

Born 40 years ago in South Shields, **Garry Hunter** now works from offices in London and Manhattan as a commercial and fine art photographer. His latest book, *Trip_Transporting Grain*, took an Extraordinary prize in this year's PDN/Nikon contest.



Agency FEEREF



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What and when was your first Mac?

A Classic in the early 1990s, which I used to create illustrations – very slowly. It was destroyed in a house fire along with all my early work.

How would you characterise your work?

Conceptual, abstract, alternative.

Can you draw?

Not with any great skill. I tend to create collages with found items, photos and text.

What equipment do you use, and what, apart from your Mac, could you not live without?

Well-made but old photographic equipment combined with cutting-edge technology in post production. I couldn't live without combining analogue with digital.

Do you now or have you ever owned a PC?

Yes, to capture ultra-close-up images using an electron microscope. An insect is coated in gold and 'scanned' in monochrome sections. The pieces are stitched together and coloured on a Mac.

Are you a geek?

I know my limits and work with a number of associates who are expert in film editing (Mark Wright), graphics (Michael Lindley) and illustration (Jesse Salus) to complete a piece of work as well as possible within the timeframe.

Talk us through these examples of your work.

I'm seeing my role change: more and more I get involved early on

with an agency, not just as an image-maker but as an art director and producer. The headline images (below) were commissioned by Pfizer for a health awareness campaign via a PR company that doesn't employ its own creatives.

The Sony posters (far left) were shot digitally using 1970s strobe lighting equipment over a Bank Holiday weekend. This was the first commission from my new agent, Howard Rose at Darlin'. Production was by Jeff Saisi at AdMagic, using Macs to piece together the 750 images of Sony products to form illustrations of insects and flowers.

The video piece (below left) employed Coldplay's lighting crew to project lasers onto corporate headquarters of financial institutions in the City of London. The editing was done in Final Cut Pro on a Mac.

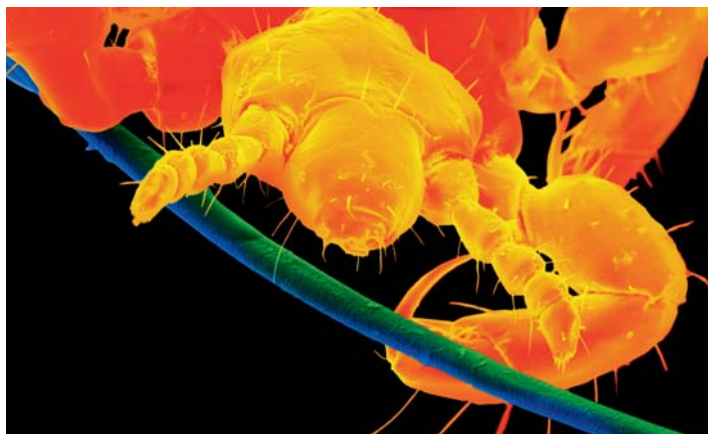
For the Clock Tower 3 PlayStation 2 adverts (above left), this image was one of two teaser ads on quarter pages of computer magazines.

What are your top tips for commercial success?

Absolute single-mindedness until the age of 35, then chill out a bit. Keep experimenting and never do any other work than what you love, no matter how skint you find yourself.

Tell us about something good.

White Sands, New Mexico. A 300-square-mile gypsum desert that was originally a thin hemisphere over a lake, which collapsed and became this surreal landscape constantly shifting in the wind. The A-bomb was tested here in 1945 as the culmination of the Manhattan Project.



Agency Munro and Foster

