I’ve been working as a photographer for world-class clients for over 25 years now, and what I’ve noticed throughout that time is that there’s a growing tendency in the world of fashion to take things much too seriously! Nowadays, everything has to be done super fast, the production time frames are always getting shorter. This is also probably connected to the digitalization of photography. For the photographers it’s rather like having to work on a production line.

When I started as a photographer in the eighties, there was a lot more freedom. There were less of us scrambling around, we did a lot of crazy things, and work was also an expression of an attitude to life somehow. Clients have become much more cautious today. They want their customers to recognize their brand. This simply leads to the fact that, everywhere you look, you see the same old story.

That’s why it was great to work for the S Magazine. The key idea here was to give the spirit of the label we were working with a make-over, to interpret it in a new way. To do so, we gave free rein to our creativity. Fashion productions today have become very complicated, and you have to consider so many requirements. We wanted to make it easier and purer, so we improvised a lot. Improvising is the best thing you can do in life – it means you have to be easy-going! Unfortunately, in fashion photography today, it’s an element that’s been lost.

We worked on this issue of the S Magazine for half a year. It was hell. Organizing everything from A to Z demanded a lot from me. For a long time, I wondered if I should let myself get into it; but I was completely hooked by the idea of a photography magazine that is always looking to reinterpret fashion. I love photography and everything that goes with it. This magazine is one of the loveliest projects I’ve ever worked on, and it’s right at the top of my list of great experiences. It was fun to do and, above all, I have to be grateful to my team for the outcome. We wanted to produce series full of the unexpected, with eye catchers, reflecting a willingness to take risks. Even more than I usually do, I wanted to organize the work on this magazine as a creative process that thrives on passing the ball to each player. I also wanted to take the time to step back every now and then, and quietly take a look at the state of affairs; and to make more time for the picture taking, and for the editing – time for the post-production. A great thank you to the whole editorial team and to the magazine’s art direction, that we were given the chance to be part of the S Magazine for a while.

It seemed to me that the Leica S was the perfect tool to realize the project with. It took me back to the thing that attracted me to photography right from the start: the careful focus of my thoughts on a motif, rather than shooting masses of pictures. Ideally, the quality of a picture is then so high that technical post-production is barely necessary. In the early days I pretty much managed without having to do any of that. Nowadays, there are some wonderful tools available, that can be applied very specifically. I wanted to show what could be achieved with them; but I also wanted to show how I envisioned the material after I’d given it some additional artistic treatment. Colors, foils, cloths, glues and scissors all belong in my toolbox!

I’m very happy with the result. It was very daring and it was a great opportunity. I hope you thoroughly enjoy the following pages!

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