

Exposure | Lorenz Holder

LORENZ HOLDER x TEAM EXPOSURE x INTERVIEW

by: Knut Eliassen

First of all where are you from and how did you get involved with snowboarding and Nitro snowboards?

I live and grew up in Munich - Germany close to the Bavarian mountains. In those mountains I learned how to snowboard about 25 years ago. About 15 years ago, I got my first snowboard for free from the German Nitro distribution, because they thought that I had some snowboarding talent, ha ha. One day after that, I got hurt and started to take photos of my friends riding. After a while I had more fun shooting photos than actually riding for myself, so I started to work for Nitro as a photographer about 10 years ago.

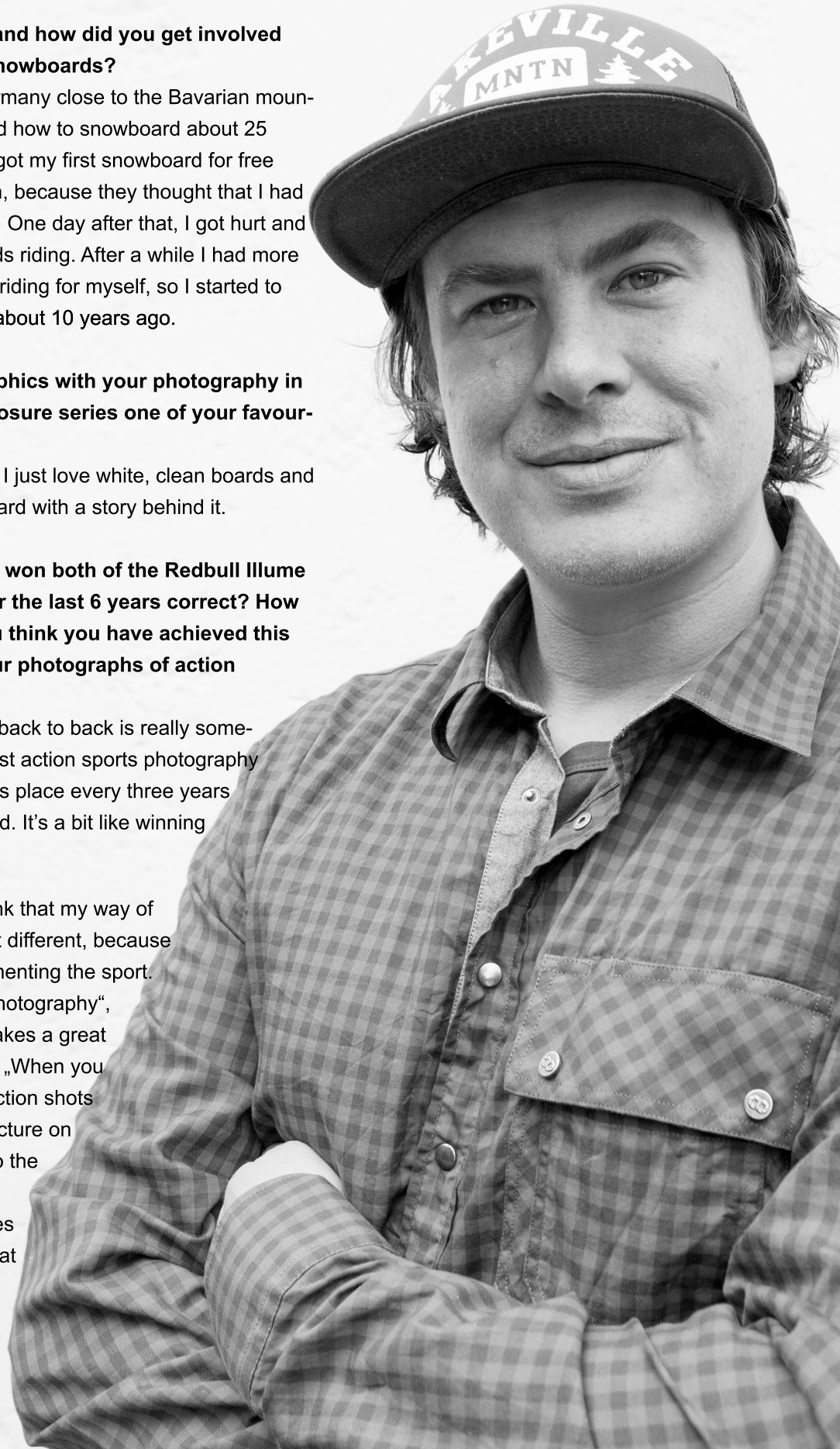
You have done a few board graphics with your photography in the past - is this new Team Exposure series one of your favourites?

Yes, this one is really my favorite. I just love white, clean boards and I think it's a pretty unique snowboard with a story behind it.

Last time we checked you have won both of the Redbull Illume Photography Competitions over the last 6 years correct? How does that feel? And how do you think you have achieved this type of recognition through your photographs of action sports?

Well, winning the Red Bull Illume back to back is really something special for me. It's the biggest action sports photography competition in the world, that takes place every three years with over 40.000 images submitted. It's a bit like winning an Oscar back to back, I guess.

But to answer your question, I think that my way of photographing action sport is a bit different, because I see it more as an art than documenting the sport. I call it the „fine-art-action-sport-photography“, ha ha. I was once asked, what makes a great action photo and my answer was: „When you would remove the athlete in my action shots and people would still hang the picture on their wall, than I got quite close, to the perfect shot.“ So it's a thin line of doing art and still show the athletes skill and talent, because that's what actually matters.



Recently you have been shooting and experimenting with Large Format Film cameras, why are you changing it up, especially since you have been so successful with digital photography of action sports ?

I think the reason why I started to shoot large-format-photography was because I was a little bit over the digital workflow. With a digital camera, you make hundreds of images per day and you lose a bit of the value one single image has. With a large format camera it's totally different, if you shoot like 5 images per day that's a lot. It takes about 10 minutes until you have set up the camera and you can hardly move it, once it's set up, so you really have to pre-visualize your shot. Long story short - this camera slows you down and it gave me back a little bit of the joy that was the reason why I started to take photos. I guess it's a bit like fly-fishing for other people. It doesn't really matter if you catch something, but that you are doing it is important. And overall it's just a great pure camera!



You can see your new type of Film photography work on the new Nitro TEAM EXPOSURE Snowboard series. Can you please walk us through the concept and ideas behind these photos - why did you pick these photographs?

The images have no special „theme“ like for example in the last years „double exposures“ board graphics, but they are all just images that mean a lot to me and it's a selection of images that I thought, would be great to have framed and hung on a wall“.

You have used a very old and special photo processing technique to develop these photos, could you please walk us through how you do this and why this process is interesting for you?

I used two alternative printing processes that were first developed in 1842 named Cyanotype and Van Dyke process. They pretty much work almost the same, just with different chemicals that result in either a blue color print or a sepia color print.

This is how it works:

- 1. Paint chemicals with a brush on a piece of watercolor paper to make it sensitive to UV-light sources, like the sun and let it dry.***
- 2. Put a negative on that piece of paper and put it in the sun***
- 3. Wash out the unexposed chemicals under running tap-water***

That's pretty much it, in detail it's a bit more complicated, but I guess we don't have the space here. There are a lot of good tutorials on youtube if you are really interested.

Basically you make paper sensitive to the sunlight and then you print only with the power of the sun. For me this is a very pure and honest way of printing an image.

What size Team Exposure board will you be riding this winter and what is the first trick you are going to do?

I'll ride the 57 and the 59 depending on snow conditions and if I'm carrying my camera backpack or not. First trick will hopefully be a cutback in deep powder or maybe a method..

Any last words?

I really hope that people will like the board and that they will have fun with it - as much fun as I had creating the graphics for it! Thanks so much Nitro for giving me the opportunity to make my own board graphics and for being family for the last decade! Love you guys!

