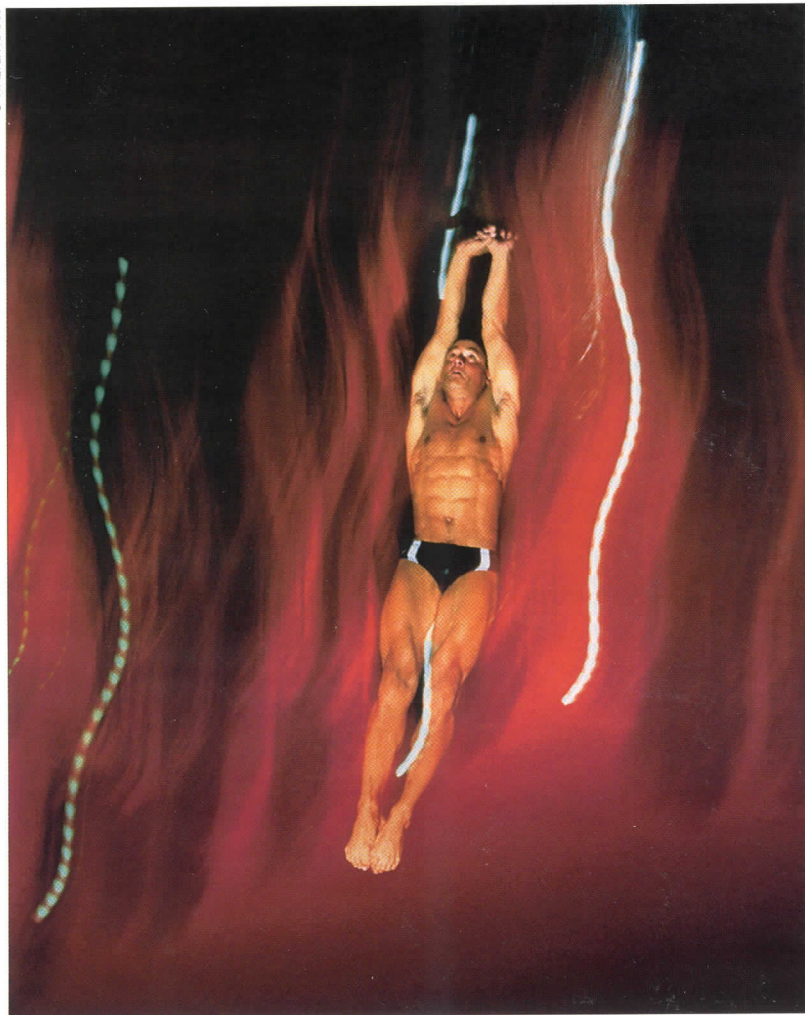


© WALTER LOOSS

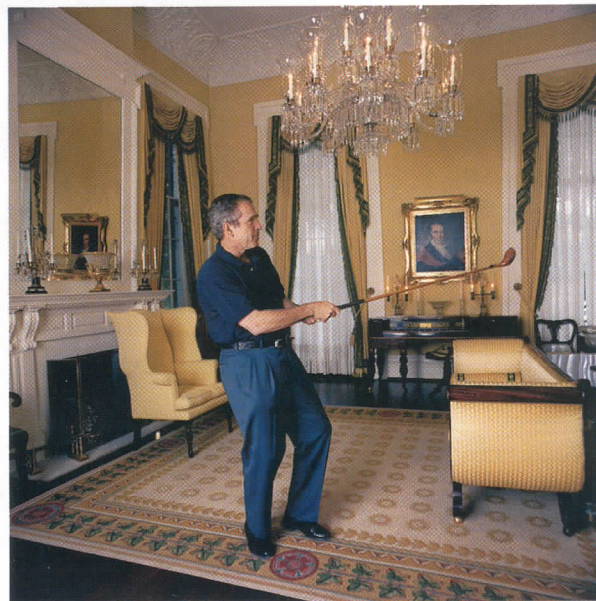


Clockwise from top left: An expressionistic take on diver Greg Louganis, by Walter Looss; George W. Bush at play, by Harry Benson; a different kind of flower study, by Joyce Tenneson.

American Photo On Campus is dedicated to the proposition that photography has an almost endless variety of purposes, all created equal. To prove the point, in this issue we profile three well-known photographers, all members of Canon's exclusive Explorers of Light group. Walter looss, Joyce Tenneson, and Harry Benson represent very different kinds of photographic disciplines. But as our unexpected portfolio illustrates, they're entirely capable of working with subjects that are not usually associated with them, and of finding an artistic approach that perfectly suits those subjects.

Harry Benson, known for his incisive and revealing celebrity portraiture, is equally adept at pure photojournalism. He can turn even an image of a thirsty American soldier at a Croatian outpost into a touching character study. Walter looss, a great photographer of sports action, can do a beauty shot or a formal portrait with aplomb—yet as his image of Cuban stick-ball players shows, he can also catch-as-catch-can on the street. And Joyce Tenneson, whose studio portraits are infused with a mysticism that has attracted a huge workshop following, has recently turned her attention to flowers. Tenneson's new pictures are no ordinary take on a subject that has been covered by countless photographers. As you'll see, they find new meaning, and beauty, in something familiar—and that's about the best definition of good photography we can think of.

Three distinguished photographers show that versatility is an important part of mastery.



© HARRY BENSON

LIGHT WORK



© JOYCE TENNESON





Justly famous for the ethereal quality of her studio portraits, **Joyce Tenneson** creates dreamlike photographs that often seem to make reference to mythology—though the myths are by and large of the photographer's own making. More recently, though, Tenneson's portraiture has focused on individual personality, an approach seen in *Wise Women: A Celebration of Their Insights, Courage, and Beauty* (Bulfinch Press, \$40). This bestselling monograph, the photographer's seventh, collects 80 portraits of women over the age of 65. Some of the subjects are instantly recognizable (Gloria Steinem, Coretta Scott King), others just remarkable in their own right (mothers, grandmothers, wives, and friends). "We assume that advanced age is a time of degeneration, when physical and mental qualities are in sharp decline," writes Tenneson in the book's introduction. "We fail to

recognize the energy, vitality, wisdom, and deep beauty possible in these later years."

The *Wise Women* project was the most consuming of Tenneson's career, she says, and when it was over she began photographing flowers in her studio as a sort of respite from its intensity. Yet the completed project had a profound influence on the way she made her flower images. Instead of photographing her subjects in full bloom, she let them slowly shrivel, capturing the more complex beauty they acquired as they dried. "I was no longer interested in the perfect bloom—the moment, often ephemeral, of youth," says Tenneson, who like many other great photographers (Robert Mapplethorpe, Irving Penn) has photographed flowers throughout her working life. "I became mesmerized by how each flower changes over time, and is often equally as beautiful as it completes the

inevitable life cycle of birth, blossoming, and seeming decline." This withering process (Tenneson, ever the humanist, calls it a "journey"), together with a rich brown image tone produced with Photoshop and superb digital printing, makes Tenneson's images transcend run-of-the-mill flower photography.

This new work is gathered in another beautiful book, *Flower Portraits: The Life Cycle of Beauty* (Bulfinch Press, \$50). But Tenneson is already well into her next project, which will also take the form of a companion book to *Wise Women*. Tentatively called *Amazing Men*, its older subjects range from New York Yankees manager Joe Torre to photographer Gordon Parks, and even include singer-songwriter James Taylor. How did Taylor make the cut? To adjust for the different life spans of men and women, Tenneson has lowered her subjects' minimum age to 60! —RUSSELL HART