

A  
MAGAZINE  
*CURATED BY*  
MARTINE  
SITBON



*STEFANIE SCHNEIDER*



Left:  
*Radha Shooting I*  
*(Long Way Home)*  
1999

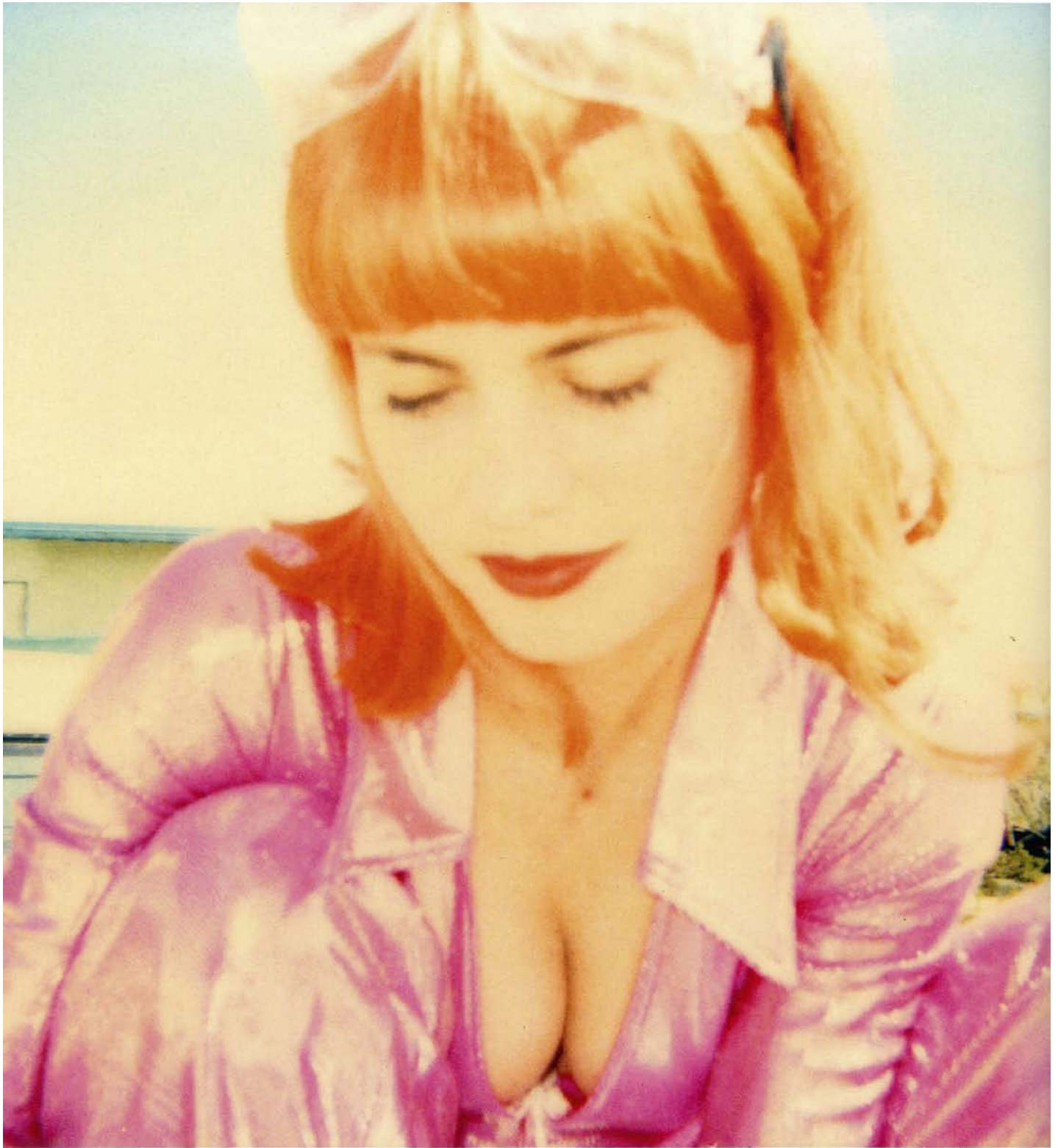
Images taken from  
*Stranger from Paradise*  
Steidl 2006

Right:  
*Spare Parts*  
*(29 Palms, CA)*  
2005

Courtesy of Galerie Michael Sturm & Galerie Oui.



'The images *Long Way Home* and *Radha and Max, 29 Palms, Ca.* are part of my very first intentional photo shoot in narrative story lines by chance. I had only just started to work with expired polaroid material a little earlier. First it was just snap shots from scenery I'd passed by or moments I'd taken part in. But even these snap shots happened to be linked to little story lines with gaps, mind spaces in between for the audience to fill. All was very loose, not planned, not even considered art yet by me or anybody else. Then I met Radha and Max at Bob's and I liked them instantly so I asked them if they would agree to coming out into the desert with me to do a shoot.



Left:  
*Radha Pink*  
*(29 Palms, CA)*  
1999

Right:  
*Radha Doing Her Nails By The Pool*  
*(29 Palms, CA)*  
1999



They agreed so the next day I went to Hollywood Boulevard to the cheap lingerie places that supply costumes for mostly the professional business though looking at the costumes I was always sure that if they would sell these in Berlin, they would be a fashion hit. I got all my costumes for the shoot at "Je t'aime" and the wigs at "Hollywood Toys & Wigs". The props at the 29 cents store. The story was not yet planned or written out but merely had some directions since by now the actresses, the location, the props and costumes had been selected. In the desert we started with the *Long Way Home* shoot, two (alien) girls running through the desert with toy pistols without any goal or any knowledge of where they



Left:  
*Radha Shooting II*  
*(Long Way Home)*  
1999

Right:  
*Radha Mind Screen*  
*(29 Palms, CA)*  
1999



are going, why and what lies ahead of them. The *Trailer Trash* shoot right after meant finding the right locations by chance, playing with costumes and props, developing the story as we went along, reacting to the actresses as they played along. In the end there is always the post-editing and somehow Max and Radha in their bizarre outfits out of tune with the environment ended up in their own little self-contained world full of desire, loneliness and open story endings. A projection of myself at that moment in time.'

STEFANIE SCHNEIDER

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6  
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