



— Documenting the environments and the people you usually photograph, demands not only a sound knowledge of photography but also a complex and varied behaviour, you need to be alert, friendly, open and cautious at the same time.

Do you find it difficult to manage all these things and emotions simultaneously?

— Once you throw yourself into the story, it drags you in, you go with the flow, follow your gut instincts and don't think too much. Really, instincts are the best tool you have, nothing can prepare you for what you are going to encounter, there are no rules. And it can be intense of course, but while you are behind the camera, it's all good. You shoot, cause this is just what you do. But then it can really hit you later, depression, you know? People tell you that there are lines that you are not supposed to cross, but who can tell you where these lines are? The deeper you go – the better shots you'll take, simple as that.

— Trust is an important factor, how do you gain and keep the trust from your 'subjects'?

— I'm a nice guy I guess. I think it's the fact that I don't judge my 'subjects'. Who am I to judge anyone? That junkie, or gangster, it could've been me or you, and who knows how we are going to end up, it's never too late. So yep, I'm just ok with people on the margins of society, I think I somehow understand them.

— Do you keep relations with your 'subjects'?

— With some of them. One of the gangsters from the cover of my book came to my NYC book launch party with his family (his dad has a text in the book too) – we were signing books together.

— 'Gangs' is a bold and gripping documentary of the NYC public housing projects. When did you start this project and how did you develop it over the years? What are you trying to tell with this work?

— I started it in 2003 ... after spending some time taking pictures of drug addicts who lived around the public housing projects, I wanted to try to go to the source, to try photographing gangs. Of course, the gangsters found me, the white guy with a camera walking around a black/latino neighborhood. I am just showing life as it is – the last thing I want to do is preach or moralize.

— Shooting for 'Gangs' and your book 'It's all good' require a great deal of involvement, both mentally and physically, how did you find yourself when the shooting was over?

— ... depleted I would say. ...and what these projects left you?

Did they give you a new perspective of the society we live in?

— Of course, long lasting projects like this one are life-changing and they influence you a lot. I knew that the world wasn't a rosy place, but it's completely different when you experience it first hand.

— What are you working on at the moment?

— I spent a few days in Mexico City recently, and was blown away. Thinking about going back soon. The place is simply insane.

— What do you think about the new digital technologies?

— It's just not my thing right now, I'll keep shooting film for as long as they keep making it.

— Would you swap NYC with another city?

— Why not, I did it already, I can do it anytime.