

STAGED PHOTOGRAPHY

Concept and design of communication media on „Moment“

DIPLOMA PROJECT IN VISUAL COMMUNICATION · UNIVERSITY OF APPLIED SCIENCES DÜSSELDORF · 2009
SUPERVISORS: PROF. UWE J. REINHARDT · PROF. JÖRG WINDE (FH DORTMUND)

Text edition of the diploma project published as a book in 2009. The photographs are not included; the original captions appear in their place. A longer quotation by Norman Bryson is given in summary; the wording can be found in the printed edition. The text follows the 2009 original and has not been updated. The English version is the author's own parallel text from the original publication. The three categories developed here – depiction, modification and creation of reality – are extended by a fourth in my essay „Where Authorship Begins“ (2026): generation without reality.

PREFACE / MOTIVATION

My work deals with people and what moves them. I open up the structure of an interpersonal situation precisely at the moment in which the depicted persons become aware of the turning point.

Instead of showing everyday life which only reminds of trivial proceedings, I want to focus on breaking points. Attention is guaranteed by suddenly awkward situations. The viewer will be immersed in the images and recognize that these are not comfortable places within the selected lives.

I will not take over the part of explaining the course of the elapsed story. Thus, the personal context of the viewer will individually influence the resulting assumptions about what is happening. Nor will I deliver a continuation of the moment, so the viewer has no way of verifying his image-based theory.

He will either be content with the picture because he thinks to have decrypted the contained information, or will be unhappy because he knows that the possible scope of interpretations is too large. Maybe he will even discuss it with other viewers. Depending on the similarity or bias of the other person, his idea of the implied story can differ.

ANALYSIS / THEMATIC ANALYSIS

THE PHOTOGRAPHIC MEDIUM

The medium of photography is to be positioned between that of painting and film, though not solely for chronological reasons: It can easily portray cut-outs of non-staged events, thus resulting in painting as a medium to open up and becoming more abstract and random. Through technical progress, the depiction of reality has become the task of the new medium of photography.

Until painting evolved into a modern form, pictures depicted closed scenes, precisely balanced and spiked with a complete narrative; whereas today it can be both abstract and representational, or entirely detached from reality.

Film is, in the classic sense, the juxtaposition of „open“ light images, which do not necessarily have to be self-balanced or relate to each other, but wrap up a story that is to be revealed in its flow.

Photography's development into staged photography and parallel development respectively, orientates itself on the complexity of painting: Through a targeted compression of a film's narrative to the extent that a single photograph has the potential to represent the narrative breadth of an entire movie.¹ Processes and actions can exist without being related to each other. The viewer is being suggested a story – something that usually only film was able to achieve.

POSITIONING OF STAGED PHOTOGRAPHY

Photography can be divided into the following three categories, the transitions of which are partly blurred:

Capturing reality and its investigation is the task of news, war and street photographers who do not intervene in the action and do not make arrangements. Their photos tell the story of what actually took place. Their job is to be in the right place at the right time and to catch a moment from a personally selected angle with the purpose of documenting the moment in relation to history.

Modification of reality through the manipulation carried out by the photographer on the spot or in the post-production of his images (as well as the possible misinterpretation of the viewer) change reality. An inaccurate interpretation is founded both in the (possibly deliberate) ambiguity of an image as well as the impact from the beholder's experiences.

In creation of reality through the fictional production of a photograph, the artist's goal is to allow the experiences of the viewer to construct the reality that surrounds the subject of the photograph. The viewer writes the subject's story with the help of photographs and his personal associations. The creation of a fictitious reality is part of staged photography.

The development of photography is like a treatise and the intellectual standard rises with the possibilities of the technology available today. The mere depiction of reality has become ubiquitous: The invention of the 2-megapixel camera supports man in further democratization of all experiences by translating them into images. Even without having been there, he can „experience" the most banal situation, while this experience is based on the pure image of a thin slice of that proposed reality.

Sophisticated photography takes away from this modern form of representation because it can purposely play with viewing habits of the trained viewer. Surrealistic representation or a fully staged „documentation" is also a result of this development.

DEFINITION

The analytical approach requires a definition of „staged photography".

The terminology of „staging" originates in theater, but the transfer of theater to photography is only conditionally acceptable. Even in theater studies, the importance of the staging concept was defined differently and was always associated with the author and his time. Regardless of this terminology chaos, „staging" was first used in the second half of the 19th Century. The French theater expert André Veinstein dates the emergence of the concept of staging for the first time in 1820. In the German-speaking area, in an 1838 article of the *Universal Theatrical Revue*, August Lewald used „inszeniert" (staged) for a presentation, a paraphrase of the French „la mise en scène", translating to „completely visualizing a dramatic work, to complete the intention of the poet and strengthen the effect of the drama by external means, but only in the sense of poetry".²

Both forms of staging, that of theater as well as in photography, emphasize the relation with the audience more and more as a constructing element. However, photography may address the visual experience of the beholder with passive, motionless people or even without people – but by implying an action.³ It uses only implications of the before and after instead of directly showing them or applying any other form of time lapsing.

Illustration in the original: Nick Waplington, „Carbon Monoxide Poisoning (after Turner)", 2005, digital c-print mounted on Cintra, 68.9 × 88.58 inches

STAGING AND REALITY

In the context of photography, staging is the depiction of a fictional representation of reality. It includes imaginary worlds of heterogeneous objects and their relation to other objects and space. They are subjectively placed and controlled by the photographer. The created moment is designed into a scenographic depiction. On the other hand, in the concept of „staging photography" the process manifests itself, as well as the time required for production.

By staging, existing objects will have a new meaning assigned to them. The reality gets shifted; every detail carries out to a paradigm shift, while controlling technology (camera, film type, shifted colors), image (focus, depth of field), content (history, image objects, subjects) and the meta level (intention, reverse flow) are factors in the process. The observable documentary result of the staging is the photograph that emerged from the composing of elements in the scene-setting, such as location, scenery, lighting, characters and props, that represent the idea. The result is always influenced by the photo- and art-historical consciousness of the author and its interpretation in turn is dependent on the particular consciousness of the observer. Preceded is the personal or social context of the elements offered in the pictorial scene-setting.

By the recording of the moment, people and objects are being removed from their subjective context. The objectivity of the camera allows the viewer to perceive a narrative way which feels real. But no classical dramaturgy is possible, since exposure/increase/climax/catharsis cannot be mapped out in a photo. It is thus the transmission into a visualization system, through which the shadow images of the staged world are transmitted to the viewer, who will not have direct access to this world. Images are shadows of our personal experiences, parts are reminiscent of what we have seen in film. They repeat thought processes along with all associations, so that a combination of images and ideas can take place.⁴

Contrary to previous image content, current staged photography deals with psycho-neurotic structures and analyzes social contexts. With the help of a photographic implementation, narratives are presented from subjective, empathetic, and apolitical viewpoints, settling between reality and fiction.⁵

MEDIA ANALYSIS

One of the pioneers of staged photography is American Cindy Sherman. In the late seventies, she staged herself using a remote control and acting as a model with masks, props and targeted light in the photographs of her early series, „Film Stills“.

Since the 1980s, Dutchman Erwin Olaf has worked in the style of fashion photography, which also belongs to the category of staged photography but with disturbing effect. While his initial focus laid almost exclusively on offensive eroticism and fetishism, Olaf now focuses increasingly on the state of waiting and similar emotional states such as grief and sadness. His series are extensively and lavishly produced. They often show one or two persons who are turned towards the camera with the observer taking the place of a voyeur; it is not looking through a keyhole, but rather onto a glossy magazine page.

Illustrations in the original: Cindy Sherman, „Untitled Film Still #3“, 1977, b/w photograph, edition of 10, 8 × 10 inches, Metro Pictures, New York City · Erwin Olaf, „Barbara“, 2007, from the series „Grief“, digital c-print, edition of 12, 23.6 × 42 inches

The permanent conflict of man with himself and others is one of the main motivations of Canadian photographer Jeff Wall. He offers confrontation with social realities, social conflicts or intercultural problems. In an urban context, figures turn into loaded action units and their confrontations are silent dialogs of interpersonal relationships or conflicts. They are located at interchangeable sites and are usually not in contact with each other. The only joining features are of social nature, such as clothing. Otherwise, the people are isolated from each other and are not depicted as acting, but as thinking individuals. They are dealing with their own inner world – communication is disrupted.

Illustration in the original: Jeff Wall, „Insomnia“, 1994, transparency in lightbox, 67.8 × 84 inches, Hamburger Kunsthalle, Hamburg

A paraphrase, the free translation into another language, means transformation and updating of the original. In Jeff Wall's work, this usually happens in an inter pictorial way, for instance from a historical painting (Monet, Delacroix), and rarely from a text (Franz Kafka and Ralph Ellison). In a paraphrase, the artist tries to cope with a problem which had already been solved, but in a new way. This forces the viewer to deal with the original as well, using that new, modern perspective of human idiosyncrasies (with distance to tradition).⁶

Norman Bryson argues, with regard to Jeff Wall's lightbox transparencies, that politically the viewer is left with nothing to do: since social reality arrives together with its own explanation, one can only accept the whole package or reject it, and there is no room for negotiation. The perspective of the transparency, he writes, is at once godlike and paranoid in its control of every detail, and because everything is staged and the unforeseen has been banished, nothing can be other than what it is.⁷ [*Wording in the printed edition, p. 17*]

This statement has to be examined more closely. If the image plane were similar to the narrative level, meaning there is no further room for interpretation in the motif, as it presents itself very directly and without asking questions, this statement may be almost true. The viewer, however, will bring in an unexpectedly distinct, individual back story into the image, which leads to his personal interpretation and awakened feelings to differ from those of any co-viewer, be it only in nuances.

From components supplied to him, each observer builds his own story – even if every single piece is manufactured and presented in an equally meticulous way. The image may be physically equipped with the „magic“ of the unknown source of projection⁸ and thus shove itself into the foreground, but the processing of the subject will not be less dependent on the viewer.

On the image plane, Jeff Wall limits himself to the essentials, because other, random accessories could only distract from the narrative. That is what makes the photograph a staged one. In terms of its predictability, nothing is left to chance.

This pictorial approach in which no detail is used thoughtlessly, is also reflected in the work of Gregory Crewdson. The American director manages to build intricate scenes and lighting design to create an optimized version of the real world which he has then, through the composition of several large format negatives, assembled into a sharp and perfect image. Motives of his works are somnambulism, hypnotized people, and the rationally incomprehensible – as metaphors for neuroses, fears and aspirations of people in suburban America.

Like in Edward Hopper's paintings, light is at least one of the protagonists and helps the artist form the underlying story. Crewdson's work is mostly set in horror movie-like dusk and selectively placed light. The light invades spaces, separates them, opens up surfaces. Sometimes it frames a revealing fact.⁹

Crewdson, son of a New York psychoanalyst, uses symbols such as medication, water and flowers and likes to name his inspiration „The Uncanny“ by Freud. By compressing cinematic narrative, Crewdson creates photographs that can each tell the story of a whole movie. He himself speaks of

these as „single frame movies".¹⁰ The cinematographic representation compels the viewer to concentrate on details.

Illustrations in the original: MuHKA, installation view, 2008: Jeff Wall, „The Guitarist", 1987 · Gregory Crewdson, „Untitled" from the series „Beneath the Roses", 2005, digital c-print, 64 1/4 × 94 1/4 inches, Luhring Augustine Gallery, New York City

SAMPLE ANALYSIS

Demonstrating the above-mentioned aspects in an example: The composition and staging of the image contents allow the comparison to motion picture. Any richness of detail and scene-setting will not be veiled, but instead highlighted. They also function as literature, because they are presented in the narrative structure of a play. Crewdson does not make photos – he creates them. This arouses not only the viewer's desire for interpretation, but memories and personal experiences. This image from the series „Beneath the Roses" invites you to enter a fictional world. The viewer delves into a museum reality and enters the scene of an American suburb in the evening.

In a dimly lit bedroom, into which blue moonlight is cast, there are two people turned away from each other, their behavior and social characteristics give the impression as if they had been married for many years and there is nothing more to say; the man is seated on the bed, clothed with pajamas, and stares at the floor. Meanwhile, his wife, in the midst of their evening routine, looks at her dressing table where, next to the various medicines and toiletries, a small bird sits. Furthermore, we see piled up stones in front of the door to the garden, as well as a small pile of rubble, giving the impression of unfinished yard work. The bathroom door is open, but that does not seem to disturb anyone, neither do the surrounding garments. Nobody cares about the most private room in the house appearing perfect anymore.

CONCEPT

PROBLEM DEFINITION

What type of photography communicates reality? The mere depiction of reality has become a sport of society. The reaction to the new is the moving of the camera in between everything and everyone. It is not a reaction to a new view. Photography becomes the act of non-intervention and at the same time that of consent and compliance of everything happening, as if it were worth to be kept and shall continue to happen. Experience is equated with „taking a picture of something" because through film, society has been taught an addiction for images. The lust for sensationalism expels the told word. No interference with reality is happening; the right

moment is not a photographic leitmotif anymore. That makes every situation trivial.

Precluding this is the assumption that photography objectifies people to attach symbols to them. Mortality, vulnerability and soul manifest only through the compaction of the moment, in which the lapse of time becomes visible.¹¹

OBJECTIVE

The goal is to portray a moment in which the inter-personal situation is at a turning point; a situation where the ordinary becomes the unusual. An emotion is created at which the connection between the situation presented and the observer is crucial: The viewer interprets, sees things that the depicted characters in the picture might not know, and thus becomes the omniscient „reader" of the image plane.

In the expression of empathy ends convergence: The viewer does not want to become part of the situation, but can interpret and understand the images that are being pulled from his very own memory. The picture leaves a wide scope for interpretation: The story is not anticipated, nor will it continue. It is quite literally a snapshot of a moment.

Which alternatives or consequences does the situation in the picture allow? If the viewer concludes that the answer is to be decrypted with clues left for him in the picture, the question is therefore answered. Alternatively, the viewer will not reach a definitive conclusion because he knows that the scene is susceptible of various interpretations. Or, perhaps he will get involved in discussions with another observer. It is important that the interpretation of the outcome is the result of the photo- and art-historical consciousness of the observer; and with each viewing, the societal context of both the author and the viewer also plays its part.

The aspect of ambiguity occupies a key role. It directs the distribution of information and therefore the interpretation into several and even contradictory directions assuring the openness of the story. Relationships between individuals in the picture appear clear at first. Content details steer this assumption in other directions. Thus the viewer is being engaged in a blurry interpretation, even exacerbated by irritating elements in the picture. The disarrangement of the situation as a disorder in reality is a stylistic device, which connects the series, and records the special moment on the axis of time.

CONCEPT IDEA

The scenes do not take place in front of photo studio backgrounds, but in real places, such as a train, a traffic bridge or inside a private home. An atmosphere shall be created that is accessible to the viewer. Clothing and props are just as much part of the image. The selected motifs

themselves are interchangeable, however, and infinitely expandable.

To achieve this effect, the picture will be lit subtly underlining but evenly, similar to light in film. Existing light sources such as lamps or windows may appear and play a role.

The focus of the picture should be stretched over the entire depth of the image. This can be achieved through a small aperture and the subsequent composition of multiple digital negatives. A short focus range would create a soft mood and draw the focus onto certain areas, which would then seemingly be pointed out as important ones. Instead, a hyper-stylized and overly real look of technical rigidity guarantees the appearance like that of a non-moving long shot in modern feature films. In order to lose no details in the photograph, a digital medium format back will be used. The photographs are intended to be hung as a range of five equivalent pictures in a format of 120 × 80 centimeters (47.25 × 37.5 inches). That makes their impact more intense and a high degree of visual information can be achieved.

PICTURES

The selected motifs reflect the above-mentioned concept idea: A moment will be derived from a current event, the viewer is drawn into its world. The sets are places of everyday lives – because if the viewer is to be taken into the visual world and understand it, he must be familiar with it.

PARKING GARAGE

At this point the original shows the plate „Parking garage“: photograph, 120 × 80 cm, acrylic glass on aluminium dibond, edition of 1.

The underground car park is a place of directions. One goes down from the top, left and right – or vice versa. He believes his property in a safe place where order is the principle. This order is disrupted by a woman who slowly, discreetly and with care scratches the entire side of a car with her keys.

Not far away a middle-aged man approaches, wearing a business suit. He sees the woman behind the car and she notices being observed by him as well in this second.

The viewer initially perceives both individuals before he realizes and interprets her act at the car. One sees the woman through the eyes of the man in the affected action. The running of the man implies his immediate action and desire to understand the not yet realized situation.

What is the relationship between man and woman? The viewer does not know whether they have previously known each other, whether he is her boss, lover, or father. Perhaps

she is taking revenge and finds no adequate substitute to attack him, or he has just witnessed an anonymous crime.

Likewise, it remains unclear how both are going to act from this point. Will she be able to hide her keys in time? Can she distract him, or will she have to invent a story? The viewer is omniscient of the current events, but can only wonder how it came to this.

In the original, behind-the-scenes photographs of the production follow here.

BRIDGE

At this point the original shows the plate „Bridge“: photograph, 120 × 80 cm, acrylic glass on aluminium dibond, edition of 1.

The next motif is about somebody observing another person's suicide or recognizing his suicidal act too late.

A pedestrian crosses a bridge and turns around as he walks, because he notices a sound or movement. He sees how a person who was just standing on the bridge railing has suddenly disappeared. There is also a car driving past, in the back seat is a small child, who laughs at the passer-by.

The bewildered look of the man on the bridge leads the viewer into the direction of the one falling, who remains barely recognizable through his feet in the picture. This causes the irritation. The sight of the child in the car also catches the attention of the viewer: It is not the driver, but someone who did not have to concentrate on the street, who becomes an alleged witness of the event. Since the car in motion is faster than a pedestrian, it is possible that the passengers of the first or the following approaching vehicle have seen the people on the bridge together – at that moment when their bodies overlapped from the perspective of the approaching vehicle.

What happened before? To the viewer it remains unrevealed whether there is a previous link between the passer-by and the suicide, whether he was even perhaps pushed from the bridge. It also remains unclear whether the passer-by will alert the police, or could even come under suspicion because the passengers may have misunderstood the situation. Ultimately, the question why the child is sitting in the car laughing remains open.

The lit houses in the background remind of the ongoing passing of time for everyone not directly involved in the events on the bridge.

In the original, behind-the-scenes photographs of the production follow here.

TRAMCAR

At this point the original shows the plate „Tramcar“: photograph, 120 × 80 cm, acrylic glass on aluminium dibond, edition of 1.

The tram is a public transport unit in the urban area. People of different character, different origins and appearance use it. What unites them is the common way.

There are several people sitting in a streetcar, looking into the face of a man threatening them with a weapon. The faces of the tram riders reflect something between fear and suggestion towards somebody who is out of the frame and apparently next to the camera (the omniscient viewer). A child plays with a straw to fire spit balls which the armed man has not yet noticed.

At first, the scene feels like a normal view of a well-filled tramcar. The faces of the people are not as apathetic as one would expect, but express tension, confusion, anxiety. At second glance, a visible weapon, the threat of the person facing the other riders (with an unrecognizable face, as shown from behind), is made out. The viewer recognizes the danger now and is supposed to integrate all pieces into the situation. The armed man has not yet been seen by the suggested person or people out of the frame, and they themselves might not yet have seen the man. The straw of a child suddenly turns into another dangerous weapon, which may startle the man and could trigger a spontaneous reaction.

For the viewer, the question arises of how long the train passengers are exposed to the unknown, and whether they comprehend the danger. Will hostages be taken? It also remains unclear what role is assigned to the unseen person, whether he has understood the situation and could draw the attention of the tram riders to his presence. The riders could also panic, which increases the risk of him attacking them. Can the person out of the frame understand the suggestive faces and intervene quickly enough? Is he or she of sufficient sensitivity?

In the original, behind-the-scenes photographs of the production follow here.

DIRT TRACK

At this point the original shows the plate „Dirt track“: photograph, 120 × 80 cm, acrylic glass on aluminium dibond, edition of 1.

A car stands still on a dirt road, its headlights still on and the driver's door open, indicating a brief interruption of the drive. A woman is seated in the passenger seat, she looks disturbed, her make-up is smudged from tears. Her body posture and

facial expressions convey the impression that she has given up. Another person on the edge of the image is a man standing in the dark, turned away from the car and talking on his mobile phone.

Again, the preceding events are unclear: Which relationship exists between man and woman, are they a couple and the woman is seeing the right time to escape the relationship? Was there a fight? However, the question arises of whether she will make a decision, be it in her head or to carry it out immediately. Does he know of her feelings? Is his phone conversation a secret one or is he trying to help her? Who is he talking to? Has he possibly abducted her, and she sees the man's inattentive moment as her only chance to escape? Will he catch up with her or will she let her opportunity to escape pass by?

In the original, behind-the-scenes photographs of the production follow here.

BEDROOM

At this point the original shows the plate „Bedroom“: photograph, 120 × 80 cm, acrylic glass on aluminium dibond, edition of 1.

The most intimate place of domestic life certainly is the bedroom. During the day, a man and a woman are having sex in a bed of their ground level room, which is flooded with daylight. The woman looks out of the large window with a serious look on her face, where another man is visible as he is observing the two.

First, the eye of the observer is drawn to the couple. This is the way the viewer expects this scene to be and is disturbed when he realizes that both are not occupied by sex, but rather the woman looks outside with a certain expression, where the other man stands. If the viewer looks closely, he notices that the man inside the room is the same as (or appears as exactly the same as) the one outside. He stares, leaning on the window frame.

What is the relationship between the two men and the woman is one of the central questions arising within the viewer. Does the observer randomly stand in front of the window or is it just the woman daydreaming? Has he seen them yet? How will the situation evolve? The viewer wonders, amongst other things, whether the woman wants to take revenge towards the man outside, whether she was just caught, or if he will do something in order to get into the house. Will the man in bed notice what is happening around him?

In the original, behind-the-scenes photographs of the production follow here.

AFTERWORD BY T. SCHMITZ

Staged Photography and Visual Communication

Communication has become the key word for understanding our times. If one cuts the term, he will be excommunicated – in the truest sense of the word. The terminology, as such, has only been existing for forty years. Its settling at the universities was preordained, given that supposedly everything is communication.

It became the object of technique, of language – and thus of the audible and the visible. Its phenomenology is highly topical. The word „communication" gave us a new understanding of modern society and is visible in the realm of signs, colors and tones. Through the discovery of the image, we have become aware of what communication can wreak: Namely, whether the depicted is interpreted or remains unclear. We think in pictures and read word pictures. We can say that society as we understand it, is a phenomenon of communication, because the latter is which makes it comprehensible.

Accompanied by the discovery of the image was the medical discovery of the eye. Helmholtz invented the ophthalmoscope with the help of which it became possible to see the back of the eye, and thus to gain knowledge of how the mechanics of human vision works. The first theory of vision can be credited to him as well.

The eye is a sensory organ. Its function is similar to that of a biological camera. Sharpness and blurriness, color and aperture are controllable elements of vision.

The visible is staged, the light controlled. Descartes was interested in the idea of whether and how the eye can distort impressions. Staging can be deception or the targeted scattering of communication into several directions. This makes visible the fascinating and interesting. Viewing habits will be tarnished, and deliberate „communicating around" is being practiced. Therein lies the visual stimulus and the *raison d'être* of staged photography in design. Because it knowingly treats the phenomenon of communication, directs and spreads, makes it complex and incomprehensible. Mareen Fischinger's images tell about this parallax. They capture a moment – the interpretation is multi-communicative.

NOTES

1. Berg, Stephan (editor): „Gregory Crewdson: 1985–2005". Ostfildern: Hatje Cantz, 2005, 2nd edition 2007, p. 6
2. Versuch einer Definition, in: Walter, Christine: „Bilder erzählen! Positionen inszenierter Fotografie". Weimar: VDG, 2002, p. 52f

3. see photographs of Nick Waplington, e.g. „Carbon Monoxide Poisoning", 1995
4. analog to „Platons Höhle", in: Stiegler, Bernd: „Bilder der Photographie". Frankfurt am Main: Suhrkamp, 2006, p. 173f
5. compare Vogel, Fritz Franz: „Staged Photography", stagedphotography.ch, accessed 2009-04-06
6. essence of an essay by Bernd Reiß, in: Lauter, Rolf (editor): „Jeff Wall: Figures and Places". Munich: Prestel, 2001, p. 186ff
7. Bryson, Norman: „Jeff Wall. Enlightenment Boxes". Art+Text, 1997, issue 56, p. 61f
8. see quotes of Jeff Wall himself, in: Lauter, Rolf (editor): „Jeff Wall: Figures and Places". Munich: Prestel, 2001, p. 20f
9. compare Wells, Walter (editor): „Silent Theater: The Art of Edward Hopper". London: Phaidon, 2007, p. 53
10. Berg, Stephan (editor): „Gregory Crewdson: 1985–2005". Ostfildern: Hatje Cantz, 2005, 2nd edition 2007, p. 6
11. see essay „In Plato's Cave", in: Sontag, Susan: „On Photography" (German edition), Frankfurt am Main: Fischer, 1980, 18th edition 2009, p. 9ff

PRODUCTION CREDITS

Direction & photography: Mareen Fischinger · Coordination: Mareen Fischinger, Stefan Tüshaus · Casting: Mareen Fischinger · Camera assistant: Stefan Tüshaus · Light assistant: Jochri Michel · Set assistant: Lars Hillen · Post-production: Mareen Fischinger · Behind the scenes film: Johannes-Christian Michel · Behind the scenes photos: Conrad Barthelmes, Mareen Fischinger, Johannes Henseler, Lars Hillen, T. Schmitz, Stefan Tüshaus

Parking garage – Actors: Wilma E., Ralf F. · Make-up: Anja Schweihoff
Bridge – Actors: Lars H., Noah and Leonie L., Anton W. · Make-up: Punthip Schramm
Tramcar – Actors: Julia, Emil & Christof D., Sonja F., Petra G., Johannes H., Nadine & Claudia H., Stefan H., Laura, Sarah & Sylvia I., Waltraud I.-S., Jenny & Walter K., Pira L., Jennifer M., Nadja P., Pascal P., Sandra P., Udo T., Katrin W. · Make-up: Yasmin Vardar · Thanks to Rheinbahn AG & Polizei NRW
Dirt track – Actors: Marc G., Karolin S. · Make-up: Punthip Schramm
Bedroom – Actors: Vivien F., Stefan T. · Make-up: Maren Siede

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