
The 4th chapter of PILOT includes work from 5 photographers, 4 stylists and 8 models. There are 5 fashion editorials shot in 3 countries & an interview with our new best friend Carlo Van de Roer.

FEATURING

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152 / In This Moment, She Is Utterly,
 Dangerously Charming
164 / Occam's Razor
172 / Come As You Are
184 / We Live In Realms
 Beyond The Sky

PHOTOGRAPHERS

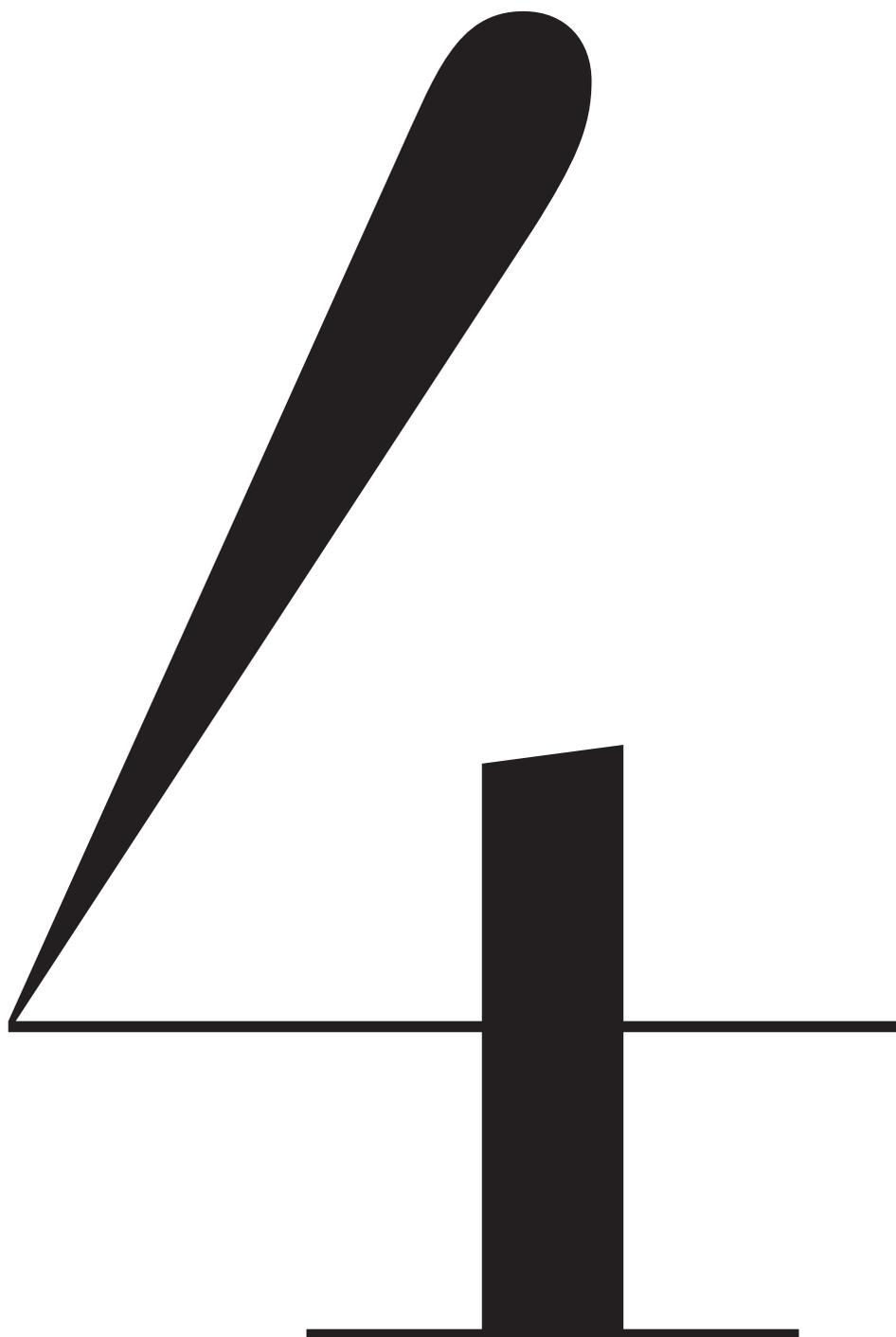
Carlo Van de Roer
Stephen Tilley + Garth Badger
Adam Flipp
Derek Henderson
Mackenzie Duncan

STYLISTS

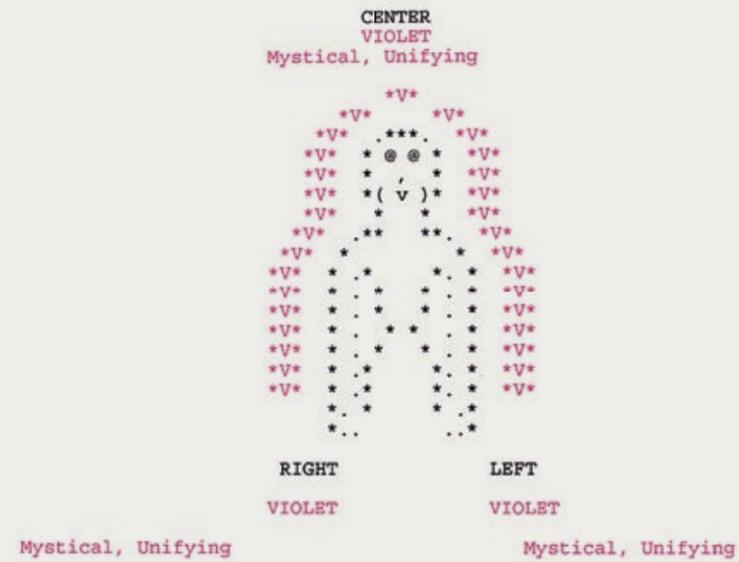
Kate Ruth
Atip Wananuruks
Geoffrey Nolan Burger
Tamila Purvis
Sara Bruneau

MODELS

Amani Olu
Miranda
Taika Waititi
Bret Mckenzie
Jessica Clarke @ Clyne
Chloe Graham @ 62
Barbara Fiahlo @ Nova
Hope Watson @ Chadwicks
Julia Nobis @ Priscillas
Sarah C @ Next



Miranda July, 2009.



CENTER (EXPERIENCE) Color above subjects head.

Indicates what the subject is experiencing. It is the color that would best describe them.

--Mystical unifying-- would best describe you. Violet is a high degree of sensitive intimacy, leading to complete fusion between subject and object, so that everything which is thought and desired must become reality. Enchantment, charm, sensitivity and deep spiritual understanding are the qualities most important to you.

RIGHT SIDE (EXPRESSION) Color on Subjects right.

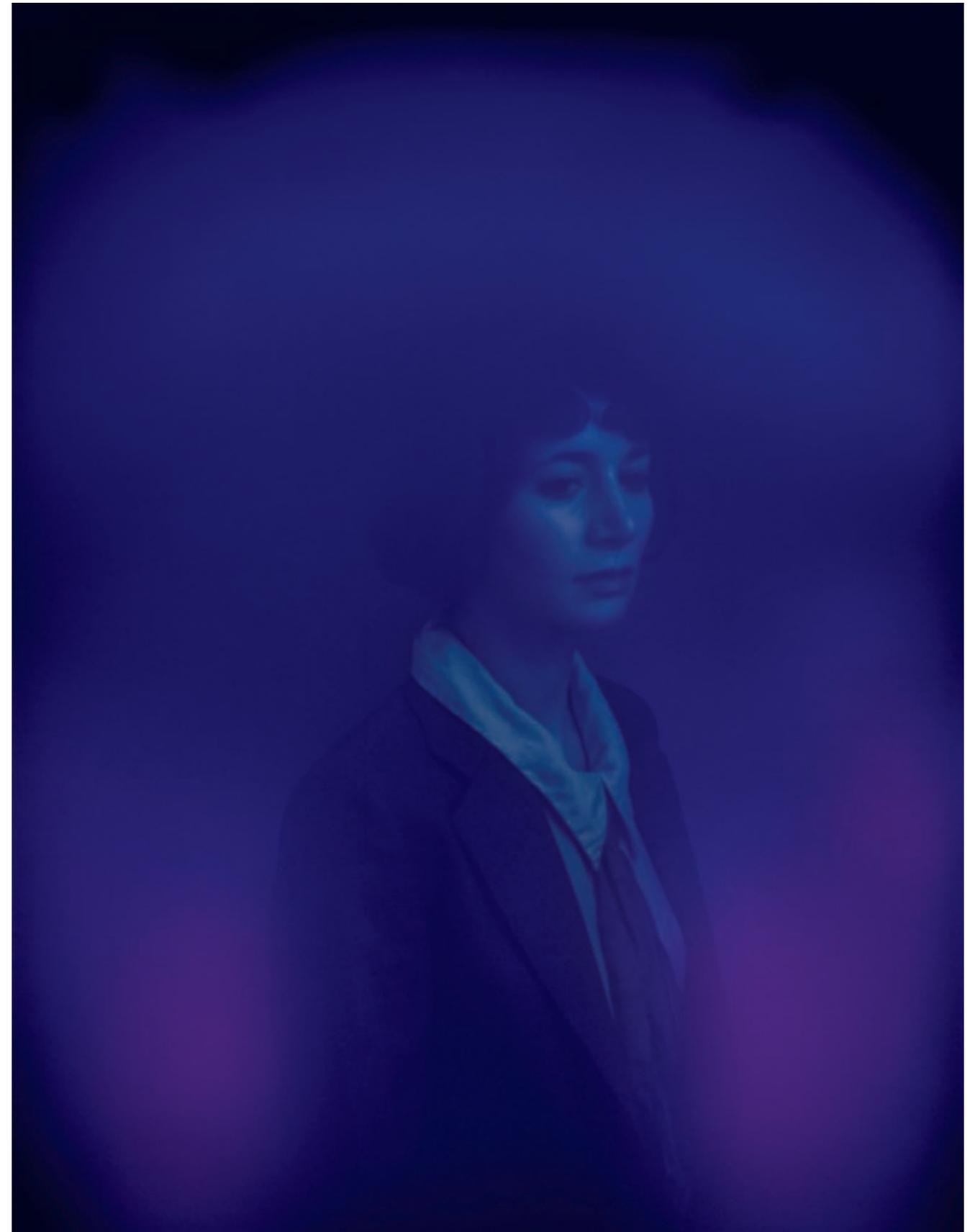
Indicates the personality that the subject projects outward and how other people see them.

People see you as magical. You put out the highest vibrational frequency. What you want comes to you as if by magic. You seem to get everything you need. A mystic union, a high degree of sensitive intimacy, leading to complete fusion between you and what you put your attention on.

LEFT SIDE (FUTURE) Color on Subjects left.

Indicates what the subject is creating for themself in the near future.

Spiritual evolution is in store for you. Violet is a mix of blue --unlimited knowledge-- and red --activity--. Therefore spiritual activity will be in your aura. Violet brings unlimited knowledge. You will encounter the rays of guide energies, the highest vibrational frequencies will be distributed to you.



The Portrait Machine

New Zealand-born photographer Carlo Van de Roer is fascinated by more than colour, subject and composition. Intrigued by the surprisingly wide-held belief that lens-flare can be attributed to the spirit world, the photographer's most recent project involves aura photography. PILOT speaks to New York based Carlo Van de Roer.

You've just spent a month back in Wellington shooting some fashion for PILOT and portraits for the Portrait Machine Project, which has just shown at Suite Gallery. How was your time in Wellington?

It'd been a couple of years since I'd been home, so it was great to get back and see my family, and I've learnt that summer is in March now, so it worked out well.

You're best known as a fine arts photographer. How do you approach the very different challenge that is shooting models and fashion?

I usually work on personal projects in a pretty introverted way, so coming out of that bubble to work with a crew of people on a tight deadline is really invigorating – like mountain air, or a really nice cup of tea. I think it's healthy to change your focus and the two areas cross inform each other.

Tell us about the fashion editorial you shot with Kate Ruth for this issue?

Kate is an amazing stylist, she wanted to go for a sort of future bogan pin-up aesthetic. Working with her allowed me to focus less on the fashion and more on making the images look the way I wanted them to. We had access to some interesting continuous lights, torches and antique studio lights. Working in an

otherwise blacked out studio environment, we created the images mostly in camera.

The Portrait Machine Project involves you taking photographs of people's auras. Can you explain this concept, how it works and what it means?

The photographs are made with a modified Polaroid camera developed in the 70s by an American scientist in an attempt to record what a psychic might see. The project explores the idea that a portrait photograph can reveal an otherwise unseen and accurate insight into the subject's character. I think of a portrait photograph as the result of the dynamic between photographer, subject and viewer. Within this I'm interested in the role of the camera and the idea that it can offer an insight into those people or that dynamic. There's a printed description that accompanies each photograph which is generated by the camera itself, it describes first how the camera views the subject, and separately what personality the subject is expressing to the photographer and others – suggesting an attempt to separate or bypass the control of the photographer and subject. The subject is connected directly to the camera by hand-plates that measure biofeedback, which the camera depicts as an aura of colour in the Polaroid and translates into the printed diagram and description which is presented to the viewer along with each photograph in a similar manner to a caption.

What is your personal opinion on the accuracy of aura photography?

Part of why I wanted to use this camera to explore the portrait making process is what it promises – it's marketed as an accurate and precise machine for providing an insight into a subject's character and personality. It has undertones of impartial accuracy in part because it allows the photographer little manipulation of its mechanisms, it's built around an instant land camera and has only one button. Aura photography is a pseudoscience that borrows authority from medical and scientific imaging devices, it evolved from a type of photography that sought to objectively measure and document unseen aspects of the human body, popular around the time the term "x-ray" was coined.

Do you have an interest in the paranormal in general? Where does this stem from?

I'm interested in the idea of using photography to document what would otherwise go unseen, and while maniacally researching orb hunters a couple of years ago I came across the aura camera technology.

Have you personally had any supernatural experiences with this project, or in your life at all?

Last time I was passing through Eketahuna something unusual occurred, but what happens in Eketahuna stays in Eketahuna.

Your TPMP portraits are often hauntingly beautiful. Have you ever had any that have come out as dark and sinister looking?

There have been a few very dark images, but there is something in the nature of the polaroid that keeps them from looking overly sinister.

What sort of reactions do you get from the subjects of The Portrait Machine Project?

Really varied, it has been interesting to see people's expectations of the process. People have come with

very specific expectations, and have tried to alter themselves or the studio to control the cameras interpretation by wearing very large crystals on their head, refrigerating themselves etc...

Do they generally agree with the findings?

No, not always, I like the tension between the subject and the camera's interpretation of them so I've been photographing people who are familiar to me, or that I have expectations of – including friends and people whose personalities are in the public sphere.

Who did you shoot for TPMP while in Wellington?

My Parents and my Grandma who's 91, Samuel Scott, Luke Buda, Conrad Wedde, Richie Singleton, Will Ricketts and Tom Callwood from Phoenix Foundation, Bret McKenzie, Joe Lindsay, and Metiria Turei. I also exhibited some portraits of other Wellingtonians I had photographed here in NY (Taika Waititi and Martynka Wawrzyniak), but I would love to get back to NZ and photograph more.

This is an ongoing project for you. What is the end goal?

At the moment I am focusing on subjects whose personalities or jobs deal with identity. I recently photographed James Frey whose public personality also has a lot to do with truth and authorship. I asked James to try to manipulate the cameras reading but it was steadfast in its interpretation of him. The shoot was fun, James is an interesting guy and working with people like him is one of the things I enjoy about this project. So it's ongoing but I am also working on editing the project down to a specific number of portraits.

What else is coming up for you this year?

I'm heading to France next week to exhibit at the Hyeres Photography Festival. Later in the year the Project will be shown by M+B gallery at Paris Photo and there will be an exhibition of the work at M+B in Los Angeles.

www.vanderoer.com

