

Company Name

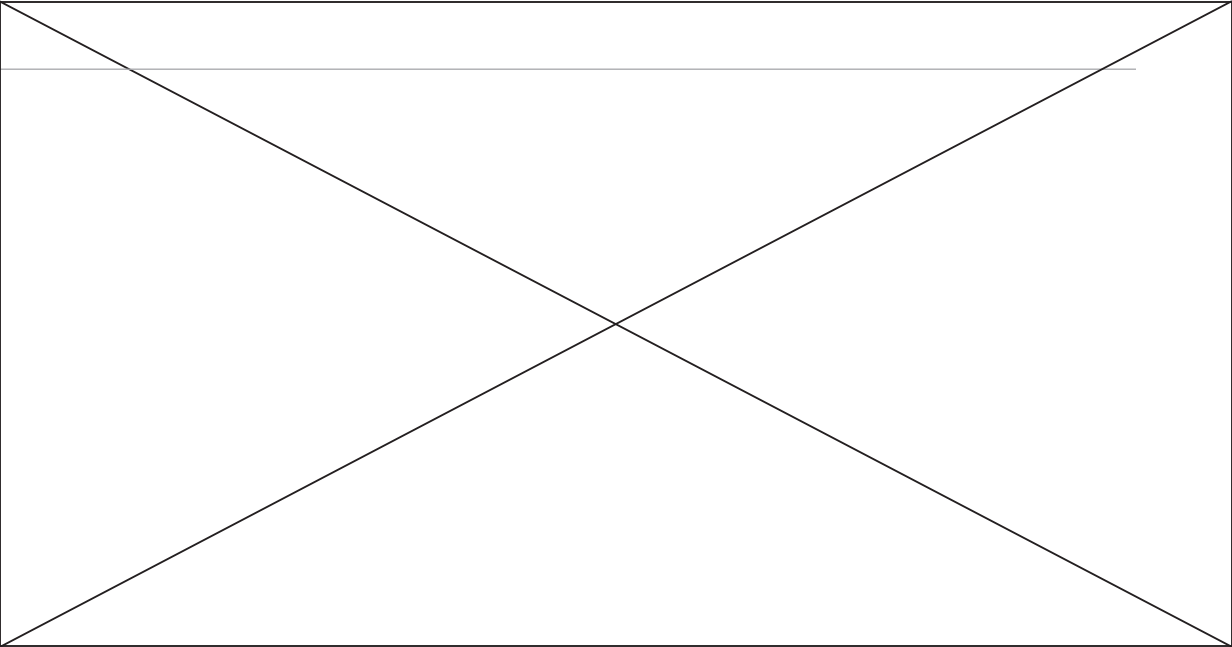
A-Z DIRECTORY BY TOPIC TIMEKEEPER BY ROLEX ABOUT THE TALKS SUBSCRIBE



date of the interview

Interviewee's name

Title of the interview



name of the photographer

Question

Answer

Question

Answer

Question

The Talks

A-Z DIRECTORY

BY TOPIC

TIMEKEEPER BY ROLEX

ABOUT THE TALKS

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12.14.2011

Ryan McGinley:

"I AM JUST SO FASCINATED BY THE BODY"



Jack Pierson

Mr. McGinley, Robert Frank once said, "There is one thing that a photograph must contain: the humanity of the moment." Do you have the same approach?

It has to feel real and feeling real sort of means feeling human, but my world is all fantasy and Robert Frank's world is all reality. However, within my world of fantasy I am searching for moments that seem like reality. Does that make sense? Often it's really just about the insanity of what's going on when I am shooting and then finding that one moment that seems kind of human is a big part of the art.

Do you remember the first objects you became obsessed with taking pictures of?

When I started to shoot I took pictures of literally everything: outside airplane windows, the food that I was eating, homeless people sleeping in the park, people playing basketball, my friends literally whatever was in my life. It was like an obsession! Then over a few years I figured out that I really liked action, nature, and nudity. Those three things are a major part of what I do. I am always searching for something that I never would expect to happen.

Speaking of your friends, Dash Snow played an especially big role in your early work. How did you two meet?

I met Dash through this graffiti-writer named Earsnot who I have known since I was fifteen years old. I grew up skateboarding with him. When I moved to New York I started dating guys and then someone said, You know that guy, Earsnot? He's gay, too. We became really close friends because within a skateboarding community there were not many gay people and especially not in graffiti. When I met Dash with him, we had this instant bond; we were like best friends from the first minute on.

You photographed Dash a lot over the years and you were often the subject of his photographs as well.

Dash was really into taking Polaroids. He was a great photographer and I guess we just clicked on that. He would carry around ten packs of Polaroids with him every day and shoot them non-stop. Mostly because his mind worked so fast that he couldn't wait for a picture to develop normally. When we became friends it was my first three years of making photographs: it was hanging out with these guys, running around on rooftops and in subway tunnels, hanging out in bars and especially their bathrooms, doing drugs and having sex. But I guess that is what every young artist does when he moves to downtown New York.