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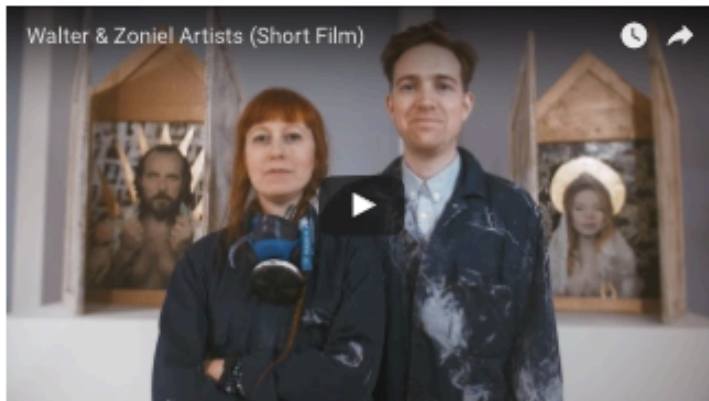
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Walter & Zoniel Creating is all about progress



Walter & Zoniel are a London based talented duo. Naming them artists it's just the beginning, as they play masterfully with sculpture, 150 years old photography techniques, film and performance, just to name a few.

They love the nature that surrounds them, that's why they're optimists with a side of Buddhism. They enjoy exploring minds, the universe and genuine formats and we enjoyed getting to know them better in the interview below.



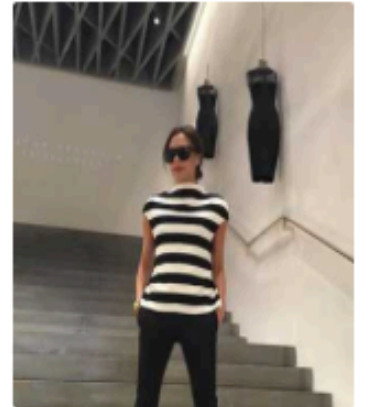
How is it to live, work, sleep, eat and create together 24/7?

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Essential and completely natural to us. We live in a world of our own creation. Artists throughout time have worked to do this singularly, to maintain a perspective within the everyday world. To us the creation of a joint environment is a powerful tool to create and reflect from.

How would you describe your relationship?

Symbiotic.



What can you tell us about the relationship with the natural world around you?

Nature is a constant inspiration and is something that definitely channels energy into our work. We live half the time by the coast, our studio there has a 180-degree view of the sea and we swim or SUP on it almost every day. It's incredibly important to get out as much as possible.

When does one really get to know themselves?

Once we start to reflect upon the nature of our minds and our connection to nature and the planet, then there is potential for understanding. We are constantly changing as human beings so our habits clearly aren't what define us.



Is it possible to ever say: "I know that person well" when we keep evolving?

You could say that you recognize their habits, but people are full of surprises. It's better to ask yourself why is it important to feel like you 'know someone well'? Then you'll learn something about yourself instead of trying to define the un-definable.

Can you tell us more about the new manifesto: Formationism?

Formationism is an artist led movement that we are part of. In its most simplistic form it is about combining physical process and conceptualism in equal measure and in essentiality to form something new, something Formationist.



A work of ours we use as an example is from a series called Life With. We took discarded chairs that we found, hiked into the darkest woods in the world (where it is so devoid of light pollution that you cannot see your hand in front of your face). We set light to them, photographed them with only the light of themselves burning illuminating the area around them. We took the charred remains of them back to our studio and after chipping and mulching for months, we created paper from each chair's remains and printed the last image of its existence upon the paper.

So the chair is both the image and the physical object in front of you when you look at it. You cannot have the process without the concept; they are mutually essential to one another, while the whole piece is a reflection upon the cyclic nature of our existence within the world and the universe.



What's your advice to the new generation regarding virtual life?

Always maintain a sense of physical awareness of the present moment. And have fun.

What can you tell us about making photographic art history at Photo London 2016 with Tintype?

Making The Untouched series in Somerset House (Photo London) was really intense. We do tend to put ourselves in very intense situations, as we always aim to create something that no one has created before, but we were in a vault deep below this 220 year old building, with the curved ceiling dripping everywhere, so the building made its mark on the artwork too!

All the kit we use is ginormous to fit the giant tintypes in and so it becomes a relatively small space, though the largest in the world. The fact that it was photographic history was an afterthought, as our aim was to make full-length life-sized tintypes.

It was amazing though, really surreal for the sitters too (Paul Smith & Laura Marling) and those who came to look around during Photo London. The next stage of the project takes us to constructing it in the V&A museum, so that will be epic too.



You worked with different types of artists: Lindsay Lohan, Emily Watson, Ellen Von Unworth, what's your trick to "capturing souls"?

Creating a meditative moment with whomever we are working with. We are ritualistic; slow everything down, use ultra-long exposure times as well as lots of hand-made elements. Whether it's the actual camera that we will have built ourselves, the light-sensitive medium that we have created, the stylized hand coloring of our work or the hand gilding, there is always the physical touch of our hands and the sense of elongating a moment. That creates a very intimate experience, which the viewer can consequently relate to.

What do you like most about photography history?

The inventiveness and experimentation of previous eras is inspiring. People were incredibly hands-on about trying new things out and had such an expansive view of what was possible. We love creating new techniques and purposes with what is essentially the 'bare bones' of photography, capturing light. As soon as you start researching the science of different techniques there are countless Formationist ways we see to progress them and create something new. Creating is all about progress.



Escapism...

Is natural.

My daily mantra...

Everything is possible.

Sex is...

Delightful.

In my wardrobe...

Is a portal to another world.

Style is...

Like a sixth sense.

(Answered by our good friend and Formationist artist Millie Brown as she appeared at the end of our interview)

If you want to keep up with this talented duo, check out their home [online](#).

