

VOL. 14 ISSUE 2 // FALL 2015

# pdnedu

THE MAGAZINE FOR EMERGING PHOTOGRAPHERS AND PHOTO EDUCATORS

## THE DOCUMENTARY & PHOTOJOURNALISM ISSUE

**LIFE AS LYNSEY ADDARIO**  
THE WAR PHOTOGRAPHER GETS  
CANDID ABOUT HER CAREER

**ONE TO WATCH:  
ANDREW RENNEISEN**  
FIVE DAYS IN HAITI WITH THE RISING  
PHOTOJOURNALIST



MULTIMEDIA 101 WITH AMI VITALE,  
FUNDING YOUR LONG-TERM  
PROJECTS AND MORE

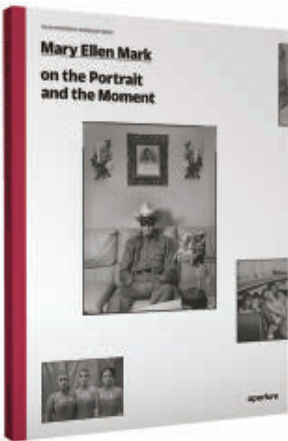
BROUGHT TO YOU  
BY PDN AND NIKON



*At the heart of the image*

PHOTO © LYNSEY ADDARIO/GETTY IMAGES REPORTAGE

## Some of PDNedu's favorite photo-related media



**MARY ELLEN MARK ON THE PORTRAIT AND THE MOMENT**  
The Photography Workshop Series  
Aperture | Paperback, 128 pages, \$29.95

**"I want every picture be iconic (which, of course, is impossible),"** wrote the late documentary photographer Mary Ellen Mark in the latest edition of The Photography Workshop Series, published by Aperture Foundation. It is Mark's blend of frank reminiscence and honest advice paired with her photos selected from over 50 years of photographing that makes this book an invaluable resource for anyone interested in Mark's work and technique.

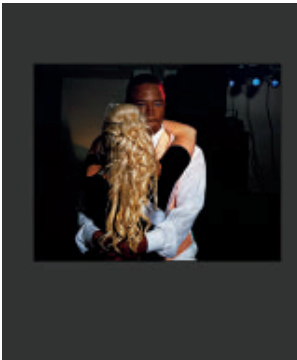
Mark offers advice both straightforward ("If you're shy

with the camera, go to places where people are there to be photographed—a prom, a parade, a state fair—to get more comfortable") and abstract ("Be an interpreter, not just an observer"). The reader gets a taste of what being a student in Mark's workshop might have been like—about a quarter of the book is filled with her students' work, and Mark's explanations of why each picture works.

It is clear that Mark both influenced and learned from her students. As Laurie Ray Baxter, one of Mark's students, writes in the introduction, "A great artist leaves traces of her genius like a genetic imprint upon her chosen endeavor. Mary Ellen's influence on the art of photography and those of us who practice it will long endure."

—Hilary Reid

Cover photos by Mary Ellen Mark



**SOUTHERN RITES**  
by Gillian Laub  
Damiani  
Hardcover, 160 pages, \$50

**During a year in which racial inequality has yet again come to the forefront of American discourse,** documentary photographer and filmmaker Gillian Laub's book, *Southern Rites*, could not be timelier. In 2002, Laub was sent by *SPIN* magazine to capture the racially segregated homecoming and spring proms in Mount Vernon, a small town in Montgomery County, Georgia. The single assignment turned into a decade-long project, leading to a *New York Times Magazine* spread in 2009, and eventually,

the town's first integrated prom the following year.

In 2011, Laub received a text from Keyke, one of the students she had come to know intimately. Justin Patterson, her junior-year prom date whom Laub had photographed, had been killed by Norman Neesmith, a 62-year-old white man. In *Southern Rites*, Laub reveals the layers of the divided town through intimate photographs and first-hand accounts. Her photographs paint a humanistic portrait of a turbulent region, capturing Vidalia onion fields, dilapidated houses, families in mourning and young couples in sparkling prom dresses. Laub also created a documentary with the same name, *Southern Rites*, which aired on HBO earlier this year.

—Brienne Walsh

Cover photo by Gillian Laub



**THIS IS WHERE I LIVE**  
by Wendy Ewald  
MACK  
Hardcover, 400 pages, \$70

**For 40 years, Wendy Ewald has facilitated the creation of socially compassionate photographs through collaborative projects,** working with locals in the communities she visits to help them photograph their lives.

"Because local people, especially children, know their own lives more intimately than any photographer from the outside possibly could, they often make pictures of uncanny openness and depth," she writes in the introduction for *This Is Where I Live*.

In this book, Ewald worked with 14 diverse groups in Israel and the West Bank over the course of two years,

including young Jewish Israeli men and women at two military academies; Gypsy children in East Jerusalem; Palestinian women elders; and Jewish Israeli, Palestinian, Bedouin and Druze children in various schools. Each chapter is dedicated to a community, with a short forward, a collection of images and an interview or essay from a community member.

The collection of image speaks to a shared human experience within a divided, turbulent region. Ewald notes in her introduction that she is not the first person to try and make sense of the cultural, religious and geopolitical issues, but, she writes, "I went with the hope that by working with the people who lived there, I could make a valuable, if incomplete, portrait of Israel and the West Bank today."

—Jacqui Palumbo

Cover photo by Hiba, from the Druze village of Julis