

BLINK



#2

CARLOS ALVAREZ MONTERO
MARLA RUTHERFORD
DAVID KRETSCHMER
SOHEI NISHINO
HOLLY ANDRES
ELENE USDIN
LYDIA PANAS
DAVID STEWART

BLINK - CONTEMPORARY PHOTOGRAPHY #2 KNOWING SOMEONE DOESN'T MEAN KEEPING THEM. PEOPLE CHANGE. A PERSON MAY LIVE - BUT CHANGE TODAY AND SOMETHING ELSE TOMORROW.

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MIRRORS, SELF-PORTRAIT, C-PRINT LUMASEC, 60CM X 80CM, EDITION OF 10, 2010 © DAVID KRETSCHMER



MIRRORS, MARIEKE, C-PRINT LUMASEC, 60CM X 80CM, EDITION OF 10, 2010 © DAVID KRETSCHMER

MIRRORS

HELLO. DAVID. TELL ME ABOUT YOURSELF. I'M DAVID KRETSCHMER. BORN IN 1983 IN EAST-BERLIN, MY PARENTS AND ME FLED FROM THE COMMUNIST SYSTEM IN THE GDR IN 1989 JUST MONTHS BEFORE THE FALL OF THE BERLIN WALL. WE SETTLED DOWN IN THE SOUTH OF GERMANY WHERE I STILL LIVE NOW. MY LOVE FOR DRAWING CAUSED ME TO PURSUE AN ARTISTIC EDUCATION AT A

SCHOOL WHERE I FOUND PHOTOGRAPHY TO BE THE BEST FORM OF EXPRESSION FOR ME. AFTER AN APPRENTICESHIP IN PHOTOGRAPHY, I MOVED TO AMSTERDAM TO ASSIST ERWIN OLAF IN 2010. BACK IN GERMANY, I AM CURRENTLY FREELANCING AS AN ASSISTANT FOR SEVERAL PHOTOGRAPHERS.



MIRRORS, CHRISTINA, C-PRINT LUMASEC, 80CM X 80CM, EDITION OF 10, 2010 © DAVID KRETSCHMER



MIRRORS, MARC, C-PRINT LUMASEC, 80CM X 80CM, EDITION OF 10, 2010 © DAVID KRETSCHMER

WHY DID YOU DECIDE TO BEING A PHOTOGRAPHER? I LOVE DRAWING. JUST MAKING LITTLE SKETCHES TO EXPRESS MY FANTASY WAS AND STILL IS VERY IMPORTANT TO ME. THAT'S WHY I LIKE TO WORK IN A CONCEPTUAL WAY, WHERE I CAN CAPTURE A PICTURE OR A STORY I HAVE IN MIND AND REALIZE IT TO MAKE IT VISIBLE. MAKING PICTURES OR A PHOTO SERIES IS ALWAYS TO ME LIKE TELLING A STORY WHERE I TRY TO GIVE A LITTLE VIEW OF MY FANTASY. IT'S THE EASIEST AND THE MOST REALISTIC WAY TO CAPTURE AND EXPRESS MY FANTASY. WHEN I MAKE A PICTURE I CAN LET MY IDEAS GET REAL AND VISIBLE.

WHAT ARTISTS HAVE INFLUENCED YOU? IN PHOTOGRAPHY, I LOVE THE WORK OF GREGORY CREWDSON, DAVID LACHAPELLE AND OF COURSE ERWIN OLAF. BUT THERE ARE ALSO OTHER ARTISTS, SUCH AS THE DUTCH PAINTERS OF THE GOLDEN AGE THAT INFLUENCE MY WORK.

WHERE ELSE DO YOU FIND INSPIRATION? I FIND INSPIRATION IN ART, ESPECIALLY IN PAINTINGS AND IN COMICS, AS I LOVE THE WAY COMIC-STRIP ARTISTS USE THEIR FREEDOM TO ALTER OUR ORDINARY POINTS OF VIEW.

WHAT DO YOU DO FOR FUN (BESIDES PHOTOGRAPHY)? I LOVE WINDSURFING. ANY TIME THERE IS WIND YOU CAN FIND ME ON THE WATER. FOR ME, THAT'S THE BEST WAY TO RELAX AND TO FREE MY MIND.

WHAT HAS BEEN THE BIGGEST CHALLENGE SO FAR IN YOUR CAREER AS A PHOTOGRAPHER? THE BIGGEST CHALLENGE FOR ME WAS AND STILL IS TO FIND MY OWN SIGNATURE STYLE IN PHOTOGRAPHY; THE SPECIAL THING THAT MAKES YOUR PICTURES UNIQUE AND LETS PEOPLE KNOW THAT THEY ARE YOUR WORK. I THINK THE QUALITY OF AN ARTIST CAN BE SEEN IN HIS RECOGNITION VALUE. FOR EXAMPLE, WHEN YOU LOOK AT A PICTURE THAT IS ONLY A KIND OF TEXTURE WITH MANY REPUTATIONS AND MANY DETAILS, YOU KNOW IT'S AN ANDREAS GURSKY. OR WHEN YOU LOOK AT AN IMAGE WITH STRONG COLORS AND NAKED PEOPLE IN STRANGE POSES, YOU CAN BE SURE IT'S BY DAVID LACHAPELLE. THAT'S WHY THESE ARTISTS ARE SO FAMOUS, BECAUSE THEIR PICTURES ARE UNIQUE AND HAVE THEIR OWN STYLE.

WHAT IMAGE HAVE YOU BEEN HAPPIEST WITH? *MIRRORS* IS DEFINITELY THE PROJECT I'M HAPPIEST WITH. IT'S BEEN MY MOST SUCCESSFUL WORK SO FAR, HAVING BEEN AWARDED AND SHOWN IN EXHIBITIONS AND IN VARIOUS MAGAZINES THROUGHOUT EUROPE. IT TOOK A VERY LONG TIME TO REALIZE AND TO PRODUCE THE SERIES. I WORKED TOGETHER WITH A LOT OF PEOPLE FOR THE PROJECT AND EVERYBODY RAISED THE QUALITY OF THE PICTURES TO A HIGHER LEVEL.

I HAVE A STRONG RELATIONSHIP TO EVERY SINGLE IMAGE FROM THE SERIES BUT MY FAVORITES ARE THOSE OF THE MEN BECAUSE THEY ARE REALLY UNIQUE AND SPECIAL. THEY ALL HAVE A STRONG PERSONALITY THAT YOU SEE AND FEEL IN THE PICTURES. THE SERIES OBVIOUSLY SHOWS EIGHT PEOPLE, FOUR BEAUTIFUL GIRLS AND FOUR INTERESTING MEN LOOKING AT THEMSELVES IN A BATHROOM MIRROR, BUT IT REVEALS MORE THAN THAT.

LOOKING IN A MIRROR IS ONE OF THE MOST INTIMATE MOMENTS FOR PEOPLE. YOU OPEN YOURSELF, OBSERVE YOUR APPEARANCE, YOUR FACE, EVERY LITTLE WRINKLE AND FLAW. UNCONSCIOUSLY YOU START A KIND OF CONVERSATION WITH YOUR MIRROR IMAGE. BUT THIS CONVERSATION COULD NEVER BE OBJECTIVE, AS EVERY PERSON SEES A CONTRAST BETWEEN THE MIRROR IMAGE AND THE IMAGE THEY HAVE IN MIND. SO EVERY MINOR DEVIATION BETWEEN THE TWO IMAGES BECOMES A REASON TO DOUBT AND COMPLAIN. THE PARADOX IN THIS IS THAT THE MORE ATTRACTIVE A PERSON IS, THE MORE HE/SHE COMPLAINS. THE CLOSER THEY ARE TO PERFECTION, THE FUSSIER THEY GET. THE SMALLEST PIMPLE ON A YOUNG GIRL'S FACE IS AN ESSENTIAL FLAW, WHEREAS A DEEP SCAR IN THE FACE OF AN OLD MAN IS A SIGN FOR EXPERIENCE AND BOLDNESS.

THIS SERIES EXPOSES SUCH CONTRADICTORY VIEWS ON BEAUTY HELD BY OUR SOCIETY BY DEPICTING FOUR BEAUTIFUL YOUNG GIRLS, LOOKING VERY DOUBTFUL AND INSECURE. BEING ALMOST PERFECT-LOOKING, THEY OBSERVE THEMSELVES VERY STRICTLY AND CRITICIZE EVERY SINGLE FLAW ON THEIR BODIES AND FACES. THE FOUR MEN ARE IN COMPLETE CONTRAST TO THE GIRLS; THEY ARE NOT PERFECT AT ALL, YET THEY LOOK VERY CONFIDENT ABOUT THEMSELVES AND DON'T SEEM TO CARE ABOUT IDEALS OF BEAUTY. THEY ARE NOT PRISTINE BUT THEY ARE SATISFIED. IN LOOKING AT THE IMAGES, THE OBSERVER SHARES A VERY INTIMATE MOMENT WITH AN UNKNOWN PERSON AND TURNS INTO A VOYEUR, BECOMING INVOLVED IN THE CONVERSATION THE PERSON IN THE MIRROR IS HAVING. THE OBSERVER LOOKS AT THE PARTICULAR CHARACTERISTICS OF THE MEN BUT HE ALSO SEARCHES FOR THE FLAWS AND IMPERFECTIONS OF THE WOMEN SO IT TURNS OUT THAT THE OBSERVER HIMSELF/HERSELF IS A PART OF THE SOCIETY THAT SHARES THIS PARADOXICAL SENSE OF BEAUTY.



MIRRORS, MARTI, C-PRINT LUMASEC, 80CM X 80CM, EDITION OF 10, 2010 © DAVID KRETSCHMER



MIRRORS, MARTIN, C-PRINT LUMASEC, 80CM X 80CM, EDITION OF 10, 2010 © DAVID KRETSCHMER

HOW DID THE IDEA OF THE SERIES COME TO YOU? I HAD THE IDEA OF SHOWING PEOPLE LOOKING AT THEMSELVES IN A MIRROR A COUPLE OF YEARS AGO WHEN I WAS WORKING ON AN OTHER PROJECT. MY AIM WAS TO SHOW AN UNUSUAL POINT OF VIEW AND GET THE OBSERVER CLOSER TO THE PERSON IN THE PICTURE. THAT'S WHY I HAVE CHOSEN A MIRROR IN WHICH YOU DON'T SEE YOURSELF BUT RATHER ANOTHER PERSON. THIS IS VERY DISTURBING BUT AT THE SAME TIME VERY ATTRACTIVE AND INTERESTING TO THE OBSERVER. THE MOTIVATION TO FINALLY REALIZE THIS IDEA IN A PHOTO SERIES CAME FROM *ERWIN OLAF*, WHO GAVE ME THE OPPORTUNITY TO PRODUCE MY OWN PROJECT IN HIS STUDIO.

I LOVE HIM. :) HOW'S THE PROCESS OF SHOOTING? THE SHOOTING ITSELF WAS QUITE FAST, AS IT TOOK ABOUT THREE TO FOUR HOURS PER IMAGE. BUT THE ARRANGEMENTS AND PREPARATIONS TOOK VERY LONG SO THE WHOLE PROJECT TOOK ME ABOUT THREE MONTHS TO REALIZE. FIRST YOU NEED TO KNOW THAT ALL IMAGES WERE MADE IN A STUDIO IN AMSTERDAM SO I HAD A LOT TO DO IN TERMS OF FINDING PROPS, OLD TILES AND MIRRORS. THAT TOOK QUITE A LONG TIME AND WAS THE MAIN PART IN PREPARATION. THE REST WAS JUST SET-BUILDING. I ALWAYS LIKE TO BUILD SETS ON MY OWN BECAUSE WHEN I WORK ON THE SET I BECOME INSPIRED FOR THE SHOOT. I BUILT TWO WALLS WITH TILES, ONE FOR THE MIRROR AND ONE AS BACKGROUND FOR THE MODELS.

HOW DID YOU GET YOUR MODELS? THE FEMALE MODELS ARE ALL NEWCOMERS I FOUND VIA THE INTERNET AND ASKED TO PARTICIPATE IN THIS ART PROJECT. THE MALE MODELS ARE ALL MEN I MET ON THE STREET AND ASKED SPONTANEOUSLY IF THEY WANTED TO TAKE PART IN MY PROJECT. AS THE CONCEPT WAS VERY GOOD, IT WAS QUITE EASY TO FIND PARTICIPANTS AND I WAS ABLE TO CHOOSE ONLY THE BEST AND MOST INTERESTING PEOPLE. THIS IS WHAT MAKES THE SERIES SO INTERESTING.

AS NONE OF THE MEN WERE MODELS AND HAD NEVER STOOD IN FRONT OF A CAMERA BEFORE, IT WAS VERY FUNNY TO WORK WITH THEM. WE WERE MORE LAUGHING THAN ACTUALLY SHOOTING AND THOUGH IT WAS MORE FUN THAN WORK, I WAS VERY SURPRISED AT HOW GREAT THE PICTURES TURNED OUT.

DO THEY EXPRESS THEIR ORIGINAL PERSONALITY? FEMALES ARE ALL PROFESSIONAL MODELS, IT'S QUITE UNUSUAL TO THEM TO ACT SHY AND INSECURE. SO I THINK THEIR CHARACTERS ARE MADE UP FOR THE SERIES. ON THE OTHER HAND, GUYS ARE NON-PROFESSIONAL MODELS AND IT WAS FIRST TIME PROFESSIONAL SHOOTING FOR THEM. THEREFORE THEY WERE LESS ACTING AND MORE SHOWING THEIR OWN CHARACTER AND PERSONALITY.

WHEN YOU LOOK AT YOURSELF INTO MIRRORS, WHAT DO YOU THINK? TO BE HONEST I USE A MIRROR MORE IN A PRACTICAL WAY TO SHAVE OR WASH MYSELF AND I DON'T REALLY THINK MUCH ABOUT MY LOOK. BUT I LIKE TO OBSERVE LIGHT AND THE AFFECTS OF MODELING ON BODIES AND FACES SO I OFTEN LOOK INTO A MIRROR AND WATCH WHAT THE LIGHT DOES ON MY FACE. I COMPARE DAYLIGHT TO TUNGSTEN LIGHT AND OBSERVE THE CHANGES WHEN I TURN MY HEAD. IT MIGHT SOUND FUNNY BUT FOR ME IT'S ESSENTIAL AND NORMAL TO OBSERVE THE LIGHT EVERYWHERE IN MY ENVIRONMENT.



MIRRORS, ANTON, C-PRINT LUMASEC, 60CM X 80CM, EDITION OF 10, 2010 © DAVID KRETSCHMER



MIRRORS, BELEI, C-PRINT LUMASEC, 60CM X 80CM, EDITION OF 10, 2010 © DAVID KRETSCHMER

YOUR NEXT WORK WOULD BE? WHAT I CAN REVEAL IS THAT I'M CURRENTLY WORKING ON THE CONCEPT AND THE FIRST ARRANGEMENTS FOR MY NEXT SERIES. I DON'T WANT TO TELL TOO MUCH BUT IN A WAY, IT HAS TO DO WITH MIRRORS AGAIN. SO BE PATIENT AND STAY TUNED.

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