfect fit, and we immediately hired her for what became our cover story in the June 21, 2008, issue.

"The decision to hire a new photographer is based purely on the images. The portfolios that speak to me are the ones that are either very focused or do a 360-degree look at one topic. If the work fits into our aesthetic or the feel of a particular story, that's all we need. My advice to young photographers is to participate in portfolio reviews, and to take advantage of portfolio drop-off days at magazines. I don't have time to review all the online portfolios that inundate my e-mail inbox, but I still look at every portfolio that's dropped off at New York magazine."

Please send us your questions about the art, craft, and business of photography at aptreelancer@hms.com. If your question is chosen for a Q&A, you'll win a free subscription to our parent magazine, American Photo.

relationship with. Our portrait or editorial assignments are personal and intimate, and often the subjects don't really want to have their photograph taken, so we need photographers with established people skills. I might take a chance on someone who has worked as an assistant to a photographer we know or someone who has shown a portfolio here many times. That said, when I was at *Elle Girl* I did a portfolio review at Parsons and met a student with a great personality and a book that showed me he knew the fashion scene. I'd hire him. And I did."



Here and top: Images by Clemence de Limburg for New York. Jody Quon.

Michelle Egiziano, Photography Director, Spin "The first thing I look for is a well-edited book with a clear style. But this is a tough business and it's hard to break through the barrier, so I tell young photographers who drop off their book that it's okay to ask to meet me just to shake hands and introduce themselves, so I can put a face to the pictures. And they should stay in contact—I prefer e-mail—because sometimes getting that first assignment is about timing. It's unlikely that we would give an important assignment to someone we haven't worked with or don't have some kind of

photographer can light a subject. I usually prefer to look at work online before I call in a book, so it's important for young photographers to have a strong website. "I'm looking for energy in the work, and for someone who loves photography. The photographer's personality is also very important to me because of the nature of our assignments. Our photographers have to be able to work quickly, and with press agents and athletes who aren't always interested in being photographed. So we need to know they'll keep their cool in a stressful situation—and they can make something out of nothing."

© CLEMENCE DE LIMBURG (2)