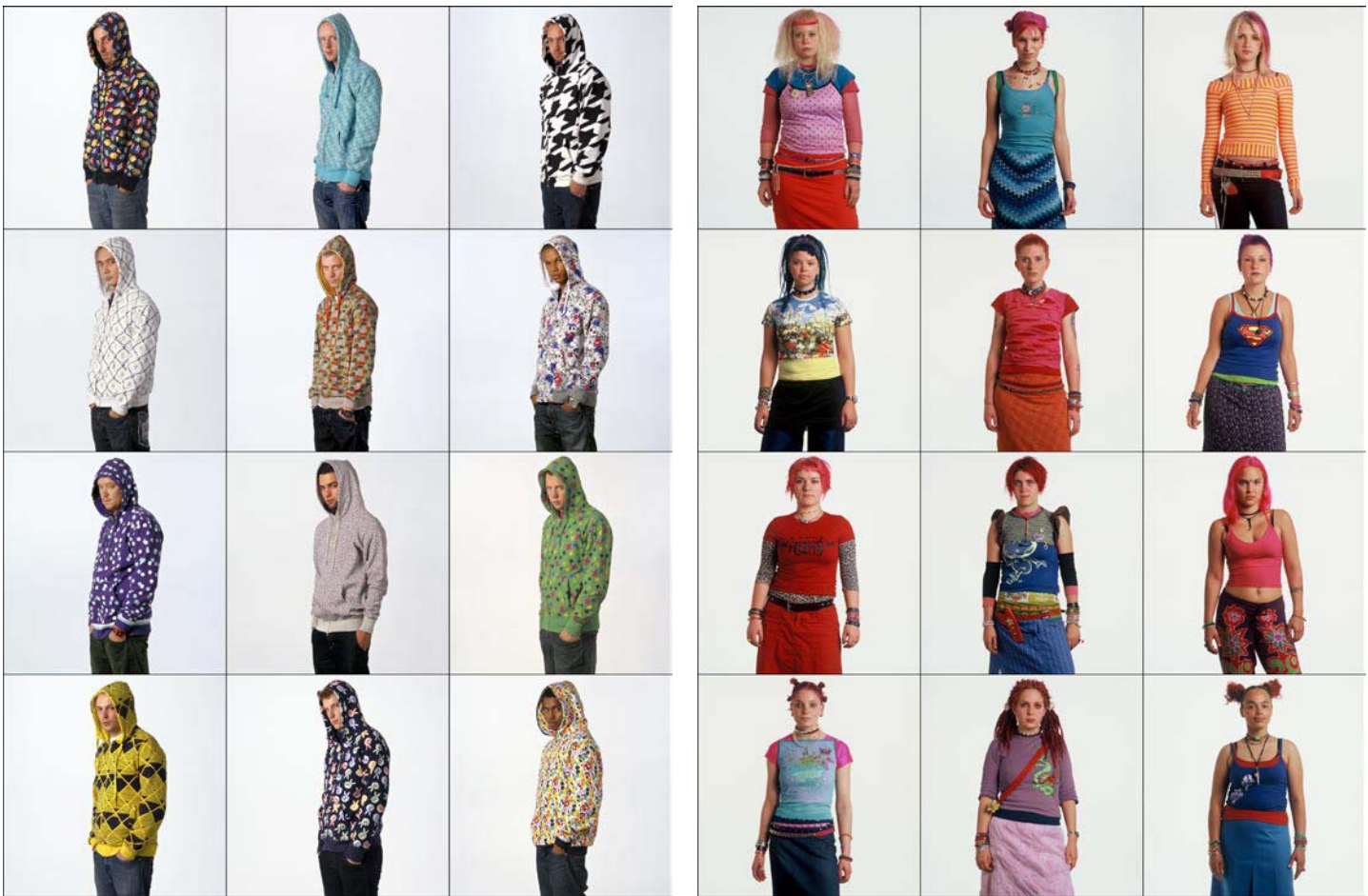




IT'S ALWAYS INTERESTING HOW PEOPLE COMMUNICATE WITH CLOTHES...

Is *Exactitudes* on its way to some kind of "conclusion"? Is there an end in sight? In fact, we never ask those questions; we just *do*. The world is very big. And the world is getting very global; local styles are hardly available anymore. A surfer boy from Miami looks exactly the same as in France. And that's interesting for us to experience. So the authenticity of people is changing. People get info from all over the globe, and they do something with it.

That's an interesting point. And it's very funny too. In the beginning we were very local, and we made series just in Rotterdam. Halfway through the project we started to make series which were half made in Italy, half made in Rotterdam, or in France, etcetera, and it actually just doesn't matter [where we go] anymore. 50 years ago, that was impossible.

How do you decide on your subjects, or the groupings of your subjects? We just decide on a place. Last summer we decided on Bordeaux in France. We built a studio in front of a suburban shopping mall, which we thought was very interesting, and we just do our thing there. How do the women look, and the men? How do the young boys profile themselves? You take a magnifying glass on a certain situation or a certain location, and that's it.

One notices that the models in *Exactitudes* are often posed in similar ways. Does the styling and position of the models weigh in heavily?

That's actually the artificial aspect of it, in order to communicate our message clearly. We begin with one [type of person], and that person has a natural way of standing. When the next person comes, I show them the Polaroid and ask them to imitate, and it always works.

So the aim is to kind of make the models superposable? Well, it's very interesting sometimes how it works. When you take pictures of bouncers [for example], they all stand the same...they come in, they spread their legs a little bit, they fold their hands in front of them; it's five minutes' work. You don't have to say anything.

And as for your own individuality, what do you think this project reflects of you as an artist?

I think that for me, the fun part of 2008 is you can play around with individuality. I have many identities. And I can change my identity a lot of the time; it also has to do with the work I do. Ellie and I know so exactly the codes of these situations, that if we go to a skinhead party, we shave our heads. And when we go to [hip-hop] parties, we know what to do. We talk the street language, we know the signs, and it's nice to play around with all those identities.