



FREE

VOI 07

## JUNE HIGHLIGHTS

06. DEVIL'S GUN + STEP 13 + LIQUOR STORE
07. CARGO'S FREE SCREENING: LUC BESSON'S 'DISTRICT 13'
08. AIWA
09. BROKEN KEYS + TM JUKE ROBERT LUIS
10. ENGLAND VS PARAGUAY FULL FAT + JACK PENATE
11. CAMERA OBSCURA
12. THE BEES + ASHLEY BEADLE
13. BRASIL VS CROATIA + INSTITUTO
14. ED MOTTA ALBUM LAUNCH
15. ENGLAND VS TRINIDAD
16. THE REMIX: HUMANZI
17. THE NEXTMEN + SKITZ
18. BRASIL VS AUSTRALIA
20. ENGLAND VS SWEDEN
23. OSUNLADE + TORTURED SOUL
24. THE EGG + DAEDELIJS SAFFROLA SOUNDS
28. LOVE IS ALL
29. CHRIS BOWDEN GILLES PETERSON
30. RAISON D'ETRE

## JULY HIGHLIGHTS

01. METRONOMY
02. STYLISH RIOTS ALL-DAYER
03. THE PIPETTES
05. GYPSY BEATS & BALKAN BANGERS LAUNCH: DJ HUTZ (GOGOL BORDELLO)
08. DESTINATION OUT
09. WORLD CUP FINAL
12. UK BEATBOX CHAMPIONSHIPS
14. ASIAN DUB FOUNDATION SOUNDSYSTEM
27. KOOP
28. BOCA 45 LIVE EXPERIENCE
29. ALI B'S AIR

// MAJOR WORLD CUP MATCHES SHOWN ON TWO MASSIVE SCREENS //

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E Recuenco <b>004</b>	Ebony Bones <b>018</b>	Sub Focus <b>024</b>	ID Crisis <b>028</b>	Boys of Brazil <b>040</b>	PART 2 <b>042</b>	Jamie Reid <b>056</b>	Fashion <b>066</b>

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# EUGENIO RECUENCO

## Lights! Camera! Reaction!

THERE ARE FEW PHOTOGRAPHERS in the world who have the vision and skill to cross styles and genres as effortlessly and powerfully as Madrid based Eugenio Recuenco. His award-winning photography adopts a groundbreaking artistry that shakes the industry and impacts on audiences the world over. Yet this extraordinary visionary has a modesty that belies his talent. You won't find out much about him on the Internet other than where he's cited in blogs as 'those in the know's' favourite photographer. His own site even avoids self-referencing: there is no story, no press, no biographic information of any kind; just an awe-inspiring collection of glorious and diverse photographic stories for a seemingly endless list of clients. Remove your hats and enter the world of Eugenio Recuenco...

### HOW DID YOU GET INTO PHOTOGRAPHY?

I think I took my first photograph when I was around 12 years old with an old camera that belonged to my father. At college, it began to captivate me, but it was more the development of the photographs than the capture itself. A photography group was formed and in the laboratory, I remember that it was the sight of how the images emerged on the paper that surprised me the most. I carried on producing reports and there was a time when I always had a small camera hanging around my neck.

### YOU'RE A MASTER. A VISIONARY. IN TERMS OF FASHION PHOTOGRAPHY. WHAT IS YOUR FUNDAMENTAL SKILL THAT ALLOWS YOU TO TRANSCEND STYLE AND GENRE WHERE SO MANY PHOTOGRAPHERS FAIL?

The first thing to say is that I don't consider myself to be any of those. I think my photos are summed up in the battle between what I need to express and what the client wants. There was a time in which I found myself very isolated in my country because I didn't follow the guidelines of what 'modern' fashion photography should be. I made

the effort to change and conform, but it was in vain. I didn't feel it and it drew me to produce photos similar to other people's, but they were imperfect; they weren't mine. The only secret of all this is to be convinced of what you do. It's the only thing you have left in the difficult moments and the only thing that lets you go to bed feeling easy - even when you make mistakes - because you do it from the heart. And furthermore, it is that which makes me change, and not seek recipes. At every opportunity you need to do things differently and you can't spend your entire life making the same photographs and its variations.





## HOW DO YOU SET ABOUT EACH PROJECT?

With much hope. Unfortunately, the majority of the time the clients make sure they take it from you. I like to be given a starting point, a motive or a word so I can begin to dream. What happens is that soon, other people believe that everything you invent from then on is theirs and they try to change it at all costs. When that's happened and they've restricted me too much, they've resulted in dead photos with little feeling; photos made so as not to displease the client. In spite of myself, I also think it's important to be professional. I give my thanks to the clients who have granted me freedom because it's from them I gained my common sense; and to those who by minding their common sense, took my freedom, because they developed my ingenuity. I like it when you have a theme in your head and don't become obsessed by it. Eventually over the 24 hours of the day and when you least expect it, inspiration and ideas emerge. You can't be a photographer with a timetable.

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"THERE WAS A TIME in which I found myself very ISOLATED IN MY COUNTRY because I didn't follow THE GUIDELINES of what 'modern' fashion photography should be."

"The greater the budget, the lesser the freedom and more LOST DREAMS."

IN SOME OF YOUR WORK, THE IMAGES ARE EVOCATIVE OF THE OLD MASTERS. HOW DO YOU CREATE THIS ARTISTIC IMPRESSION WITHIN YOUR PHOTOGRAPHS?

Well, I studied Fine Arts, specialising in painting. At the time, possibly because I was very young, I rejected or didn't sufficiently respect the Old Masters. It was some time later that they became a source of inspiration; when I discovered that in the small details they were possibly much more daring than those that today are considered 'groundbreaking.' It was at that time that I combined painting and photography, although not in the contemporary manner. Back then I painted and photographed as two different activities, but in the fifth year of university I worked on an installation and began to introduce photographs into my paintings. I also made installations for my photos and these began to evolve and become more 'pictorial', to become a different element, but not discordant. There the two become close. I'm influenced by the simple light. In the paintings from that period there's normally a very special and simple light; there is only one light source that floods the scene. In photography, illumination is often overcomplicated with a multitude of lights and equipment which don't necessarily improve the work. From that period, I'm interested in the expressions of the characters, the setting of the scene and the compositions.

PHOTOGRAPHS SUCH AS THE SLEEPING BEAUTY, LOOK ALMOST LIKE PHOTOREALIST PAINTINGS. HOW IMPORTANT IS IT TO YOU TO BLUR THE LINES OF ART AND PHOTOGRAPHY?

It's a line at which I find it difficult to discern where I should stop. At no time do I contend that my photos look like real paintings, but on the other hand it interests me that you can see the air. Photographs tend to erase, through their sharpness, the atmosphere of things and with them, eliminate the magic. I attempt to show the air being breathed by the person profiled.



**YOUR PHOTOGRAPHS OFTEN CAPTURE PREVIOUS ERAS BUT IN A MODERN STYLE. WHAT MEDIUMS AND PROCESSES DO YOU USE TO ACHIEVE THIS LOOK?**

It normally starts with a technical error. When somebody tells you that it is badly done and they don't know how to reply to you other than to say 'because that's the way it is,' it doesn't convince me. So I attempt to rebel against this visual conservatism and discover that sometimes it is possible to take an aesthetic advantage from a technical error. During one period, I used expired film, or used negatives which were developed like slides.

**HOW ARE THESE PREVIOUS DECADES RESEARCHED? ARE YOU INVOLVED WITH THIS ASPECT?**

Sometimes if I have the time, I attempt to completely immerse myself in that period through books, films or exhibitions. Other times, when I have a very vague picture of an era but which is sufficiently evocative for me, I prefer not to refresh it and go down that road. I am neither interested in the exact reproduction of a moment nor in the precise mis-en-scene. It is possibly from that incoherent mixture that a little of the surreal emerges in the images.

**YOUR FASHION STORIES ARE DRAMATIC, INTRICATE AND HIGHLY CONCEPTUAL. HOW IMPORTANT IS THE STORY TO THE FASHION?**

Surely my stories make no difference to the fashion world just as the fashion world makes no difference to me. I am only interested in Fashion with capital letters, that which is often merged with Art. Day-to-day fashions make no difference to me. It doesn't interest me in the slightest; I use it to dress the characters in my stories. You can show the clothes on a great looking and smiling girl with a neutral background, which to me seems extremely boring; or attempt to tell a tale where the characters are dressed in the same clothes. I enjoy this last one a lot more and besides, it comes closer to the world of cinema, which interests me a lot. What surprises me is when you tell a story it is considered artificial (these things don't happen to people) and when you dress a model against a white background they see it as normal (I don't know people who walk down the street with a piece of white paper behind them). Anyway, I believe the stories I try to tell take into account the style of the wardrobe as a film would.



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**HOW MANY PEOPLE WORK ON EACH PROJECT TO PRODUCE THESE RESULTS?**

It depends on what I need, but normally two or three less than what is needed. The team I rely upon is so marvellous they solve all the deficiencies of the gear.

**WHICH PHOTOGRAPHY PIECE HAVE YOU BEEN MOST PROUD OF?**

Nothing more than finishing one. I always end with the sensation that it could have been better. With time, pride begins to emerge from some of them, especially when I'm asked for a collection of old works and go back to revise them. At that moment, you forgive the old photos a lot as you are deeply involved in another project.

**DO YOU DO THE RETOUCHING IN ADDITION TO THE PHOTOGRAPHY?**

Until recently yes, together with my wife, but now on very few occasions. She is the artist of the post-production of all my photos and the one who supports me at every stage of the creation.

"I would be happy with people DREAMING about things beyond money."



**HOW MUCH TIME, ON AVERAGE, DO YOU ALLOCATE TO EACH PROJECT? HOW LONG WOULD YOU SPEND ON A PHOTOGRAPHIC PIECE SUCH AS VOGUE FUERTEVENTURA?**

This is very varied. In Vogue Fuerteventura for example, it was two days of shooting and little else. Beforehand, there was another day of research of element of kit, another day of searching for a good beach outside the military zone where it is found, and the retouch. The location was easy as I was on holiday when I discovered the ship which surprised me to such an extent that I became impatient to get my next editorial to take photos there. The shame of it is that many things like this are lost through the mistrust of the publishers and clients and you finish producing anodyne stuff. They think you are conning them and that you intend to go to the beach.

**ALTHOUGH YOU'RE AN AWARD-WINNING PHOTOGRAPHER WITH A HUGE CLIENT LIST AND AN INTERNATIONAL NETWORK OF FANS, LITTLE IS KNOWN OF THE PERSON BEHIND THE CREATIONS. (A) WHAT ARE YOUR MORE DEFINABLE PERSONALITY TRAITS? (B) WHAT ARE YOU PASSIONATE ABOUT? (C) WHAT ARE YOUR INTERESTS OUTSIDE PHOTOGRAPHY?**

a) Well I'm Taurus and I think I come to bear from that. I am big-headed and yield to the wishes of the client, but if I'm convinced of something, I'll attempt it too. That is why I often end up doing twice the work: what those who pay want and what I, who invents want. In the end it is the client who decides, but this way I feel freer to do their work because I know I can try mine.

b) I am passionate about architecture, cinema, travelling and chatting with my friends.

c) My family and friends. This work doesn't allow you to be constant in relationships and it's a battle I intend on winning. If I lose that battle I will have been trapped by the system.

**THERE'S A GREAT SENSE OF SURREALISM IN YOUR PHOTOGRAPHY. WHY IS THIS IMPORTANT TO YOUR WORK?**

I don't know if it is surrealism, rebelliousness, a sense of humour or because there wasn't a budget...I think a lot comes from improvisation.

**HOW MUCH ARE YOU INVOLVED WITH THE STYLING AND SET DESIGN?**

100 per cent. I work jointly with Eric Dover on many of the images and I always like to be fully involved. That part is as important as the take.

**WHAT'S THE MINIMUM BUDGET YOU'VE WORKED TO? AND THE MAXIMUM?**

The minimum budget is when I have to provide the money to take forward an idea which receives a prize and I don't even get a thank you; and the biggest is one in which I am immersed and I can't even fathom. The greater the budget, the lesser the freedom and more lost dreams. More money without direction can become torturous.

**"My worst PHOTOGRAPHS are the result of having felt satisfied too early. Eventually you discover your vanity arrived too early and 'FUCKED' your work."**

**HAVE YOU BEEN INVOLVED IN FILM PRODUCTION AND SET DESIGN FOR FILM?**

What interests me the most is filmmaking. I've only filmed a 30-second film for a Nina Ricci perfume. I would like it to be the beginning of a new journey.

**ARE THERE ANY PHOTOGRAPHERS YOU ADMIRE?**

Many and they are very diverse. Some for the aesthetic element of their work, others for their development, others for what they dared to do, others for their perfection, for their vision...There are so many facets within a photograph that can be done differently and well that any list I give you would be immense. I have the defect of very much liking the work of others and almost nothing of mine. I can't help it.

**DO YOU CREATE PHOTOGRAPHIC WORK FOR EXHIBITIONS AND PRIVATE SALE?**

I have never noted an interest in my photos at that level. In Spain I have tried to have my photos seen by a gallery, but when they learn that I take fashion photographs, they don't even look at my work. I have never been able to exhibit my photos outside a fashion show or something similar; but what most upsets me is that they don't even take five minutes out to look at my photographs.

**WHAT AWARDS HAVE YOU WON FOR YOUR PHOTOGRAPHY?**

A Golden Lion and another Bronze in Cannes with a photo for Playstation. And a prize for the best art installation in the 3rd Festival de Arte de Madrid (Madrid Art Festival).

**ARE YOU A PERFECTIONIST?**

I am more than a perfectionist, I am indecisive and pugnacious. I try to work and work a photograph a lot, but really that probably happens because I don't know where the perfection lies and I doubt my own work. My worst photographs are the result of having felt satisfied too early. Eventually you discover your vanity arrived too early and 'fucked' your work.

**OF ALL THE MODELS YOU'VE WORKED WITH, WHO HAS BEEN YOUR FAVOURITE AND WHY?**

I like the models who are more actress than good looking, the ones who assume their creative and important roles in the photograph. I can tell you who I'd like to work with because they meet both requirements: Karen Elson and Milla Jovovich.

**IF YOU WERE GIVEN A TIME CAPSULE AND COULD ONLY INCLUDE ONE PHOTOGRAPH TO DOCUMENT YOUR ENTIRE PHOTOGRAPHY CAREER, WHICH ONE WOULD IT BE?**

No idea. I would be happy with people dreaming about things beyond money.