

**Photography Newsletter, Issue 3
March 6, 2011**

Jerry Avenaim (1961 -)

A native of Chicago, Jerry Avenaim got his start in photography as assistant to legendary photographer Patrick Demarchelier. Upon venturing out on his own in 1985, his first assignment was a foreign edition Vogue cover of (then rising star) Cindy Crawford. Basing himself out of Milan, he began to work for Italian Vogue under the direction of Editor in Chief Franca Sozzani.

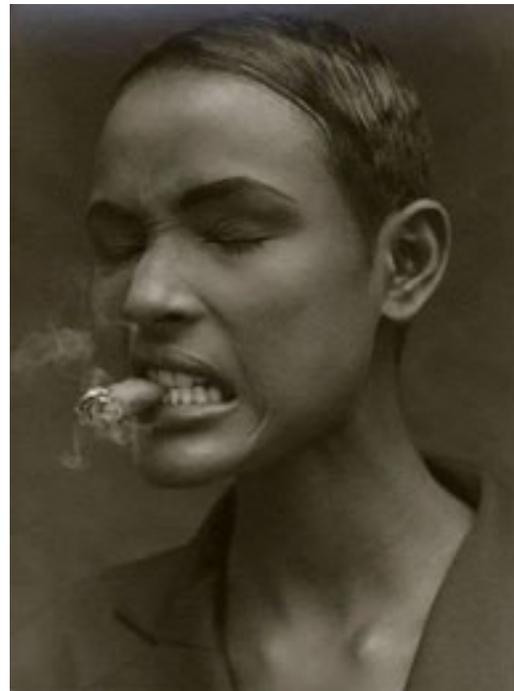


Avenaim is well-known for his portraiture and fashion work. He reminds me of Richard Avedon in the way he is able to capture a particular revealing expression from his subject. And his lighting techniques are marvelous. With the characteristic variety of mood and tone so evident in his fashion work, Jerry Avenaim's celebrity photographs organically combine the sensitivity and vulnerability of his subjects with his ability to bring out their often uninhibited and gregarious personalities. Be it a portrait of the exquisite Halle Berry reminding the viewer Hollywood is still glorious or Dr. Phil with a full on grin for his first Newsweek cover. His photographs leave a lasting impression.

With an already established fashion career, Avenaim moved to Los Angeles in 1992, where he is now based. He began photographing celebrities and

immediately fell in love with the genre. "I love actors and have such a great respect for the craft and it's [sic] process." Through the years, he has gained the trust of some of the most strong-willed celebrities. In the last decade Avenaim's resume of megawatt stars reads like a "Who's Who" of Hollywood.

Throughout his career, Jerry Avenaim's photographs have been seen in almost every major magazine worldwide, including Vogue, GQ, Glamour, Vanity Fair and Newsweek. His list of advertising clients have included Merle Norman Cosmetics, Phat Farm, Guess, Ford Motor Co., McDonald's, Twentieth Century FOX and Warner Brothers.



Avenaim is also deeply inspired by what he calls his "soul cleansing" personal works. These include his book projects such as *Naked Truth* and *One Mile Radius*. Taken from the foreword of *Naked Truth*: "It is in Jerry's work that his personality and character emerge. His images demonstrate the

victory of what is seen over what is not seen.

Trent Parke, (1971 -)

Born in Newcastle, Australia in 1971, Trent Parke now lives in Adelaide, the only Australian photographer in the celebrated Magnum group.



What intrigues me about Trent is his surreal photography, very unique in its vision. His use of blur to demonstrate motion is excellent and lend a mysterious quality to his work.

Trent won the prestigious W Eugene Smith Award for humanistic photography in 2003, for his epic road trip around Australia, "Minutes to Midnight". He has also won World Press Photo Awards in 1999, 2000, 2001, and 2005.



He has been awarded five Gold Lenses from the International Olympic Committee (1996, 1997 and 1998) and the Canon Photo Essay Prize in the 2000 Sasakawa World Sports Awards. He was also selected to be part of the World Press Photo Masterclass in 1999.

Trent self-published his first two books: Dream/Life in 1999 and The Seventh Wave (with Narelle Autio) in 2000. Both made the top two in the book category at the Picture of the Year International.

His work has been widely exhibited, including recent solo exhibitions in New York, London and Germany. "Minutes To Midnight" was shown at The Australian Centre for Photography in Jan/Feb 2005, in conjunction with the Sydney Festival, and became the most highly-attended show in the recorded history of the ACP.

Trent is represented by Magnum Photos and the Stills Gallery.



What I've Been Up to Lately

Obsessing, obsessing, obsessing. I know the camera I want: A Canon EOS 50D, a prosumer camera, reasonably priced in the middle of Canon's offerings. There is also more equipment that I want to get, well, not equipment but things for the studio, like foam core (to block or reflect light), a reflector arm (to hold it in place and adjust its height), pop-up

shade for the camera, a lens or two, lens hoods and filters, a scrim (diffuses light), egg crate for my strip light (this concentrates the light to a specific area so there is no spill), more light stands (you can never have enough of those), etc. I just got a 28 - 80 lens. I still want to get a fisheye lens, and save up for an L series telephoto zoom. I've been taking photos with my point and shoot. It's really pretty good. If you could adjust the three settings of the exposure triangle (aperture, ISO, and shutter speed) it would be fine. I am going to carry it with me at all times because I was driving around in another town and missed many photo ops. I picked up a part-time job to help pay for this hobby. I should have my camera in about 3 months. It's already been that long. Patience is not my strong suit. Neither is saving!

It's nice, however, to have a hobby, like painting, where you can continuously improve and grow. You are never "done", you never graduate. It's the perfect challenge for me. I'm not a person who expends a tremendous amount of effort into everything; this is a great learning experience.

Celeste J. Heery
cjheery@gmail.com