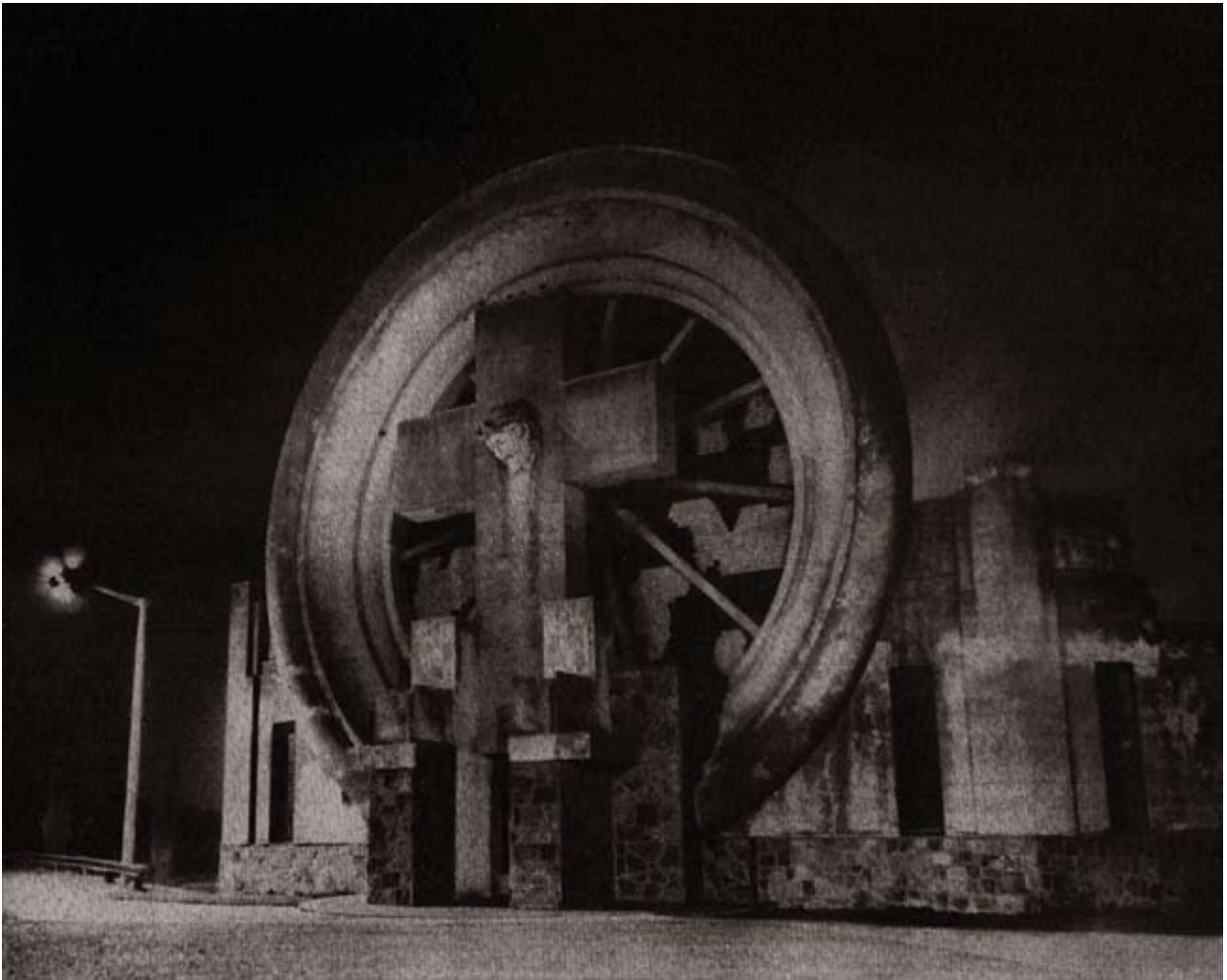


Esteban Pastorino Díaz

Photographs

Text by Maria Carolina Baulo



“Cemetery, Saldungaray” 2000
Salamone Series
Kodak Empire State 8x10
Cooke Primoplane series VII 8” f6,5
Kodak T-MAX 100, Kodak D-76 Developer (1:1)
Gum Print on Fabriano watercolour paper.

Salamone Series



"Slaughterhouse, Guamini" 1999
Salamone Series
Kodak Empire State 8x10
Graflex Tele-Optar 15" f5.6
Kodak T-MAX 100, Kodak D-76 Developer (1:1)
Gum Print on Fabriano watercolour paper.

Salamone Series



"Camiones en cantera; Skopelos" 2002.
K.A.P Series
Homemade 4x5, fixed focus camera.
Carl Zeiss Tessar 105 mm f4, 5
Kodak Portra 160 VC

Kite Aerial Photography, 2001 Series

Esteban Pastorino Díaz is a remarkable photographer, renowned worldwide with an extend curriculum behind. Born in Argentina in 1972, he wanted to become a mechanical engineer but later on he abandoned that career and in 1995 he studied advertisement photography, and finally completed his studies in Rijksakademie Van Beeldende Kunsten, Amsterdam. His work has been exhibited in Ecuador, Argentina, The Netherlands, Mexico, Colombia, France, Belgium, UK, Italy, Brazil, Japan, Austria, Greece, Venezuela, Peru, and Finland.

When he turned seven, his father bought him a camera; and photography became his hobby. He took his first basic photography course in black and white and learned how to work in the lab; pretty soon he discovered he had to devote completely to photography in order to be a professional. He kept on studying, working as a photographer assistant and giving his first opportunities as a commercial photographer. It was in 1997 when he had his first solo exhibition and that was a turning point in his life. Pastorino Díaz likes working with different formats because each one has a singular aesthetic criterion. However, what unifies all his works is his intention to create images that highlights the details so large format becomes the perfect alternative. Working in series is the usual procedure but this doesn't disqualify other options: the series may be structured and limited to a certain amount of images since the beginning –such as “Salamone”- but there are other situations where the theme is not definitive and that makes the series grow. What stays firm is the main goal he has as an artist: he wants people to approach to his photographs and question them, think about what those images represent such as the artist himself did when working on them. That establishes an intimate dialogue between them both, linking sensibilities through the photographs. The creative process inspires him, the action of seeking for answers. But also important artists influenced his work from different perspectives, such as Etienne Jules Marey, Eadweard Muybridge, Artur Batut, Harold E. Edgerton, Andrew Davidhazy.



“DHMARCEION; Skopelos” 2002. K.A.P Series
Homemade 4x5, fixed focus camera.
Carl Zeiss Tessar 105 mm f4, 5
Kodak Portra 160 VC

Kite Aerial Photography, 2001 Series



“Cemetery, Azul” , 1998
Salamone Series
Kodak Empire State 8x10
Graflex Tele-Optar 15” f5.6
Kodak T-MAX 100, Kodak D-76 Developer (1:1)
Gum Print on Fabriano watercolour paper.

Salamone Series

Regarding the series "Salamone", it was the process who defined the format he was going to use simply because he needed a negative as large as the final copy. Despite the difficulties to access to the material -since it was not easy to get it in Argentina- and the economic limitations, the job was completed. He said about that experience: "I had little film to take on my journeys to the different towns of Buenos Aires where the buildings I wanted to photograph were located. I also was trying to work during the night which forced me to spend no more time than the absolutely necessary in each location; the result was that I could only expose one or at least two plates to photograph each building and that required to be very careful when choosing the framing in order not to make mistakes in the exposure or development. Since I had only two film holders, I was bound to load and unload the film in the trunk of the car where a friend helped me covering it with a blanket so that light wouldn't get inside. Finally, I got a changing bag and things turned easier. Images taken at night intensified the monumentality of the buildings. The light used came from the street but I also used a Metz 45 flash sometimes; the black skies of the night helped me define the shape of the buildings and get better isolation from the context around". Pastorino Díaz used a traditional technique: a Kodak Empire State 8x10" camera, two lenses: Graflex Tele-Optar 15" f5.6 and a Taylor, Taylor & Hobson, Cooke Primoplane series VII 8" f6,5. TMAX 100 film. Normal exposure and development. Gum bichromate process for the impressions. The original large format 8x10" seemed too small when the series was finished in 2001 so the artist decided to increase the size using larger negatives Kodak Duraclear 31.5 x 25,2".

The serie "KAP" (Kite Aerial Photography, 2001) combines his love for model airplanes, macro photography and the impact that caused him when visiting an Arthur Batut's exhibition. The idea was to work with the macro aesthetics but in real spaces using the Tilt-Shift technique -pretty common today but quite unusual twelve years ago-. Pastorino Díaz explains: "As I was interested in capturing details, I decided to use a 4 x 5" format camera. My budget was still low so I had to evaluate technical options; Batut's influence was crucial at this point and I decided to do what he did 100 years ago: I built a camera 4 x 5 " with Foam-board, based on a Carl Zeiss Tessar lens 105 mm f4, 5, with fixed focus and an angled lens. The film used was Kodak Portra 160 VC, shooting was f4, 5 1/250 seconds. I adapted a remote control to trigger the shutter, the entire equipment only weighted over one pound and I also used kites of two different sizes depending on the amount of wind (both Rokkaku models). The restraint system for the camera to the thread of the barrel was the traditional: Picavet rig. I had to wait for the minimum camera movement to take the pho-



tographs and obviously I could only see the results when the negatives were revealed. Finally, I only took two or three images in each location since the process was very complicated and the power of the wind required a lot of strength in the arms; anyway, with a little practice, results were satisfactory most of the times”.

Esteban Pastorino Díaz participated in residencies such as Fiskars Village AiR, Finland (2007); Casa de Velázquez, Spain (2006); Photographic Centre of Skopelos, Greece; Pépinières européennes

pour jeunes artistes, (2002) France. He was also awarded with the Konex Foundation Prize (2007-2011), Argentina; Beca Nacional en Medios Audiovisuales, National Funds for the Arts, (2011), Argentina; 1st prize II Premio AMEC Contemporary Photography, Museo Caraffa (2010), Cordoba, Argentina; Guinness World Record for the Longest Photographic Negative (2010) among others. His photographs were acquired by important collections worldwide: the Art Institute of Chicago, Boston Museum of Fine Arts, Museum of Fine Arts Houston, Santa Barbara Museum of Arts, Princeton Art Museum in New Jersey, Davis Museum and Cultural Center, Center for Photography at Woodstock, all in the U.S; The National Museum of Fine Arts, Latin-American Art Museum, Museum of Modern Art, in Argentina; Amsterdam, Japan, Germany and Mexico also have his works in museums and institutions. Esteban Pastorino Diaz’s performance as a teacher relates his work through the years with photography schools in Mexico, Spain, Argentina, The Netherlands, Ecuador, UK, US and counts with over 60 international publications (catalogues, books, reviews, magazines) about his work since 2000.

The near future will find him working on his new group and solo shows for 2013: Kir Royal Gallery in Valencia, Spain (March), Praxis International Art in New York (May), Seippel Gallery in Cologne, Germany (August) and the Museum of Photography in Šiauliai, Lithuania. (September-October).



“Townhall, Loberia” , 2001
Salamone Series
Kodak Empire State 8x10
Graflex Tele-Optar 15” f5.6
Kodak T-MAX 100, Kodak D-76 Developer (1:1)
Gum Print on Fabriano watercolour paper.

Salamone Series



"FFRR Los Hornos" 2003.
K.A.P Series
Homemade 4x5, fixed focus camera.
Carl Zeiss Tessar 105 mm f4, 5
Kodak Portra 160 VC

Kite Aerial Photography, 2001 Series