

BENJAMIN SCHWAB

PORTFOLIO: DIGITAL / PRINT

DIGITAL

_1 ABOUT US

_2 VICKYH DESTINATIONS

**_3 CLARIDGE'S, THE BERKELEY
& CONNAUGHT HOTELS**

_4 LANGHAM HOTEL LONDON

_5 MAYBOURNE HOTEL GROUP

_6 LBi for MARKS & SPENCER

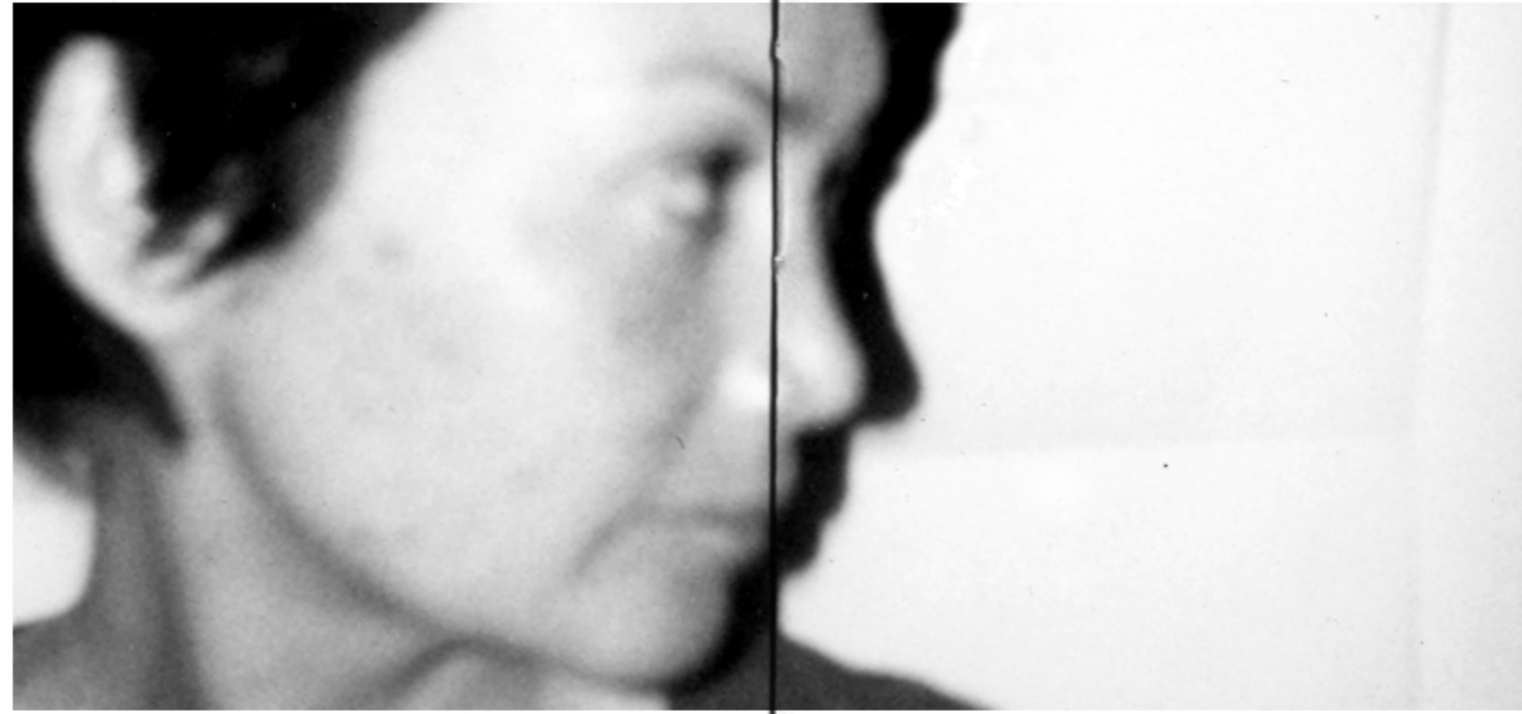
ABOUT US

www.vickyh.ch

Geneva, Switzerland, 2008

_Concept and design of a virtual online book.

Worked freelance for the Swiss Design Agency Vickyh. Online book presenting the origins, ethos and evolution of the company.

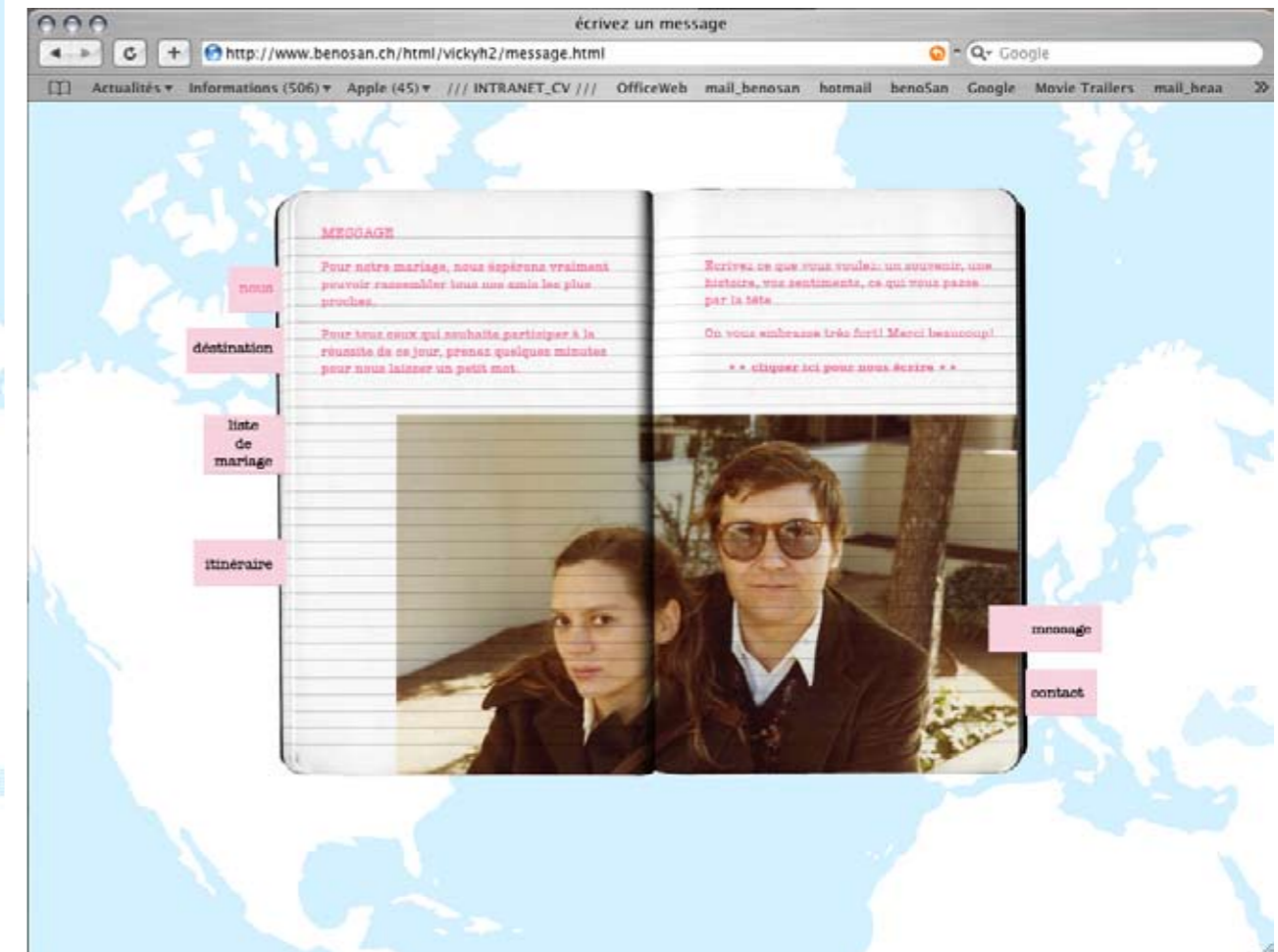
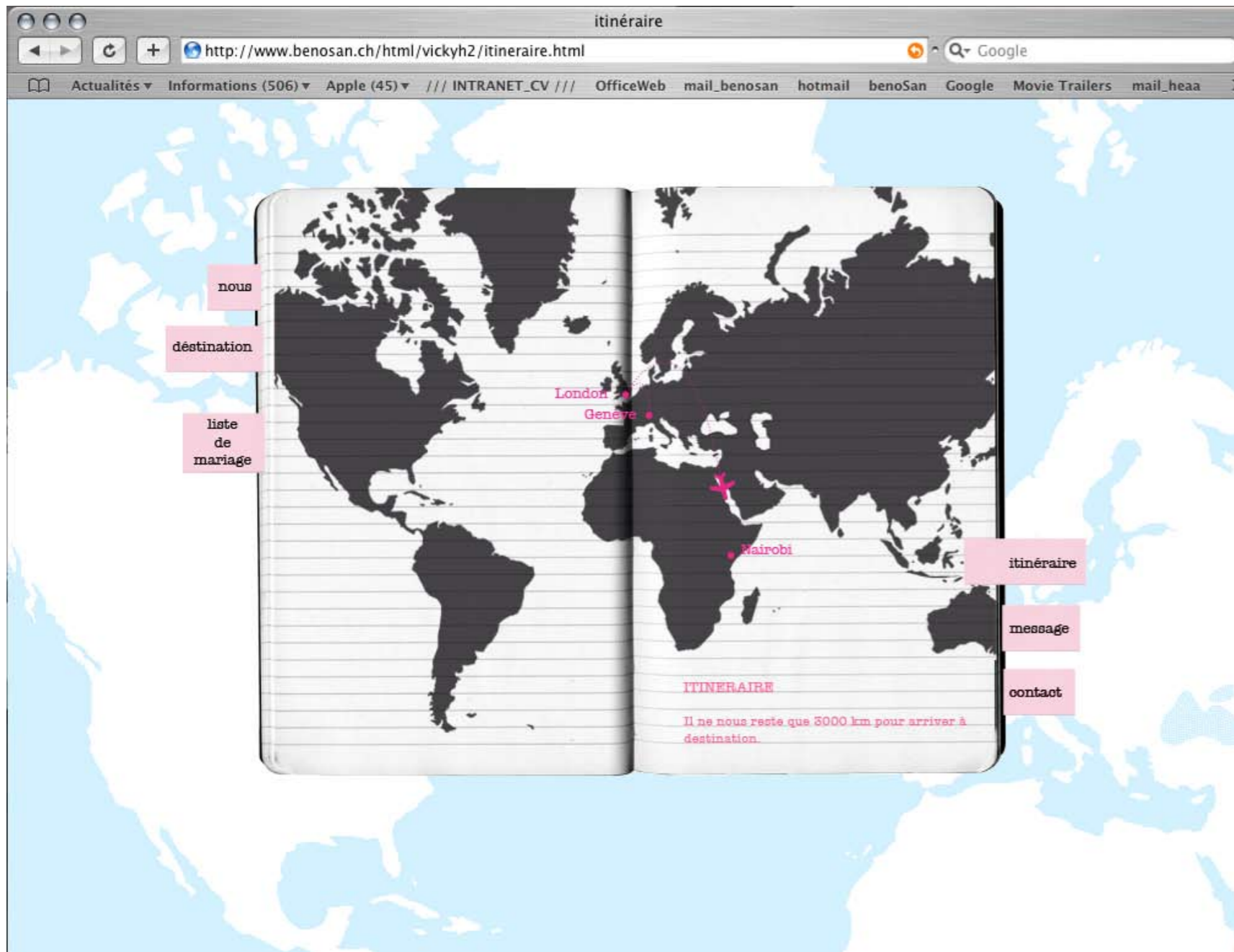
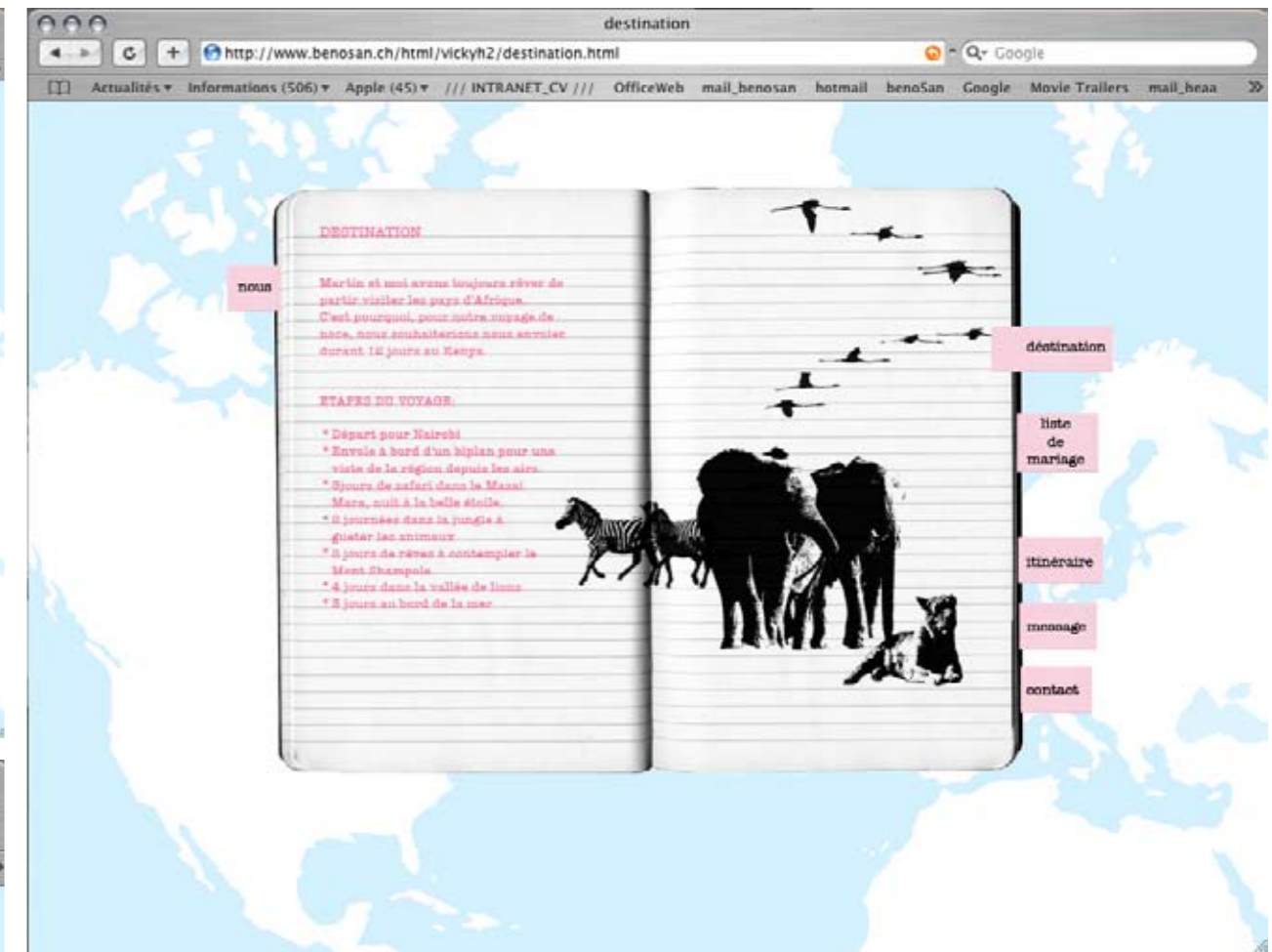
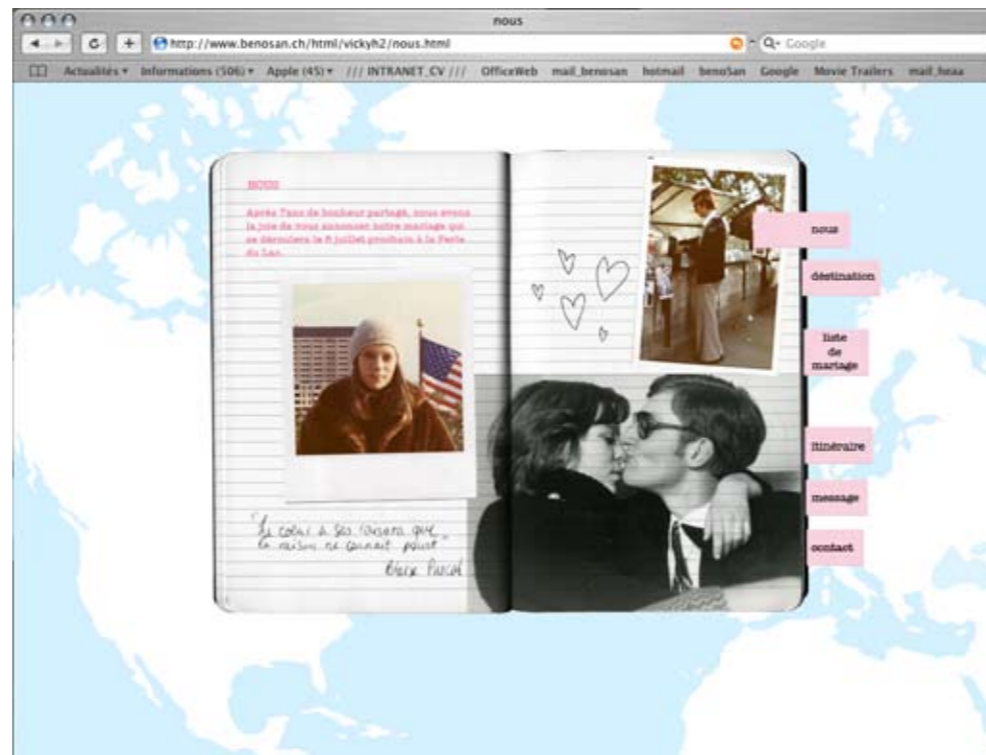


VICKYH DESTINATIONS

www.vickyh.ch
Geneva, Switzerland

_Concept, design and programming of HTML virtual notebook for travel agency.

Worked freelance for the Swiss Design Agency Vickyh.

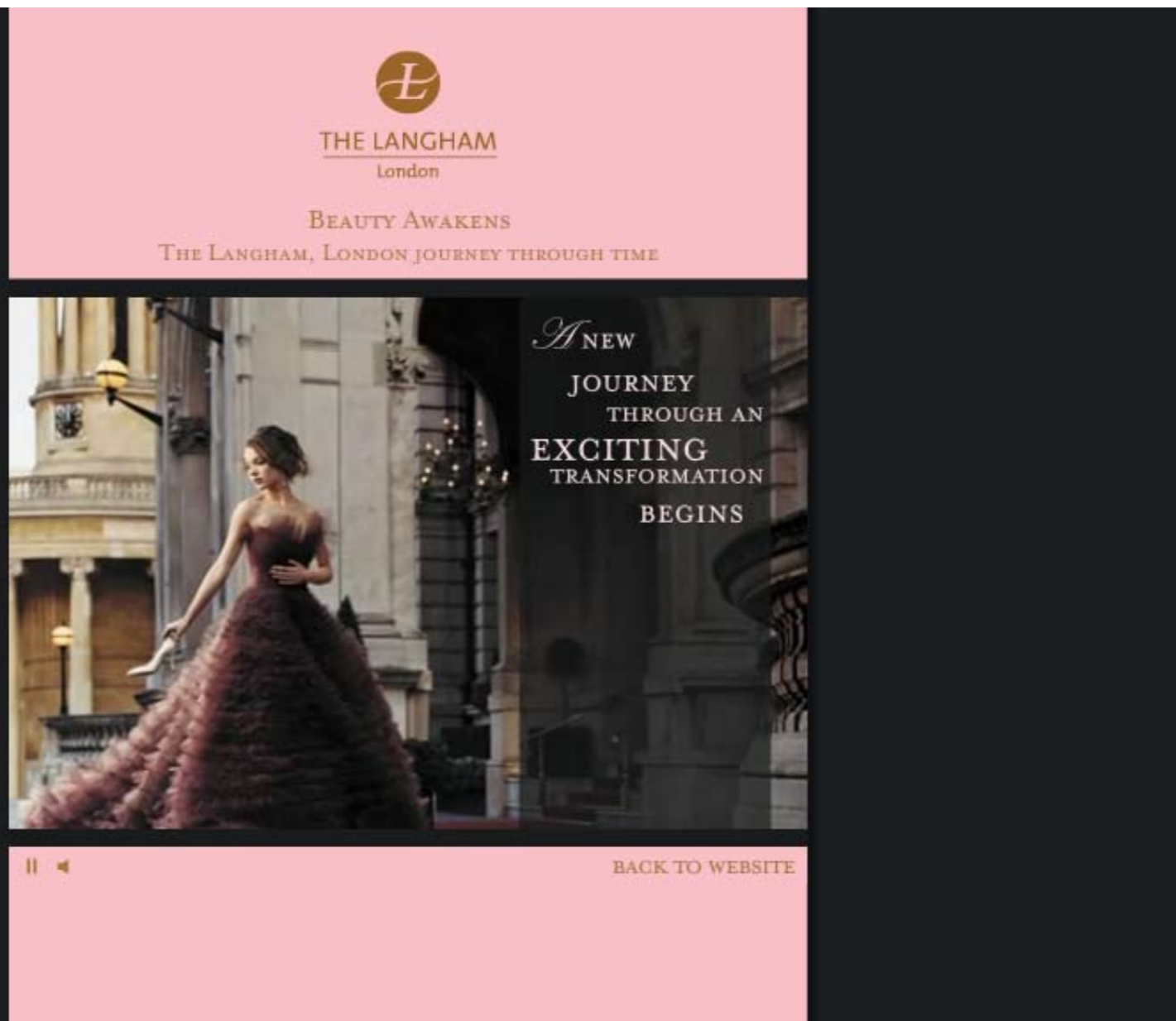
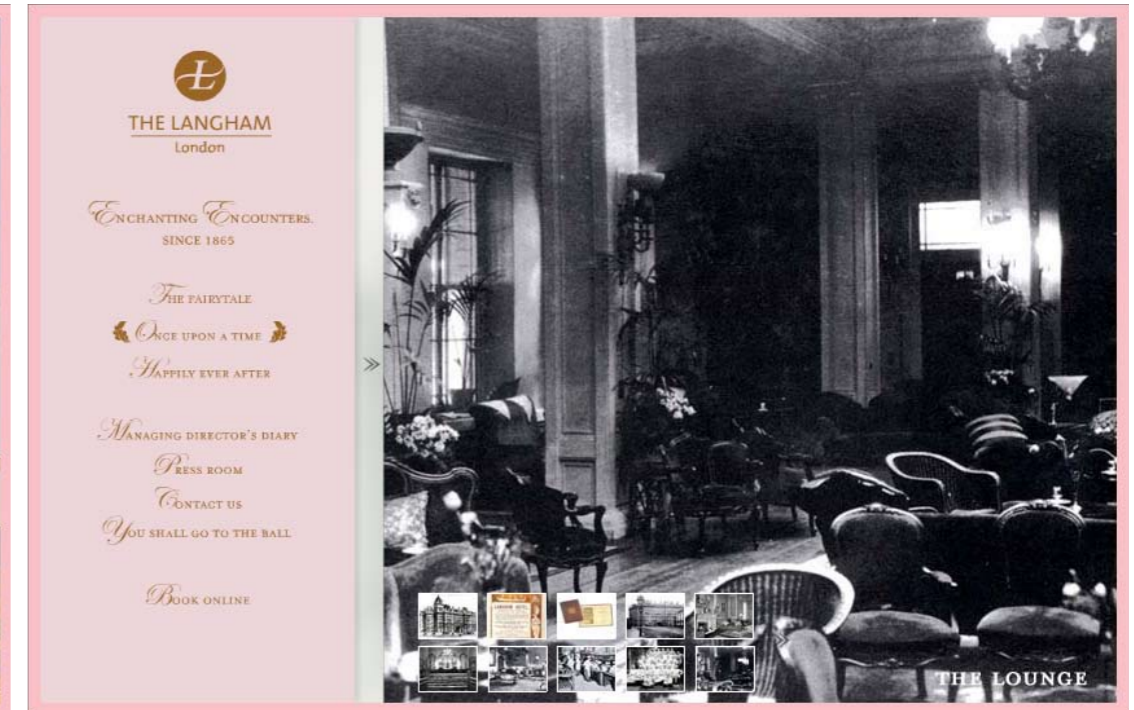


THE LANGHAM LONDON

www.beautyawakens2009.com
London, 2008

- _Concept, design and navigation of the website Beauty Awakens.
- _Consulted with web-programmer to realise Flash website.
- _Designed following precise brand guidelines.

Worked freelance for the digital agency LabelV. Website designed to reflect the exclusive and luxurious environment of The Langham Hotel, London.



MAYB
for Maybourne Hotel Group

www.maybourne.com/mayb
London, 2009

_Concept, design and navigation of the website Maybe.


_Designed following precise brand guidelines.

Worked freelance for the digital agency LabelV. Website designed to reflect the exclusive and luxurious services and environment of The Maybourne Hotel, London.

MAY B.
The finest selection of individual rewards

GOLD
Minimum Group Spend £20,000

Choose your individual reward from the Gold category. Discover our selection of technology, lifestyle & gourmet rewards.



GOLD REWARDS
Spa weekend for two at The Berkeley

Relax and rejuvenate at The Berkeley. Enjoy a bespoke selection of treatments and unwind by the pool at our luxury spa in the heart of Knightsbridge.

Also included in your weekend is a one night stay in one of our King-bedded rooms and a delicious dinner for two in the Caramel Room.

MAYBOURNE
HOTEL GROUP

CLARIDGE'S • THE CONNAUGHT • THE BERKELEY

CONTACT US
TERMS & CONDITIONS
DOWNLOAD REWARDS INFO

MAY B.
The finest selection of individual rewards

SILVER
Minimum Group Spend £10,000

Choose your individual reward from the Silver category. Discover our selection of technology, lifestyle & gourmet rewards.



SILVER REWARDS
Jimmy Choo Shoes

Stay catwalk cool this season with a pair of Jimmy Choo to the value of £400 from the latest collection.

Just go to www.jimmychoo.com, look for your favourite pair, and let us get you the ultimate accessory.

MAYBOURNE
HOTEL GROUP

CLARIDGE'S • THE CONNAUGHT • THE BERKELEY

CONTACT US
TERMS & CONDITIONS
DOWNLOAD REWARDS INFO

MAY B.
The finest selection of individual rewards

Please select the box appropriate to the value of your booking to shop for your reward and contact us to arrange delivery.

BRONZE
Minimum Group Spend £2,000

SILVER
Minimum Group Spend £10,000

GOLD
Minimum Group Spend £20,000

PLATINUM
Minimum Group Spend £30,000

MAYBOURNE
HOTEL GROUP

CLARIDGE'S • THE CONNAUGHT • THE BERKELEY

CONTACT US
TERMS & CONDITIONS
DOWNLOAD REWARDS INFO

MAY B.
The finest selection of individual rewards

MAYBOURNE
HOTEL GROUP

CLARIDGE'S • THE CONNAUGHT • THE BERKELEY

CONTACT US
TERMS & CONDITIONS
DOWNLOAD REWARDS INFO

LBi for MARKS & SPENCER

www.marksandspencer.com
London, Oct 08 - 2009

Design of new templates for various collection's E-Catalogue (ie Limited Collection) and different fashion features (ie Partywear, We Love...)

Designer in-house at M&S
 Head Office within a team of 5 designers.

we love

» Zandra Rhodes Halterneck Rose Print Catsuit £65

We've picked out our favourite item from the new arrivals that we just had to show you.

The jumpsuit is back! We love this exclusive Zandra Rhodes design with its pretty rose print and '70s inspired shape.

5 FABULOUS PARTY LOOKS

Get ready to rock the dance floor in the latest partywear trends.

Contemporary Prints
 » Patent Bag £15
 » Printed Tunic £35
 » Sequin Platform Shoes £19.50
 » Earrings £9.50

Multifaceted Bracelet £25

Velvet Revival
 » Velvet Belted Dress £45
 » Mesh Platform Shoes £29.50

80s Disco
 » Triple Padlock Clutch £25
 » Side Ruffle Dress £35
 » Peep Toe Shoes £45

Sweet Ruffles

Chic Draping
 » Pleat Satin Dress £69
 » Cluster Platform Shoes £35
 » Bow Shoulder Bag £18

» Sequin Dress £49.50
 » Peep Toe Bow Shoes £35

» View Partywear Video » View Partywear Shop

California Cool

GO CASUAL IN RELAXED LA STYLE WITH VINTAGE-INSPIRED PRINTS, EASY-TO-WEAR DENIM AND A SUNNY COLOUR PALETTE

CATWALK INSPIRATION
 Cacharel's Spring 09 catwalk featured checks and ditsy prints worn with denim

» Demin Coulettes £25

» Check Ruffle Dress £45

» Textured Cardigan Coat £12

» Covered Gem Top £35

» Chrochet Cardigan £39.50

» Deep V-Neck Cardigan £29.50

HOW TO WEAR IT
 MIX DENIMS WITH CHECKS OR PRETTY VINTAGE STYLES AND EASY KNITTED LAYERS. KEEP ACCESSORIES LOW KEY WITH AN OUTSIZE BAG AND FLAT SHOES - THIS IS A LAID BACK LOOK THAT DOESN'T TRY TOO HARD.

CATWALK INSPIRATION
 Vintage style tops give jeans a feminine twist as seen on the Milan catwalk at AB/SOUL

TRENDS

LBI for MARKS & SPENCER

www.marksandspencer.com
London, Oct 08 - 2009

_Design of new templates for different departments and campaigns ie Womenswear, Top5, 125 Years, Jewellery.

Designer in-house at M&S Head Office within a team of 5 designers.

Hot Heels

Add a kick to your outfit with some glamorous statement-making heels. From bold and glitzy to sleek and sophisticated, these are all too good to miss! Here are our top 5

>> Simply click to buy or view shoes

5. >> Chic Courts, £39.50
4. >> Prep Top, £29.50
3. >> Sleek Satin, £35.00
2. >> Pretty Bow, £39.50
1. >> Sizzling Sequins, £28.00

LET'S GLAMORISE

Take a glitzy brooch or a statement cuff and transform your look in an instant! It's a simple way to revive a little black dress for the party season. Here are our favourite pieces in catwalk-inspired rock chick black and silver tones.

>> View all Jewellery

- >> Mix Bead Bracelet £9.50
- >> Faceted Stone Cuff £12
- >> Mixed Bead Necklace £25
- >> Diamanté Ring £9.50
- >> 125 Diamanté Earrings £19.50
- >> Jacquard Brooch £15
- >> Jacquard Bangle £9.50

125 Years

Dressing through the decades

We're celebrating 125 years of M&S this year, so we thought we'd celebrate in style by raiding our archives for some vintage inspiration. We've come up with some beautiful pieces inspired by the iconic decades of the 20th Century. Take a look at our favourites!

30's

Reference the 30s in this beautifully soft velvet dress.

>> Short Sleeve Velour Dress £55

40's

Go for chic 40s glamour in this dotty monochrome dress.

>> Spot Print Dress with Belt £55

50's

Look every inch the 50s starlet in this glamorous satin number.

>> Pleated Knee Length Shift Dress £59

60's

The little black dress is given a 60s spin with a babydoll shape and flirty frills.

>> Front Frill Babydoll Dress £45

70's

Go all-out 70s in a striking floral blouse with floaty chiffon sleeves.

>> Long Sleeve Floral Blouse £45

80's

The puffball is an iconic 80s shape and this design has it spot on.

>> Jacquard Dress £35

>> View Clothing
>> View Jewellery and Accessories

LBi for MARKS & SPENCER

www.marksandspencer.com

London, Oct 08 - 2009

- _Design of new templates for different departments landing pages.
- _Main homepage.

Designer in-house at M&S
Head Office within a team of 5 designers.



125 YEARS OF FASHION

Celebrate vintage style with our new commemorative collection

[»View 125 Clothing](#) [»View 125 Jewellery & Accessories](#)



TOP PICKS

Dressing through the decades

[»View 125](#)



FROCKS ON THE BOX

See the styles on the catwalk!

[»Click to watch](#)




deal of the day

Philips

32" FL5604
~~£549~~ ~~£449~~
today only £399

[» Buy now](#)

Free delivery
Free installation
Free 5yr guarantee




See the latest from Limited Collection as featured in Vogue

[» View now](#)


new season's COLLECTION

NEW ARRIVALS




[» View now](#)

PARTYWEAR



[» View now](#)

FASHION FEATURES



[» View now](#)



Beautiful blooms, gorgeous plants and all prices include delivery

flowers & plants

50% more roses, free on selected rose & lily bouquets

[» View Rose & Lily](#)

[» View Large Rose & Lily Bouquet](#)

BENJAMIN SCHWAB

PORTFOLIO: DIGITAL / PRINT

PRINT

_7 IS THE MIND A MUSCLE?

_8 GRAND OPERA HOUSE, GENEVA

_9 FINE ART FOR FREE THIS SUMMER

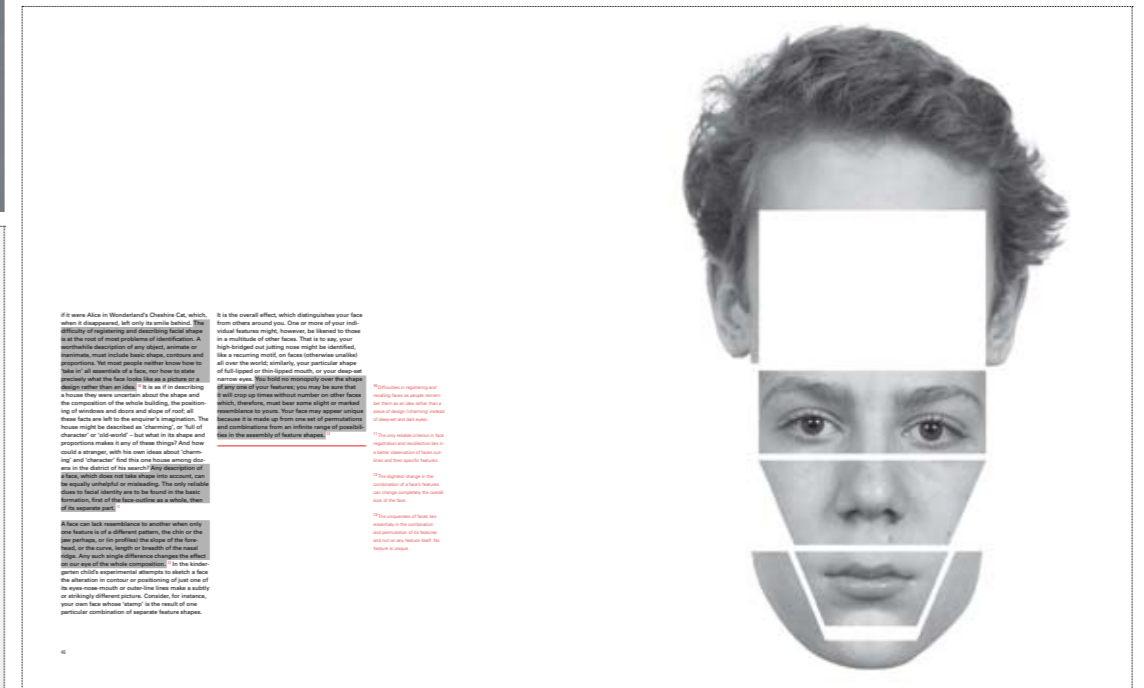
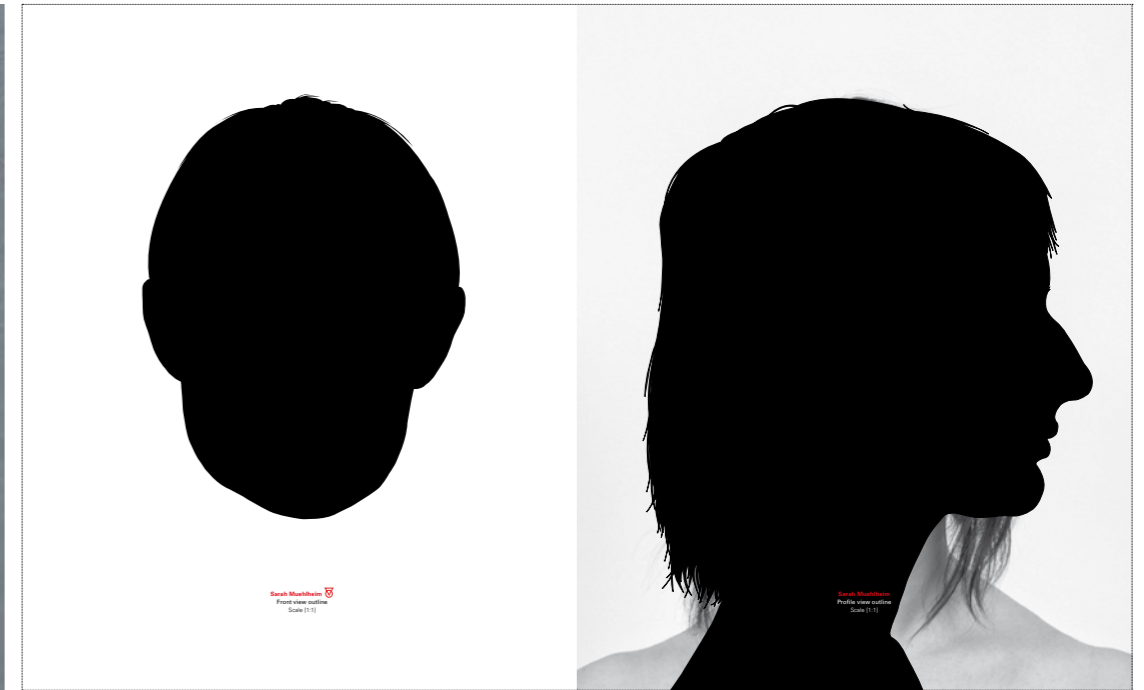
_10 PERFECT NOW

IS THE MIND A MUSCLE?
Core publication

MA Central Saint Martins
London, 2008

- _29.7 X 36.7 cm
- _161 pp
- _Hard back cover
- _Section sewn binding

Book exploring a series of investigations into the functions of memory, specifically in relation to the face.



Facial proportions and features measurements
Scale 1:1 - Unit: cm

Subjects face outline and features measurements:

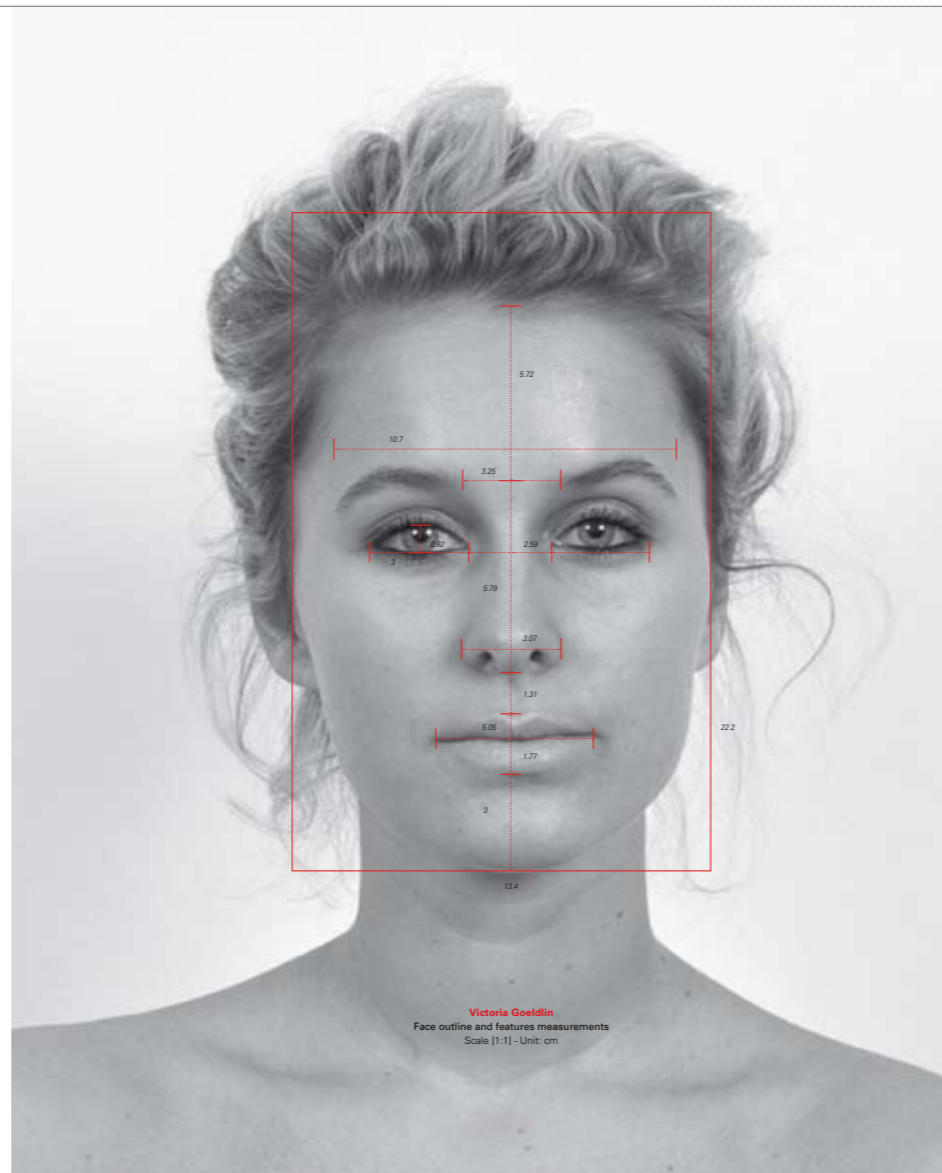
	Active	Chin	Forehead	Nose	Upper lip	Lower lip	Chin	Forehead	Mouth	
Face outline length:	23.6	23	21.9	22.2	20.3	22.6	23.5	22.4	21.2	22.8
Face outline width:	13.5	13.2	13.9	13.4	12.8	14.5	13.2	13.7	13.2	15.1
Forehead length:	5.15	5.48	5.43	5.72	5.57	6.42	5.6	5.4	5.87	5.87
Eyebrows width:	11.8	11.3	11.3	10.7	10.3	11.6	11.3	11.4	10.6	12.3
Space between eyebrows:	2.26	2.7	2.58	3.25	2.3	2.72	2.8	2.5	2.22	2.33
Eyes width:	3.11	3.03	2.83	3	2.72	3	3	3.34	2.86	2.96
Eyes openness:	1.17	1.21	1.34	0.82	1.06	1.13	1.2	1.11	1	0.7
Space between eyes:	3	3.03	3.25	2.59	2.86	2.82	3.4	2.96	3	3.29
Nose Length:	6.1	6.2	6.17	5.79	5.54	5.86	6.14	5.82	5.08	6.13
Nose width:	3.82	3.4	3.14	3.07	3.03	4	3.53	3.07	3.76	4.4
Space between nose-mouth:	1.81	1.74	1.27	1.31	1.31	1.48	1.38	1.16	1.53	2
Mouth width:	4.66	4.94	4.8	5.05	4.27	5.33	5.12	5.09	5.13	6.3
Mouth thickness:	2	1.41	2.43	1.77	1.98	1.82	1.82	1.8	1.75	0.85
Chin length:	3.03	3	2.75	3	3.07	3.78	3.28	3.07	3.28	4.76

FACIAL PROPORTIONS

Throughout the three type-patterns, the size of individual features may vary considerably; the forehead may be high or low, broad or constricted; the nose may be large or small, long or short; the mouth may be wide or narrow. While size is not of much consequence in the recognition of the overall facial frame or type, it is a most necessary consideration when remembering and describing a face in detail within one of the three type-groups.¹ For instance, two angular faces (while having a general type resemblance) will be unlike if the nose of one is a short 'beak' and the other a down-drooping 'hook', and two rounded faces will lack any apparent resemblance if the chin of one is large and wide and the other small and narrow. Concerning size, it is helpful to have one set of standards or face-measures by which to judge whether a feature is 'large' or 'small' (or 'long' or 'short') - that is, in relation to the area of the face it appears on. The face front-view divides naturally into sections, which form a blueprint of normal proportions: the face would be divided in four equal parts, which are from the top of the head to normal hairline; hairline to brows; brows to the bottom of the nose; bottom of the nose to the base of the chin.² Such perfection in the facial balance gives us a gauge, which helps us to describe the proportions of any face, whatever its type or front-view framework. We know from this gauge that, for instance, the space between 'wide-apart' eyes is greater than the width of one eye; and that the space separating eyes, which are 'close-together' is less than one eye's width. What we describe as a 'large' mouth measure more than one-third of the facial width, and a 'small' mouth less than a one-third. In four heads of the same overall size, there can be a number of kinds of facial 'non-balance'. Obviously the greater the area occupied by any one section, the smaller the area will be left to

¹ Location of the features size within the 3 face pattern types. Importance of size to acquire a better understanding of the face proportions.

² Blueprint of the proportions of a normal face front-view. Gauge that gives indications on the proportions of the features within the facial frame.



Victoria Goeldin
Face outline and features measurements
Scale 1:1 - Unit: cm



IS THE MIND A MUSCLE?

Set of two books

MA Central Saint Martins
London, 2008

1. Recalling Features

- _14 X 20 X 110 cm
- _96 pp
- _Soft back cover
- _Section Sewn binding
- _Fold-out book

2. Recalling Louise

- _14 X 20 cm
- _96 pp
- _Hard back cover
- _Section Sewn binding

Books documenting two different experiments about recalling faces.



The difficulty in recalling relatives or friends lies in the fact that we don't know those people through one image but through a whole lifetime of pictures imprinted in our mind.

Eyes AP: [4h03'25"] Its funny because those first eyes you picked were very much that shape number 1, but actually her eyes don't come down they go up, but actually that very first picture looked like that, but maybe in a way the hair style is slightly better even though it's not got the length and because you don't have any of the detail around here. It works in your favour or not because without seeing any detail it takes away things like age. It gives you the very basic shapes to go on.

Falshface vs EFIT

Hairstyle

Basic system

BS: [4h04'08"] But it allows you to be more open.

AP: [4h04'20"] Which is why we don't like the new system it'll end up looking to perfect. The least amount of detail you see in some respect is better then you can actually interpret it yourself as a person. The face shape is actually not that bad when you take away the fact that her hair is covering a lot of her face down the bottom. She's looking down slightly there.

Open mouth

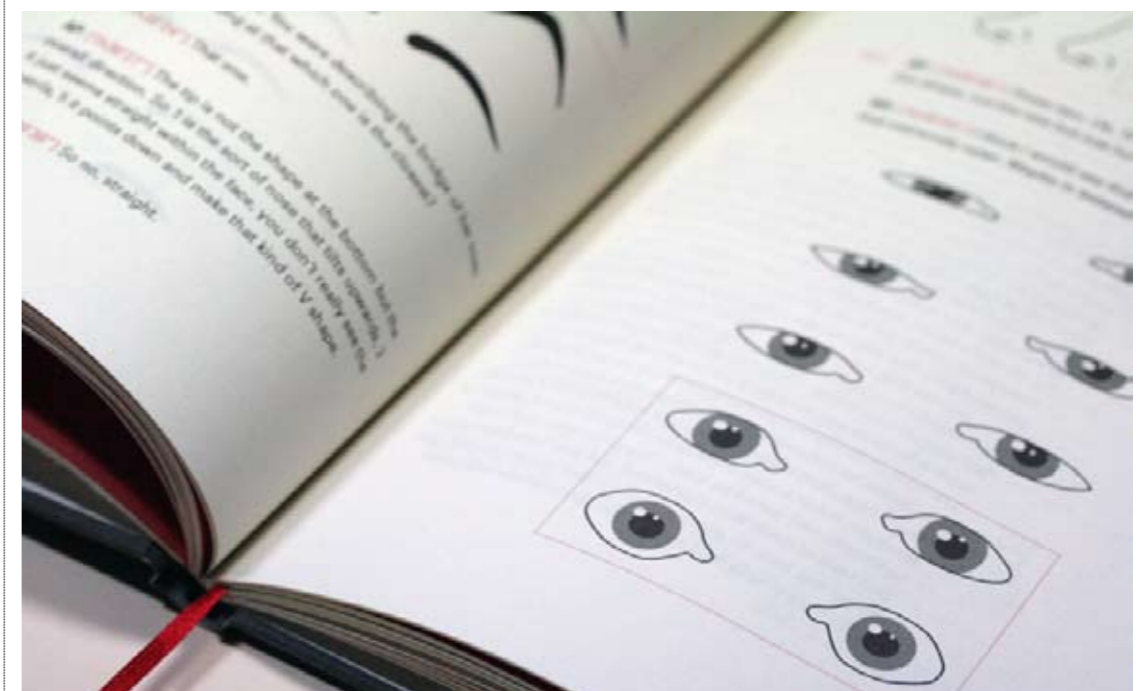
BS: [4h05'07"] And it's hard because I know that when I was taking the picture, I remember her mouth was open. And then I said, "can you close your mouth"... But it's not really her.

Result

AP: [4h05'25"] But well done. I think you got a pretty good likeness there.



Cognitive Interview of Benjamin held by DC Anne Parry.
EFIT of Louise Roy, one of Benjamin closest friend.
The Metropolitan Police, London, 15.03.2008.



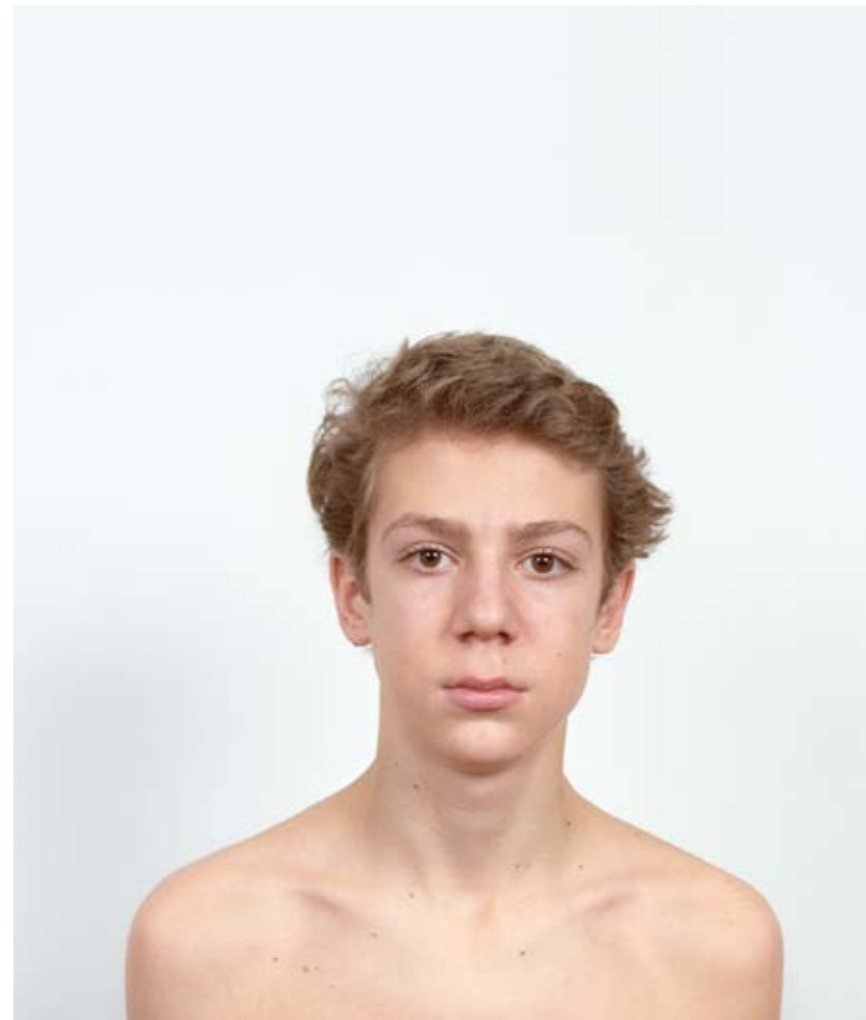
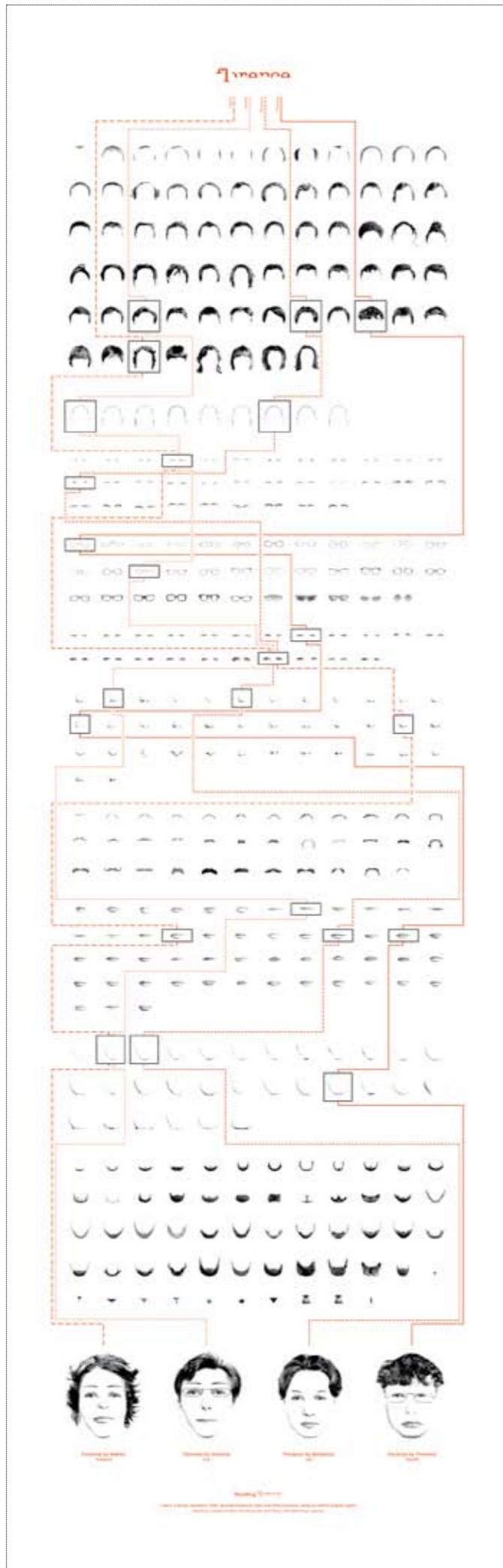
IS THE MIND A MUSCLE?

MA Central Saint Martins
London, 2008

_Strip: 32 X 100 cm
_Portraits: 49 X 57.2 cm

Wall space during the
exhibition of the project.

_Journey of 4 people trying
to recall the face of the
same person from memory.
_Antoine from memory by
Benjamin using Flashface.
_Louise from memory by
Benjamin with the help of
DC Anne Parry, Scotland
Yard, London.



GRAND OPERA HOUSE

Identity
Geneva, Switzerland
Jan 2009

_Logotype specifications
_Letterhead 21 X 29.7 cm

Pitched with fellow graphic designer for the new visual identity. Concept and design of logotype, printed promotional material (season and production posters), creation of guidelines for imagery usage and house stationary suite.



Grand Théâtre
de Genève

Grand Théâtre
de Genève

Typographie: Georgia Regular - Georgia Bold



Grand Théâtre
de Genève

Grand Théâtre
de Genève



Adresse | Le Grand Théâtre de Genève
11 Boulevard du Théâtre
1211 Genève 11
Telephone | 00 41 22 418 30 00
Fax | 00 41 22 418 30 03
Email | info@geneveopera.ch
Website | www.geneveopera.ch

Genève, 18.01 09

To whom it may concerns

Dunt lam digna adiatem er in ver in henis eros augue te tinisisl ullaore rcilla commodit ut adipis nullaore modoloreet atet, vel iustisit adionse quisim init venim iliquipit augait lorem nonsequat in vullaore vel in utet luptat. Duisil iquissectet, quamet irilis doloborper sis digna autat eniam zzriure etumsan-drem dolore duipsus tissit at landignis nullamet adignim del iurem dolor am at praessi.

El eratis do eu feuguer iliquam venit, consequam nulpute feuguerat, quamcon vel essequisl ipit wis augue dit praese volortin ex et, quip ex etum ex eraesed tem zzriure consequisl eum volobore cortiniat. Xero odorperil dit, quatisit volore molore conulla conse do enim delenibh enisi blam inci erilla faci blametue vel iriurem volore vent at, quisit at lumsandipit autat. Commy nibh exerci tet ad tem volutat, sisl in velis do odit volobore magna feugiat, sum ero odolortie erosto consequis nullaorper sequat. At. Ut lute dit velit augiam quamcon sequam vendreet nulla alisl ullum dolor susci tet veliquat, sis num quatet vendio eraesse ctetum vullummy nostrud tat wis aut nulput lum del ut at lum vel et aliquate magna commolenim ad magnis nosto commodo loreet incil exerat nostis ea cor amconul lamcommy nullam, quat ulput aliquat. Duisl ipis alisit luptatue vulla feum delestrud dio exer iuscipit veriusto dipis autat amet amcommy nullamet nullut vulputpat.

Cidunt aute duissetet lortisi tat. Duismod olesenis etue delis nonse con henim quate min henim zzriustie er ad exeriliquat iriusci lismolobor il ullam del ea atie exer adit ullamconsed ming et nosto eratuer iliquis sequisi blandia mcorionse cui bla feugait pratet lore vulputp atiscis tions

Yours sincerely

Tobias Richter
Directeur Général

GRAND OPERA HOUSE

Identity
Geneva, Switzerland
Jan 2009

_Production poster
_Poster layout variations

Pitched with fellow graphic designer for the new visual identity. Concept and design of logotype, printed promotional material (season and production posters), creation of guidelines for imagery usage and house stationary suite.

Les Noces De Figaro

WOLFGANG AMADEUS MOZART

Mise en scène - Hytner Nicholas
Avec le participation de l'Orchestre de la Suisse Romande

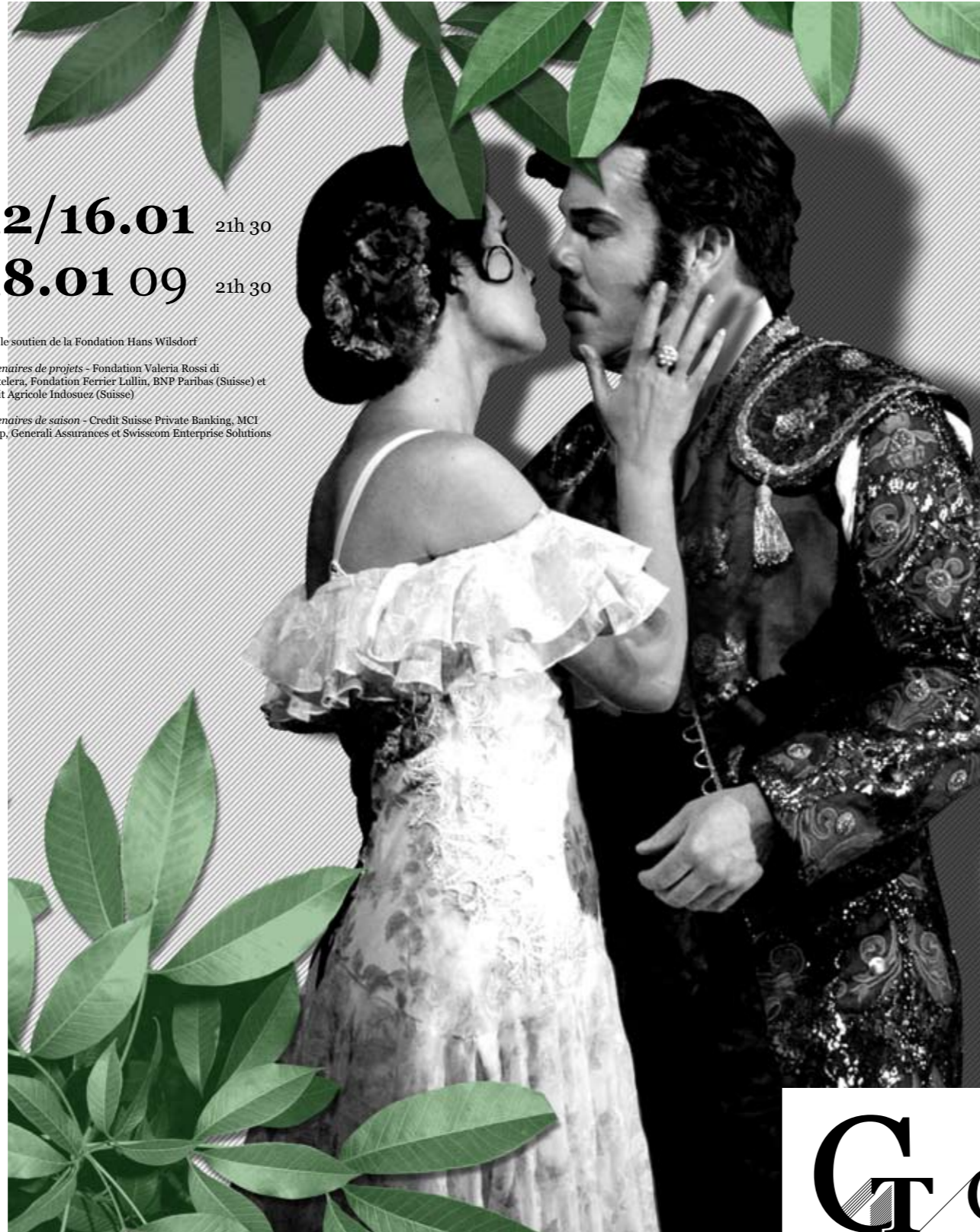
12/16.01 21h 30

18.01 09 21h 30

Avec le soutien de la Fondation Hans Wilsdorf

Partenaires de projets - Fondation Valeria Rossi di Montelera, Fondation Ferrier Lullin, BNP Paribas (Suisse) et Crédit Agricole Indosuez (Suisse)

Partenaires de saison - Credit Suisse Private Banking, MCI Group, Generali Assurances et Swisscom Enterprise Solutions



GT/G
Grand Théâtre
de Genève

www.geneveopera.ch | Le Grand Théâtre de Genève , 11 Boulevard du Théâtre, 1211 Genève 11

Les Noces De Figaro

WOLFGANG AMADEUS MOZART
Mise en scène - Hytner Nicholas
Avec le participation de l'Orchestre de la Suisse Romande

12/16.01 21h 30
18.01 09 14h 30

Avec le soutien de la Fondation Hans Wilsdorf
Partenaires de projets - Fondation Valeria Rossi di Montelera, Fondation Ferrier Lullin, BNP Paribas (Suisse) et Crédit Agricole Indosuez (Suisse)
Partenaires de saison - Credit Suisse Private Banking, MCI Group, Generali Assurances et Swisscom Enterprise Solutions



GT/G
Grand Théâtre
de Genève

www.geneveopera.ch | Le Grand Théâtre de Genève , 11 Boulevard du Théâtre, 1211 Genève 11



Les Noces De Figaro

WOLFGANG AMADEUS MOZART
Mise en scène - Hytner Nicholas
Avec le participation de l'Orchestre de la Suisse Romande

12/16.01 21h 30
18.01 09 14h 30

Avec le soutien de la Fondation Hans Wilsdorf
Partenaires de projets - Fondation Valeria Rossi di Montelera, Fondation Ferrier Lullin, BNP Paribas (Suisse) et Crédit Agricole Indosuez (Suisse)
Partenaires de saison - Credit Suisse Private Banking, MCI Group, Generali Assurances et Swisscom Enterprise Solutions

GT/G
Grand Théâtre
de Genève

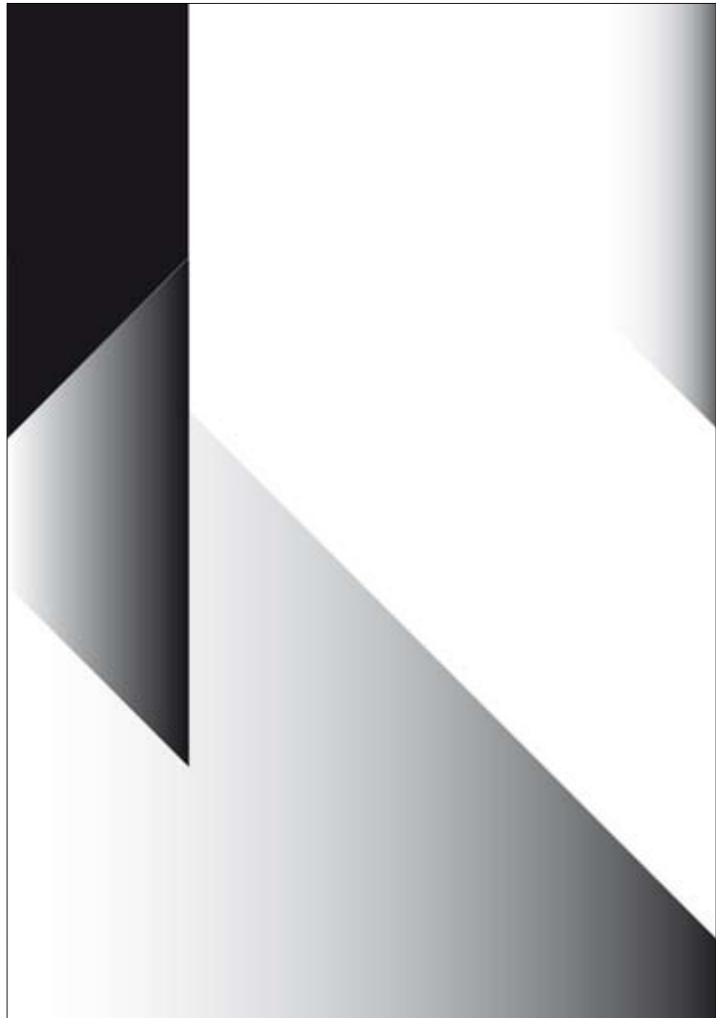
www.geneveopera.ch | Le Grand Théâtre de Genève , 11 Boulevard du Théâtre, 1211 Genève 11

GRAND OPERA HOUSE

Identity
Geneva, Switzerland
Jan 2009

_Season poster (back/front)
_Folded mail-out

Pitched with fellow graphic designer for the new visual identity. Concept and design of logotype, printed promotional material (season and production posters), creation of guidelines for imagery usage and house stationary suite.



| OPERA |

7/30.10 08
Der Freischütz | CARL MARIA von WEBER
Direction musicale - John Nelson
Mise en scène - Olivier Py

14.10/6.11 08
La Damnation De Faust | HECTOR BERLIOZ
Direction musicale - John Nelson
Mise en scène - Olivier Py

1/18.12 08
Les Contes d'Hoffmann | JACQUES BACH
Direction musicale - Patrick Davin
Mise en scène - Olivier Py

7/30.10 08
Der Freischütz | CARL MARIA von WEBER
Direction musicale - John Nelson
Mise en scène - Olivier Py

14.10/6.11 08
La Damnation De Faust | HECTOR BERLIOZ
Direction musicale - John Nelson
Mise en scène - Olivier Py

1/18.12 08
Les Contes d'Hoffmann | JACQUES BACH
Direction musicale - Patrick Davin
Mise en scène - Olivier Py

7/30.10 08
Der Freischütz | CARL MARIA von WEBER
Direction musicale - John Nelson
Mise en scène - Olivier Py

| DANSE |

14.10/6.11 08
La Damnation De Faust | HECTOR BERLIOZ
Direction musicale - John Nelson
Mise en scène - Olivier Py

1/18.12 08
Les Contes d'Hoffmann | JACQUES BACH
Direction musicale - Patrick Davin
Mise en scène - Olivier Py

7/30.10 08
Der Freischütz | CARL MARIA von WEBER
Direction musicale - John Nelson
Mise en scène - Olivier Py

14.10/6.11 08
La Damnation De Faust | HECTOR BERLIOZ
Direction musicale - John Nelson
Mise en scène - Olivier Py

1/18.12 08
Les Contes d'Hoffmann | JACQUES BACH
Direction musicale - Patrick Davin
Mise en scène - Olivier Py

7/30.10 08
Der Freischütz | CARL MARIA von WEBER
Direction musicale - John Nelson
Mise en scène - Olivier Py

| RÉCITAL & CONCERT |

14.10/6.11 08
La Damnation De Faust | HECTOR BERLIOZ
Direction musicale - John Nelson
Mise en scène - Olivier Py

1/18.12 08
Les Contes d'Hoffmann | JACQUES BACH
Direction musicale - Patrick Davin
Mise en scène - Olivier Py

7/30.10 08
Der Freischütz | CARL MARIA von WEBER
Direction musicale - John Nelson
Mise en scène - Olivier Py

14.10/6.11 08
La Damnation De Faust | HECTOR BERLIOZ
Direction musicale - John Nelson
Mise en scène - Olivier Py

www.geneveopera.ch | 00 41 (0) 22 418 30 00
Le Grand Théâtre de Genève, 11 Boulevard du Théâtre, 1211 Genève 11

Block
Row
Seat

GTG

Grand Théâtre de Genève

| SEASON 08/09 |



**FINE ART FOR FREE
THIS SUMMER**

Printed promotional material
London, 2009

_Leaflet

Design and concept in
collaboration with fellow
graphic designer for the
Fine Art department of
South East Essex University.

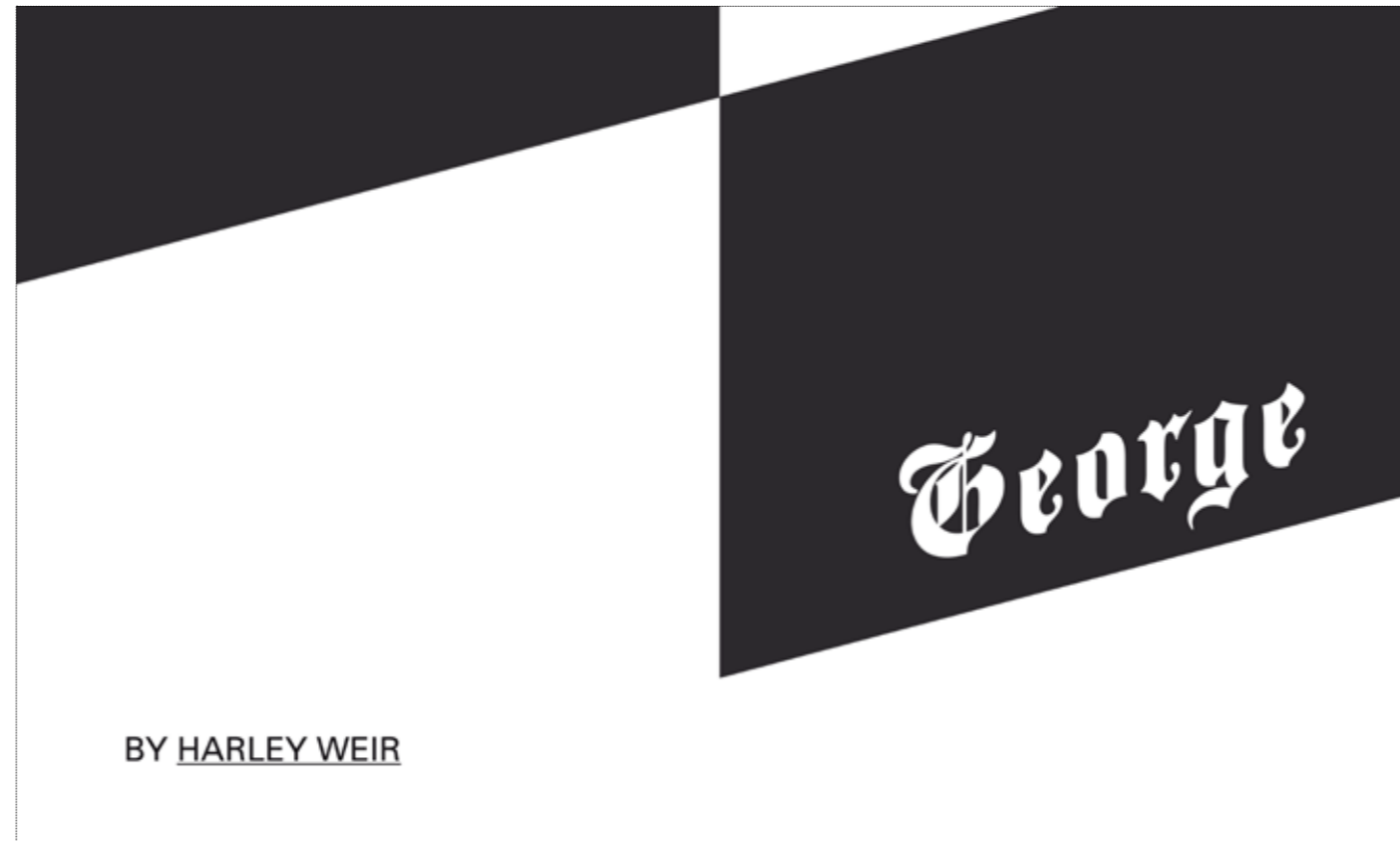


PERFECT NOW

Fashion Photography Book
London, Feb 2009

- _21 X 25 cm
- _192 pp
- _Hard back cover
- _Section sewn binding

Commissioned by fashion journalist for art direction, design and production management of the publication.



have been working on the book you are holding in your hands for more than six months, but, to be honest – and I hope I do not sound too blunt – I have been working on it for the past few years. To some extent the book is 'me', even if I am not the one being photographed, or the one taking the pictures. For the ideas and all the work, all the contributions and visuals would not have been possible if my life had not changed the way it did a couple of years ago. Though fashion photography and fashion magazines that really opened my eyes about life in general – for the first time. I realised that fashion photography not only makes the world we live in more beautiful, it furthermore shows and portrays the world itself – the world as it really is, at one specific moment in time. Getting to know the work of fashion photographers such as Ryan McGinley, Wolfgang Tillmans, Corinne Day and Nan Goldin (I could name many more) not only stimulated me with a hunger for aesthetics, style and vision, it also made me realise that I do not want only to see images, I also, and probably most importantly of all, want to work with images. To touch them, physically and emotionally.

So it was a logical conclusion to work on an illustrated book, to put images together, to produce something which people enjoy looking at. The next logical step was to make a photographic monograph on young

men. Although things have changed in society and thus in fashion (or vice versa), it is still mostly women who are being looked at. Men are the ones who gaze and view, women are the objects. Deriving from patriarchal cultural structures it is to some extent still mostly understood that it is women who appear in order to satisfy the gaze of men. 'Men act, women appear' is Berger's famous formulation or description of the situation that exists between men and women (Barnard, 2002, p. 119). Of course this has changed over the past 20 years, especially in the fashion industry. Thanks to photographers such as Herb Ritts and Bruce Weber, male photography has become a broad field in the industry. Before the 1980s there were no real definitions of male fashion photography. Yet in society it was widely understood how and what a man should be. Due to the to some extent homoerotic images of Ritts and Weber and the rise of new fashion magazines such as *Arena* and *The Face*, men became objects in fashion. For the first time men were also looked at and defined, documented and shown. Before the 1980s 'the norm in fashion photography had been to connote masculinity in exclusively heterosexual terms' (Jobling, 1999, p. 144).

'In the 1980s and early 1990s, the image of what became known as the «New Man» was everywhere... Caring, crying, cosmetic-buying,... the naked torso of New Man was to be found in Calvin Klein (Eternity), Austin Reed (Grey Flannel), and Yves Saint Laurent (Kourus), perfume ads,... on the cover of Mothercare catalogues. Magazines such as *GQ*, *Arena*, *For Him* and *The Face*, were published to cater specifically for the self-conscious New Man... [F]or this man, the mirror is perhaps more important than the other person' (Barnard, 2002, p. 149).

Photographers like Hedi Slimane and changing ideals in fashion like heroin chic redefined men and

INTRODUCTION BY OLIVER ARLT

BENJAMIN SCHWAB

PORTFOLIO: DIGITAL / PRINT

[CLICK DOWNLOAD CV](#)

**13b Albion Drive
E8 4LX, London, UK**

Email **beno@benosan.ch**
Mobile **+447842 903 034**
Website **www.benosan.ch**