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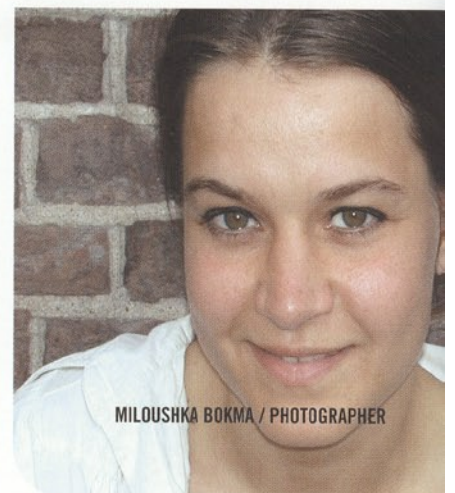
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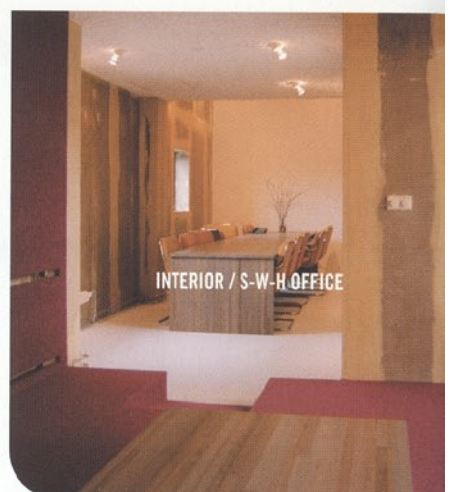
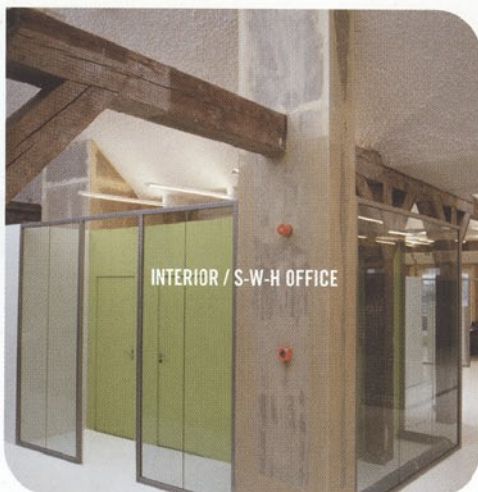
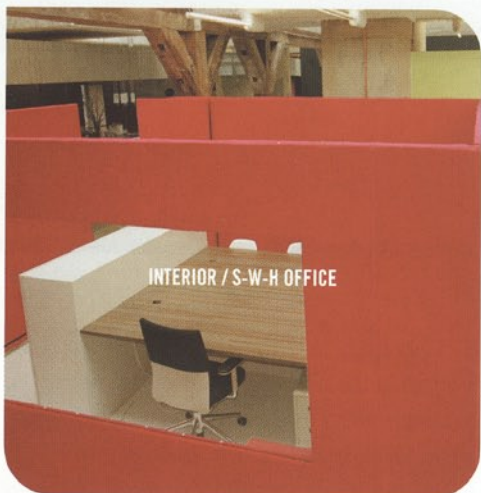
Swiss police photography from the

N°3/00 WHO'S OUT THERE #2



miloushka bokma, photographer

At first she wanted to become an actress or a director. But it didn't take long until photography captured Miloushka Bokma's every heartbeat. After graduating in photography design from the Hogeschool voor de Kunsten in Utrecht (HKU) in 1995 and then doing a postgraduate program with high-end Silicon Valley imaging studio Postcards, she joined The Valley, an agency for photographers. About three years ago Bokma initiated an annual tradition: to start projects in cooperation with her colleagues. *Repetition* is the title of this year's project. "Besides me there are three other photographers: Milette Raats, Josie Sykes and Hein Hage. Sarah Cromwell is the designer, and the prints were made by Kwak & van Daalen & Ronday. The results are being shown at Consortium, an Amsterdam arts center. The theme of the exhibition was for us to give our vision on the notion 'repetition.' I chose to digitally clone people in a certain environment, creating a tension between them. I'm very interested in the psychological effects of cloning. It scares and fascinates me at the same time. THINGS LIKE SEXUALITY, ATTRACTION AND REJECTION TAKE ON A WHOLE NEW MEANING in such a situation." Anyone who's seen Bokma's work is captivated by the intensity of her images, visions with a subtle and carefully manipulated twist. Above all, she forces you to take a second look, discovering that things are not what they seem. Bokma's way of working is to stage certain events and thus create strange yet plausible variations on situations from everyday life: sensuality seen from a different perspective, usually using female models, as she seems to like showing feminine forms -- not in order to enhance their beauty, but rather to create a feeling of subtle alienation in the eye of the spectator. Bokma: "When I'm at work, I like to be in charge of the situation, to direct things tightly. That's because the images I want to portray are usually projected in my head very clearly. Two years ago I discovered the marvels of working with the computer. I had a great aversion to anything that had to do with computers, including photography at first. But I must admit that I was easily converted. After the first pictures I made, I knew that this was for me. Now I guess it's pretty much indispensable. A special "repetition fun package" is available at ART BOOK. **Check: www.repetition.nl** (MR)



eline strijkers, interior architect

The cover of your average couch needs to be washed once or twice a year, so you zip it off and have it cleaned. Wouldn't it be handy, Eline Strijkers must have thought, if you could do the same with office walls? The colorful acoustic office-wall slipcovers she made as a result of this notion are merely one example of the many innovative details that this interior architect from Rotterdam came up with for the brand new office of ad agency Schaeffer Wünsch Has. When you enter the new offices in the old Vriesenvaart in Amsterdam's harbor area, you stand totally in awe: here you'll find a wonderful working environment with a variety of different materials, colors and shapes. With its spacious and luminous feel, it bears no resemblance whatsoever to traditional offices. The white ceiling has been sprayed with sound-absorbing paper "snowflakes," the walls are bright blue or flashy green, and no two corners or spaces are identical. But the real specialty of Strijkers' concept lies in its flexibility. The rooms are designed to be modified and expanded. Everything is moveable, or can be clicked or unclicked into another segment. "And it really works," says Eline Strijkers. "The people who work there change it now and then, so they get new neighbors and new views all the time. The beauty of it is not important to me. What is beauty but subjectivity? It has to be good, and above all interesting. DESIGN ALWAYS SPROUTS FROM THE CUSTOMER'S DEMANDS, and the limits that the designer is given. It's a challenge to take advantage of a place's limits as much as possible. The quality of this design has to stem from the use of the space, and in this case it's very flexible. That's why I call it a camping site office." (MR)