

A Conversation with Jeremias *Misael* Perez

Marcelina: How did you get into photography?

Jerry: It was in summer of 2013 and I was thinking of ways to make something relating to art after realizing art school wasn't possible at that time. School was just too expensive for my family and I, haha. I remember my friend, Stephen, showing me works of a street-style/editorial photographer, Young Jun Koo. During that time, I wanted to be in the fashion design industry, and seeing Koo photograph decisive moments with these models, public figures, and designers, just gave me inspiration to photograph. After seeing Koo's work, I started researching cameras, camera accessories, and when the next and closest fashion week would be. In the fall of 2013, I went to my first New York Fashion Week. I wasn't in any shows--haha, but I was attempting street-style photography like Koo, and it was in that moment that I was actually able to meet Young Jun Koo himself as well as other photographers like him. It felt surreal to see someone you admire in real life. However Koo was kind of stuck up, but that didn't stop me from photographing. What continued to fuel that interest for photography is the small collaboration you have in that moment between you and who you are photographing.





M: How would you describe your photography style?

J: Man, this is hard to decode even for myself. I've recently realized that I'm drawn to darker images, and inspirations from films. I just like things to feel romanticized, dramatic, and uncanny. I'm not sure I want to fit into a mold. I always viewed myself as a multimedia artist. I like to make films, direct, make installations, and create prototypes. I'm just all over the place--haha

M: What is your most recent project about?

J: My most recent project is called 'A House is Not a Home' and is about the relationship between myself, my parents, and the 'home' I live in. It plays on romanticizing the home with the use of gel lights to add uncanny moments. Most of the images I made are the result of my fascination with theatrics in film, my own consciousness, and my struggles dealing with mental health issues.



From the series, *A House is Not a Home*

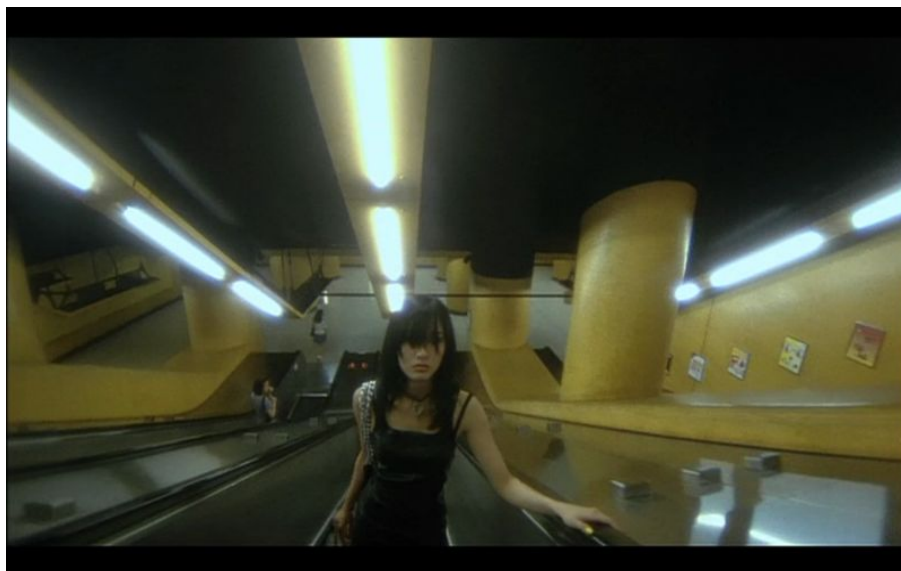


M: What inspires you? How do you find inspiration?

J: Everything man, haha. If we talk specifics, I look at film directors such as; Wong Kar-wai, Wim Wenders, Stanley Kubrick, Quentin Tarantino, and Bi Gan to name a few. I'm the guy who wakes up and sees beauty and inspiration in the way the sunlight enters a train in the morning, and the different architectural styles when I walk to school or work. I'm inspired by the building across the street from my job that only has a foundation, exposing the raw structure before it gets covered up by facades. It's about an appreciation of the environment around me and how I can pull from it to fuel ideas. It's about the 'wabi-sabi' (beauty in the imperfect), in the rawness of our everyday life.



Bi-Gan, *Long Day's Journey Into Night* (Above). Wong Kar-wai, *Fallen Angels* (below)



M: Among your works, which one is your favorite and why?

J: To be honest, I still f*ck with my 4x5 black and white night photographs. I had such a hard time struggling to get that behemoth camera to focus that when I did nail the focus, the results were just extremely rewarding. Even more, was the fact that I was doing this at night, guessing the exposures in some cases. It was all a learning curve, and I'm honestly so proud of that work that I hung up two photographs from that body of work on my wall-- haha.





M: Whose work has influenced you most?

J: To be honest, I look at a lot of zines I've collected over the years, and read through the interviews with well known or undiscovered artists. A few artists that continue to inspire my way of thinking and work are Abdul Abasi, Jakob Hetzer, Justin Dean, and Olafur Eliasson. I've had the pleasure of meeting and curating an interview with Abdul and Justin. Their philosophical viewpoint on life and art co-existing fascinates me. I'm influenced by the way they think and approach art making in their respective fields.

M: What is the most difficult part of being a photographer for you? and what is the most rewarding part of being a photographer?

J: To be honest, this is more a pet peeve than a difficulty, but models who show up late--haha. I've had models show up 2 hours late to a shoot and it just ruins the good energy for me and anyone else I'm working with. Ironically, I love collaboration. The most rewarding is having the opportunity to collaborate with another artist to help bring their ideas to fruition. I get excited when I see the person I'm working with happy with the result.

M: What are your plans for the future?

J: After graduating from MassArt, I plan to take a small detox from picture making and work on my creative agency, **ON-SITE**. There's so much back end work that needs to be done, interviews I'd like to curate with other artists, new work that needs to be added to the site, and finding new clients to work with on large projects. I want **ON-SITE** to be an all inclusive platform for your design needs, Q&A with creatives, and marketplace for merchandise that is in-house and collaborative. I'm a photographer at heart, but there's so much more I plan to do. The future is uncertain, but I know what I want to do and can only hope it all comes together when the time comes.