

# KRUX

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KRUX IS DESIGNED TO COVER A WIDE  
SPAN BETWEEN INTERRELATED MATTERS  
SUCH AS FASHION, PHOTOGRAPHY, ART,  
DESIGN AND ARCHITECTURE.

KRUX IS UNCOMPROMISINGLY CLEAR  
AND SIMPLISTICALLY REDUCED TO THE  
VERY ESSENCE OF ITS AIM: STAYING TRUE  
TO ITSELF, AND THE CREATION OF HIGH  
LEVEL QUALITY CONTENT EMBEDDED IN  
A SUBTLE YET DETERMINED LAYOUT.

IN THE SECOND ISSUE OF KRUX,  
THE READER WILL FIND A NEW RANGE  
OF CAREFULLY PICKED FEATURES  
CONSISTING OF BRIEF INTERVIEWS AND  
A SELECTION OF WORKS BY HIGHLY  
TALENTED PEOPLE WORKING IN OR  
BETWEEN THE AFOREMENTIONED FIELDS.

WE ARE INTERNATIONAL.

WE ARE EUROPEAN.

WE ARE ANTI-FASCIST.

WE ARE INDEPENDENT.

WE ARE ART.

WE ARE ARCHITECTURE.

WE ARE DESIGN.

WE ARE FASHION.

WE ARE ZEITGEIST.

WE ARE KRUX.

**MIKE MEIRÉ**

(DESIGNER & ART DIRECTOR)

**WALTER PFEIFFER**

(PHOTOGRAPHER)

**HANNA PUTZ**

(PHOTOGRAPHER)

**ANDRZEJ STEINBACH**

(PHOTOGRAPHER)

**PETER SAVILLE**

(GRAPHIC DESIGNER)

# MIKE MEIRÉ

DESIGNER, ART DIRECTOR, ARTIST,  
CURATOR - MIKE MEIRÉ IS ALL OF  
THAT AND A LOT MORE. SINCE FIRST  
APPEARING ON THE SCENE IN THE  
80S HE HAS ESTABLISHED HIMSELF  
AS A PIONEER IN EDITORIAL DESIGN,  
CURRENTLY SHAPING CUTTING-EDGE  
PUBLICATIONS SUCH AS 032C,  
BRAND EINS, AND GARAGE.  
HE NEVER SEEMS TO TIRE OF  
REINVENTING HIS CREATIVITY AS WELL  
AS COMPOSING RADICAL AESTHETICS.

**KRUX: You work with and between several different disciplines. Is there one that is especially important to you?**

MM: If I had to choose one, it would most likely be Editorial Design. Because I started Apart in 1983, I like to call it my cradle, the place where it all started for me. During the Nineties, after the last editions of Apart and Ad2G (Apart, die zweite Generation) had been released, I had focused my work on corporate projects and only returned to Editorial Design in 1999 for ECONNY, that later grew into brand eins. After that, the other magazines followed step by step. It is just something, that is very natural to me and where I have a lot of expertise. I love to work on magazines during the later hours of the day, which my team is actually less pleased about. To me, this is such an interesting moment characterised by tension and relaxation. The only exception in terms of working mode is brand eins, a magazine that is run in a very professional and structured manner. However, with regard to Editorial Design it is a very creative magazine, that managed to become somewhat of a modern classic within the field of business publications, which also leads to the existence of certain requirements for the structure of the work behind it. But for the other magazines, that have more of an independent and experimental aura around themselves, like o32c or GARAGE, I really do prefer to start my work on them during evenings. You can just sit back, listen to music and the pressure of the daily business disappears. All these professional layers start to fade and evaporate and this is where making magazines really begins for me. Designing magazines to me has always been the purest and most honest way of dealing with contemporary culture. Maybe this is the reason, why this discipline is my favorite.

**KRUX: We believe that the fields of Fashion, Art, Design, Architecture, and Music are very much interrelated and correspond with each other. Do you share this opinion?**

MM: Yes - full stop. Of course. The most interesting aspect about this is actually that all these different disciplines have one thing in common: being an expression of culture. In the end, there is just no difference between being for example a fashion designer or an architect, because in either position you come up with an idea, which needs to be expended. This means, that in order to do so, you employ a certain visual vocabulary. I believe that it is of crucial importance to process and explore this idea or task you were given on your own terms before doing anything else - no matter whether you are working on a new collection or a building. As a creative person your starting ground is to channel this idea for yourself. This is a visual process of coding, using a universal language in which you communicate via certain codes. I truly believe that any kind of culture besides music manifests itself through visual communication, no matter which field you are working in.

**KRUX: We feel that we often come across e.g. other graphic designers who solely occupy themselves with their own discipline. There seem to be only very few people who actually dare to take a look outside their box and engage with other fields in order to refine their points of view...**

MM: As a creative you need to make a decision for yourself - whether you are a specialist or a generalist. You certainly do need specialists, but as a designer these days, you most definitely do need a broader view on the world. I think it is rather sad if you work as a graphic designer and all you care about are graphics. I expect this to be the case anyways, but the point nowadays is to try to incorporate other worldly issues into your work.

**KRUX: How has your work changed over the course of the last 20 years? What kinds of developments do you identify?**

MM: I belong to a generation that has been making magazines long before desktop publishing existed. Regarding that, the most striking step was the transition from analogue to digital Design. Nowadays, I see an increasing amount of fusion between the two, which is also being thoroughly explored at GARAGE. The main question in this case is, how one can augment a magazine or content printed on paper, how one can add new levels of storytelling through the use of a software or smart devices? This is the key aspect, which has changed in a rather radical way. I also do remember all these discussions about the looming death of print ten years ago - a matter that still concerns many today. This however, made me realise, that digital makes paper even more precious. I believe that certain, short-lived information, such as the Yellow Press, will eventually develop into blogs or on be read through apps entirely. But all the content that is much more reflected and which has more longevity, is something that will always be worth to be printed. Us humans, we do love rituals - it is just a very nice thing to flick through a daily newspaper time after time. It is even big enough for you to place your glass of wine on its pages - I think this is a very beautiful thing. At some point, I have been working on up to 10 magazines at once. This is only possible, because I have teams working on the respective projects. In this aspect, my work changes in the way that I am no longer designing every page myself but have become an Art Director acting on a meta-level within a more theoretical discourse who is trying to show my teams, what really contributes to the attitude of the respective magazine. To me, this is not just administration, but an immense freedom to sit back and really think about what the next design-step could look and feel like. On top of that, I have simply become more mature and have gained a lot of experiences. At some point, you realise that you have developed an inner compass showing you how

to approach things. Younger graphic designers often seem to be thinking much less about the story but solely focus on typography, spacing, and arrangements. But it should be more about asking oneself, which parts of your own biography you can incorporate into your work - asking oneself, where and how you can mould and shape the design in such a subjective way, so that you are creating something truly new instead of worrying about which typo is en vogue at the moment. I also notice that many do not seem to be sure about their choices of imagery and often pick the wrong images or choose wrong openers for certain topics. You really need to design with the attitude and the content in mind - aesthetics for substance. The content delivers substance and defines which image or which typography needs to be used to transport it. Sometimes, I have also chosen to play with reading habits, e.g. a story ends and then there is only an image. You don't know at first, whether it belongs to that story you just finished reading or already marks the beginning of the next one. This almost always leads to discussions with the editors-in-chief, who believe that readers need to be guided. In some cases, I decided to mislead the readers simply because I believe in the importance of making them feel a little lost every now and then. We once did a feature on endings at brand eins, at a time when the magazine was looking into a rather uncertain future. The cover was all white with an orange square that had the term END. written all over it. I exactly had in mind, that readers might think, this would mark the end of the magazine - which they did in some cases. It was about consciously playing with the means that you have, just like a musician placing his guitar in front of the amplifier creating a disturbing noise and nobody knows what will happen next.

**KRUX: Does design reign over content? Or are both equal?**

MM: Everything is equal - this is of utmost importance.

Text and content and illustration are all equally important elements. I just believe that everyone working on a magazine - be it the authors, photographers, illustrators - is dealing with the topic they have been briefed on. This is why I have always made this sharp division between image and text at brand eins.

We still try to not place any wordings within an image, so it can speak for itself. The more commercial your work is, however, the more difficult this becomes. During the first years, I even left some pages entirely blank, which gets rather frowned upon by journalists since it suggests a lack of better content. Nowadays, you mostly come across these blank pages in lifestyle magazines, with an image on one page and a blank space on the other, serving as a kind of extended passepartout. At the beginning, people did not really grasp this meaning when finding an empty page in a business magazine. For me, this always meant a moment of reflection, the conscious triggering of contemplating what is really there instead of simply consuming the pages. You simply must not consume mindlessly. The things need to be given a certain aura.

**KRUX: You work as an Art Director for several magazines such as 032c, brand eins, or GARAGE. What key components does a successful magazine need to bring to the table these days?**

MM: First, I need to ask you instead - how do you define success?

KRUX: In this case, we define success in a more economic way - regarding sales and circulation.

MM: There are way too many magazines these days. But that's o.k. I guess, as long as there is sufficient demand. At GQ (Italia) I have made the experience what it is like to be constantly evaluated based on sales. They constantly conducted marketing analyses on what the readers really wanted to read. But this is the root of the

actual problem: you begin to think about what your readers want most of the time. However, you always need to take into account, which types of magazines are read by which clientele. A magazine costing 3€ has a completely different readership than one retailing at 10€. Once a magazine has a slightly elevated price point, which sometimes may even be due to small circulations or high-end finishing, you can rest assured, that the standard of content quality is equally higher. You really need to offer something.

Generally speaking, at the core of what it takes to publish a great magazine, stands a strong editor-in-chief as well as a great editorial team. This is something I clearly notice at BLAU, which is along with 032c, ARCH+ and brand eins one of the magazines run by a charismatic entrepreneur. Entrepreneur in the sense of a collective that really gets things done. You can't help but notice that the stronger the editor-in-chief and the editorial team are, the more intensive and fruitful the discussion with regard to content becomes. This ongoing debate between the two is crucially important. Then, you surely do need a very good Art Direction, since the content needs to be conveyed in an appropriate manner. Currently I am working on a redesign for Kunstforum, an incredibly strong magazine in terms of content, that almost serves as an encyclopedia for the art world and has had more or less the same layout and design since the late 1960s. In that case, it is surely not up to date anymore, which I find quite unfortunate since it becomes obvious that relevant content just has no chance to come across as fresh and new when being placed within an antiquated design. You realise that content nowadays does require an adequate form. But I would always say that successful matters are mainly - be it political or cultural - driven by their content. You simply need high quality journalism to start with and the design comes after that. Because it is just a great pity if things look frumpy and therefore fail to reach the readers. So the essence of a great magazine is balance, or how Gabriele Fischer (brand eins) likes to put it

«sometimes the content is in the spotlight and sometimes it's the design.». A strong art direction arranges stories in a way that makes the authors aware of having to give their very best. This means, that a dialogue at eye level between design and content will result in a great magazine. The next important element within this economic dimension of magazine publishing is a strong advertising team. A great content and high quality design without enough paid adverts leads to the situation that good stories need to be cut short. Therefore you really need a strong third entity, the marketing department, that paves the way on which the editorial team can operate individualistically. Because, what happens in many cases is that if the economic success is missing, a state of panic arises, ultimately leading to lots of compromises made within both the design and content side. Therefore I do believe that even independent magazines are very well advised to create a clear mission statement at an early stage, that can also be understood by the advertising industry. They really should feel the relevance of the magazine and think that it does make sense to book the back cover advert. In the final step, the distribution and sales team comes in, which is something us designers like to neglect a little too often. But in the end it is a very pleasant feeling to be designing something and later spotting it at neuralgic points such as well known art book shops like Walther König or on the international newsstands at the airport. To get to this point, you absolutely need a very savvy salesforce who knows how to put you into the front row. To sum up, content, design, advertising and sales are to be seen as equal driving forces behind a magazine's success.

**KRUX: What do aesthetics mean to you?**

MM: Here it is also important to not have a generalistic view on this matter. It is more important today than ever to be aware of the industry you are part of, no matter which one that is. I am talking

about the particular context. And every context has its very own value system. Also you need to channel aesthetics in some way. Of course, aesthetics are something you take notice of by their very own definition - I like to call this the economy of attention. Because of that, aesthetics are one of these triggers that are able to point out certain subjects. Just imagine, you are on a night out and see someone that instantly catches your attention. I think that aesthetics is just that, catering towards a certain drive that makes you stop and stare within a specific context. Because it either evokes an irritation or satisfies your desire in that given moment. It is actually about desire, or an intellectual twist even. That's why aesthetics are the result of a very conscious contextualisation. It is the point where different aspects meet. It is a somewhat strange coincidence within the given field, where you simply stop analysing but to directly link it to an attribute. It is a kind of a subconscious chain of associations evoking an impulse that just makes you want to say «YES!». Aesthetics are just that - this very moment, where everything comes together, just like in a state of ecstasy.

**KRUX: In the 1990s, you founded the project «the apartment» with Peter Saville in London. How did this collaboration evolve? What was the intention behind this project?**

MM: Peter has a thing for German women. At that time, he had a girlfriend who worked at a large German TV corporation in Cologne. Their headquarters were located in Müngersdorf, just right in the middle between Cologne's city centre and Königsdorf, where we had our office. He was staying in Cologne for a longer visit, and also held a lecture at the University of Wuppertal, in front of the class of Bazon Brock (Professor for Aesthetics and Cultural Mediation). He then asked, which office he should visit during his stay and the students recommended Meiré und Meiré. This is why a few days later he came and visited us at the Klosterhof.



At that time, my English was just as poor as his German, but nevertheless, we got on rather perfectly. We parted ways after spending an amazing afternoon together, having made plans to work together at some point in time. Then, in 1995, it occurred that Paulus Neef, the founder of Pixelpark (one of Germany's first digital agencies) called me and suggested to start a blog. Pixelpark was located in Berlin at that time and I thought it would be great to ask Peter to come and join me on this project. The project went on to become Wildpark, one of the first internet based fanzines. Peter had already developed his colour codes, which he also used in this project and I kept busy collecting all sorts of taxidermy and to take pictures of them. It was in Berlin where we really got to know each other and worked through many of a nightshift, since we have been encountering some incredible issues with making our designs fit to be coded. Saville was just moving back to London from L.A., where he had a huge archive but not enough funds to pay for its storage. I then decided with my brother to open an office in London. Shortly after that, Peter came across this now famous apartment in Mayfair and we rented it for three years. Ben Kelly, the designer of Hacienda helped us with remodeling it. For Peter, this was sort of a comeback in England while for me it was a door towards working internationally. We still like each other a great deal and have collaborated many times. This work nevertheless also revealed that Peter is someone who works and lives more like an artist and has certain challenges acting within economic dimensions and restraints. This ultimately led up to the point where we simply needed to make a cut. Peter belongs to that rare kind of people, who, before starting to design something, engage in lengthy discussions, that can last a few days. On top of that, he loves a nocturnal life. We usually started to work around 3:00 pm and called Soho Club around midnight asking for a table, which we were always granted. This is where I also met people like Damien Hirst or even the Pet Shop Boys. It was the time of the Young British Artists.

We simply spent a fantastic time in London and enjoy working together very much until today, just like for an early issue of GARAGE. At GARAGE, there is also this special category, where we stalk celebrities over the course of some weeks. So I had him being shadowed by a real paparazzi for an entire month.

(See the story which was featured in GARAGE and designed by Meiré und Meiré on the following pages.) There were many emails, SMS and instructions going back and forth between me and Anna Blessmann, his girlfriend and an artist collaborateur, who always fed us the latest information on what they were up to. So we knew about things like that they were attending an opening at the Tate and later planned to attend a party at Wolfgang Tillman's and so Peter immediately instructed our paparazzi to follow his every more. At some point, Peter repeatedly voiced his concern about being watched, which we always denied, of course. He only found out about this project through the magazine.

**KRUX: The Brits have voted to leave the EU on June 23rd. Does this have an impact on your work?**

MM: This is something you simply can't neglect. Just this morning, I was emailing with Jay Jopling, a close friend of mine, who was, like many others, left rather devastated by the news. You simply can't help but notice that his was a huge betrayal on the young generation. A generation, who, especially in Great Britain is becoming the victim of a brutal form of populism. You just need to remember the shooting of MP Jo Cox during the last stage of the campaign to realise that all this has become completely absurd in a way. Many creatives already would like to start packing their bags and leave. It is just like Rei Kawakubo put it in System magazine: «The rules are in my head - the majority is never right». What Cameron did there, can never be excused. He really gambled the EU - and lost. He set up this referendum as a means to profile

himself for his next election. But this did not work out at all and he quits, leaving behind an incredible mess for others to clear up, maybe only even in three months time. On top of all this will come these incredible economic losses in the years to come, that we can't even estimate at this point. We all live with our fingers on the keypad, always online and everything is just a click away. Everything and everyone is just so incredibly connected, all these boundaries have ceased to exist. And this is the beautiful thing about Europe, you can travel where you want, when you want, without any major problems. If I have to go to Moscow for my work for GARAGE, it is a very contrary picture - obtaining your visa is an incredibly complicated procedure to say the least, even requiring for someone to invite you. Looking at all this makes you realise just how dangerous it actually is to make an evolution dependent on the weakest link within a society, which in this case, was the older generation. There will of course also be some consequences for me, since I work for BMW, who have a strong market in the UK. I am convinced that the budgets will become a lot tighter in the years to come. But also thinking about Marine Le Pen praising the victory of democracy out loud, is beyond me to be honest. And the worst is, that this bulls\*\*t gets heard and believed in. The ultimate goal for these people will be to evoke even more isolation ultimately leading to even more creatives to quit their work. For a cosmopolitan city like London, that has just inaugurated the extension of Tate Modern and with that has written a piece of art history, all of this has to be sadly seen as a major setback.

# « THIS VERY MOMENT »

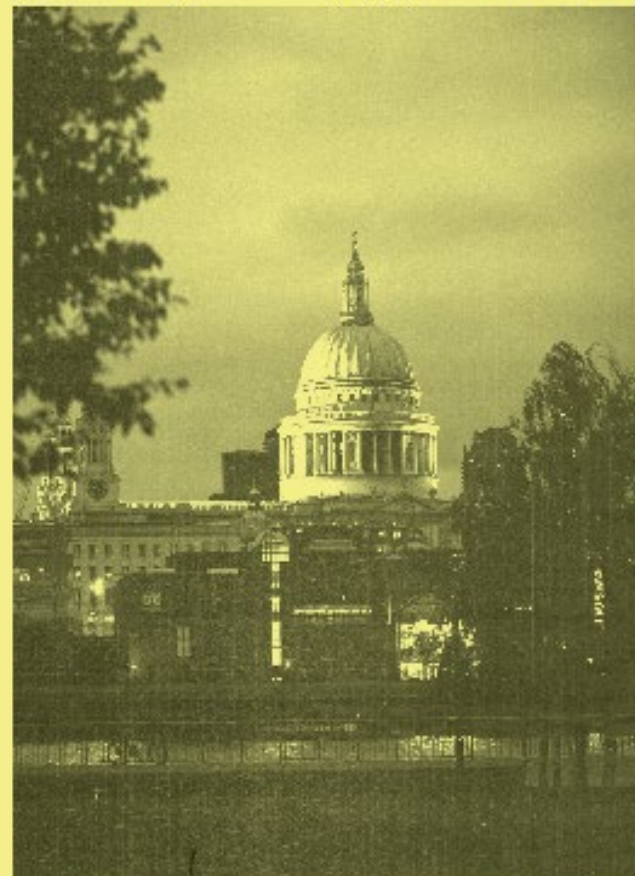
## MIKE MEIRÉ



STALKING

Peter

SAVILLE



London



PHOTOGRAPHER  
WILL ROBSON-SCOTT

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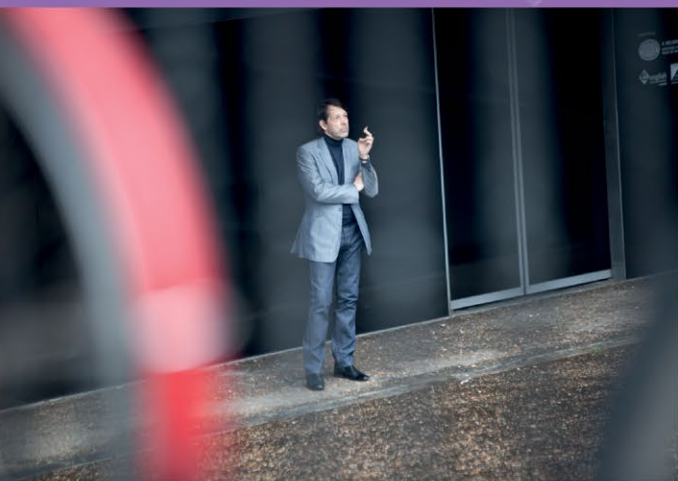


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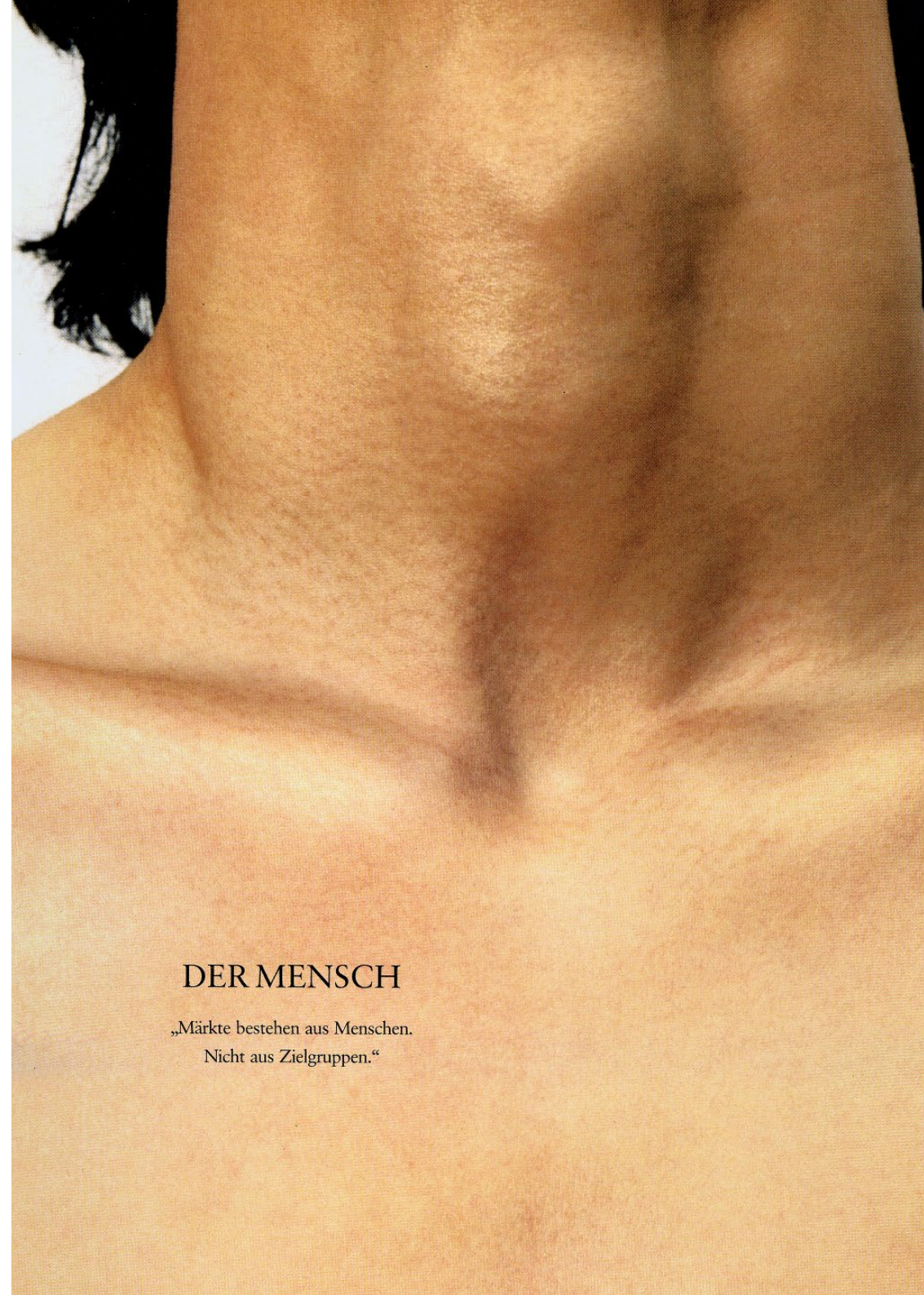


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LEFT: BRAND EINS, ISSUE 5, MAY 2006, RIGHT: BRAND EINS ISSUE 3, APRIL 2000, P 6-7, PHOTO BY TOM LINGNAU AND FRANK SCHUMACHER



## DER MENSCH

„Märkte bestehen aus Menschen.  
Nicht aus Zielgruppen.“

# WALTER PFEIFFER

WALTER PFEIFFER'S BREAKTHROUGH AS A CULT PHOTOGRAPHER HAPPENED AFTER HAVING WORKED AS A GRAPHIC DESIGNER AND ILLUSTRATOR, WHILST TAKING PHOTOS OF BEAUTIFUL PEOPLE AND THINGS HAS BEEN A LONG NURTURED PASSION FOR HIM. UNTIL NOW HE HAS GAINED A TRULY REMARKABLE RECORD OF HIGH-PROFILE EDITORIAL, COMMERCIAL, AND PERSONAL WORKS, WHICH ARE CHARACTERIZED BY SHOWCASING A COLORFUL, CHEEKY IMAGE OF BEAUTY. PFEIFFER IS AND HAS BEEN A STRONG INFLUENCE ON SEVERAL GENERATIONS OF PHOTOGRAPHERS.

**KRUX: You live and work in Zurich. Is there a particular reason for choosing this city as your residence? Are you inspired by Zurich?**

WP: No, it actually does not inspire me at all, to be honest.

The reason I still live there is mainly the fact that I know a lot of people here and have been doing so for several generations in some cases. This, however, applies to a certain extent also to Berlin, where I also have a circle of friends due to my work and the resulting social contacts. So, no, there is not a particular reason to why I chose Zurich as a place to live.

**KRUX: How did you become involved with Photography? Was there a defining moment, person, photographer that influenced you or brought you on this path?**

WP: I first completed an apprenticeship as a window dresser before I joined the Kunstgewerbeschule (art and crafts college) in Zurich in my early twenties. The school was sadly closed only three years later, being deemed too experimental for the time. Some of the teachers later set up the F+F School that still exists today. It was all very different back then. During the two years I have spent there I was lucky to meet some really great teachers who introduced me to Duchamp and opened my eyes for other great artists.

After finishing school I took some of the drawings I had made there and applied at Newspapers. At that time, I wanted to become an illustrator. I was hired for a commission and bought a very small polaroid camera, which I used to take pictures of the people I was going to draw. Even at that time I always liked to surround myself with attractive people. So I started photographing them with this really small and cheap camera, which you can't even buy anymore. The pictures had tiny formats and in the beginning I only took them for myself, noticing that I already enjoyed telling people how

to act in front of the camera. It was a bit later when I really started getting into photography more seriously when I bought my first used camera with flash. I soon started to produce more pictures and soon after that, my first exhibition took place. I have always made sure that the people on my photographs were busy to some extent or showed some kind of activity, even if that only meant they were brushing their hair. I did not want them to only be beautiful, which they obviously were. This, however, was taken as a proper offense by my fellow photographers at that time, since they had a much more conservative approach towards this art form thinking that pictures should first and foremost be beautiful and perfect. I simply preferred the beautiful part of my work to be the people in it - that should be enough, right?

**KRUX: You do not only work as an artist but also shoot regularly for Magazines or Fashion Brands. Does this have an impact on your approach? Does your style vary depending on who you are taking pictures for?**

WP: Commercial works require a higher level of perfection, so you become a bit more nervous about the outcome. These pictures should not be shaky or blurred, for example. For my own work this is not an important requirement. When working for a client, you have to cater to their respective concepts and visions.

With fashion campaigns, the photographer often changes after one or two seasons but for A.P.C. I have shot four campaigns.

They had become aware of my work through a shoot I had done for Self Service Magazine where I photographed Anja Rubik inside a house that was designed by Alvar Aalto - it was truly amazing. Producing the first campaign for A.P.C. actually was quite difficult, even to an extent where I thought they would never come back for a



second time. We shot in an old house from the 1930s in Paris, where the conditions for shooting were quite difficult and it was requested that the pictures were taken analogue, making it even more complicated to get a good picture. For the second campaign, we went to Switzerland, to a beautiful valley in the Engadin just above St. Moritz. The boy was a true supermodel and while we were shooting I saw a small goat and used it for the shoot. It was such a gorgeous image, the boy and the kid. The time after that we shot in Zurich with Lily (McMenamy) - she really knows how to move...

**KRUX: Do you prefer analogue or digital when taking photos?**

WP: This is quite hard to answer, it really depends on the work I got commissioned for. When shooting digital, I always use the automatic settings I have done so successfully for many, many years. Of course, digital photography is a lot more convenient and a lot less prone to risks. For example, I had this beautiful analogue shoot with Lara Stone for Self Service in Paris and wanted to finish up with taking a few close-ups of her. I don't know whether my assistant was made nervous by her presence or what it was, but he put the objective on the camera the wrong way and the entire film came back completely blurred.

**KRUX: Your early black/white works are quite different from the way you are taking photographs nowadays. Can you explain this stylistic change?**

WP: After my first book I simply did not want to publish another, such lively work. With these black and white photographs I was aiming for a more distinct use of close-ups on faces to make sure it could be clearly differentiated from my first publication.

**KRUX: Can you tell us a few words about the images shown here?**

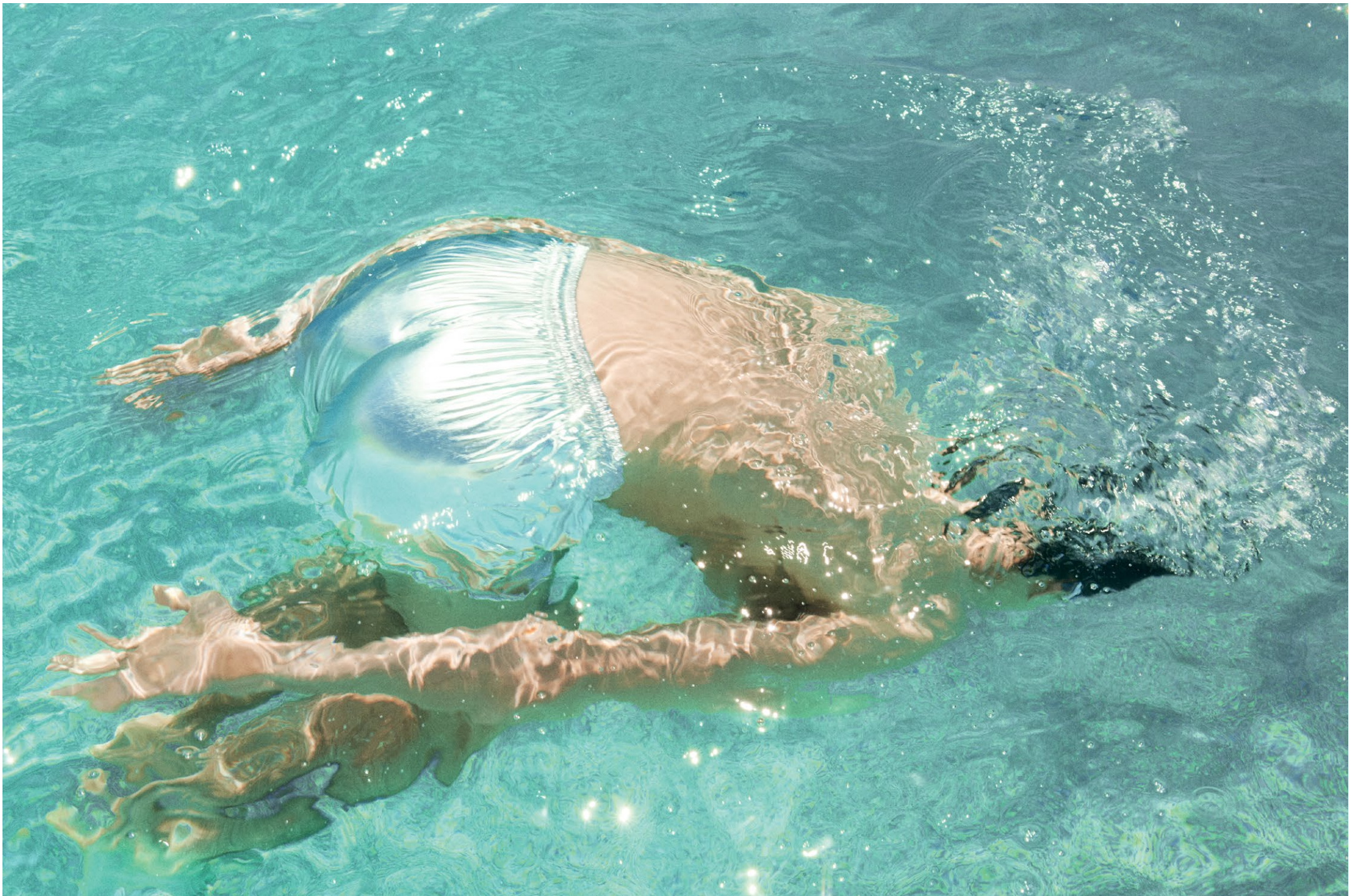
WP: Why did you choose these black and white images?

KRUX: Well, it was mainly because we think that this series is really aesthetic and intriguing. These images had caught our eyes in the Arte-documentary about you.

WP: With these images I had laid my focus on showing the faces. They should always be shown in the same size, so they could be more easily studied and compared by the onlooker.

These works were initially made for an exhibition at the Kunsthalle Basel, curated by the late Jean Christophe Amann. For this project I had to search and have searched a lot of faces since you could not just pick anyone. The other two images are from shoots I did for Double Magazine, the silver swim shorts were photographed on Mykonos.





WALTER PFEIFFER, UNTITLED, DOUBLE MAGAZINE



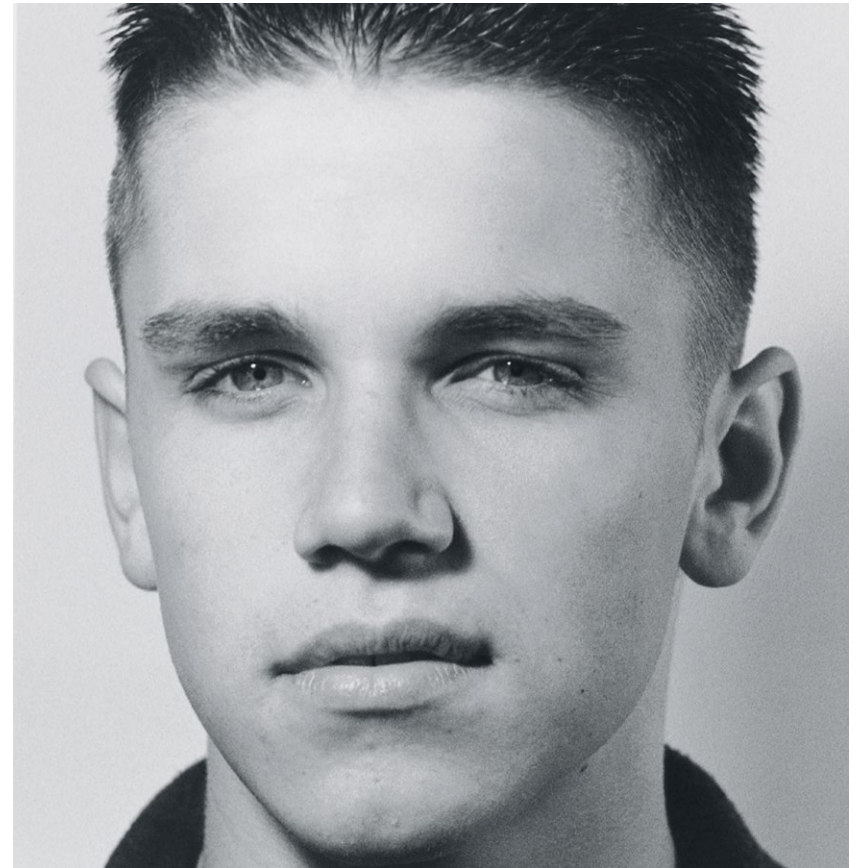


WALTER PFEIFFER, UNTITLED





WALTER PFEIFFER, UNTITLED, DOUBLE MAGAZINE



WALTER PFEIFFER, UNTITLED, EARLY WORK

# HANNA PUTZ

HANNA PUTZ IS A SELF-TAUGHT, AUSTRIAN ARTIST LIVING BETWEEN BERLIN AND VIENNA. HER WORK IS CHARACTERISED BY HER DISTINGUISHED USE OF ANALOGUE TECHNIQUES BRINGING OUT A SOMETIMES OTHERWORLDLY, SCULPTURAL RAWNESS IN HER PORTRAITS, WHICH ARE OFTEN FOCUSED ON SHOWING STRONG, FEMALE CHARACTERS. SHE IS A REGULAR CONTRIBUTOR TO CUTTING-EDGE MAGAZINES SUCH AS DUST, I-D OR DAZED&CONFUSED AND HAS EXHIBITED HER WORK AT KUNSTHALLE WIEN, FOAM AND THE PHOTOGRAPHERS GALLERY AMONG OTHERS.

**KRUX: How exactly did you become a photographer? Do you recall a key moment which made you realize that this is what you wanted to do for a living?**

HP: I took pictures and started working for magazines, then exhibited my work and at one point realised: my answer, when people would ask me what I do was to say, I'm a photographer'. This is how I would remember it. In between there was and still is a lot of questioning, fun, doubt, and passion.

**KRUX: You live and work between different cities. Please describe your relationship with them, what do you love/hate about each of them?**

HP: I used to live between Vienna and London, but now I live between Berlin and Vienna. Vienna is where I was born and growing up there certainly shaped me. I love the Viennese sense of humor, the air, the water, the schnitzel, the old cafe houses, my atelier, my family and friends. However I can't relate to the right wing move my country is making politically in recent times and also I sometimes suffer under the negativity and often depressed state of Austrians and especially the Viennese, partly because I am Viennese myself and know that state myself too well to enjoy it. The Londoners have a similar sense of humor, I especially enjoy the vast amount of sarcasm and irony in it, but London as a place to live has just become unbearable in terms of housing prices and living costs, which is very sad and will only continue as it seems. Berlin to me so far seems friendly, huge, wasted, grey, diverse, kebab, cheap, and gay. I like it.

**KRUX: Does the place from which you work also affect your creativity and work? If so, in which ways?**

HP: Life in general, the things I think about, the people I surround myself with and the circumstances I'm in all affect me in a way, so they also affect my work. I would say that the city I'm in mainly consists of the people I'm with when I'm there - they shape my time and life and through that my thoughts which are my work. Sometimes more positively, sometimes more negatively.

**KRUX: Please characterize your work in three words.**

HP: I can not.

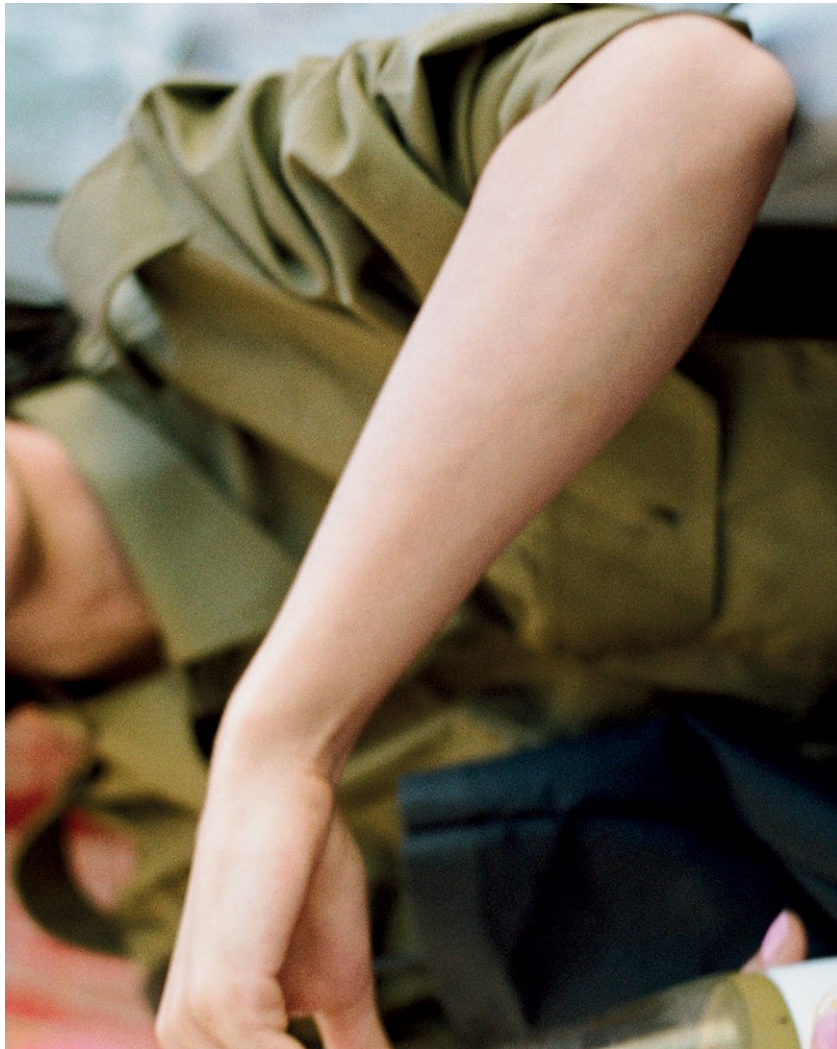




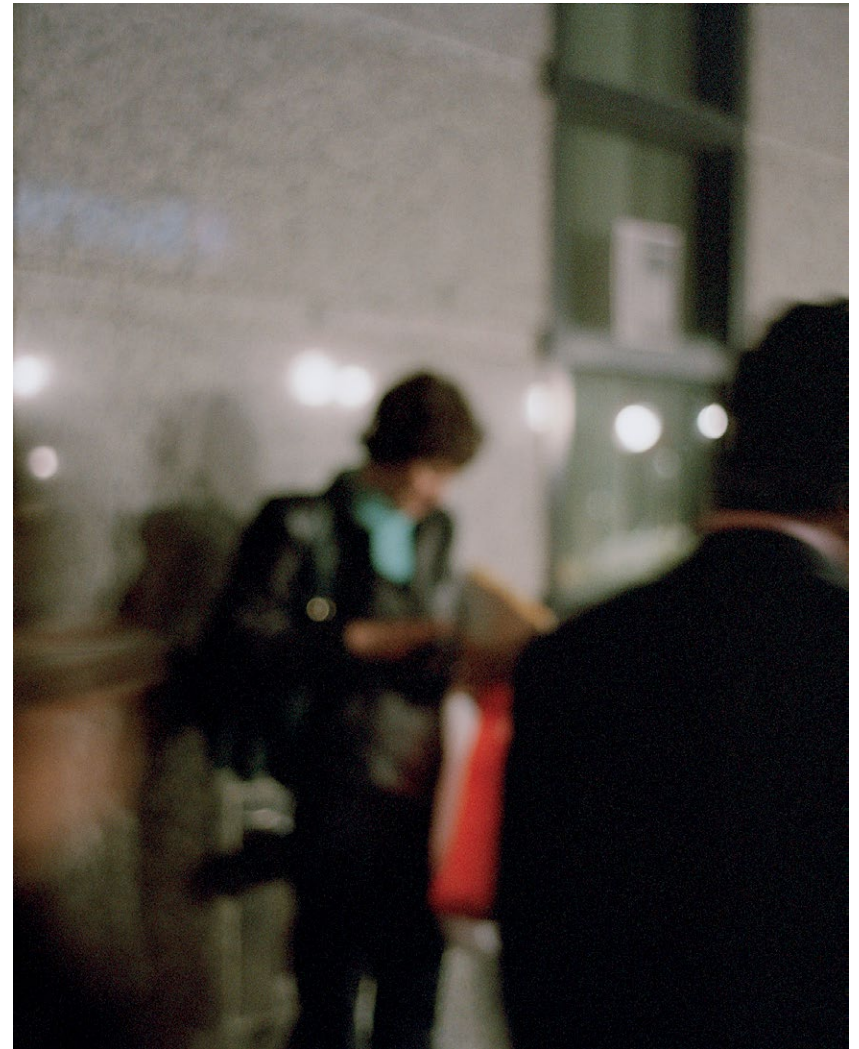
HANNA PUTZ, UNTITLED (DA), 2012



HANNA PUTZ, 15MIN47, 2015



HANNA PUTZ, DETAIL OF UNTITLED P., 2015 (TRIPTYCHON)



HANNA PUTZ, UNTITLED (U. 76), 2014



# ANDRZEJ STEINBACH

ANDRZEJ STEINBACH IS A  
PHOTOGRAPHER WHO HAS EARNED A  
LOT OF ATTENTION IN RECENT TIMES  
FOR HIS OUTSTANDING ABILITY TO  
DOCUMENT HIS SURROUNDINGS IN A  
CHARACTERISTICALLY SHARP WAY.  
A MAIN ASPECT OF HIS WORK IS TO  
QUESTION THE TRADITIONAL, OFTEN  
DOCUMENTARY WAY PORTRAIT  
PHOTOGRAPHY IS INTERPRETED BY  
USING REDUCTION TO MAKE SPACE FOR  
CREATING NEW MEANINGS OF A PERSON'S  
IMAGE.

**KRUX: How exactly did you become a photographer? Do you recall a key moment, which made you realise that this is what you wanted to do for a living?**

AS: When I was a child, my dad was taking lots of photographs of our family. After the wall had come down, he began to take less and less pictures until he finally gave it up completely and handed his camera over to me. At the beginning, I was mostly photographing rather profane things that could be found in my neighborhood, called Sonnenberg, a working class area in Chemnitz. For example, one motive was a dog chewing away on a plastic bottle. I owned a flip-phone back then and its camera had the resolution of a postage stamp. At that time, it wasn't really a thing to photograph your friends. At 16 or 17 I finally got hold of books by Wolfgang Tillmans and Larry Clark, which finally inspired me to start taking pictures of my peers.

**KRUX: We live in a visual society nowadays. How important are images in our society?**

AS: Very important.

**KRUX: You studied at the Hochschule für Grafik und Buchkunst in Leipzig. What made you choose this school and how would you describe its influence on your style as a photographer?**

AS: Actually, I barely knew this school and only picked it out of rather simple reasons. My foundation course, which I took under Prof. Elisabeth Neudorf had a big influence on me. During every class we were discussing and working with countless photography books and works from almost every corner of the history of art and photography. Already at that early stage I developed quite a strong affinity towards photobooks as a medium.

I then proceeded to finish my main course under Prof. Heidi Specker, who opened my eyes for new perspectives. The documentary style and the influence of theory have become the two main pillars of my artistic practices.

**KRUX: We came across your wonderful series «Figure I, Figure II». Can you tell us the story behind your project?**

AS: Symbols of Pop, Culture, and History as well as their respective meanings for individuals and their process of building an identity have been the center of interest within my artistic work. The portrait and its ideologic ways of using it have always been a starting point to detect statements about the actual state of as well as potential changes within societies. Within this process, both specific places and adopted or even thwarted poses are playing a big role in letting the sitters become characters, bearers of meanings.

**KRUX: Could you give an outline of your upcoming projects?**

AS: Apart from several Filmprojects I will be releasing another photographic work towards the end of this year, which will follow up on Figur I, Figur II. The essay "Society starts with three. A sociologic triadology" by Ulrich Bröckling has been the foundation for this work. I will be showing a constellation of three individuals within an image space. The main focus will lie on the evolving hierarchical interrelations between the sitters. These hierarchies are then supposed to be played off against each other and finally should dissolve by simply arranging them in a new way or being counteracted.



ANDRZEJ STEINBACH, UNTITLED, FIGUR I, FIGUR II, 2013/2014



ANDRZEJ STEINBACH, UNTITLED, FIGUR I, FIGUR II, 2013/14



ANDRZEJ STEINBACH, UNTITLED, FIGUR I, FIGUR II, 2013/2014

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