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GUEST, TALKY WALKYS

STEFANIE SCHNEIDER | « BEAUTIFUL STRANGE DAYS »

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On one of our recent trips to Berlin, we discovered the work of Stefanie Schneider. It has stayed with us, we were charmed by these beauties in their wigs and Mappa gloves, lost in space, between the future and the past. She is an image maker of rare power, through her colour contrasts where neon pink and swimming pool blue disrupt the more sleepy tones of deserts and plains.

Scenes of vibration and rhythm, in locations which are often very, very hot. A sun-filled universe which makes you want to jump into the water and barbecue spicy sausages under that other sun.

A true 'magician of film', Stefanie Schneider is well known for her work using out of date polaroid cameras, making scenes come alive with photographic materials that can overheat, melt, twist...

Queen of unexpected metamorphoses and of kitsch poetry, her work gives you sunstroke without protection.

Stefanie has selected here a section of images from her most recent shoot in the desert.

Open your eyes – the sandman is coming!

We were very moved by the gentle nostalgia that inhabits your images, as you deliberately use out of date film stock and give your photos a faded effect. Our modern era sometimes seems to suggest that the past is one of the best sources of images of the present.... For you, what makes these 'out of date moments' so vibrant?

Back in 1997 when I first started using Polaroid film as a medium, the so called "past" images were not hip as they are now with all the phone apps we've seen appear within the last few years. I consider it a great compliment to see how popular they've become. Of course a digital shot is a lot different than an analog photograph, there's been years of film behavior research gone into my work. The way my artwork is presented is just the way I see the world or would like the world to be seen. Yes, my photographs are nostalgic, they remind us of times when things were different.

TALKY WALKYS, MLC BLOG

LE REGARD ET L'ANALYSE DES MEMBRES DU BUREAU SUR L'ACTUALITÉ ARTISTIQUE, MODE, SOCIÉTALE... UN THEME QUI NOUS TOUCHE, NOUS "TITILLE", NOUS QUESTIONNE - A PARTAGER AVEC VOUS.



Your photos seem to come from a hazy dream where images have been sun-bleached, but in your staging there is a real play on colour schemes which comes from your characters' accessories and the way you dress the sets. How do you work on these effects?

Prop procurement has long been a passion of mine. I love searching antique stores, thrift shops and swap meets for something that not only has meaning to me but also the color, era, and style that a particular shoot needs. The clarity of my vision is fixed initially but serendipity plays an important role in my work and life. I've gotten more elaborate in the last few years regarding my sets and will build or buy if needed.

You are German originally but you live partly in California and have adopted Californian landscapes. This last series was shot in one of their gigantic desert spaces. What inspires you about grand panoramas and the Californian imagination?

It's simply the light, the crisp dry light of the high deserts of California produce the results I seek. I've long had a fascination with the California Dream, the vision of possibility without restraint. The vast space of the desert gives me a sense of freedom, free from judgment and the ability to reinvent oneself. When there is nothing around you there is an inner peace and reflection I've always wanted to explore ad emote.

This season you showed a selection of photos during ART PARIS, the Paris fair of modern and contemporary art. How was it? Will you be showing your work anywhere else in Europe this year?

The biggest collectors of my work come from France and Germany. It's a pleasure to show anywhere but especially in Paris. I think I share a certain creative, emotional feeling with the French audience, especially since I feel a close connection with French independent movies and songwriters like Serge Gainsbourg and Jane Birkin. Currently I'm in a group show in London called 'Selling Sex' at the ShowStudio Gallery. The next solo shows in France and Germany are planned for 2013, including the premiere of the movie "The Girl Behind the White Picket Fence", a film completely shot on Polaroid film.



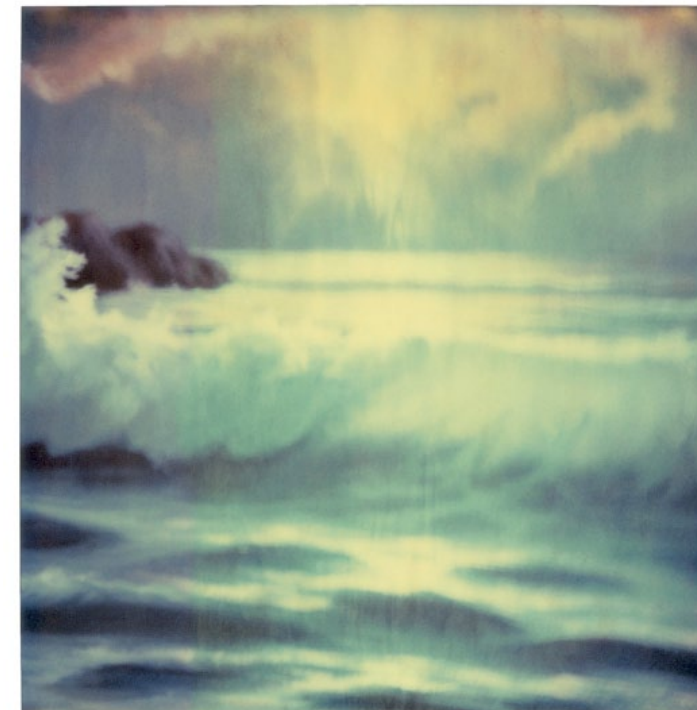
**To better understand your world, we'd like to ask you to go in front of the camera for us.
The principle is for you to close your eyes and imagine yourself in a photographic series.**

I'd like to answer this question with already existing images.

If you were a portrait: ho would you be? How would you look? What expression would you have?



If you were a tourist photo: where would it be? What would it show?



If you were a scene from a snapshot: what would it be?



If you were a still life: what would it show?

