



An Interview with

Kevin Moore

By Marissa Orifice'

Biography

Kevin Moore (b. 1996) is a Boston based photographer who is currently completing his Bachelor in Fine Arts degree at Massachusetts College of Art and Design. His work consists of self portraiture that is influenced by personal experience and the history of mid-century America. Creating elaborate scenes and narratives within his work allows him to relay queerness through his images and speak freely without interruption. Moore's greatest inspirations for his work come from gender performance, film and the creative process of creating a set, and his ability to transport the viewer.





Marissa Orifice': What is your earliest memory of photography being a part of your life?

Kevin Moore: My earliest memory of photography would be snapping photos with a disposable camera just whenever we had one. I remember always acquiring one if we were to go on vacation.

MO: What drew you to photography instead of other forms of art?

KM: I think photography for me always felt like it was within arms reach. Other art forms have always been of interest such as drawing and painting but the falsehoods and ambiguity that lies within a photograph always seemed to interest me more.

MO: Who are the top 3 photographers that inspire you?

KM: This question is tough because it has shifted over time. I would have to say William Eggleston first because his works are some of the first that really drove me into making work that felt it was referencing nostalgia in some way. Two others would be Cindy Sherman based on characterization and creativity within a self-portrait. My most recent inspiration has been Alex Prager due to her use of nostalgia and false realities. The way the photographs are rendered and produced is a huge inspiration for me.

MO: Who are the top 3 directors that inspire you?

KM: Sophia Coppola for *The Virgin Suicides*, along with her other amazing works. David Lynch for the ambiguity and use of loose narratives- breaking the rules of film. Wes Anderson because of the way he utilizes mundane events and creates melodrama around everything- also color and camera usage/ratio.



William Eggleston *Untitled* c. 1974





MO: What has your experience been like as a queer man in artistic worlds that are predominantly made of straight white men, and how do you feel you contribute to the world of photography compared to them?

KM: My experience so far has been alright. I feel that although the art world is predominately straight, white, and male, as a queer artist I have always felt like I have something different to offer that a straight man could never know just based on my experience as a gay man.

MO: Your work is very cinematic, do you feel that it could function as both a moving and still image? How important is that element to your work as a whole?

KM: I originally wanted to make film over photographs so I still feel that influence strongly. Most of the work is inspired by action or motion, a scene that would be played out in a film is captured through a photograph. This element is important because for me the narrative happens before, during, and after the photograph.





MO: Your work consists of elements such as nostalgia, queer identity, and self-discovery. Where do you get the inspiration for either the characters in your work, or the narrative as a whole?

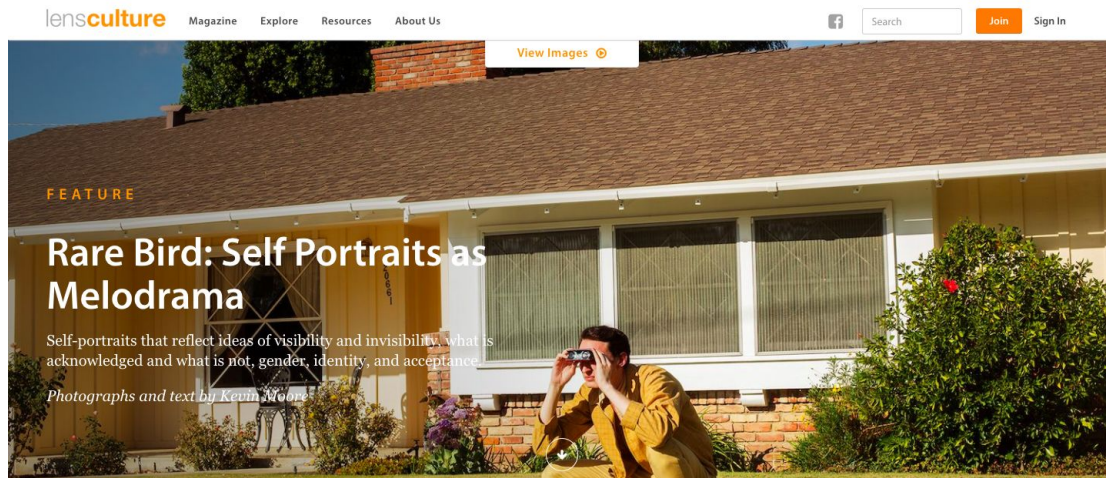
KM: A huge inspiration for me are the “characters” that we see out in the world. Scenes that take place while I am out and about whether it’s on the street or in the grocery store. I have always believed in utilizing my own experiences within the work.

MO: Why do you include those elements within your work? What is their purpose and function?

KM: Including elements of nostalgia and the past are important to my work because in creating an alternative world it feels easy to date back. The ’50s and ’60s world in photographs that I have been archiving from my nana’s things always have felt so fabricated– more or less a perfect world. I am interested in utilizing these ideas of fabrications from the past and inserting my own narrative into them. How would I fit into this alternative space? Or how can I juxtapose myself into a narrative of the past? I would say it’s not particularly retrospective but a world created.

MO: Tell me more about your recent feature on lensculture instagram. What was the application process like? Do you feel that being featured on popular pages like that is the only way to gain recognition within the photography community today?

KM: The application process of this was just like any other competition, whether you submit via email or a third party website such as Pictet. I think that in today's art world it is important to use all of the tools that are available to us, therefore Instagram for me is just another tool to get work out there. I don't believe it is the only way to gain recognition in the community today.





MO: What is your favorite photographic medium and why? What is your least favorite medium and why?

KM: My favorite photographic medium would be film photography. If I could take all my photos with an 8x10 camera, I would. Color film renders color like no other medium and you can achieve tack-sharp images- everything that makes a photo technically beautiful lies within film. With that being said, I predominantly use digital photography for my practice and I love using old toy cameras and polaroids to play around with. I think my least favorite mediums are alternative processes such as cyanotypes. It's not that I don't enjoy them, they just don't fit into my practice very well.

MO: What is it that you want your viewer to leave with after viewing your work?

KM: I always want the viewer to come into the photograph with their own perception of the world. I hope that people recognize queerness within the work and leave with questions.



MO: *Thank you so much, Kevin, for allowing me to interview you!*