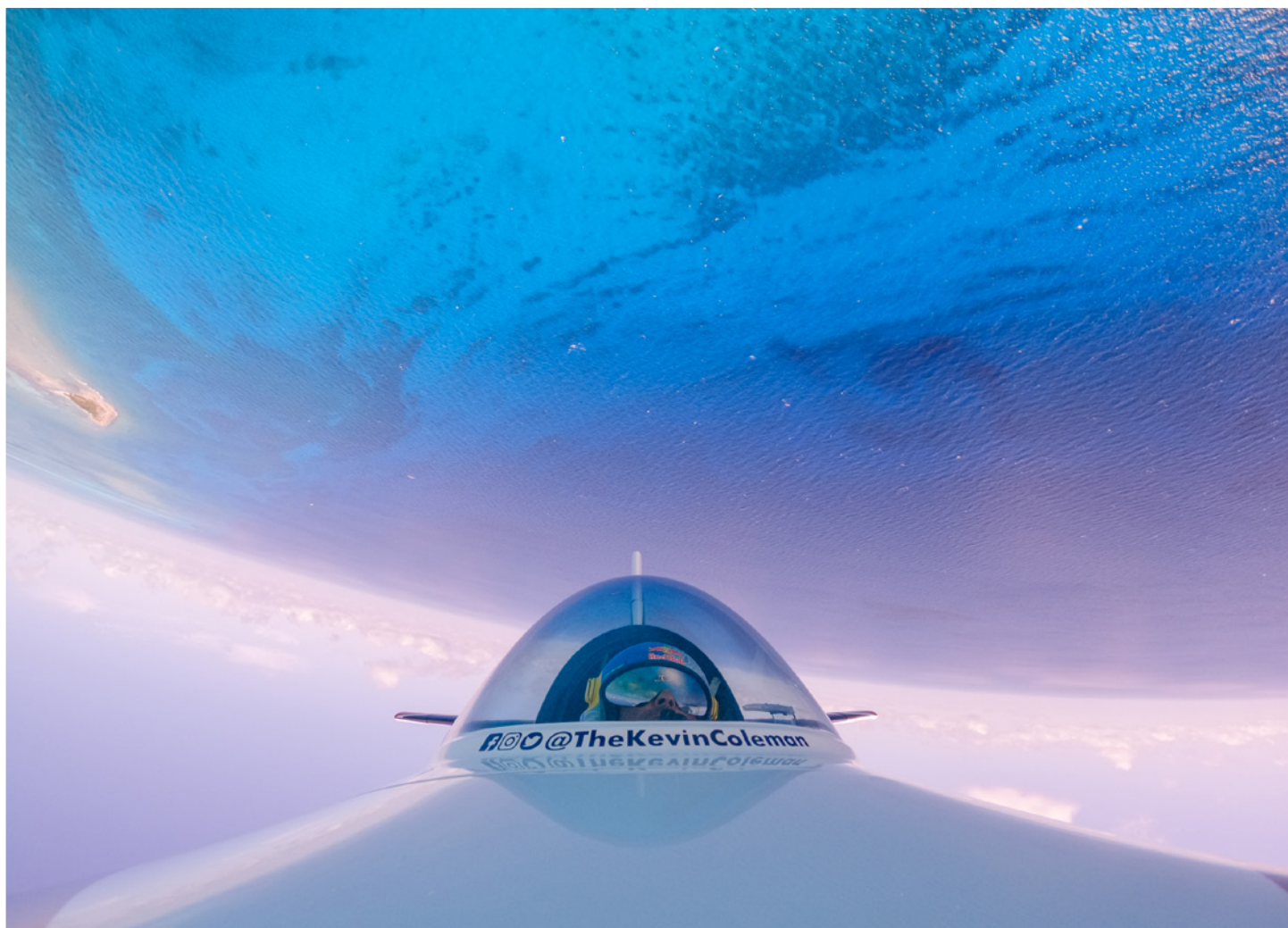


NEWSLETTER

MICHAEL CLARK

PHOTOGRAPHY



SUMMER 2025



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Cover Image: Kevin Coleman flying above the Grand Bahamas at the 2025 Red Bull Aerial Performance Camp. Image captured by a remote mounted camera on Kevin Coleman's plane. Opposite Page: Issa Kalfon flying his jet pack during the Red Bull Global Aerial Performance Camp at West End Point, Bahamas on March 9, 2025. No AI was used to create text or images in this Newsletter.





A Stormy Summer

Cruising right along through flash floods and incredible storm clouds

This summer has been surprisingly busy. Summers for me are typically the slow season, but of course as a freelancer being slow and busy is a constant flux. In the last few months I have taught a few different workshops, had a slew of assignments, and have been hard at work revamping my digital workflow e-book. The new version, the 8th Edition of the e-book, should be released sometime in September. Stay tuned for that.

While I have had assignments over the last few months that weren't with Red Bull, this spring my most adventurous assignment was covering a Red Bull aerial camp with their skydivers and stunt pilots in the Bahamas. This was one of the most amazing assignments I have had with Red Bull in a long time. I had never been to the Bahamas prior to this assignment and had no idea what to expect. But wow, it did not disappoint. The crystal clear turquoise, emerald and deep blue water around the island we were on made for a magical backdrop when viewed from above. Hence, a detailed story about that assignment is the main feature article in this issue of the Newsletter.

I was also recently sent a new rolling duffel, which usually would not be something I would talk about but this duffel turns into a workstation and has legs so it is pretty unique. For those of us that travel a lot this "transformer" duffel turns out to be pretty darn useful in a wide variety of

situations. Hence, I have included here in the Newsletter a review of the Loft Gear Station 150 rolling duffel.

While teaching a portraiture photography workshop named "The Western Portrait" this summer our group got caught in a few rainstorms (hence, the title of this editorial) and we had to drive through a sketchy flash-flooded river in a remote part of central New Mexico. We had to gun it and bounce over a few downed tree logs before getting to the other side. Regardless of the adventures getting to and from the location, we ended up getting some pretty cool images of cowboys out on the range. The motion blur Portfolio image of two cowboys on horseback, shown on Pages 40-41, is from that workshop. I will showcase more images from that new workshop in future issues of the Newsletter. Thanks again for checking out the Newsletter. Here's hoping you enjoy this issue and it offers up an escape for an hour or two. Until next time....

Opposite Page: Kirby Chambliss flying his stunt plane during the 2025 Red Bull Global Aerial Performance Camp in the Grand Bahamas.

Recent Clients: Red Bull, The Golf Channel, New Mexico Tourism, New Scientist Magazine, Geo Magazine, 5280 Magazine, and the Southern Ute Indian Tribe.



workshops

Photography Workshops

An overview of workshops and online classes with Michael Clark

Each year I teach a few workshops on a variety of topics including adventure sports photography, digital workflow and artificial lighting. Below is a listing of the in-person and online workshops I will be teaching in 2026. For more information on these workshops, and to find out how to register, go to the [Workshops](#) page on my blog or click on the links in the descriptions below.

ONE-ON-ONE WORKSHOPS

In-Person or Online via Skype or Zoom

Email info@michaelclarkphoto.com to Schedule

In addition to my in-person group workshops listed here I also teach one-on-one workshops both in-person or virtually via Zoom. In the past photographers have come to Santa Fe, New Mexico for one-on-one workshops custom designed for exactly what they want to learn—these have been one day to three day private workshops. Alternatively, I have also done one-on-one private workshops in other locations as well—chosen by the photographer to meet their needs. These custom workshops are a great way to dial in your photography because we can cover way more ground specific to your needs and in a shorter time-frame than we can in a group workshop. Prices start at \$900/half day and \$1,400 per full day. Half days are five hours or less and full days are eight to ten hours. A 15% discount applies to three-day private workshops.

If you would like to set up a one-on-one Skype or Zoom session to discuss any photography related topics please [contact](#) me. From portfolio reviews to digital workflow, lighting techniques and career development and anything in between we can set up a session and cover whatever you want. If you have any questions about these sessions please don't hesitate to reach out. I have found that we can cover a wide variety of topics in these one-on-one sessions and well, like many of my peers, at the moment I have a lot more time to give than normal. Pricing for online sessions starts at \$150/hour and discounts apply for multiple hour sessions.

THE WILDERNESS OF EASTERN HOKKAIDO

Nobechi Creative - Hokkaido, Japan

February 15 - 27, 2026

Nobechi Creative is proud to welcome back acclaimed outdoor and adventure photographer Michael Clark to Japan, this time in the stunning and stark wilderness of Eastern Hokkaido in the late winter, when the pack ice flows in from the Sea of Okhotsk and the landscapes are most stunning.

The trip will be conducted via a van with a dedicated driver so that Michael and George can dedicate their full attention to helping the six participants* who will be on this



Even though this image of Dead trees near Old Faithful in Yellowstone National Park on a snowy winter day is not from Hokkaido, it gives a sense of the type of images we will be able to create on the northern island of Japan. Our Hokkaido trip will be a road trip of exploration on the less touristed side of the island. .

exclusive tour. The destinations are hand-picked by George, going back to his Japanese roots in Hokkaido. Careful consideration is given to winter driving conditions and driving distances between locations are kept to a minimum, ensuring the best opportunities to photograph.

Highlights include frozen lakes and ice fishing, guided snowshoeing, icebreaker cruises through the pack ice, early morning nature cruises to see Steller's and White-Tailed eagles, lakes with swans, and rivers with

red-crowned cranes, and drives on the remote peninsulas of the far eastern reaches of Hokkaido, exploring fishing villages, and stopping for foxes, deer, and other wildlife along the way.

This is not a tour focused on the minimalist trees in fields that you see from many tours, or on the birds, but instead is a strategic and curated grand tour designed to take advantage of a variety of subjects to produce a well-rounded body of work that includes elements of landscapes, "new topographic" subjects, people, animals, trees,

abstracts, mountains, ways of life and creativity. Any good photographic opportunity, with weather, light, and more, will be considered.

The activity level will be moderate+, with a couple of days of snowshoeing over mostly flat terrain, but a lot of time spent out in cold, winter conditions (with a warm van waiting).

Cost Per Person Double Occupancy: \$9,995 / Single Supplement: \$1,500

For more information, a more detailed itinerary and to register for this incredible photography tour visit [Nobechi Creative](#).

BHUTAN AND NEPAL:

THE HIMALAYAN KINGDOMS

Andy Biggs Safaris and Custom Travel

January 27 - February 8, 2026

Join us on a unique Himalayan journey, as we spend time in Nepal and Bhutan, two mountain destinations with unique and distinct cultures. We will begin our trip in Nepal, home to Mount Everest, and end in the Kingdom of Bhutan, known for its monasteries, fortresses (or dzongs) and dramatic landscapes. Come along with Andy Biggs and co-guide Michael Clark as we explore and photograph our way through the Himalayas.

Andy and I have taught several workshops together over the years and they have all been amazing adventures. We both have an incredible depth of knowledge about photography (and printing images) and come from different photography genres, which gives a wide berth of

knowledge on our workshops. Andy has been leading some of the highest-end workshops available anywhere on the planet for many years now and this one will be quite an adventure—not to be missed. We will start in Nepal and then finish up the workshop in Bhutan.

Nepal has its soaring ice-topped mountains that shimmer with rainbows of prayer flags and Bhutan has its rich history and untouched culture. Both are considered to be a hiker's paradise. This is going to be an absolutely incredible voyage exploring areas of Nepal and Bhutan that don't see a ton of traffic. We will spend six days in the lowland areas of Nepal and seven days in Bhutan.

The cost of this all-inclusive safari is \$17,900 USD per person. This fee includes all in-country ground and air transportation as well as hotel accommodation (double occupancy) and all meals.

Due to the limited number of spaces available, if a solo guest is willing to share a room and we can match with another guest of the same gender, we will do so. If a solo guest is unwilling to share, then a single supplement of \$3,800 USD will be charged.

This group will be super small so space is limited. If this exciting trip has your name on it; if you're excited by the thought of becoming a member of this trip, then now is the time to register. Remember, there will be limited space available for this workshop. When they're spoken for, that's it. If you have any questions before registering, send us an e-mail with any inquiries to hello@andybiggs.com.

For the full detailed itinerary with more information and



In January 2026, I am once again teaming up with my good friend Andy Biggs to lead a photography workshop in Nepal and Bhutan. We start in Kathmandu and finish in Bhutan. Andy has been leading some of the highest-end workshops in the World for many years now so this one will be quite an adventure. Together we have an incredible depth of knowledge on photography and of course in Nepal and Bhutan we will have plenty of amazing scenes to photograph.

also to register for this incredible photography workshop visit [Andy Biggs website](#), which has the entire itinerary laid out in great detail.

Workshop Testimonials

“Michael certainly knows his stuff. From Capture to Print: The Complete Digital Photographer’s Workflow is delivered in an easy to follow and comprehensive manner that covers many things that you may not expect – such as how to choose proper lighting to view and evaluate your prints or what color shirt to wear when you’re correcting images. I really appreciated that this is a pro workflow

course delivered by a pro photographer. Michael is also a superb teacher, a superb communicator, who is welcoming and inviting of questions from all his participants. I took this workshop in June of 2020, using Zoom software. I was really amazed by how Michael made it seem like he’s been doing these workshops forever this way! It was a great pleasure being part of this workshop with so many other amazing photographers. I learned much which is valuable to me and enjoyed doing so at the same time. And just to reiterate, as to the workshop: I’m impressed.” – Stephen Starkman, Toronto

“Michael is the best instructor I have taken a workshop

from.” - Participant, Cutting-Edge Lighting Workshop

“Michael set an incredibly high bar for his workshop. He gave 110%, covered a broad range of topics and did an outstanding job.” - Chris Council, Adventure Photography Workshop

“Within the short time I’ve been studying and practicing photography, I have had teachers who are good educators, but not great photographers, and vice versa, but few who are both. Count yourself in these narrow ranks. I went through four years of college and several careers getting less candid advice and encouragement than I got in four days with you. For what it is worth, thank you for that.” - Brandon McMahon, Adventure Photography Workshop

“Thanks for running such a great workshop. I couldn’t have chosen better photo shoot locations, and the post-shoot critiques were invaluable. It’s the first time I’ve had my work reviewed, and I learned a ton from each session. While I didn’t go into the workshop expecting to pick-up too many marketing and business tips, I’ve come out of last week inspired to set-up my photo website in earnest.” - Jeff Hylok, Adventure Photography Workshop

“My mind is still spinning and I can’t help but smile every time I think of the wonderful experience garnered from our workshop. Between what I learned from the two of you, as well as from my talented classmates – this was a great experience, and I would do it again.” - Participant in the 2008 Balloon Fiesta workshop taught by Andy Biggs and I.

“The Adobe Lightroom Intensive Workshop in Seattle

was excellent. The two-day format was perfect-just enough time to cover all the important features but not so much time as to be draining or get in the way of work. Michael Clark was an outstanding instructor. Not only was he clear, concise, and comprehensive, but his manner was friendly and equable. The fact that he is also a working professional photographer made the instruction all the more relevant. I have used previous versions of Lightroom, but it had been a while and I had recently upgraded. I was able to review some things I knew, learn about new features, and change my perspective on some workflow steps. An absolutely great workshop that I recommend wholeheartedly.” - Karen Hunt, Lightroom Workshop, Spring 2011

“Priceless chance to learn from the absolute best. Every photographer should take this class!” - Jill Sanders, The Professional Photographer’s Digital Workflow available on CreativeLIVE

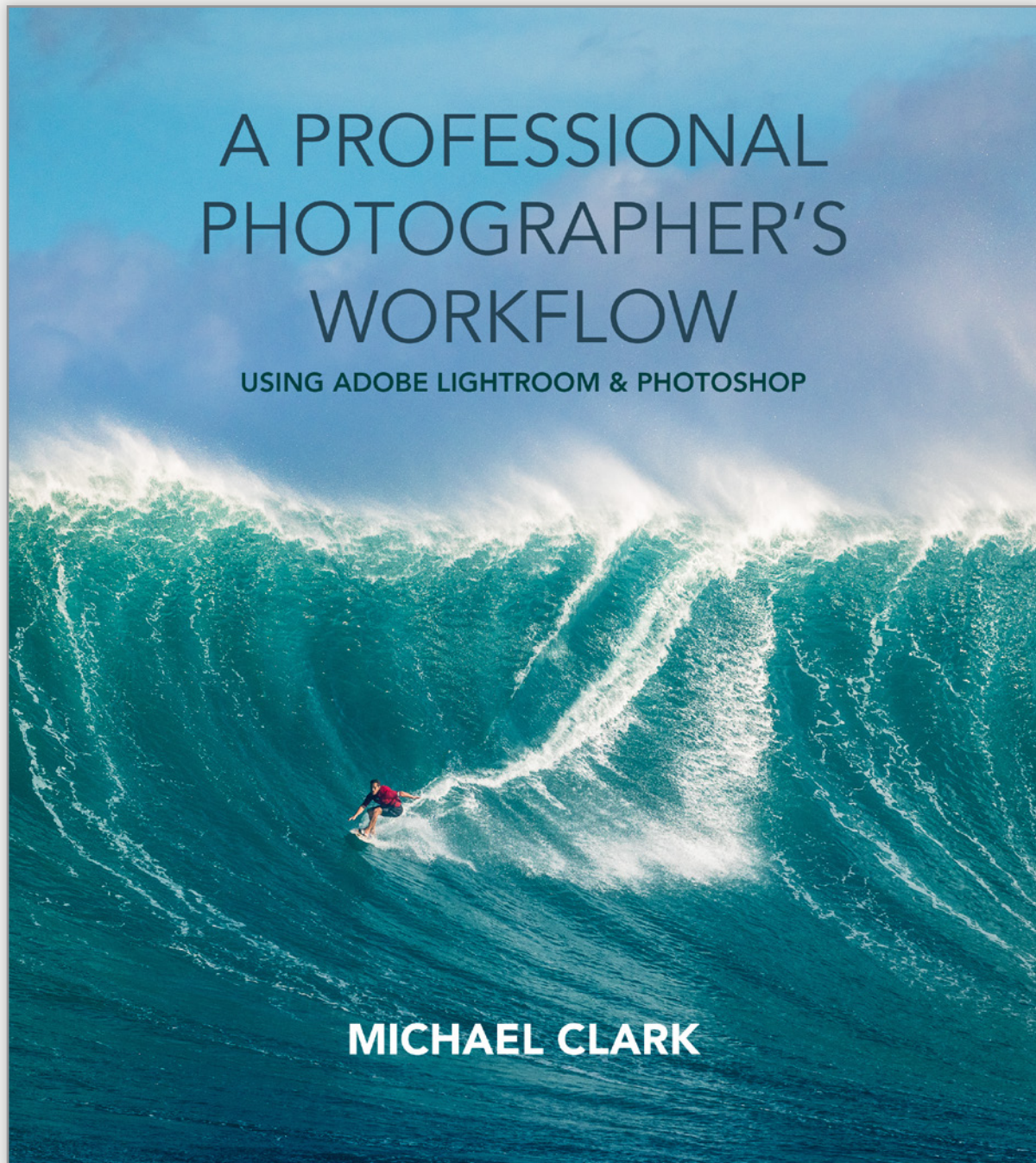
“Just wanted you know how much fun I had during the workshop last weekend! I learned a lot and look forward to doing other workshops with you.” - Jason Quevedo, Philadelphia Mentor Series Trek

“Your workshop at Santa Fe was too good and I came away with a lot of knowledge and renewed energy. The level of expertise that you and Michael shared was top-notch and I hope to repeat this experience again. Thanks for such a great workshop!” - Participant in the Balloon Fiesta workshop taught by Andy Biggs and myself.

For more information on my upcoming workshops please visit the [Workshops](#) page on my blog. For any questions regarding my upcoming workshops please [email](#) me.

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The Loft Gear Station 150

A review of the toughest, most versatile rolling duffel I have ever used



[Disclaimer: I am not an ambassador for Loft Gear but because of my relationship with Jeff Provenzano (a skydiver on the Red Bull Air Force team), I have received a pre-production sample to use and test out. As usual, here I will give my honest opinion about the product. I have had the Station 150 for about a month or more now and have used it on several occasions as a digital workstation while photographing portraits and having my camera

tethered to a laptop on the Station 150. I also want to make it clear that I have not been paid to write a review or to post about this product on social media. It is an interesting and cool product and I wanted to help out some friends by promoting it.]

In the last few months my good friend Jeff Provenzano—one of the world's best skydivers and a member



Above is the Loft Gear Station 150 set up with my laptop and camera on the work surface. The sides of the bag are fairly rigid and help to keep stuff from falling off the table top. At 34-inches tall the work surface is perfect for any number of things but also works great in a hotel room for those keeping everything in their luggage.

of the Red Bull Air Force skydive team—connected me with Loft Gear to test out their new Station 150 rolling duffel that converts into a standing workstation desktop. I have seen Jeff traveling with prototypes of this product for the last few years while working with the Red Bull Air Force on various assignments. He has tested this product out for a long time now—and has been a major player in helping to perfect it as well. So it was great to connect with the folks at Loft Gear and get a pre-production bag

myself to test out a few months ago.

The Loft Gear Station 150 is a rolling duffel that has extendable legs that turn this incredibly well-made duffel into a sturdy table-top work station as shown in the images throughout this review. The duffel is one of the most durable, rubber-clad pieces of luggage I have ever seen. This thing could literally be dragged behind a car for a bit and not have any holes in it. Very few duffels I have

used are built to this quality standard—and I have gone through quite a few over the years. The way the zippers open up the duffel is also very unique. You can see everything inside the bag easily and you can also choose to open it fully or leave it partially closed to hold everything in the duffel. As can be seen in the images here (on the previous page and the following page), once it is zipped open the sides are rigid enough to stay upright so that gives some sense of the duffels build quality.

My duffel came with the hard plastic folding workspace shelf that you see my camera and laptop sitting on in the images here. This workspace is relatively tough and a little slippery for some items, like a laptop. I would either tape the laptop down with gaffer's tape or use velcro on the bottom of the laptop to affix it to the workspace surface so it doesn't slide around. Alternatively, you could add a neoprene pad on top of the plastic workspace surface to make it a little less slippery.

Underneath the workspace platform, there is also an area with pick'n pluck foam (as shown in the images on Page 18) where you can safely store valuable and fragile items like a drone, cameras and lenses, etc. This area is about four inches deep so it will not accommodate an entire camera kit (unless yours is small) but it is nice to have some of this built into the duffel. I am not sure I would pack camera gear in this chamber and then check the duffel when flying, but when driving to a location and handling my own gear this could definitely accommodate a wide variety of gear.

The duffel as the name suggests has a volume of about 150 Liters, which is a large duffel. Without the foam and the work surface installed in the duffel it weighs 16.5

pounds (7.48 Kg), which is a little heavier than the duffels I normally fly with. With the foam and the work surface inside the duffel you are closing in on 20 pounds (9 kg). As a comparison, my wheeled 100 Liter Patagonia Duffels weigh around 10.5 Pounds (4.78 Kg) but they have much lighter material and tiny wheels in comparison to the Station 150. They are also 100 Liters instead of 150 liters. I will also note that one of my Patagonia duffels got a hole in it the very first time I flew with it and now one of the wheels is cockeyed as well. I have been less than impressed with the Patagonia Duffels in terms of durability. The 160 liter North Face Rolling Thunder duffel weighs 11.69 pounds (5.3 Kg). Hence, the Station 150 is a four pounds more than the competitors but I would say it is also built a bit tougher—and it has legs.

Depending on how much you need to carry—and whether you fly first class or not the weight of the duffel itself may be an issue. With 50 lbs (22.7 Kg) as the normal weight restriction for economy flights here in the USA, that only leaves 30 to 34 pounds of gear that can be loaded into the Station 150 depending on if you take the workspace table-top in the bag. For those flying first class this is a non-issue with the weight restrictions being 70 pounds (31.75 Kg) here in the USA. I normally take the Station 150 as my second duffel so that I can take as much soft gear (clothes, backpacks, etc.) in the lighter, less durable duffel and then add more fragile gear into the Station 150, like lighting gear, small lightstands, etc.

The Station 150 is 36 inches (91 cm) long and because of this long length it does not have an extendable handle to roll the duffel. Instead the Station 150 has incredibly robust padded webbing handles pretty much any and everywhere you would want them on the outside of the bag.





I am just a hair under 6' 3" inches (1.9 meters) tall and I don't have any issues rolling this duffel along using the webbing handles. The webbing handles (as shown in the images above) are very secure and allow for grabbing the bag in pretty much any scenario you might need to pick it up. The wheels on this duffel are the largest wheels I have ever had on a duffel. They are 5 inches (12.7 cm) in diameter and they roll effortlessly even when packed. The wheels on this duffel seem like the full off-road variety and they can be pulled through gravel or sand without any issues.

Moving on to the main feature of this duffel, the legs extend from the bottom side of the duffel and create a workspace surface that is 34 inches (86 cm) tall. They extend fairly easily and lock into place. To close the legs you simply press on the silver leg locks and they fold shut.

Once standing the duffel can hold up to 50 pounds (22.7 Kg) of gear on the work surface. You can also keep the top zippers zipped up so that one panel (as shown above) is still up and snap in the protective mesh side wall so that nothing on the work surface falls out of the open duffel. This is a great feature that keeps everything in the "crib" if you have a lot of gear you want to access to. The work surface itself also has two sides that can be folded up to get gear that is stored underneath the work space. Batteries and other small tidbits can be stored in the side zipper pouches at the top of the bag (just above the Station 150 logo as shown above right).

The legs also provide a very sturdy and rigid bottom platform for the duffel when they are closed, which is great for checking items that you want to protect inside the bag. I have always been a little worried about putting



Above are an Apple 16-inch laptop and the FUJIFILM GFX100 II with a lens attached sitting on the work space table top in the Loft Gear Station 150 rolling duffel. Note that there are two straps that hold the table top and can also be used to clip in gear if that is an issue. This is a great digital work space and a nice place to keep gear accessible. I don't have the mesh bar snapped up in the above image but you can see that in the far right image on the previous page.

lighting gear (softboxes, umbrellas and such) in the bottom of roller bags because I did not want them to get bent up. But with this bag you don't have to worry about that at all. Often when I am packing for an assignment it is a decision of whether I take the custom made case for my lightstands and lighting gear or a well-made duffel. If the gear fits into it, then the Station 150 makes that a much easier decision.

One other feature of the Station 150 that I was not aware of until I saw the Loft gear marketing materials is that the duffel itself can be pulled down over the corners of the work space table top (as shown on the following page) to

create a table top without any duffel side walls to contend with. All you have left is a clean table top and you can even hang stuff off the table top and sides with a carabiner. For those like myself that sometimes need to shoot tethered to a computer in the outdoors this makes for a really cool digital tech workstation. Typically in the outdoors the computer I am tethered to is on a massive cart that is not going too far from the van. Hence, having a duffel that can be carried or rolled into a location (not that far from the car) is a huge bonus. As can be seen on the previous page (at left) I set the Station 150 up in a riverbed where it would have been very difficult to get a digital tech cart.



Loft gear also sells interior pouches that can be used to organize gear inside the Loft Station. Mine came with a large interior pouch that sits on top of the table top and three smaller organizing pouches that can be packed inside as well. As can be seen above, the foam below the table top can be set up to carry just about anything you want that needs a little extra protection. With all of the extra features built-in this is much more than just a duffel. The Station 150 also makes for a great organizer and workstation in a hotel room. You can pop the legs open and have all of your clothes and gear at waist level without having to unpack anything.

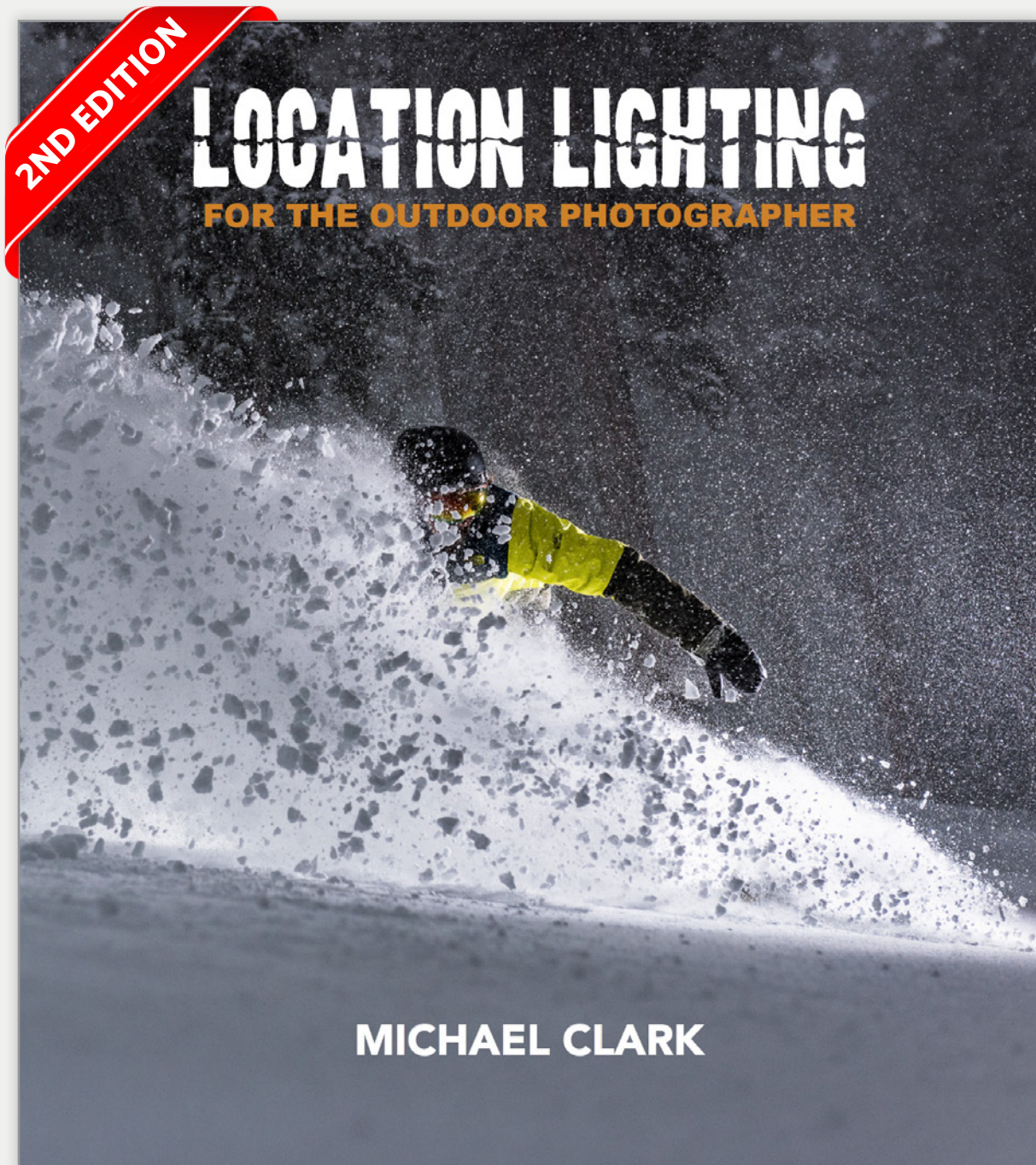
As for the price, right now on Kickstarter the Station 150 with all of the extras sells for \$600 USD. I am not sure what the normal price will be after the Kickstarter campaign has ended. I realize \$600 USD sounds like a lot but

it isn't much more than some of the fancy duffels (without legs and a work surface) go for from companies like Osprey, The North Face and Eagle Creek. The Station 150 is available in three colors (red, black and grey).

The only downside for me is that the duffel weighs a bit more than a normal duffel, but with that weight come a lot of features that can't be found anywhere else. In terms of durability, this duffel will most likely outlive me. I am pretty hard on duffels. But this thing looks rock solid. The legs on my duffel are already a bit scratched up but seem no worse for the wear. If this seems like a tool that you can use check it out on the [Loftgear.com](https://loftgear.com) website. At the moment, the Station 150 is available for order via [Kickstarter](https://www.kickstarter.com). My thanks to Loft Gear for providing me with a sample to test out and for creating a new product that is so out of the ordinary and unique.

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on assignment:

Red Bull®



2025 INTERNATIONAL AERIAL CAMP



Aaron Fitzgerald flying his aerobatic helicopter over the Bahamas during the 2025 Red Bull International Aerial Training Camp in the Grand Bahama. This image was captured by a GoPro mounted on the helicopter's tail, which was firing at one frame every two seconds for the entire flight.



[Disclaimer: I want to be crystal clear about how some of these images were created and give credit to the athletes who were critical in helping to create some of these images. Many of these images were captured using remote GoPros mounted to the wing of a stunt plane, the tail of a helicopter, or on the helmet of a skydiver. Obviously these images would not exist without the cooperation of the athlete and their skills to get into these wild scenarios. I cannot say these remote camera images captured by the GoPros are mine alone. Hence, this disclaimer. If any of these images seem to be captured from impossible positions (like on the wing of a plane) they were captured via one of these GoPro cameras firing at two frames per second for the entire flight.]

Last fall, while working on the Endless Skydive project in the Grand Canyon with Red Bull (featured in my [Spring 2025 Newsletter](#)), I heard about the International Aerial Training Camp that was coming up in the Grand Bahamas in March 2025. Having photographed the Red Bull Air Force training camps for the last fifteen years or more, and the last International Training Camp as well, I was keen to head to the Bahamas and be a part of the action. Luckily, Red Bull obliged and I spent nine days on assignment in the Grand Bahamas photographing not only the Red Bull Air Force but 45 of the world's best skydivers, stunt pilots and aerial athletes. I have had many amazing assignments with Red Bull over the last sixteen years but this one was pretty epic. With 45 of the world's top aerial athletes and a magical location, it made for some epic imagery and footage as can be seen here in this article.

The Bahamas did not disappoint. On the flight in it was already surprising to see the wide array of deep blues,

turquoise and emerald green colors in the water surrounding the island. We were set up on one corner of the island with our own private airport on Grand Bahama island. As can be seen in the images this was an incredible backdrop for the action that was about to unfold. Pretty much the entire Red bull Air Force crew was there save for a few athletes who had family issues pop up just before. We had skydivers, wingsuiters, Aaron Fitzgerald and his aerobatic helicopter, Kevin Coleman and Kirby Chambliss with their stunt planes and Luke Aikins with the "Silver Bullet," which could do skydives with the crew. We even had a new sea plane with us from Canada flown by Nate Herbert. We had all the toys.

There are so many amazing images that we created collectively that it is hard to even know where to start describing the experience. Here in this article, I am going to share the exciting tidbits and let the images do the talking. As can be seen in the opening spread and in many of the images shown here, the aerial images of the stunt planes and the aerobatic helicopter really turned out exceptionally well. The open spread on the previous pages of Aaron Fitzgerald doing a backflip over Old Bahama Bay gives a good sense of the wild perspectives we captured. That image of Aaron, created by a GoPro mounted on his tail, just goes to show how amazing the still images out of such small cameras are these days. I used the raw setting in the GoPro, where in timelapse mode it will capture one frame every two seconds, when the scenario allowed so that I could get the best image quality and have a lot more options when post-processing the images.

In some cases, as with the image on the following page, I was able to shoot out of Aaron's helicopter or out of the open door of the sea plane. When working in Aaron's

Kevin Coleman flying his stunt plane and Jeff Provenzano skydiving next to him during the 2025 Red Bull Global Aerial Performance Camp in the Grand Bahamas.





Skydivers meeting up with Luke Aikins and his experimental airplane as they all freefall while skydiving around the plane over the Grand Bahama. This image was captured by a GoPro mounted on Amy Chmelecki's helmet that was firing off one frame every two seconds capturing raw images for the entire skydive.



helicopter I would tether myself in the back with a rock climbing harness, some webbing runners and a few carabiners. This tether allowed me to really push out the open door with confidence that I wasn't going to fall out.

The previous spread is perhaps one of the best images from the entire trip—and maybe one of the best skydiving images we have ever created of the crew. I can't say the image is mine because Amy Chmelecki, who flew the GoPro, really did a fantastic job of finding an incredible perspective. Once again, I set the GoPro to shoot raw images at a slower timelapse frame rate just for flexibility in the post-processing. When I downloaded the images later that evening this one blew me away. I can't even imagine how cool it looked in person up there. Amy got an incredible image on that skydive and I was very excited to share it with her the next morning so she could post this epic image on social media.

At this training camp, there were skydivers, paragliders and pilots from all over the World: including Canada, Europe, Asia, the USA, and South America. The point of these training camps is for the athletes to work together and train together so that everyone learns new skills and pushes their specialties further. This was also the first time that many of the skydivers had ever jumped with a plane—since Luke's plane, the Silver Bullet, is the only plane in the World that can do a skydive like this. In the double-page spread on Pages 28-29, there is another perspective of the skydivers jumping with the plane—this one from the ground. As you can see it looks spectacular from just about every perspective. In both of these skydive scenarios the skydivers have “popped smoke” so that you can see their descent very clearly. In the image from the ground you can also see that some of them are

swooping back in towards the plane to fly in a tighter circle around it. Pretty much every skydiver and the plane went up with either GoPros or in most cases an Insta360 camera recording video footage.

Aside from the training aspect of the camp, a big part of the week was to capture a ton of video footage and still images for future social media posts and Red Bull's marketing. As such, there was a video crew recording as much as possible, we also had the incredible [Nico Anishcenko](#) flying his FPV drones in very close proximity to the skydivers and planes, and there were two still photographers: [Joerg Mitter](#) and myself. Joerg, a long time Red Bull Photographer, got some absolutely incredible images as well. We had two still photographers because there was so much going on that it was basically impossible to photograph it all. I have known of Joerg for a long time and it was great to work with him and get to know him a bit.

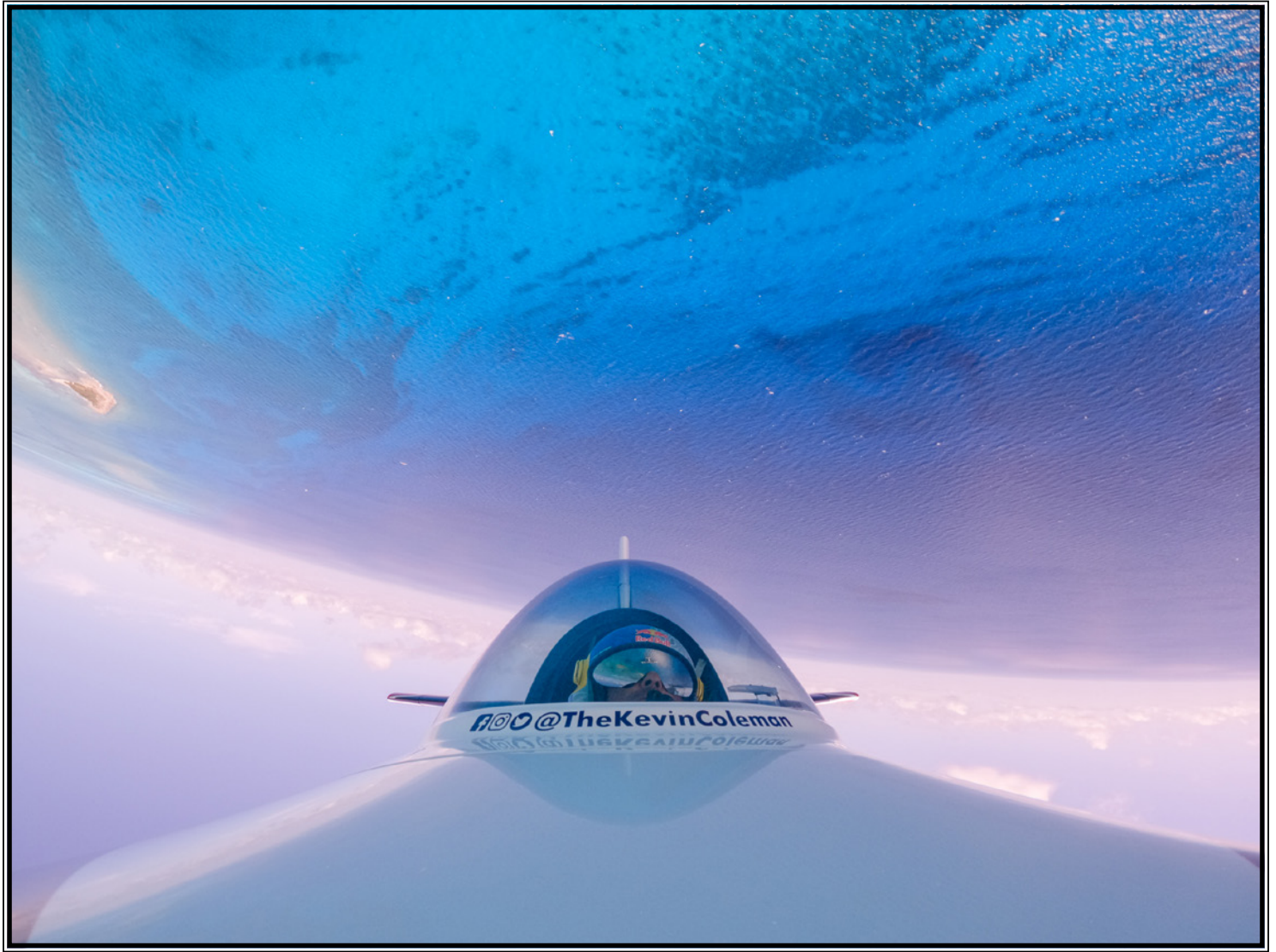
In all, I created over 81,000 images in eight days. 59,000 of those were from my three GoPros running nearly non-stop on a plane, helicopter or someone's helmet. As you can imagine that created a landslide of images to go through. I worked up some of the best (that I could find) while in the Bahamas so the athletes could share the images right away and then went through the rest after I got back. It took a full week to go through everything and process the best of the best images. I kept finding wild GoPro images that I had not yet seen when I went through the images after the trip. One image in particular, the one of Kevin Coleman flying upside down that appears on the cover of this issue of the Newsletter and also on Page 30, blew me away when I first saw it. I of course had hundreds of amazing images from that flight since the GoPro was shooting a timelapse capturing one image every two



Above: Kirby Chambliss flying upside down above Kevin Coleman during the 2025 Red Bull Global Aerial Performance Camp in the Grand Bahamas. Following Spread: Skydivers flying around Luke Aikins in his experimental plane during the 2025 Red Bull Global Aerial Performance Camp in the Grand Bahamas. This image from the ground is what it looks like when the skydivers jump with the plane. The perspective from one of the skydivers is shown on Pages 24 - 25.







Kevin Coleman flying above the Grand Bahamas at the 2025 Red Bull Aerial Performance Camp. Images captured by a remote mounted camera on Kevin Coleman's plane. This image (shown above and on the cover of this issue of the Newsletter) was captured by a GoPro mounted just in front of the cockpit. The GoPro fired off one frame every two seconds capturing raw images for the entire flight. Kevin is upside down in this image but when I imported the image into Lightroom it showed up in this orientation with the ocean above him and I was spellbound by this image—especially with the ocean and the white caps on the water above him.

seconds. As shown on the previous page, Kevin is technically upside down in this image but when I imported the image into Lightroom it showed up in this orientation with the ocean above him and I was spellbound by the colors and wild perspective—especially with the ocean and the white caps on the water above him. The ocean looks like it could be some ethereal barrier with the stars and outer space showing through—as if Kevin was at a crazy high altitude. It is hard to figure out exactly what is going on and that is precisely why it is such a cool image. I of course flipped it to see what that looked like but I much prefer it like this from the upright perspective of the actual GoPro mounted just in front of the canopy.

Not only did we have skydivers and pilots but during the training camp, Issa Kalfon became a Red Bull athlete and was given his brand new helmet just after doing some backflips in the helicopter with Aaron Fitzgerald and Miles Daisher. Issa Kalfon is quite a unique athlete as he flies a jet pack—as shown in the images on page 3 and 38. He can only carry enough fuel to fly for around one minute of flight time. But even with the short flights it is mesmerizing to watch him gear up and float above the ground. At one point during the week he flew alongside Aaron Fitzgerald in the helicopter. The jet pack on his back weighs more than 70 pounds when fully loaded with fuel and is incredibly loud if you are close by. Even in our modern world it is not that often you see a human flying a jet pack. Every time Issa flew all the other athletes wanted to see it because it so unique and wild to see how he floats around. I have a feeling Issa is going to be featured in a lot of Red Bull videos in the very near future.

One of the other aspects of this assignment was capturing images of the newest team member of the Red Bull

Air Force: Mike Brewer. Mike had skydived a fair bit with the team in prior training camps and was well known among the crew so it was not a shock to see him officially added to the roster. As you would imagine, Mike is a stellar all-around athlete and a phenomenal skydiver. This was the first chance I had to photograph Mike in his new Red Bull gear so that was a big priority on my shot list. During the week we created some studio portraits and some “can-in-hand” shots of Mike drinking Red Bull. I also made sure to get as many skydiving images of Mike as possible, as shown on pages 34 and 35. For the image of Mike jumping out of a helicopter (shown on page 35), I sat next to him in the back seat and as he jumped out I kept following him out the open door and hung from my tethers (connected to my harness) that held me in the helicopter. I used a 70-200mm lens to get a tighter shot of him as he looked back up at me and flashed us the peace sign.

On page 39 is another image shot from the back of Aaron’s helicopter. In this image we saw Kevin Coleman flying below us just above the turquoise water of Old Bahama Bay. He very quickly pulled up and did a backflip low to the ground (on the other side of the helicopter and out of view) but I was able to get a few snaps of him and his shadow before he passed under us. The color and texture of the water in this image really shows off the location. I am not sure I have ever been above water that is this color before—perhaps it is similar in Tahiti and other tropical locations but I have never flown over those to see it. The Bahamas did not disappoint and it was one of the best locations I have ever photographed skydiving.

As you can see in many of these images, the ocean and the color and mood of the water plays a big part in these

images with everything from intense colors to a dark and moody ocean (as seen on page 37). We had a day or two where it was fairly cloudy and socked in and the rest of the week luckily was only partly cloudy.

Many of the images captured by the GoPros (and I had three of my own that I was constantly shuffling from one place to another) were sheer luck. I would ask the athlete their opinions on where to mount the GoPro and then we would discuss the best angles. Sometimes it was just a matter of what mounts on the planes or helicopter were still left over with all of the other GoPros and Insta360s mounted on the aircraft. As with the image on the following page, sometimes the GoPros, which were set to shoot at two frames per second (for the fast action), captured wild images with reflections of the skydivers in the wing of the plane or moments from impossible angles.

In all, a ridiculous amount of video footage and images were captured during this week by the video and still photography crew as well as the athletes themselves. Some of the video footage the athletes captured was absolutely astounding. On the first night Luke Aikins and the team did a skydive with the Silver Bullet above a patchwork of clouds with the turquoise blue water just

barely showing through the clouds. Fred Fugen, a phenomenal world-famous skydiver and wingsuiter, got some [mind-blowing video](#) of the flight (as shown below in these two screenshots). From the ground you couldn't see much but from the air it looked like they were skydiving on some alien planet. I was kicking myself after the fact that I didn't work harder to get some GoPros on helmets and mounted onto the Silver Bullet that evening—there was just so much happening that I didn't even know that Luke and the crew was getting ready for a skydive

with the Silver Bullet plane that first evening. The lesson was learned that first night and we tried not to miss anything else the rest of the week (in terms of still images).

I could easily add another hundred images to this arti-

cle that are all quite incredible. That is just the nature of working with amazing athletes in a stunning location. It was also an exhausting week. Every night we came back, ate huge meals, and while the rest of the athletes and crew went out for beers, the media teams headed back to download footage, recharge batteries and see what we captured. It was like opening up Christmas gifts every night. Even months later I am still trying to wrap my head around what I saw and experienced on this assignment. My thanks to Red Bull for the assignment and the athletes and support crew for making this one to remember.



Images by Fred Fugen/Red Bull Content Pool

Luke Aikins flying his experimental plane with skydivers during the 2025 Red Bull Global Aerial Performance Camp in the Grand Bahamas.







Previous Page: Mike Brewer exiting the drop plane during the 2025 Red Bull Global Aerial Performance Camp in the Grand Bahamas. Above: Mike Brewer skydiving off a helicopter during the 2025 Red Bull Global Aerial Performance Camp in the Grand Bahamas. To get this wild perspective, I sat next to Mike and as he exited the helicopter I kept following him out the open door and hung from my tethers (connected to my harness) that held me in the helicopter.





Previous Page: Kevin Coleman flying upside down above Kirby Chambliss during the 2025 Red Bull Global Aerial Performance Camp in the Grand Bahamas. This image is reversed for effect putting the ocean on top and the sky below. Above: Andy Farrington and Sebastian Alvarez skydiving off the sea plane piloted by Nate Herbert during the 2025 Red Bull Global Aerial Performance Camp in the Grand Bahamas.





Previous Page: Issa Kalfon flying his jet pack during the Red Bull Global Aerial Performance Camp at West End Point, Bahamas on March 9, 2025. Above: Kevin Coleman flying over the Old Bahama Bay during the 2025 Red Bull Global Aerial Performance Camp in the Grand Bahamas.

portfolio





The Authenticity of Photographs

by Michael Clark

Earlier this year I posted an image to Instagram, which is one of my most well known images—a landscape image created on film way back in the 90s—and immediately several people thought it was an AI image. I quickly replied that it was not an AI image and that it was shot on film back in 1998. The scene was indeed real but apparently there is already so much mistrust in imagery right now that if an image looks too good to be true then it must be AI. I was reminded of my image (shown here) just a few days ago when I saw that UNESCO posted on Instagram one of Christian Pondella's [images](#) of Will Gadd ice climbing on a slender knife-blade of ice atop Kilimanjaro. Several folks commented that it must be an AI image because they had never seen anything like it. Christian responded to the comments that "it must be AI" by telling the viewers that indeed it was not AI. He had actually climbed Kilimanjaro twice with Will Gadd to show how the high altitude glaciers were disappearing.

In less than two short years, the public already mistrusts photography to such a degree that anything out of the ordinary must be AI. As professional photographers, we

knew this was coming. I just didn't think it would be an issue quite this soon. Of course, for decades now the liberal use of Photoshop has been used to alter images of all types and that has not helped the public trust photogra-

phy. A photograph was once considered proof of something actually happening. But in the age of AI, it seems like we are moving into an entirely new and different state of mistrust. Very soon, even if the creator states that it was not AI, many will not believe them. About the only way to show someone it wasn't AI is to show them a video of you there on site creating the image.

For the sake of my readers, I want to make it clear that no images or text

in this Newsletter (or on my blog and website) were created using AI. I have used AI tools to reduce noise in my images but those tools do not change anything in the original image save for the amount of noise (i.e. grain). Anytime I have used Photoshop to alter or composite an image, I am always careful to tell the viewer exactly how the images were created. I never use AI for writing text. It is important that we are crystal clear about our work these days because our reputation is on the line and I want viewers of my images to trust their authenticity.





The Bisti Wings in the Bisti Badlands and De-Na-Zin Wilderness in northern New Mexico.

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