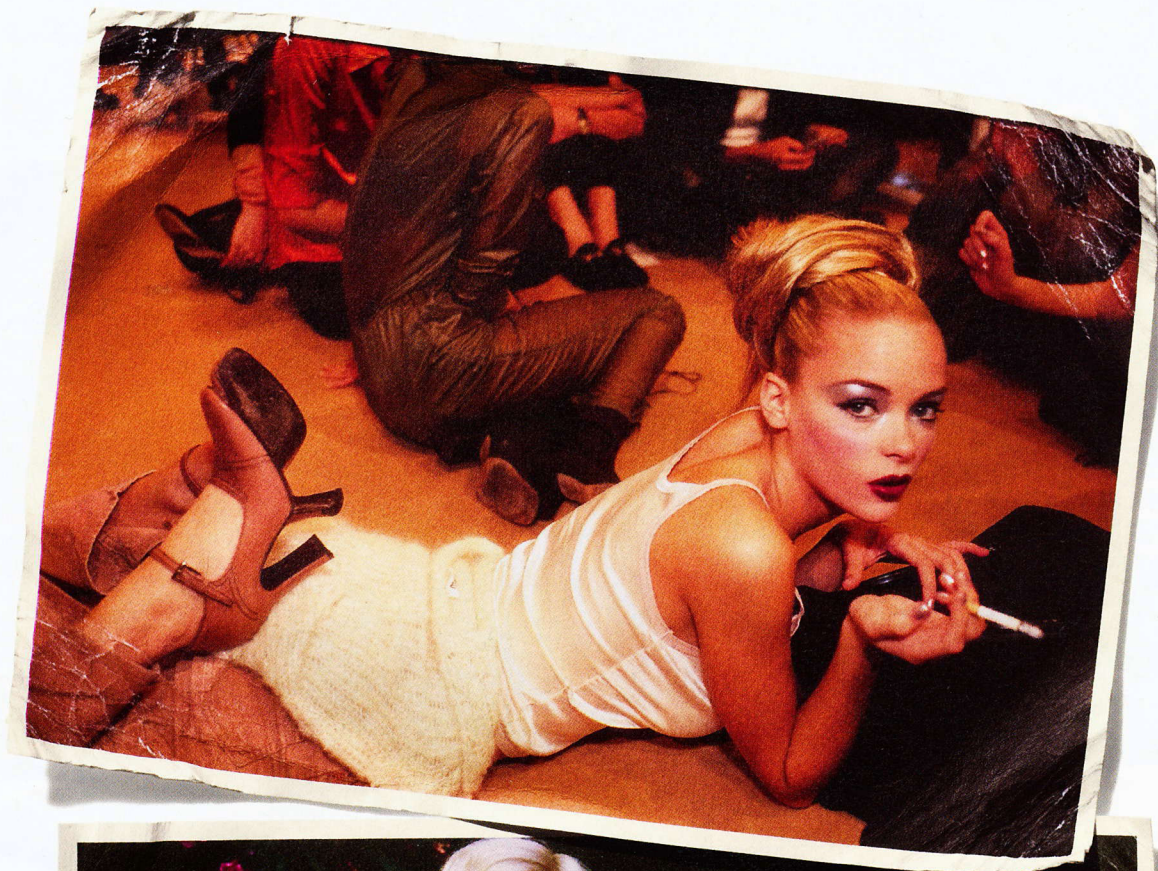


The New York Times Magazine

August 21, 2011

'This is my time
and if I don't do it now
then I'm never going to
get the chance.'
Jaime King, 1998



'At 16, you think
you know everything,
and then all of a
sudden you realize
that you don't.'
Jaime King, 2011

WHAT THEY ARE THINKING NOW

A new look at nine classic pictures from the magazine's past.

TIME LAPSE

**What they were
thinking then.
And what they
think now.**

From a forthcoming book showcasing three decades of the magazine's photography, the editors picked nine photos and revisited the subjects. These are the stories of what happened between frames.

Interviews by Tony Gervino
and Charles Wilson

Introduction by A.O. SCOTT

Every photograph stops time. This is the most banal, technical fact about the medium and also the source of its uncanny and remarkably durable power. The relentless momentum of mundane existence is stilled by the shutter, and some of the mysteries implicit in everyday life open up. A moment — of high artifice or raw candor, of posed elegance or composed chaos — is captured and then, later, delivered to our contemplative gaze.

We, the beholders, are always late to the scene, which makes looking at a photograph a species of time travel. We look back, aware, at least unconsciously, that the world has moved on. After a while, so do we, turning the page and returning the image to its natural state as a permanent piece of ephemera. But sometimes we wonder: What happened next?

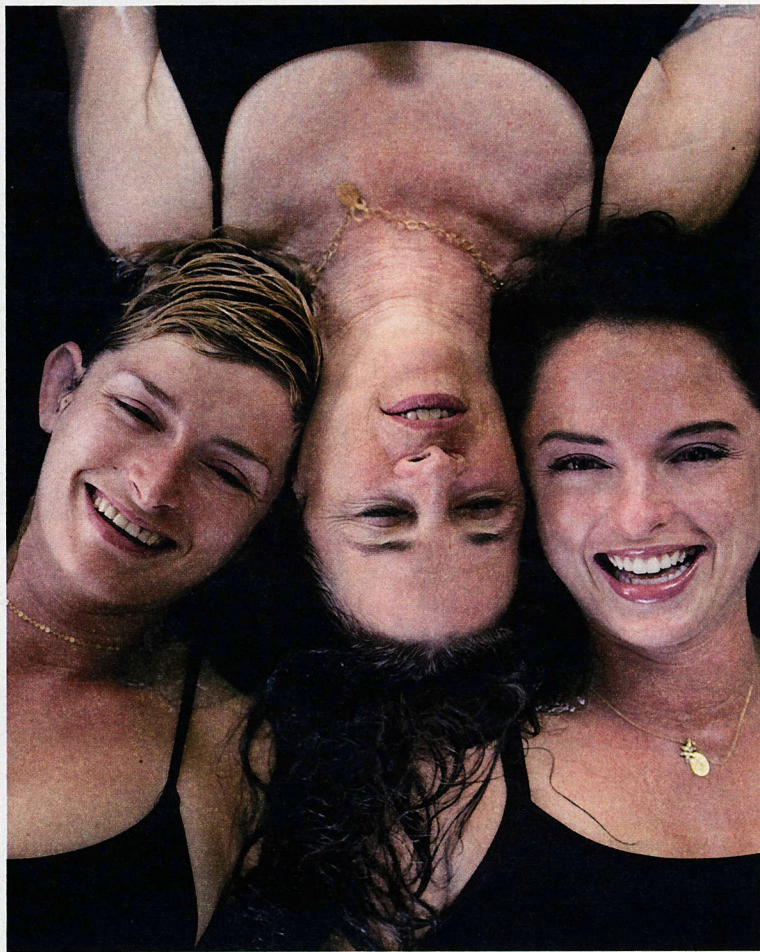
Thousands of photographs have appeared in the magazine. More than 250 of them — revealing portraits of the famous; documents of atrocity and heroism; sensitive studies of everyday life; unclassifiable works of art — have been collected into a book, “The New York Times Magazine Photographs,” edited by the magazine’s director of photography, Kathy Ryan, to be published in October by Aperture. The original images in this portfolio appear in that volume and make their second appearances in the magazine. Each is accompanied by a new picture of the same subject, in most cases taken by the original photographer.

The updates go some way toward answering the question that trails people who have endured a brief spell of media attention: Where are they now? We discovered them on the brink, in the midst or in the wake of important events. Here was a young model stepping out into a promising career. Here was a mother learning to care for her newborn daughter. Here was a firefighter struggling in the aftermath of a trauma both public and personal.

And now? People have aged, grown up, survived, changed. Nothing is the same. Everything the camera sees is as strange, as distressing and as beautiful as it ever was.



Mother and daughters recreate their photograph 10 years later in New Orleans.



NAMES: *From left, Jessie, Sally and Virginia Mann* **AGES:** 19, 50, 16 **YEAR:** 2001
LOCATION: *Near Rockbridge Baths, Va.*
PHOTOGRAPHS BY: *Sally Mann*
FROM: "Women Looking at Women"
(Sept. 9, 2001), a special issue featuring female photographers turning their lenses on female subjects.

SALLY MANN: I had not been pressed that close to my children since they were babies. We're in warm water, it's gently undulating, and the water is plugging our ears. I could hear the hearts and blood of my children. It was almost amniotic or gestational or something. It was like being triplets. Or a three-headed child. I swear I could hear the blood coursing in their veins. • They were so assertive when they were young. Jessie is now turning 30. Her face is tender and kind and sweet and open. She's been through

her 20s, and she has mellowed out, and she's happy. She's a painter living in Brooklyn, and she's also getting ready to go to graduate school in psychology. Virginia is now 26 and in her final year at Tulane Law School. She is a member of the law review and plans to spend her fall semester in Barcelona. Her face seems so much more resolved, confident and serene now — she's direct and guileless. They both look a little less tough. I am glad they changed this way and not the other way around.