MARK BUSSELL

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**JOURNALISM**

**Special Projects Editor, The New York Times 1993-2002**

Produced a wide variety of projects for The New York Times, The New York Times Magazine and The New York Times on the Web. These included the first multimedia projects on nytimes.com, editing the special [Millennium issues](http://www.nytimes.com/1999/04/17/nyregion/coming-on-sunday-the-last-thousand-years.html) of The New York Times Magazine; creating photo essays for The Week in Review section; and shooting and producing video stories of 9/11 and its aftermath for nytimes.com.

Worked with the Museum of Modern Art to create the book and exhibit [“Pictures of the Times: A Century of Photography from The New York Times,”](http://onlinebrowsing.blogspot.com/2011/04/pictures-of-times-century-of.html) celebrating the 100th anniversary of the Ochs-Sulzberger family’s ownership of the newspaper.

Initiated an expansion of The New York Times’ [photo archive](http://www.nytstore.com/Photography_c_53.html) to include sales to agencies and art prints. Created the book [“Campaigns: A Century of Presidential Races”](http://www.amazon.com/NY-Times-Campaigns-Century-Presidential/dp/B002JLM8EE/ref%3Dsr_1_10?s=books&ie=UTF8&qid=1326663088&sr=1-10) from images in the photo archive.

**Picture Editor of The New York Times 1989-1993**

Was responsible for the entire daily report, the front page and special sections. Oversaw a multimillion-dollar budget and a staff of 130 full-time employees, as well as national and international freelancers. Stepped up diversity recruitment and training: hires included [Angel Franco](http://lens.blogs.nytimes.com/?s=Angel+Franco), [Phil Gefter,](http://en.wikipedia.org/wiki/Philip_Gefter) [Olga Camacho](http://www.linkedin.com/pub/olga-camacho/6/ba0/445), [Jim Estrin](http://topics.nytimes.com/top/reference/timestopics/people/e/jim_estrin/index.html) and [Ozier Muhammed](http://query.nytimes.com/search/sitesearch?query=Ozier+Muhammad&more=date_all). Managed relationships with news agencies. Began converting the staff from black and white photography to color; supervised the start of color printing in the news pages. Broadened the photographic report to include more full-page photo essays.

**Deputy Picture Editor, The New York Times  1984-1989**

Introduced the first digital cameras and editing systems. Helped oversee the launch of the National Edition of The Times, as well as new and redesigned sections of the newspaper. Created the system that standardized photo credits throughout the newspaper and Sunday sections. Worked with the Page One editors to move away from press conference pictures toward a more dynamic and rich selection of images that better reflected the paper’s depth. Ended the regular use of handout photographs from cultural institutions and began the Times’ own photographic cultural coverage. Applied a more strategic and creative use of staff photographers. Produced the first full double-page photo essay layout in the news pages of The Times, of Sebastião Salgado’s images of starvation in the [Sahel](http://www.amazonasimages.com/travaux-sahel).

**Picture Editor of The New York Times Magazine 1982-1984**

Assigned and edited covers and the editorial well, from studio portraits to photo essays. Worked with staff and freelance photographers to find new talents and help established photographers expand their work. Supervised picture research. Controlled the magazine photography budget and a staff of five editors.

**Assistant Picture Editor, The New York Times Magazine 1980-1982**

Assigned photographers to magazine stories and did picture research. Expanded the repertory of styles and sources of photography for the magazine.

**Freelance photographer 1975-1980**

Print clients included Business Week, The New York Times, The New York Times Magazine and Horizon Magazine with work ranging from covering revolutions in Central America to following Jerry Brown’s first campaign for California governor. Performing arts clients included Meredith Monk and the Bread and Puppet Theater.

**Freelance photo editor 1975-1980**

Edited magazine pictures at People, Sports Illustrated, Horizon, American Stage and The New York Times Magazine. Worked on the books [“The Family of Children”](http://www.amazon.com/Family-Children-Jerry-Mason/dp/0448144123) (Putnam, 1977) and [“World Enough: Rethinking the Future”](http://www.amazon.com/World-enough-Rethinking-Margaret-Mead/dp/0316564702) by Margaret Mead (Little Brown, 1975), with photographs by Ken Heyman.

**MULTIMEDIA 2001-present**

Hired by Lincoln Center for the Performing Arts to document its reconstruction and transformation in both video and digital photography, creating a body of work for its publications, Web site, archive, fund raising, public relations and annual reports, including the last two [covers](http://www.lccorporatefund.org/pdfs/corporate_fund/LCCF_Annual_Report_2012.pdf). My photographs have also appeared in [hundreds of print and web publications](http://markbussell.com/Published.html) worldwide, including The Washington Post, The Wall Street Journal, The New York Times, Smithsonian Magazine, New York Magazine and The New Yorker.

Have done on-location production work for Providence Pictures in Egypt for “The Lost Mummy of Imhotep” (2000, Discovery), [“Women Pharaohs”](http://www.providencepictures.com/pages/woman/women_mc.html) (2001, Discovery) and [“Riddles of the Sphinx”](http://www.pbs.org/wgbh/nova/ancient/riddles-sphinx.html) (2010, PBS/NOVA) and in France for [“Building the Great Cathedrals”](http://www.pbs.org/wgbh/nova/ancient/building-gothic-cathedrals.html) (2010, PBS/NOVA), which was nominated for two Emmy Awards: Outstanding Science and Technology Program and Outstanding Cinematography; News Coverage/Documentaries.

My [personal work](http://markbussell.com/PhotographsP1.html) in photography and video explores the juxtapositions of the natural and the man made and is heavily focused on the worlds contained in [New York City](http://markbussell.com/IslandP1.html). [“Accidental Chronicle,”](http://markbussell.com/Accidental.html) a film compiled from five years of personal video stills, was shown at the 2003 Pingyao International Photography Festival in China and was selected by the National Art Museum of China for the first Beijing International Art Biennial. [“View From a Rented Room,”](http://markbussell.com/View.html) a multimedia piece, was shown at the Dali International Photography Festival in China in 2011.

Written articles for various publications, including Mashable [(“The Forgotten Photos of Mothers,”](http://mashable.com/2014/05/09/ken-heyman-mothers-photos/) May 9, 2014, and [“How Andy Warhol Painted a Bathroom for $400,”](http://mashable.com/2014/09/12/how-andy-warhol-painted-a-bathroom-for-400/)Sept. 12, 2014) and The New York Times (see below).

**ARTICLES, LENS COLUMN, THE NEW YORK TIMES** **2010-present**

[Walls of Photos Uniting Little Italy](http://lens.blogs.nytimes.com/2014/09/22/walls-of-photos-uniting-little-italy/?module=BlogPost-Title&version=Blog%20Main&contentCollection=Multimedia&action=Click&pgtype=Blogs&region=Body), Sept 22, 2014, on a 90-year-old photographer’s return to his Little Italy birthplace to reshoot images from his early years as a photographer.
[With Images of Rare Diseases, a Hope to Spur Action](http://lens.blogs.nytimes.com/2012/03/30/rare-images-hope-to-spur-action/), March 30, 2012, on Lijie Zhang’s portraits of people in China with rare diseases.

[A Muse Named Patti Smith](http://lens.blogs.nytimes.com/2011/03/18/a-muse-named-patti-smith/), March 18, 2011, on Judy Linn’s early work.

[Learning Photography From Margaret Mead](http://lens.blogs.nytimes.com/2010/11/11/learning-photography-from-margaret-mead/), Nov. 11, 2010, on Ken Heyman’s work, which also included links to films I made on Heyman’s memories of [Mead](http://markbussell.com/HeymanMead.html), [Ernest Hemingway](http://markbussell.com/HeymanHemingway.html), [Andy Warhol](http://markbussell.com/HeymanWarhol.html), [Leonard Bernstein and Charlie Chaplin](http://markbussell.com/HeymanBernstein.html).

[Martine Frank’s Pictures Within Pictures](http://lens.blogs.nytimes.com/2010/06/08/archive-18/), June 8, 2010, in which Ms. Frank, Cartier Bresson’s widow, describes what it was like to be photographed by him.

**CURATOR, JUDGE, EXPERT WITNESS 1984-present**

Curated the first-ever exhibition on the walls of the Basilica of St. Patrick’s Old Cathedral in New York in 2012, entitled [“Via del Popolo,”](http://www.twobridges.org/programs-and-projects/public-programs-events/via-del-popolo) a series of larger-than-life portraits of parishioners. Since then, have also curated other shows for the church, including [“Looking Back (uno sguardo indietro)”](http://lookingbackprojectnyc.weebly.com/) in 2013 and [“Then and Now”](http://www.culturalprojectnyc.org/) in 2014.

Since 2012, serving as an expert witness for Willkie Farr & Gallagher in the case of [*Agence France-Presse v. Morel*](http://www.bjp-online.com/tag/afp-v-morel), a landmark copyright infringement case.

Curated a series of portraits by [William Coupon](http://www.williamcoupon.com/), who won Best Photographer at the [Dali International Photography Festival](http://en.dipephoto.com/portal/index.php) in China in 2011.

[Jason Eskanazi’s](http://jasoneskenazi.com/) [“Vanishing Point”](http://jasoneskenazi.com/vanishing02.html) images from Ground Zero, the [Dali International Photography Festival](http://en.dipephoto.com/portal/index.php) in China in 2011.

[Alexandra Avakian’s](http://www.alexandraavakian.com/) [“Windows of the Soul: My Journeys in the Muslim World”](http://www.alexandraavakian.com/windows-of-the-soul/) at the [Gulf + Western Gallery](http://photo.tisch.nyu.edu/page/gallery.html) at New York University in 2010.

Helped organize an exhibit of “Without Sanctuary: Lynching Photography in America” from the collection of James Allen and John Littlefield for The New-York Historical Society in 2000, and produced the collection’s Web site, [withoutsanctuary.org](http://withoutsanctuary.org/).

Worked with the Museum of Modern Art to create the exhibit [“Pictures of the Times: A Century of Photography from The New York Times,”](http://www.moma.org/visit/calendar/exhibitions/289) in 1996.

Was a judge for the [W. Eugene Smith Memorial Fund Award in 1990](http://smithfund.org/recipients/1990-carl-dekeyzer) that was presented to [Carl DeKeyzer](http://www.carldekeyzer.com/).

Curated first gallery show of Hip Hop images at Patty Astor’s Fun Gallery in 1984.

**BOOK WORK 1977-present**

My Lincoln Center photographs have appeared in books such as [“Diller, Scofidio + Renfro: Lincoln Center Inside Out”](http://www.amazon.com/Diller-Scofidio-Renfro-Lincoln-Architectural/dp/8862082444) (Damiani, 2013); [“New York Film Festival Gold: A 50th Anniversary Celebration,”](http://www.amazon.com/New-York-Film-Festival-Gold/dp/0615663605/ref%3Dsr_1_1?s=books&ie=UTF8&qid=1364558640&sr=1-1&keywords=New+York+Film+Festival+Gold) (Film Society, 2012); [“Art at Lincoln Center”](http://www.amazon.com/Art-Lincoln-Center-Public-Collections/dp/0470284943/ref%3Dsr_1_1?s=books&ie=UTF8&qid=1326663431&sr=1-1) (Wiley, 2009) and [“Diller, Scofidio + Renfro: Architecture After Images”](http://www.amazon.com/Diller-Scofidio-Renfro-Architecture-Images/dp/0226151816/ref%3Dsr_1_1?s=books&ie=UTF8&qid=1364558796&sr=1-1&keywords=diller+scofidio) (University of Chicago Press, 2012).

Wrote introduction to [“Cityscapes”](http://www.amazon.com/cityscapes-claudio-edinger-labaki-bussell/dp/B004XEUI2Y) by Claudio Edinger (DBA Dorea Books and Art, 2001).

Conceived and edited [“Campaigns: A Century of Presidential Races”](http://www.amazon.com/NY-Times-Campaigns-Century-Presidential/dp/B002JLM8EE/ref%3Dsr_1_10?s=books&ie=UTF8&qid=1326663088&sr=1-10) (Dorling Kindersley, 2001).

Conceived and edited [“Without Sanctuary: Lynching Photography in America”](http://www.amazon.com/Without-Sanctuary-Lynching-Photography-America/dp/0944092691) by James Allen (Twin Palms Publishers, 2000), which won the [Robert F. Kennedy Book Award](http://rfkcenter.org/2001-qwithout-sanctuaryq-by-james-allen-and-qblood-of-the-liberalsq-by-george-packer).

Worked with the Museum of Modern Art to create [“Pictures of the Times: A Century of Photography from The New York Times”](http://www.amazon.com/Pictures-Times-Century-Photography-York/dp/0870701169) (Harry N. Abrams, 1996).

Helped edit and wrote an introduction for [“Capturing the Moment: The Sports Photography of Barton Silverman”](http://www.amazon.com/Capturing-Moment-sports-photography-Silverman/dp/B001YTJS54/ref%3Dsr_1_6?s=books&ie=UTF8&qid=1326663005&sr=1-6) (New York Penguin Studio, 1996).

Edited [“Eye on Washington: The Presidents Who’ve Known Me”](http://www.amazon.com/Eye-Washington-Presidents-WhoVe-Known/dp/0060160314/ref%3Dsr_1_1?s=books&ie=UTF8&qid=1326662883&sr=1-1) by George Tames (HarperCollins, 1990).

Edited [“El Salvador: The Work of 30 Photographers”](http://www.amazon.co.uk/El-Salvador-Work-Thirty-Photographers/dp/0863160646) (Writers and Readers, 1983).

Helped edit [“World Enough: Rethinking the Future,”](http://www.amazon.com/World-enough-Rethinking-Margaret-Mead/dp/0316564702) by Margaret Mead, with photographs by Ken Heyman.

Helped edit [“The Family of Children”](http://www.amazon.com/Family-Children-Jerry-Mason/dp/0448144123) (Putnam, 1977).

**EDUCATOR 1984-present**

Have taught “Documenting the Election” and “Documenting Downtown” in the [Department of Photography and Imaging](http://photo.tisch.nyu.edu/page/home.html) at New York University, Tisch School of the Arts. “Documenting Downtown” was expanded from my prior course, “Documenting the Last Italians of Little Italy,” the semester Super Storm Sandy swept over large portions of Lower Manhattan. The courses examining the history and issues facing New York University’s neighboring communities help students prepare for modern work environments by collaborating on an ambitious project that requires everyone to use photography, video, sound, editing, interviewing, research, writing and presentation in multiple formats. It has drawn students beyond the photography department, including the Steinhardt School of Culture, Education and Human Development, the Graduate School of Arts and Sciences, Gallatin School of Individualized Study and the Maurice Kanbar Institute of Film and Television. And it has built bridges between Downtown communities and New York University.

From 2002 to 2009, I taught “Documentary Strategies” at the Tisch School of the Arts, where students studied the history of documentary photography while completing an increasingly complex series of assignments, building toward a single in-depth project.

Have taught at the [International Center of Photography](http://www.icp.org/school) for 30 years, from basic photojournalism courses to “Developing a Personal Style,” “The Photo Essay” and, most recently, “The Documentary Photographer: How to Gain Access” with [Ken Heyman](http://www.kenheyman.com/).

**EDUCATION**

**Pratt Institute 1971-1975**

Studied film and fine arts; one semester short of a BFA. I left when I got my first job as a professional photographer for the National Parks Service.