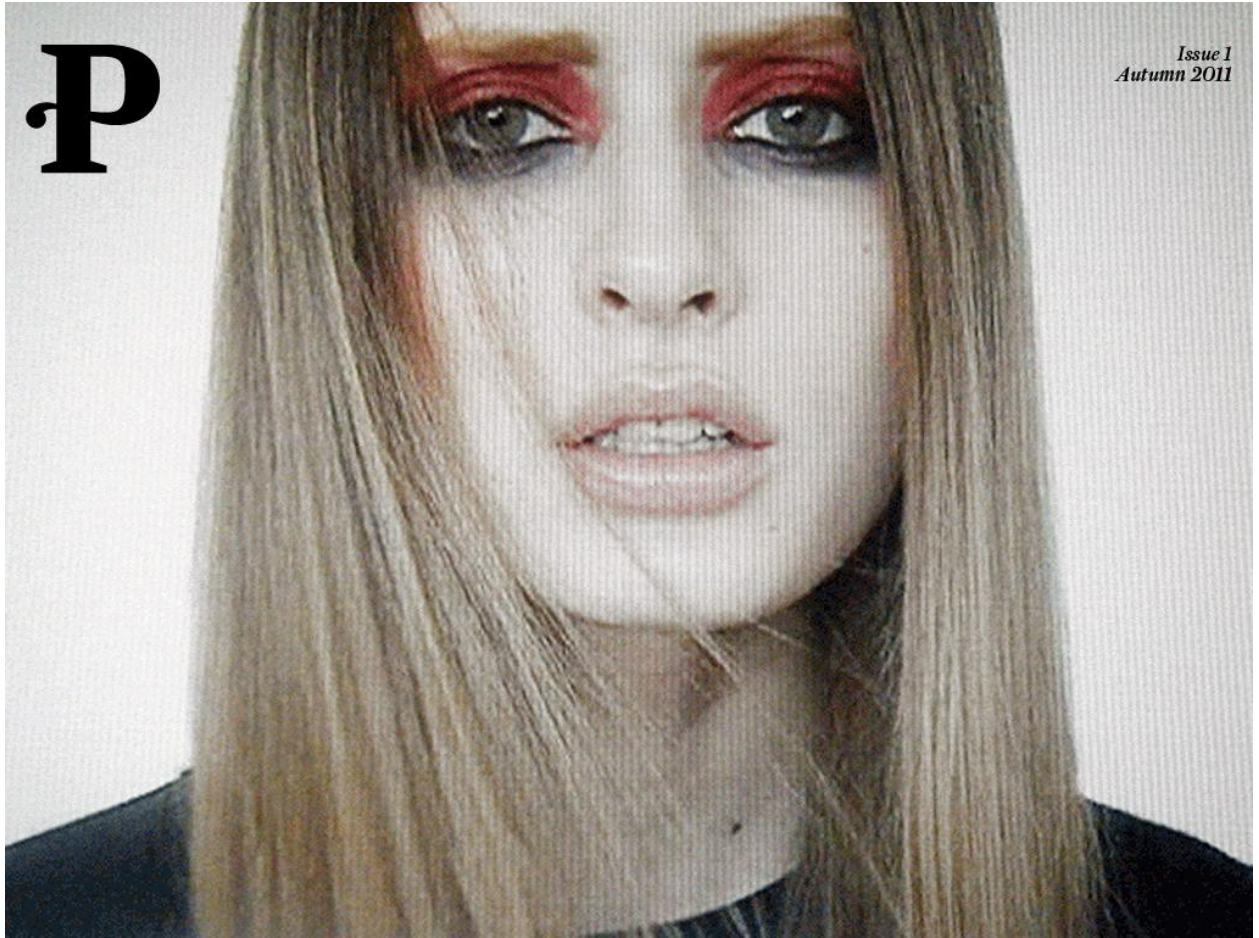


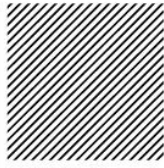
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**PHOTOGRAPHY**

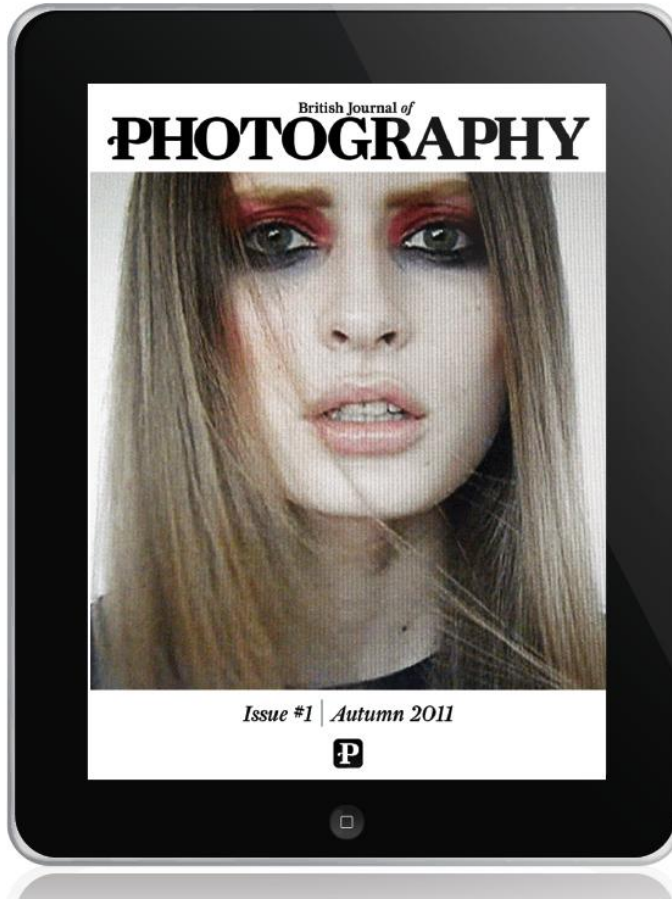
*Issue #1 | Autumn 2011*



**INTRO:  
COVER CREDIT**

*The cover of our first iPad app comes courtesy of Reed + Rader, two innovative young fashion photographers, film makers and interactive image-makers. They live in New York and enjoy "cats, stuffed animals, Nintendo, pizza, robots, outer space, augmented reality, PCs, deli sandwiches and computing on the internet".*

Image © Reed + Rader.  
www.reedandrader.com



# Stills TO Motion



We talk to six photographers who've moved beyond the still image, thanks to the convergence of new technologies and a newfound sense of creative freedom where anything goes...

Text by **Diane Smyth, Olivier Laurent** and **Simon Bainbridge.**

Reed + Rader

Tim Walker

Zed Nelson

Robbie Cooper

CJ Clarke



STILLS TO MOTION: REED + RADER



OLL  
OR  
MODE



Reed+Rader were recently commissioned by Beck's to create an augmented reality art installation in Milan for its Green Box project. The initiative includes a global network of AR galleries in cities around the world, also viewable via Beck's Key iPhone app, showcasing the results of Beck's global fund to commission a thousand artworks over the next three years. WWW.BECKS.COM



Get the Beck's Key iPhone app



Twenty-something duo Pamela Reed and Matthew Rader (AKA Reed+Rader) are pioneering a new direction for fashion imagery, taking it beyond the printed page into a virtual reality that only exists online. Best known for their retro-styled photo animations, motion is just a stepping stone towards creating truly interactive imagery, as opposed to “passive mediums [like film and photography] where the audience merely witnesses something that is already produced”.

The two are close; a couple for nearly a decade, they live together and work together, and they do both in the same live/work space. They even speak to me together by phone from New York, finishing each others' sentences and occasionally talking at the same time. “We're in the same room 24 hours a day!” they laugh. “There's no line in our heads between Pamela and Matt and Reed+Rader, and no divide between our personal and work lives.”

“Pamela is a better stylist and knows the web stuff better. I have a better hold on Flash and 3D,” says Rader, who recently went back to college to study interactive telecommunications at New York University - a course he describes as “art school for engineers”, adding that, “Because we're together all the time we can always work things out.”

The pair met at the Art Institute of Pittsburgh, where Reed originally took classes in web design, and Rader studied interiors. Both decided to transfer to photography, and they started working together “from literally the first photographs we took... It just came very naturally”. A year in, they formalised the partnership and started carving out a name for themselves at the cutting edge of fashion photography.

That status was confirmed when they were asked to shoot for *Pop* magazine, but their non-photographic backgrounds might also explain their persistence in pushing the boundaries online too. Using stop-motion, video, moving GIF illustrations and, most recently, 3D and augmented reality, to create their animations (seen here and on our cover), they're taking fashion into new realms “beyond the constraints of the still paper image”.

In fact, they've abandoned entirely still images altogether and, say the self-confessed “creative nerds”, even their animations are just the beginning of what's possible using a digital screen as a medium, and beyond that, the blurring of the real and the virtual altogether. “It's kind of crazy to think that technology has replaced evolution,” they wrote in their “New World Manifesto” for *Bullett* magazine, adding, “We're pretty sold on moving into the virtual space completely”.

This all intersects with the fashion world perfectly, they say, telling *Dazed & Confused* last year, “Fashion is about layers and transcending flesh. Augmented reality takes fashion and pushes it beyond the material constraints”, before gushing about the possibility of wearable lenses that you insert over your eyes, enabling you to view an augmented version of reality without using a computer.

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Part of their attraction from the fashion industry's point of view is the sense of aesthetic they bring to all this, revelling in the "glitchy, early internet nostalgia" of GIF technology, for example, and often bringing a sense of retro futurism to their work, which has been commissioned by the likes of *Dazed*, *AnOther* and *V* magazines, along with numerous unnamed commercial clients. They like to blur real elements with new technologies, preferring to build their own sets rather than create them digitally, saying they enjoy blending polished images with something that looks homemade. And when it comes to styling, they clearly fit right into the trend towards character culture discussed elsewhere in this issue.

"They seem very fresh at a time when so much fashion photography is commercially driven, not very experimental and rather safe," says New York-based curator Susan Bright, who first recommended the duo to BJP back in 2009 (issue #7723). "There is also a welcome element of fun. They utilise very contemporary methods of production, but their work has an almost 1960s feel, with 'handmade' props and a mix of illustration and photography."

But don't let that fool you into thinking they're not deadly serious about tearing down the walls of the fashion establishment. "The older generation are scared," said Reed in a recent interview with *Industrie* magazine. "The young kids are coming for them and we basically want to destroy their world." We're like, 'Hey, we don't think you're relevant any more. We want to kick you out and steal your jobs!" *BJP*



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