B E A M S T W O

BEAMSTWO.

beam(s) [beem]
noun:

1. body, member or structure subject to bending stresses.

2. a line of light that shines from a bright object.

BEAMSTWO.

thanks to:

lena pogrebnaya

william arcand

richard gastón

monika ottehennig

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I don’t care what
people may see in my pictures.

I just want to
realize my feelings.

BEAMSTWO.

LENA POGREBNAYA
FINE ART PHOTOGRAPHY
UKRAINE

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The first camera I remember using was one that my teacher, the teacher of arts or whatever, gave me as a present.

I was studying architecture at my university in Odessa, and photography was pretty popular back then.

So I started shooting all the time, learning, step by step, and I'm still here.

And of course, my architectural education influenced a lot my selection of different locations.

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This is one of the main topics of my photography, like, humans and architecture.

Architecture is something made by humans, but still, it's part of humans, as nature is a part of humans as well.

That's what I want to show.

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Everyone claims that modernism is so bad, and that nature is closer to us, but you can find something beautiful, some nice atmosphere, even if you're surrounded by buildings.

When you're an architect, you also have to have in mind the environment, how you design around it, and the light, and the position of the humans in it.

So in that way, your buildings also have a soul.

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Usually I choose my models by face, by movement, by feel.

But you know, I've also had a couple of fuck-ups. When the person does not feel comfortable in the pose, even if the pose itself is weird, you can tell.

It comes out forced. So I always tell the models, you have to act, you have to think as if you were like this every day.

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I choose women for my shootings not because I'm a feminist or whatever, but because I find it much harder to find a man that fits into my projects. So it's just to make my job easier.

That's also why I don't write. I hate writing, I hate having to explain or write descriptions to my shootings.

I'm already doing that all the time when I work as an architect, I don't want to do it as well when I get into my artist side.

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I create maybe two, three good shootings per year. I make more, but most of them don't work.

Most ideas don't really work.

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I don't have a super purpose in my photography.

When I go to a place, I start seeing all these photographies that I could take, so I just shoot what I feel, even if I planned everything before coming to a place, it's because I felt it all beforehand.

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Mostly I actually work as an architect, in-office or freelance, and photography is more of a side job.

Architecture is nice, but in reality, very rarely you get to do something creative there. In the beginning, everyone is excited, but by the end, nothing is the same.

Now I'm thinking of shifting that, and having architecture more as a side job, and focusing more on photography.

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But you know how plans go. Even if you make all of the plans in the world, and you choose like, I want to shoot this place in this way, from this angle, it's all going to change when you're shooting yourself.

Every time that you shoot, the result doesn't match with the plans. That's how it is.

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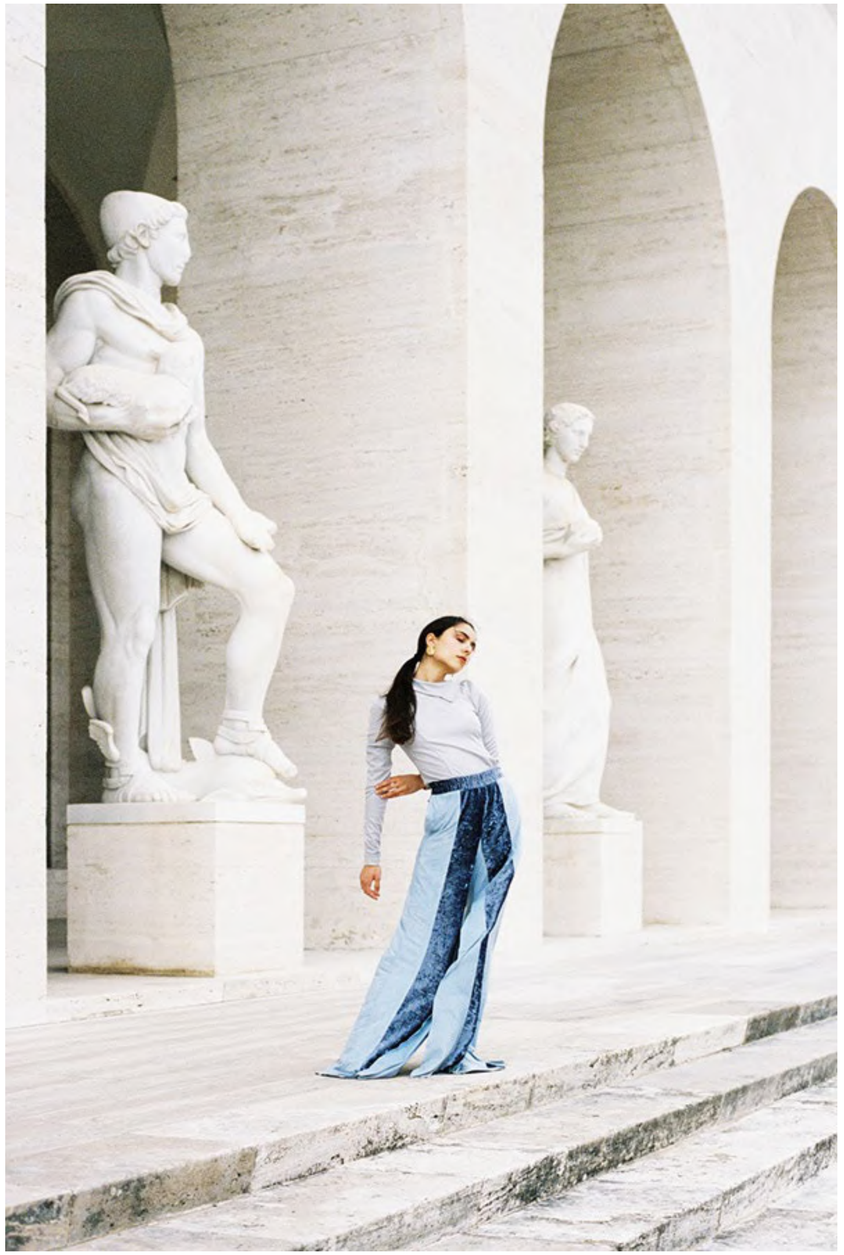

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You have to be ready for this.

You have a camera, you have a location, you have a model.

Shoot.

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Some people want to change
the world.

I just want to make money while
having fun.

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WILLIAM ARCAND
FASHION PHOTOGRAPHY
CANADA

BEAMSTWO.

Both of my parents are interior designers, so, when I was super young, I was immersed in this like, art scene, and I wanted to be a graphic designer.

But when I got to high school, I decided to do a photo book, just to see how it would turn out. And the feedback was just amazing.

So I decided to go to study Photography in college. I created an Instagram, and I just started to, you know, have fun.

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In the beginning, it was harder because I didn't have any portfolio at all, so, I wanted to shoot people, but they didn't trust me (laughs).

This is why I started to shoot with some friends. They already knew me, so there were no awkward moments, we were just having fun.

Back then, I didn't know I would get into fashion. It started as a gig that a friend offered me, and now I'm just, in the eyes of everybody, I'm a fashion photographer.

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It's always been about making a bigger project each time.

Hard work pays off. Sometimes I feel like a lot of people, they will not make the effort of going through what I've gone through.

Everyone wants everything, to be famous, whatever. But I feel that we have to understand that you have to work. You have to work your ass off.

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Some models are more re-
served, so they don't want to
showcase their own personality.
I usually can tell pretty quick
who wants to put it out there.

With some models, it's better to
let them do what they feel like
doing. It's best when models just
get inspired.

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When you shoot like three or four people on a single set, it's difficult to create a connection with them, that's why I like to shoot only one or two people max.

I feel like my pictures are more intense when I'm only shooting one person, because we have more time to connect and to like, share things.

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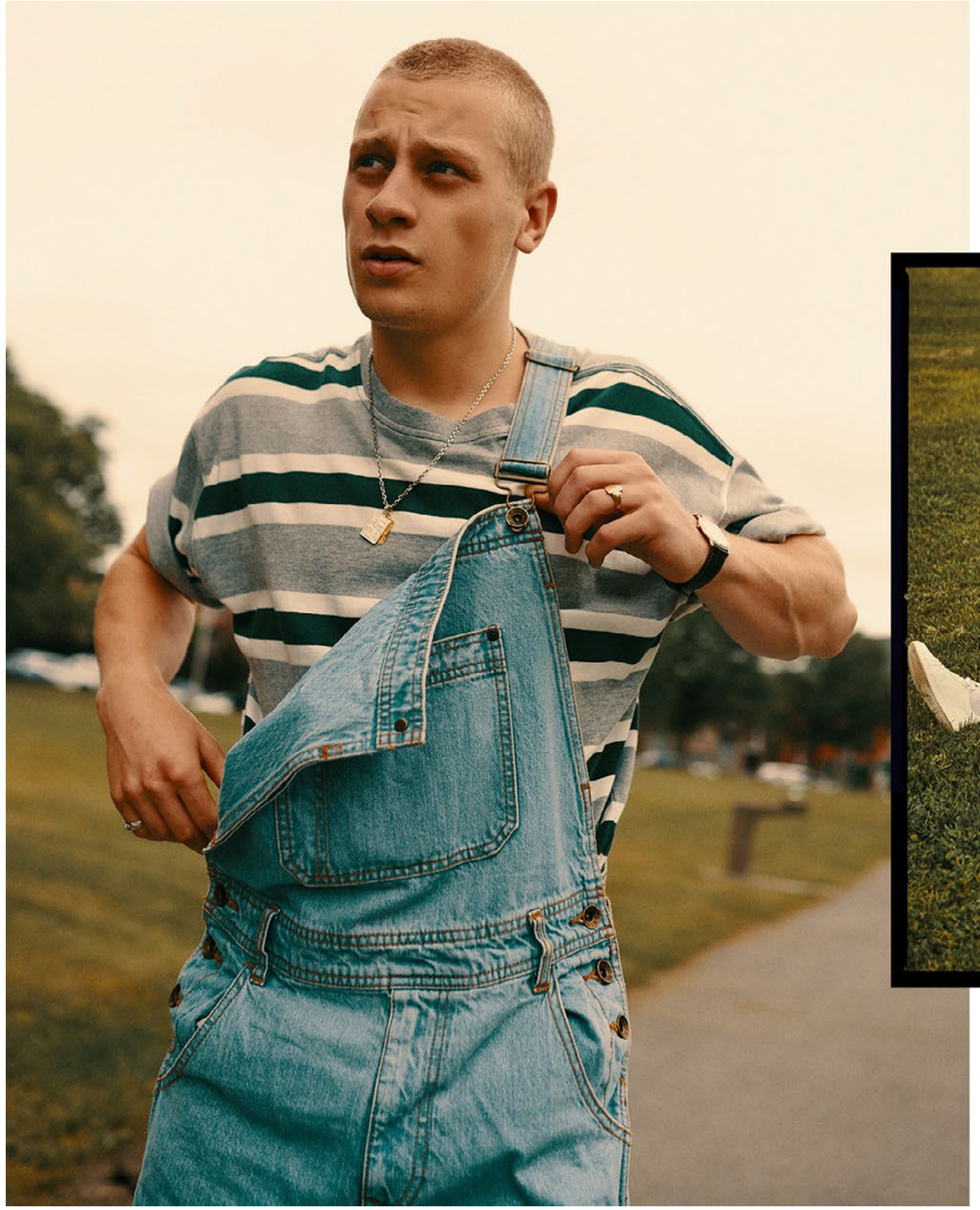

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Fashion is right now getting influenced heavily by like, streetwear, music, sports.

When you go to fashion publications, they're not showcasing like, the perfect model anymore. They're looking for people with stories, who seem like, more interesting.

I just feel the fashion scene has changed so much in the past 10 years.

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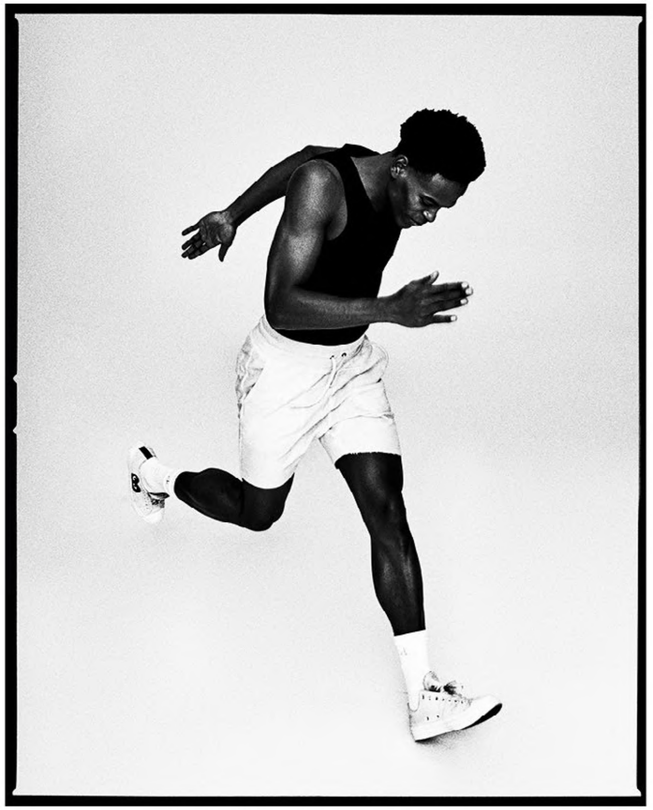

RACER, 2018

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Most of the time I work with people who inspire me, and I think it's the same on their part.

Probably 90% of the time we already know each other, and there's always a reason why we're working together. It has to make sense.

I feel like good art directors respect everybody's vision and craft, what everybody is doing. I feel that my favourite shootings are those in which everybody allows themselves to have fun with the project. You have to try it yourself to know if it works.

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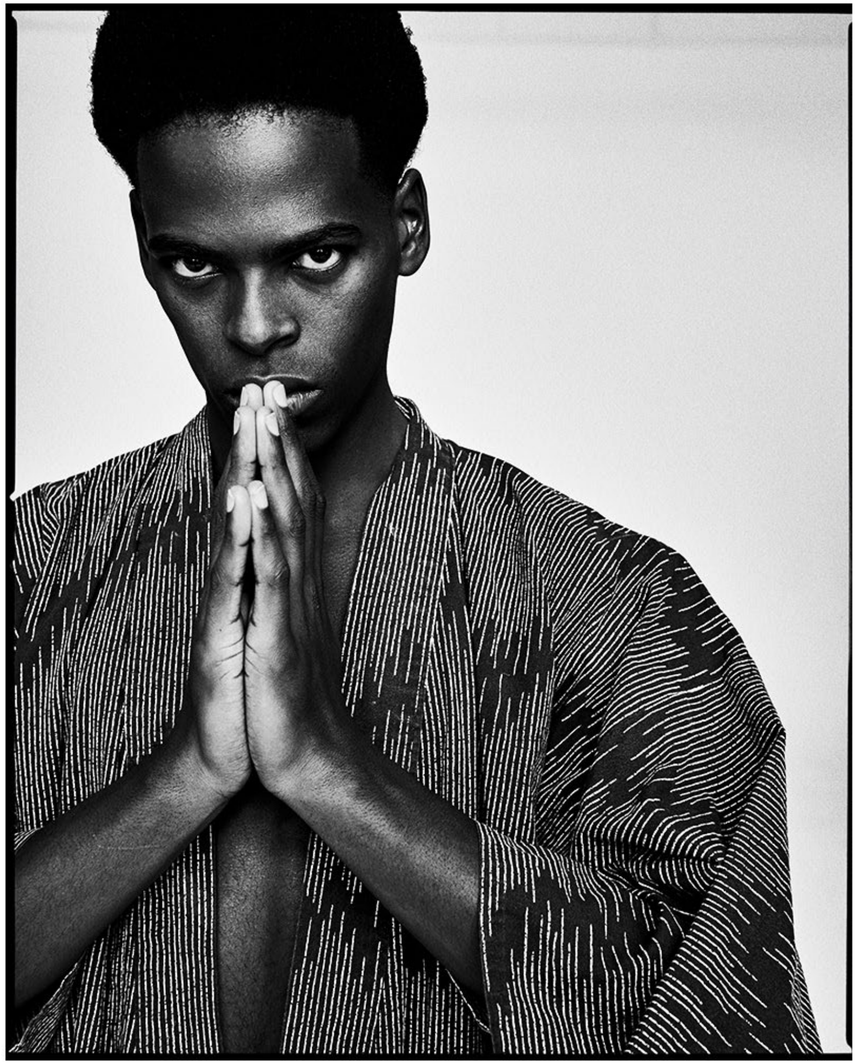

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My main goal in life is to be happy, and to make people happy, and I feel like, I don't know what to think about the consumer, but I know that when I'm shooting, I try to have fun and to create and keep a great vibe with those that I'm working with, to try to have an amazing day.

I want to show that this is real life, we're not trying to make it perfect. I'm not trying to change people's opinion. I want people to be inspired. I'm not chasing or setting any trends.

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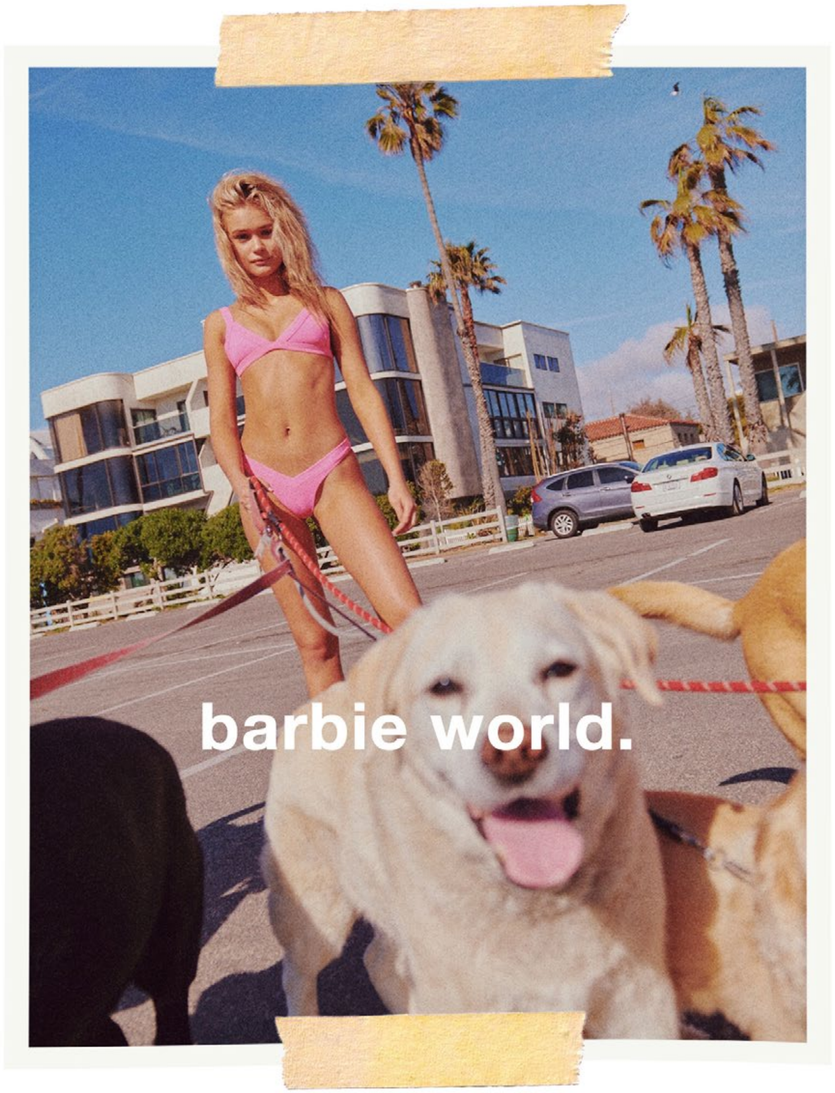

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My favourite projects, I made
zero dollars off of them,
but they led me to doing paid
projects for brands.

We young people, we have time,
we have time to try stuff, to fail
a lot, so it's just like, create.

I don't want to have regrets, to
think "why didn't I".

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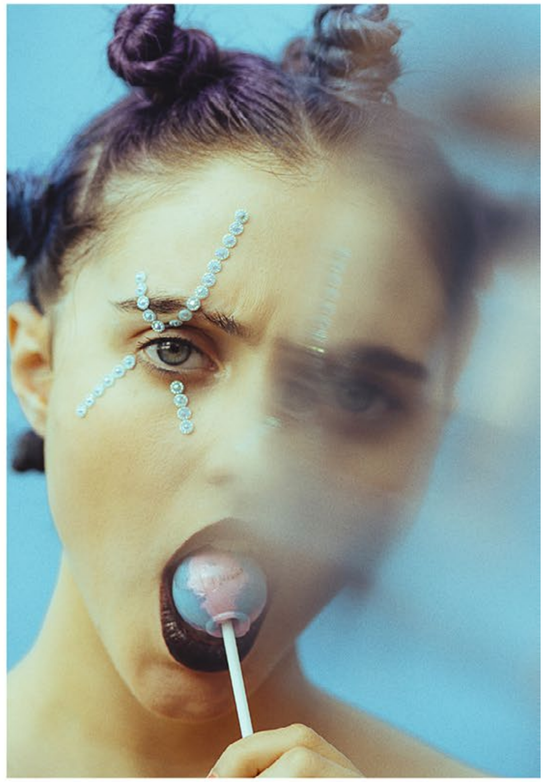

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LOCKED/IN

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If I have something in mind, I will see it through, no matter the results.

Be willing to try. Even if you're going to fail.

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Taking these scenaries in,
it just feels right.

I have nothing like that
in my life.

BEAMSTWO.

RICHARD GASTÓN
LANDSCAPE PHOTOGRAPHY
SCOTLAND

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I began just taking pictures of my friends, and packing up small jobs, weddings, you know.

And then I took a photography internship in Copenhagen, with a company called Norse Projects, and it was there that I kind of elevated my whole skillset.

It's been about three years doing it professionall, but about twelve years since I started.

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Landscape photography is one of those really inspiring things, I think.

Everybody likes nature. Everybody likes the outdoors, and the feeling of calmness that they provide.

There's also something close to escapism there as well.

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When I plan a hike, you know, I make my backpack, take my tripod, all my camera gear, and a tent, if I'm going to stay up the night, and hike out there.

There's something in waking up camping in the middle of nowhere and then going to take pictures in these places that it feels like nobody has ever photographed.

You feel special there.

That for me is the essence of photography.

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I co-wrote a book with some friends around the wild places on Scotland, it's kind of a gateway to the country.

And so, when we published it, some people would comment like, "well done for giving away these precious locations, you just sold on the whole country".

And we were like, who are you to say that these places are yours?

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When I post an image, I like to tell people where it is, just so they have the opportunity to go and see it.

I feel like it's not mine, it's not mine to keep, nobody has given me credits to the country or the location.

But then, on the other hand, I do understand the negative repercussions of that, how people can come and crowd these places, or whatever.

I want to think that the people that are going to go to these places will do that with the right mindset.

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One of the biggest problems in shooting landscapes is the weather, of course. It's said that you can have four seasons in a day in Scotland.

The weather is one of those things you just can't control, but I think it's just about coming down to understanding it and getting used to it.

Sometimes you can be five hours at the location that you chose, but the lightning just doesn't play ball.

There's nothing you can do, it's part of the process, you can't always have it the way you want.

But on the other side, when you do get a great image, it almost feels better, like you finally got what you have been chasing.

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Sometimes you can get the best images on your way home.

It's always about being ready, always have your camera out. You have to be surrounded by nature. You're not having to get any of those sitting at home.

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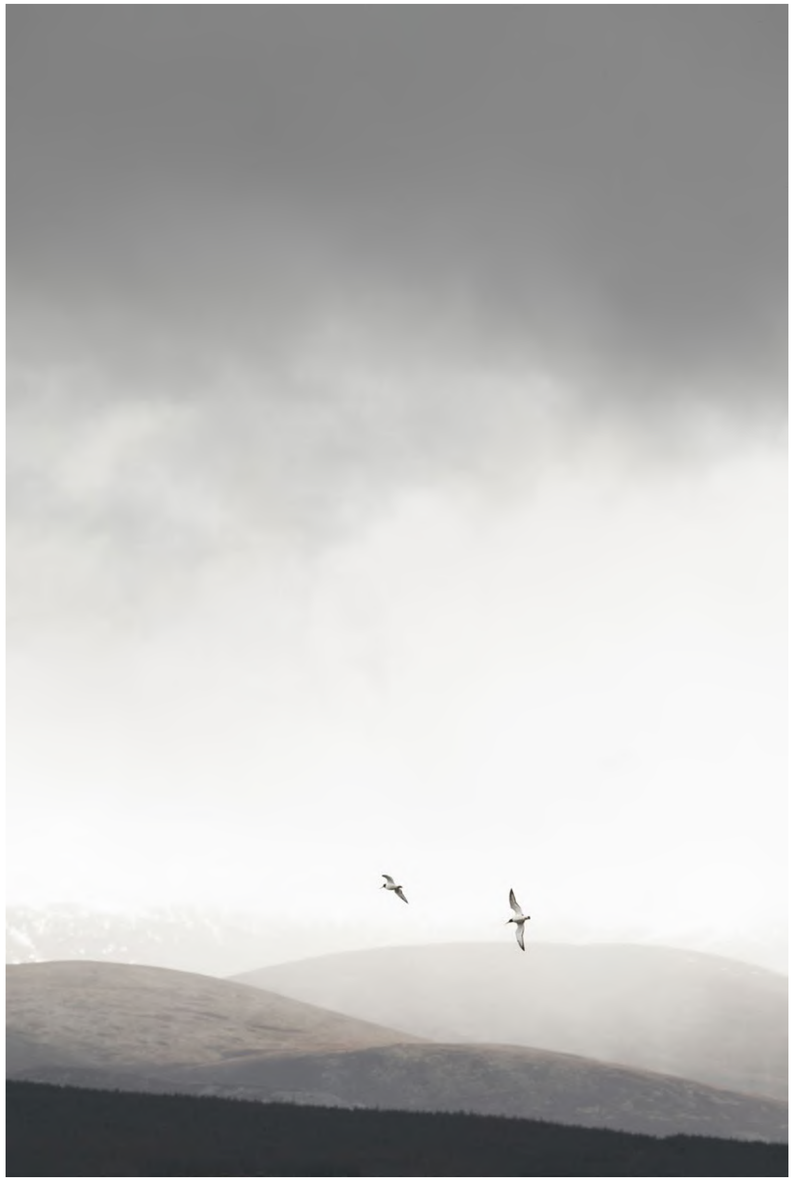

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> You have to take risks.
> That's where the game is.

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I'm so happy that
this is my career now.

I can't wait to be old.

BEAMSTWO.

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MONIKA OTTEHENNIG
FREELANCE PHOTOGRAPHER
LOS ANGELES

BEAMSTWO.

I'm half german, and when I was in seventh grade, we took a family trip to Germany, and my father, he had a DSLR.

I just took pictures of everything, like, horses, or wheat, whatever. I loved it, and I would always take his camera, because his lense made it look like google images.

That is probably the seminal moment of feeling like I really liked using a camera, but of course I didn't think of it as a career or anything back then.

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I feel like I'm still early in my career, right now. I have one fashion brand that gives me some consistent work, so that's my main source of income.

I would love to get more work like that, but in the background, I still do weddings sometimes, and like, portrait shoots.

My goal is to be hired to do any of the work I do, but in the style of me, you know? So when I do portrait stuff, I try to style it in my own way, to kind of give it a more artful edge, or at the very least to like, work with color.

When most of my input is reduced, I try to at least have color schemes come together and contrast with each other.

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I get a lot out of like, getting to one location, and trying to shoot as many ways around it as possible.

It's like, I have this much in terms of resources, what can I do with -only- this much? And that carries a lot into other parts of my life in which, I do a lot of thrift shopping, for example.

There's something more there than just shopping at the mall. You have to hunt.

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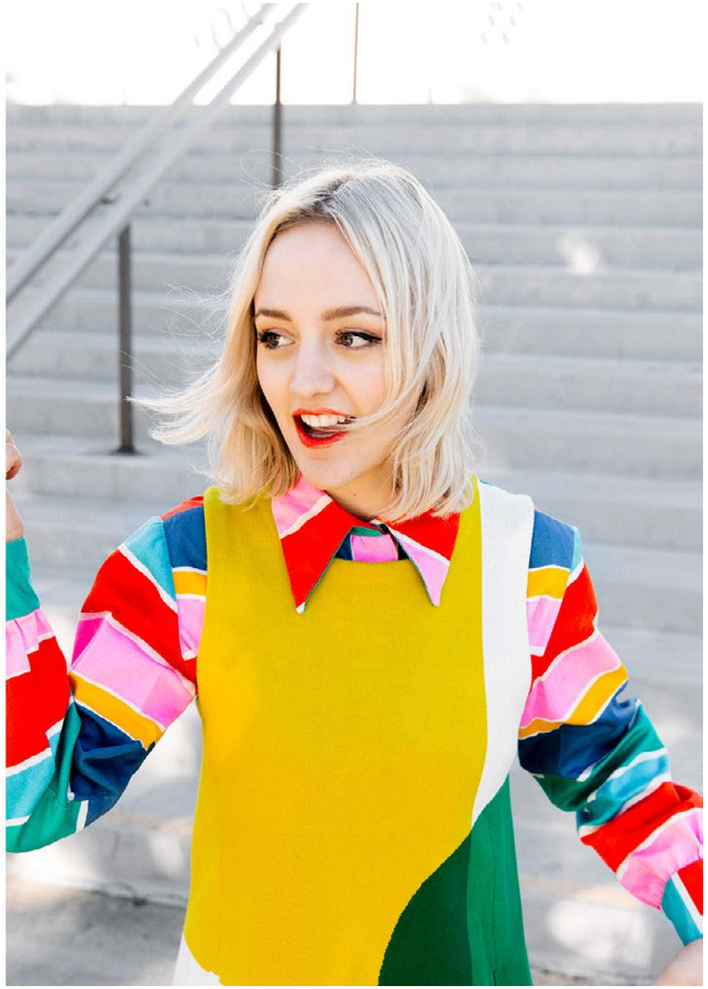

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My struggle is, I definitely want to create work in the future that has more meaning beyond aesthetics, but I don't want to force that, I don't want a project to ever be, "how can i make meaning out of this so people think it's deep?"

Like, it has to be real, and I haven't found the thing that I want to create meaning from.

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Most of the money I make is just unmemorable,.

I would say that like, probably 80% of the work I post, I just did on my own. The idea I have in my head is that, the more of the work I do that's mine, the more people will be able to know what I like to do.

Some people tell me that my work is maybe not commercial enough, or that it'll make it hard to find clients, or high-paying ones at that, but i don't care.

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I've been tackling a lot of personal issues in my life, like the way I eat, my sleep, my exercise. Basics stuff, which is like, so lame to talk about, because we all want to talk about dreams.

But I can't think about my dreams if I don't get up in the morning at the right time.

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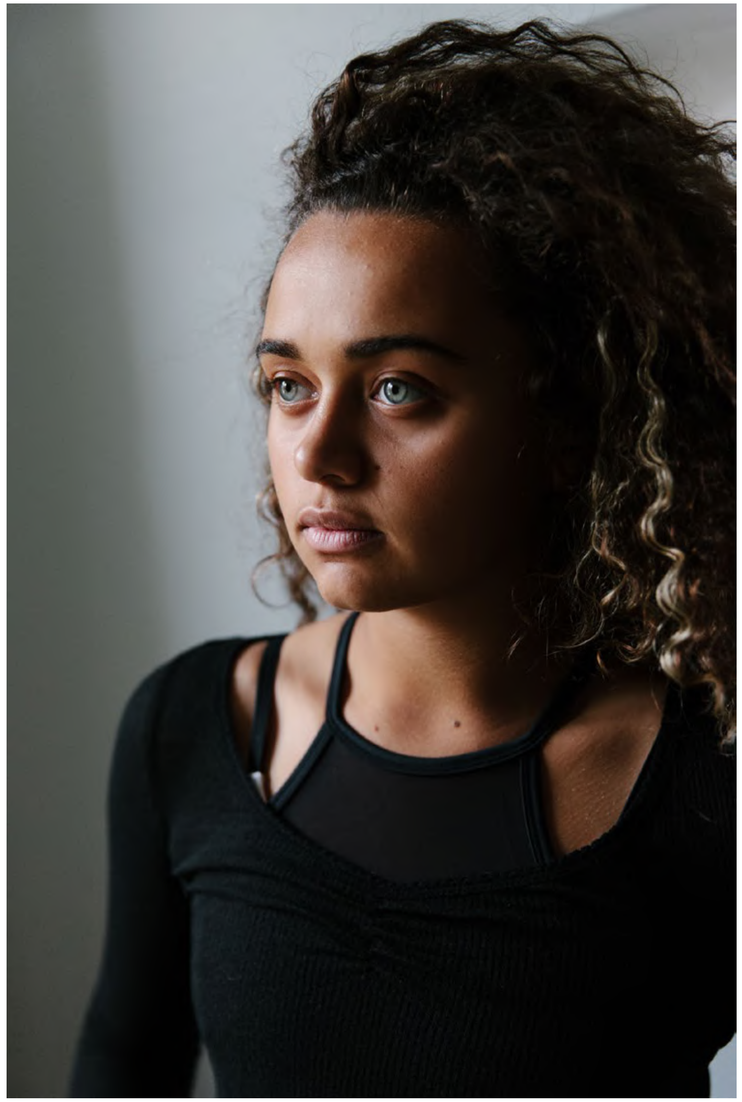

I know some photographers who just like, they don't like to photograph regular people. and I don't get it, because regular people -need- this.

Like, photography can be so healing for people, because they have never been portrayed in a way that felt accurate.

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Creativity is a gift.

Every culture that has been oppressed couldn't make art anymore, like, art is a sign of our freedom. It's a sign of our wellness, even.

The times of my life where I'm not shooting, I know there's something wrong.

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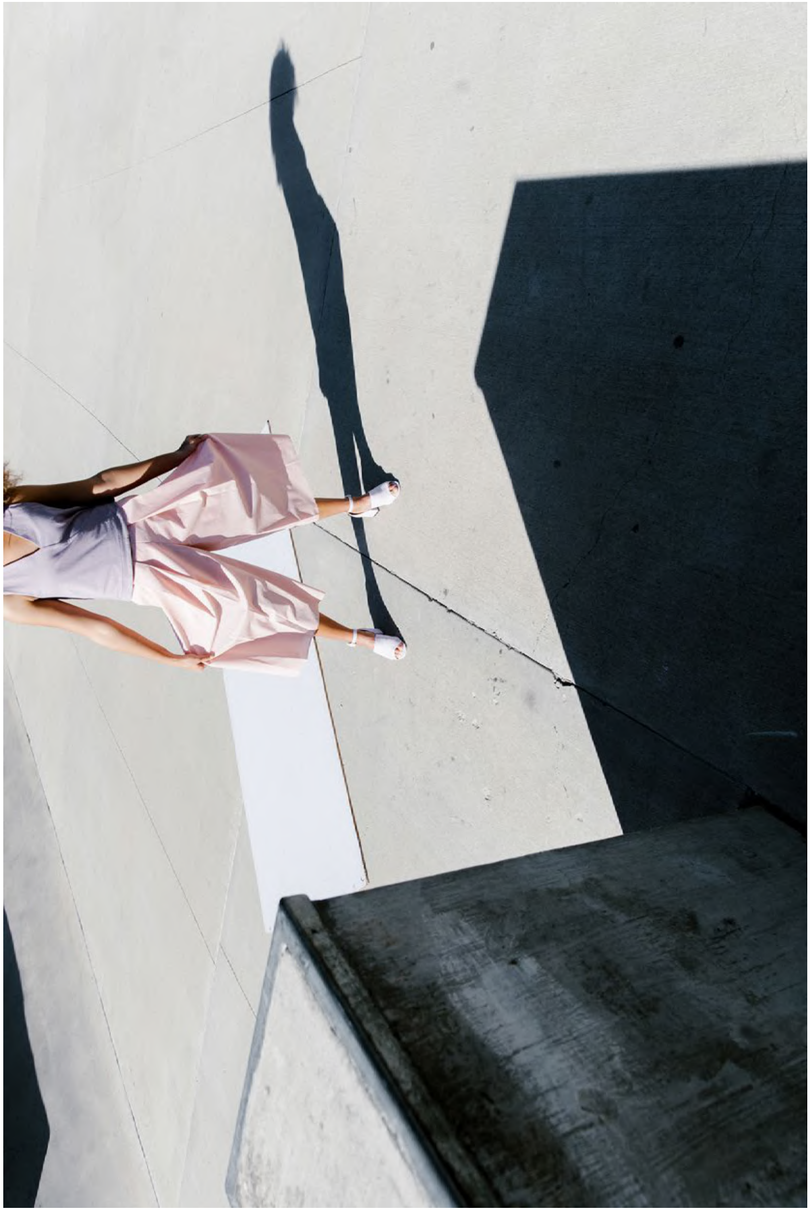

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Everyone should be making
things that don't lead anywhere.
It's not for fame, not for money.

It's more of like, part of your
self-esteem. Of building the
person that you want to be.

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BEAMS TWO END.
SEE YOU ON THE THIRD.

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W