

Interview with Jeremie Buchholtz

IV, 2014

## THE ARCHITECT AND THE PHOTOGRAPHER

Jeremie Buchholtz is a young photographer from France. What is unique about his work is that he focuses mainly on architecture. I met him with the help of the French Cultural Institute in Skopje. Many thanks to them. His exhibition was opened in the gallery "Chifte amam" in Skopje on 16<sup>th</sup> of April. He already exhibited his photographs in USA, Canada, Poland, Ireland, Algiers, China and of course- France. I did this interview with him through e-mail. You can see some of his works at [www.buchholtz-photo.com](http://www.buchholtz-photo.com)

1. How did you first came up to an idea for this project?

I was invited by the French Institute to spend one week in Skopje and to have a look on the specificities of the architecture here.

2. Who are your idols photographers?

Becher, Depardon, Basilico, Gursky, Rousse

Do you accept any artistic influence from any other photographers? To me your work seems pretty authentic. Correct me if I am wrong.

Ok

3. As I told you yesterday in the gallery, I was surprised by your latest presentation: I saw almost all of your phases on your internet site. This is something completely different. From your photos at your site and from what I was talking to you during our walk while you were researching the material for your exhibition (few months ago) I developed an impression that you are photographer esthetic. Now I think you are more exotic. Because your previous works are exemplifying linear composition, geometrical symmetry, clean lines; usually you were taking photos of the modern, minimalist architecture. With the buildings with glass and metal facades, reflecting each other on their windows. This style you followed even when you showed some prints of the rural areas. Now your composition is improvised, more in depth than horizontal. What is your approach- shall the photographer adjust himself to the task, or the artist should be selective? I believe that you will answer to me- the first option, but that is the case only for this collection of yours.

I am used to do this kind of works in black and white. Look my website better (reportage part), there s other works like that. I like to mix the classical black and white with more contemporary works (the Tempus Fugit series).

4. Another change for you is that this works of yours are in black and white. Before you worked more in color. Is it again because you wanted to adapt yourself to the task?

Look above

5. International reviews in the international media considering the latest buildings in Skopje were not positive at all. The experts are also denying the authenticity of this architecture. Do you want to be ironic regarding this issue with your photographs?

Yes, but I'm not here to give my opinion. I want to propose the most objective work, even if it's not possible of course.

6. How did you decide you wanted to become a photographer? And why to photograph architecture in particular; that is somewhat rare?

When I was young, I wanted to be an architect at the beginning, but at 18, I preferred to study history of art and contemporary art at university. Then I decided to become a photographer, because I was very at ease with this medium. Now I can work with architects, as a photographer, it is just perfect !

7. Did you have any artists before you in your family? Did you have any doubts whether you had a talent to become an artist?

Yes I have artists in my family. It helps to be one but you always have doubts about that.

8. Was there something else you wanted to work instead?

Architecture

9. How important was your education for your artistic development? From whom did you learn the most?

From Family first, then with my friends to experience the real autonomy life and another culture (alternative one). Thanks to my teachers too, especially from the University. Then to the photographers who helps me at the beginning.

10. Do you want to direct while taking photos? I believe I noticed this tendency in your photos. I think you arrange the people on the photos, yet you want everything to be as it was really like that. Like that big photographer that worked in the first half of the 20<sup>th</sup> century in USA and was taking photos usually of poor people waiting in lines for soup. She was married with that big writer. She was played on film by Farrah Fawcett. You will tell me who was she.

No, I don't change anything and I don't ask to people to do something particular. I just wait people when I have a context to make a picture.

11. You told me that you were from Alsace. Do you feel Alsatian, French or European? Or all of this together. Do you feel as a European artist?

No, only my name is from Alsace. I was born and grew up in Bordeaux. So I am French, from the South-West and I believe in the idea of Europe.

12. How many times a day do you ask yourself what will I do next? Do you find uncertainty inspiring? I think you don't, though this attitude is very popular. What inspires you the most?

I don't know, it changes all the time. It depends of my mind, the weather, etc.

13. You are not following the trends? Snap-shoots are very trendy. You are not following this trend, you are somewhat more a perfectionist; as I can see from your lighting and big and clear depth of your prints. How much is perfection important for you and how do you combine it with improvisation which is inevitable when taking pictures?

I like to manage all the process yes, in a traditional way. I take my time for each part of the work, what is in a complete opposition of the snap-shots and the trends yes.

14. Do you plan to do anything else except architecture? Do you plan to try some fashion photography, or some commercial projects? If not, say why.

As a professional, I work for architects, planners, editors but for commercial projects, for fashion and for events too. It is very interesting, few days a month, to be a professional in a different world, and always learning about technics.

15. Do you think that the analogue forms are still better from the digital, as do many of you colleagues?

No, I work only with digital cameras now. You can work very well, with the same philosophy thanks to the raw files. The objective is to make sense and to have a good print. You can do that with an analog or a digital way.

16. What architecture according to you is most stunning? What is the best architecture and why?

I have no idea about that. I like the antic Greek style, the Modernism, the Minimalism but the Gothic and the Baroque too. Beauty is everywhere, in each century.

17. What is your dream project? What is the building, space or city you would like to photograph the most?

I like to be surprised, as I was with Skopje. So my dream is simply to be surprised in the next future.

18. What do you think of Le Corbusier and his ideas?

One of the best! But we had to manage his ideas with a society and a world who changed a lot this last fifty years. But it is another discussion

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