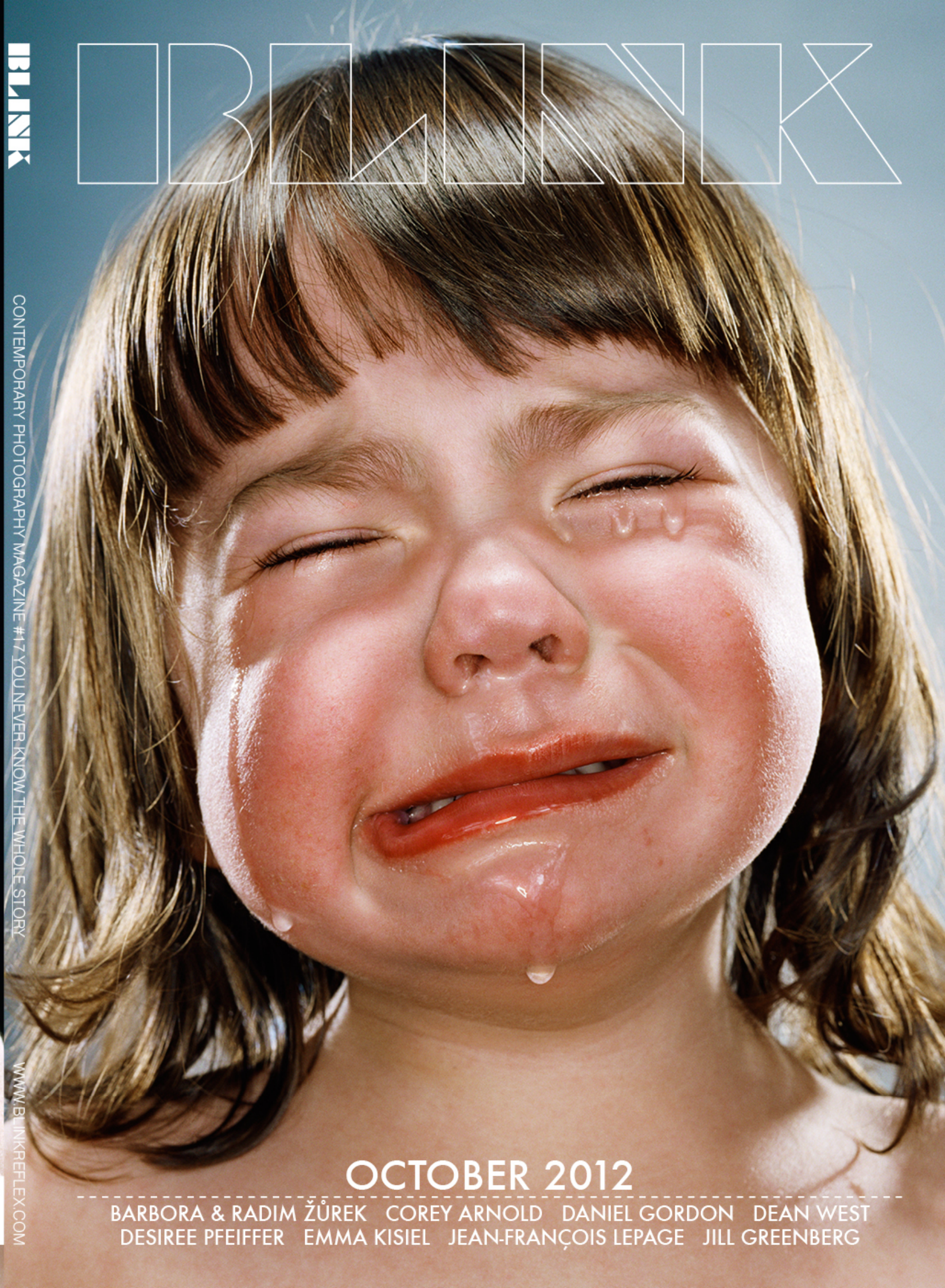


# BRINK



OCTOBER 2012

BARBORA & RADIM ŽUREK COREY ARNOLD DANIEL GORDON DEAN WEST  
DESIREE PFEIFFER EMMA KISIEL JEAN-FRANÇOIS LEPAGE JILL GREENBERG



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FEATURING  
BARBORA & RADIM ŽŮREK  
COREY ARNOLD  
DANIEL GORDON  
DEAN WEST  
DESIREE PFEIFFER  
EMMA KISIEL  
JEAN-FRANÇOIS LEPAGE  
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BLINK MAGAZINE FEATURES THE LATEST EXHIBITIONS AND ARTISTS IN THE INTERNATIONAL SPOTLIGHT

# JILL GREENBERG



**You were born in Montreal, Canada and grew up in Detroit, United States. Then you graduated from Rhode Island School of Design, went to New York for starting your professional photography career. And now you are based in Los Angeles. How do you like living in LA?**

Los Angeles is a great place to live with a family. I wanted to get out of NYC after 12 years, I wanted more nature and space. This is not to say that I would not move back to NYC at some point. I actually think it might be better to raise teenagers in NYC than LA, because of the driving.

**Since the age of 10, you have staged photographs and created characters using the mediums of drawing, painting, sculpture, film and photography. What drives you to create?**

I have always just had images and ideas in my head wanting to come out. I have so many ideas, it's the ones that won't go away that I choose to pursue. I get inspiration from everywhere: my life, things I see and read.

**Who are some of your favorite artists?** My art influences are Francis Bacon, Hans Bellmer, surrealism of Dali, fashion photography, Leon Golub, Ida Applebroog, Jenny Holzer, Jenny Saville, Marlene Dumas, The Chapman Brothers. My inspiration also comes from music like UNKLE, Muse, Doves, LCD soundsystem, Electric Light Orchestra, The Crystal Method, Granddaddy.

**Obviously you have a specific style. How did you develop it?**

I have many styles actually. I am working quite hard lately to show that I don't only do one thing. I have always worked with many approaches. A few times a style has caught on, and that can be a double-edged sword since you become associated with it and it limits assignment work. I was quite well known for a completely different look in the late 1990s (wide angle, colored gels) and worked hard to continue to evolve, one has to remain consistent in one's vision and yet evolve at the same time to continue to stay relevant as a working photographer. As a fine artist it's a bit more complicated. But it's inevitable that the experience and ever increasing technical mastery effect my personal work, whether or not I want it to.

**Does it bother you that people recall you as portraits in your strong signature style of the past?**

Yes. It does bother me for people to think I only do one thing, since with so many people mimicking it, it seems to have been cheapened and of course tastes, trends and what is in fashion changes. So it's dangerous to be put in a box.

**The light mainly build your signature style. Tell me about the light you prefer.**

I love all kinds of light. Hard, soft, direct, bounced. And in special combinations and ratios. I am always noticing light in the world around me and thinking of how

to simulate or recreate it.

**What is it about crying babies that appeals to you as a photographic subject for 'End Times'?**

I have been drawn to images of crying babies since I was in art school when I photographed my cousin crying on a swing and used the image for a poster for my DJ night at the school bar. I love the authentic intense emotion.

**Can you explain the title of the series?**

'End times' is what the evangelical Christians in the US call the rapture. According to their belief system, the heavens will open up and the believers will be sent to heaven, leaving their clothing and worldly possessions behind and the rest of humanity will perish.

**I am curious about finding models for shoots.**

They are my friend's kids, other families who go to school with my children, or I simply hire them through modeling agencies or animal agencies. In fact I find it interesting that I really began my personal work in earnest once I moved to Los Angeles, where everyone and everything is available for a price.

**How did the idea for 'Glass Ceiling' series come about? Who are those people in photographs?**

I was inspired by a shoot I was assigned. I am not sure it would have occurred to me to do an underwater series since

its quite pretty and soft. But I loved the juxtaposition of the violence and awkwardness of the women's bodies. The assignment was to do a fashion story on the USA Olympic synchronized swim team in various swimsuits and high heels. There was one frame I had captured when the swimmer came up for air and her head looked decapitated by a glass ceiling. I found a synchronized swim team in LA called the 'Aqualillies' for the 'Glass Ceiling'. I directed them to look awkward and not do the usual graceful poses they do in their performances. They brought their own shoes. And I also bought some cheap heels for them to wear when they perform. The outfit looked absurd and yet compelling so I loved it.

**Have you ever been underwater shooting before? I am sure that it has not been easy. How did the shoot go?**

I had shot underwater before one time for a job. For a Moby Album cover in 1994. We were both holding our breath. And I was shooting film so having to take the camera out of the underwater housing to change rolls. That was actually harder than shooting while scuba diving. But scuba diving while shooting was not easy. I seem to make my personal shoots very hard on myself, and very dangerous, and expensive too.

**What equipment do you use?**

I have been using Photoshop since version 1 in 1990. I use all different kinds of cameras. Mamiya medium format for

film, Hasselblad for digital and for 35 mm, Canon.

**How much are Post-Production and Retouching important to your work?**

I have been drawing and painting since I was a child, actually taking pictures since I was 9. I love working on the images, changing colors, subtly altering, painting over digitally. Some images have so much retouching that if you subtract the image it could be a painting. Some are barely touched. It depends on what mood I am in (for my personal work). But in general most of the look is achieved with lighting. You can't fix bad lighting with Photoshop.

**You frequently cross fine art, commercial and editorial. What was the most difficult period in your life, and how did you deal with it?**

It seems like you are leading me to mention the time when I got some intense criticism for making political cartoons out of the outtakes from an assignment. That time was, professionally, quite hard on me. We were also building a house which was somewhat out of control in terms of budget, and the global financial crisis also hit. Somehow we survived, finished the house, and are thriving.

**What does Photography mean to you?**

I always loved it as a way of making pictures quickly. I came from a background of drawing, painting and sculpture. And when I really started getting into it more seriously in high

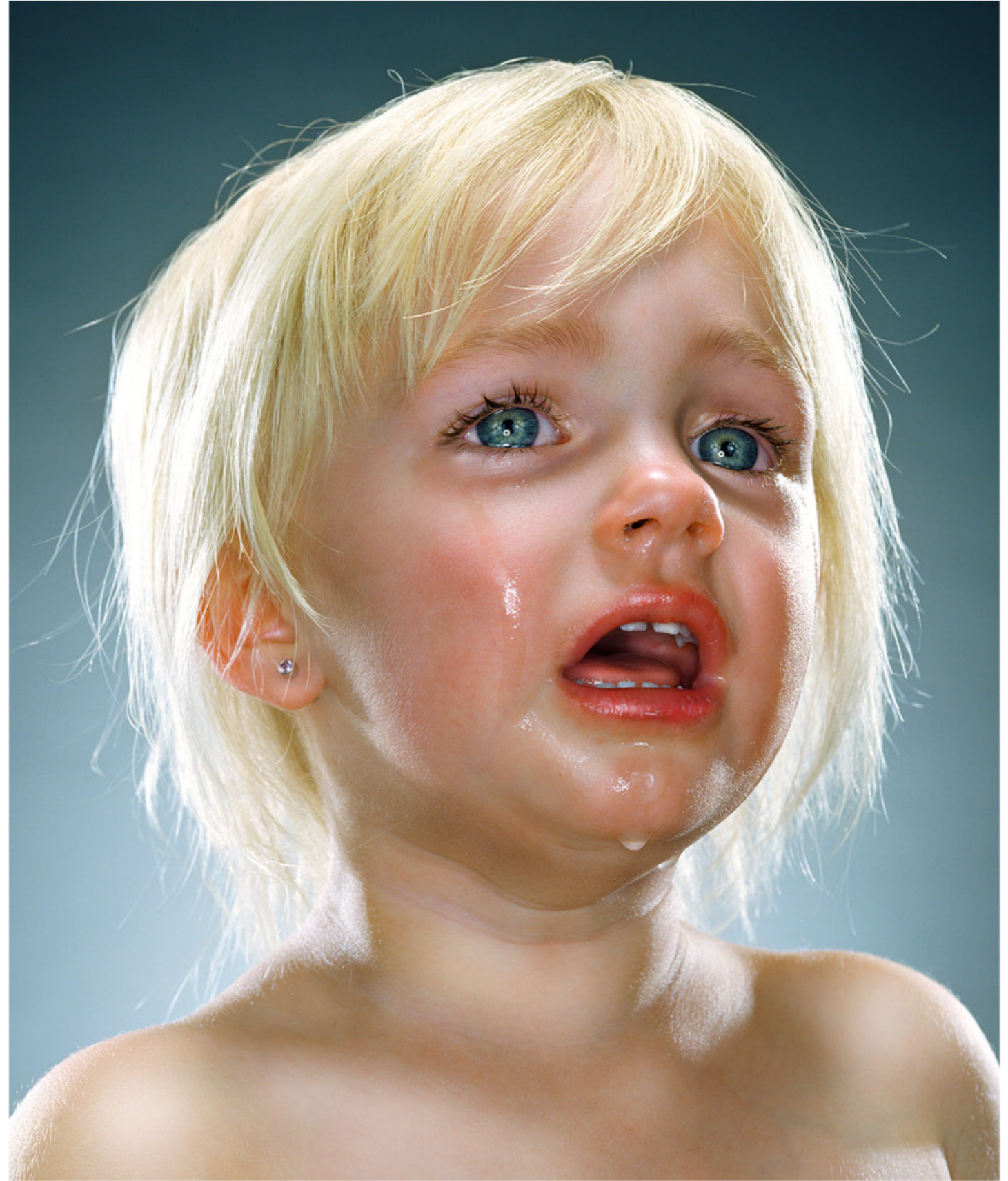
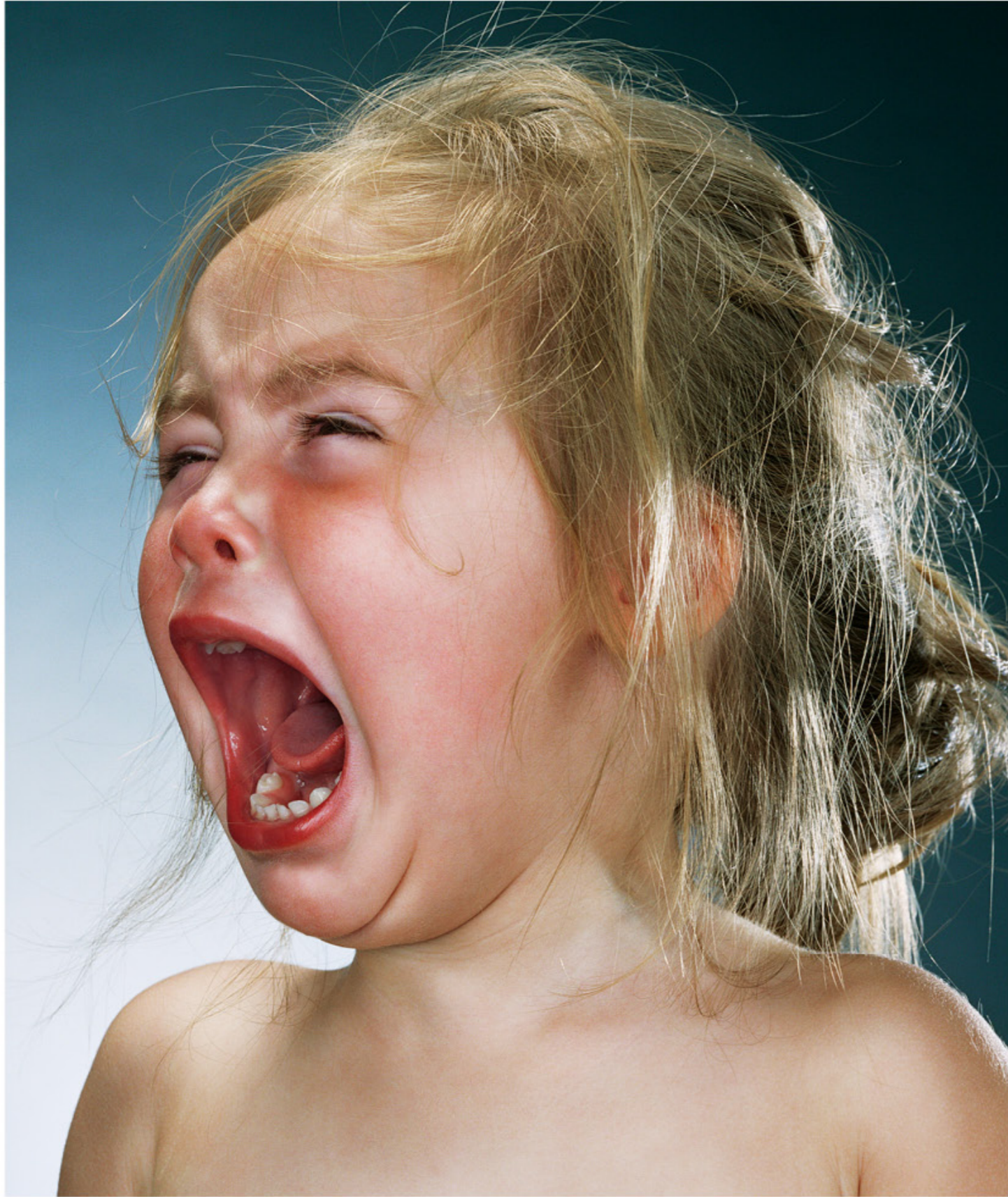
school, it seemed faster. But I spend so long planning and setting up what I shoot, and then digitally painting over it, that sometimes I wonder if it would make more sense to go back to painting. Since the technology can limit the image, the process is much more difficult when you are, say, capturing a horse running than simply painting a horse. Trying to freeze motion and get everything in focus. I just spent the day printing for my NYC exhibition which coincides with the book release. I had to put more work into the images since they are going to be printed very large. I wanted the horse images to look as perfect as paintings. But it is hard to pull off. I remember the horse wrangler said, "Did you bring the wrong camera?" since I was shooting with a medium format studio camera, a Hasselblad which is not the fastest to focus and chase running horses.

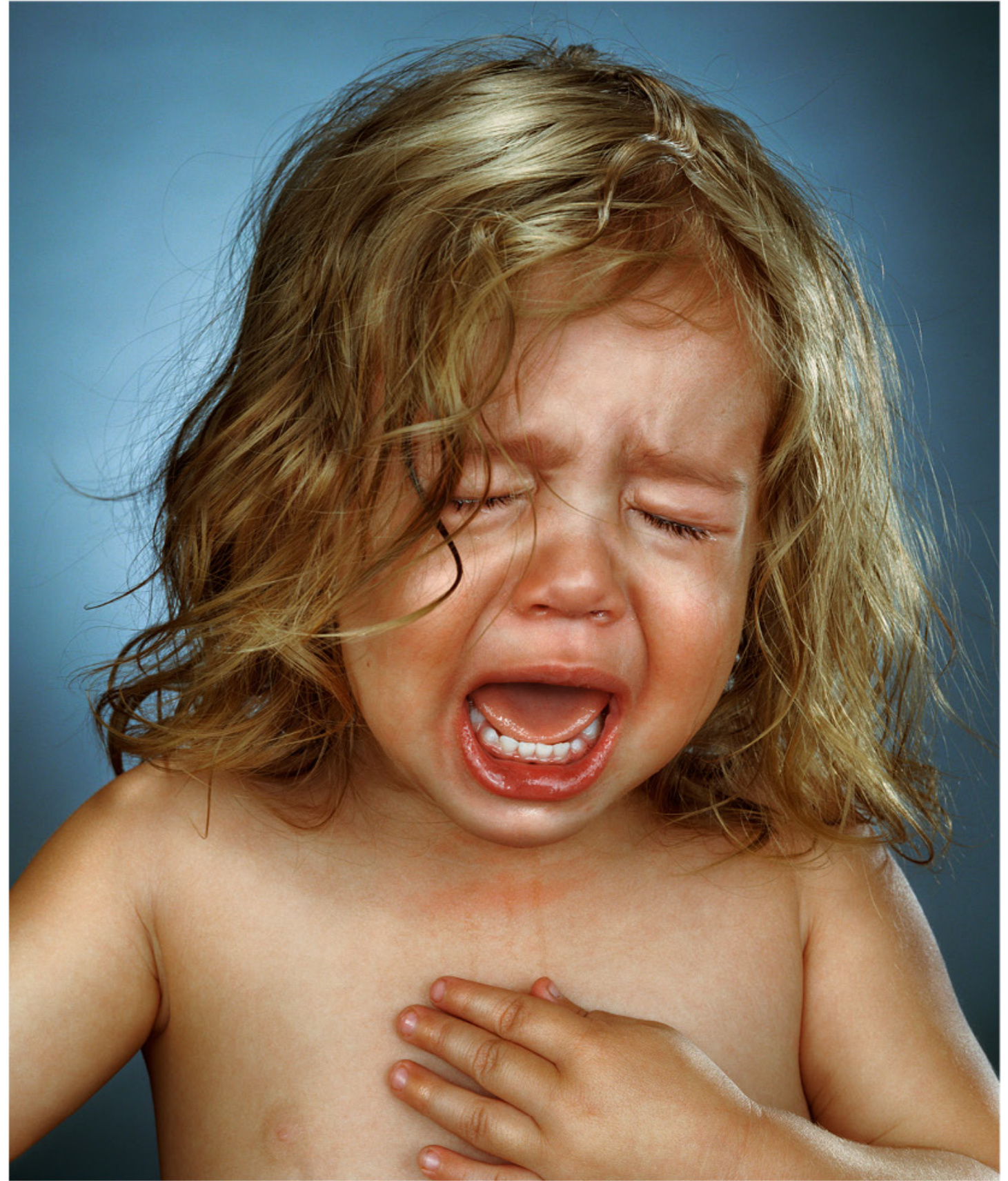
**What is the best advice you got so far? I suppose for commercial work. "Do the work you want to get assigned to do".**

**You have held lots of exhibition in many places. What are you working on now and what's next?**

I have a bunch of ideas for new work. But I am focusing on printing for my exhibitions of 'Horse' and the political work I am doing for this election cycle.





















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