

THE NEW 1/2 JOB

The winner of the Part Time Job Award 2010

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This summer, in a rather unusual competition, SCHWARZE DOSE 28 turned its attention to highly creative people who may be long on ideas but short on time.

Those applicants who submitted the most innovative projects had the opportunity of continuing to get their regular pay packet while working half the time. The rest of the time they would be free to develop their own particular projects.

The applications were as numerous as they were diverse, and very often remarkable. The high carat jury consisted of actor Matthias Schweighöfer, Sonja Ragaller from Filippa K, artist Stefan Heyne, QVEST editor Michael Kaune and Sandra Böhrs, managing director of CALIDRIS 28. They had to confer together for many long hours in order to evaluate the exceptional range of ideas before deciding on the 2010 winners.

QVEST met with the winners from the fields of art, fashion, design, film and literature, to see who or what had inspired their projects and what they hoped to gain from the development of their ideas. The winners included an international tennis referee who'll partly give up his job to write a book, and two South Americans who devised a project to facilitate the collection and recycling of bottles.



FASHION

ANNELIE AUGUSTIN, 27

ODÉLY TEBOUL, 25

Tell us about your project: how did the idea come about and who or what inspired you?

ANNELIE & ODÉLY: We're just in the process of setting up our fashion label AUGUSTIN TEBOUL. After studying fashion design in Paris we each worked as designers – with Jean Paul Gaultier and Y-3, among others – and didn't see one another for quite a while. Last summer we happened to run into each other in London and suddenly we had this idea to develop a collection together. The Cadavre Exquis collection, which draws its inspiration from surrealism, met with a huge response and won a number of awards.

That really strengthened our vision and our desire to go with just our own designs from now on.

What did you want to be as a child?

ANNELIE: I always wanted to be everything. I still do today, and probably always will.

ODÉLY: When I got my first camera I wanted to be a photographer. When my parents were renovating the house, I wanted to be a painter. Then I began stitching together small items with needle and thread, and decided I wanted to become a fashion designer.

What for you are the most important factors in being creative, aside from time?

ANNELIE & ODÉLY: For Odély, everything begins with her melancholy. Annelie simply puts on some good music. Discussions, the exchange of ideas, a few mishaps and a few happy coincidences, the ability to observe things around you and the gift for creative contemplation.

For the next few months you'll be spending half your professional working time on this project. How exactly do you see it being put into practice?

ANNELIE & ODÉLY: We've begun working on our first official collection, which we'll be presenting in February in New York, Paris and probably Berlin. At the moment we're working on the size of individual pieces, deciding on the details, making patterns and sewing the first prototypes. The collection will be – like our first – exclusively black. We're also writing our busi-

ness plan, as well as looking for production workshops and boutiques that we can work together with.

There's a lot to do!

What are you most looking forward to in the realization of your project?

Is there anything that worries you?

ANNELIE & ODÉLY: The best moment is when we actually see the final products in front of us, that were just ideas at the beginning. Apart from that we're really looking forward to the production of our second short film (you can see the first one on our Facebook site!) and the presentation of the new collection in New York fashion week. What's a little bit scary is knowing how hard it is, when cheap mass production is so widespread, to find our particular niche with a handmade collection. We're hoping, of course, to have enough money to continue on with it next year.

What are you hoping will come out of the development of your idea?

ANNELIE & ODÉLY: We want to relate stories with our fashion, to touch people somehow and awaken feelings in them. The path before us is certainly long, but if everything works out as well as it has to date, then it will be a wonderful, eventful journey.

What are your plans for the time after you finish this part-time project?

ANNELIE & ODÉLY: The whole fun and games will start again from the beginning, as the law of fashion dictates, and we'll be working on the next collection.

How would you advise other people, who haven't had the good fortune to receive the support you have, to further develop their ideas?

ANNELIE & ODÉLY: You can, of course, wait for a philanthropist to ride up on their white charger, or you keep your eye firmly on your goal and just forge on. It's certainly not easy, that's for sure.



FILM

DANIEL RUCZKO, 28

Tell us about your project: how did the idea come about and who or what inspired you?

My project is an experimental short film about a manic-depressive artist, showing the artist's behavior in different phases. I got the idea after I finished shooting my first short film Evacuation.

What did you want to be as a child?

I wanted to be a pilot, I've no idea why.

What for you are the most important factors in being creative, aside from time?

Actually the only factors are time and money, as I always have plenty of ideas. Since I usually have very little time, and many things you need for a film cost money, I have to decide which of my ideas are worth pursuing.

For the next few months you'll be spending half your professional working time on this project. How exactly do you see it being put into practice?

At the moment I'm spending a great deal of time making preparations for the film. As I place a lot of importance on details, there is consequently a lot to do. This month we're starting the test shoots.

What are you most looking forward to in the realization of your project? Is there anything that worries you?

To be quite honest, I'm really looking forward to everything that has to do with it. The preparations alone have been fun, and I'm looking forward to doing the shooting, the post-production and especially to composing the music.

And of course, I want to see the finished film. I'm not actually worried about anything, I'm feeling very confident about this project.

What are you hoping will come out of the development of your idea?

I hope that the film will appeal to a lot of people and perhaps will in some way give me the opportunity to do this more often, or in fact make this my profession.

What are your plans for the time after you finish this part-time project?

I'll complete my studies in Hamburg as a film music composer, and at the same time keep on working as a producer and DJ. I hope that I'll have the opportunity in the future to do something in the area of music and/or film.

How would you advise other people, who haven't had the good fortune to receive the support you have, to further develop their ideas?

Believe in yourself and your ideas. If you do that, you're bound to find a way of putting them into practice.

LITERATURE

TIMO KRANZUSCH, 37

Tell us about your project: how did the idea come about and who or what inspired you?

My project is to write a novel. It's about a guy called Harald, 24, who's just completed his studies. He's a bit quirky, doesn't drink, has never slept with a woman and prefers listening to Finnish electronic music rather than picking up chicks in the usual low-life dives. When Harald has to do his compulsory social service (which boys can choose instead of military service), he hates it with a passion. At first. But that year the most bizarre events take place ...

What did you want to be as a child?

First of all a bus driver, then a professional tennis player. The first dream didn't last long, although our school bus driver Ali was a truly modern hero with a huge comic talent. The second failed in spectacular fashion due to the lack of talent and insufficient ambition. My passion for the sport, however, has remained.

What for you are the most important factors in being creative, aside from time?

One is enough – enthusiasm.

For the next few months you'll be spending half your professional working time on this project. How exactly do you see it being put into practice?

In the middle of October I'm flying to Tashkent in Uzbekistan for a tennis tournament and that'll take care of my tennis season for this year. The rest of the year I'll spend in front of my iMac or laptop, along with a truckload of inspiration.

What are you most looking forward to in the realization of your project? Is there anything that worries you?

I'm looking forward to the moment when I've written the final sentence. I don't have any worries, but I think it won't be that easy to get the fine tuning absolutely right, in other words, the point at which one can say – now the thing is ready to go to print.

What are your plans for the time after you finish this part-time project?

I want to work full time as a free-lance copywriter and at the same time, work up other novels. I have plenty of ideas. I'll wind back the tennis referee career to a hobby so I can devote myself full time to writing and copywriting.



ART

OLIVER FLÖSSEL, 33

Tell us about your project: how did the idea come about and who or what inspired you?

I see my painting as something of a work in progress, a series of moments. Individual moments and decisions, articulated in a sort of abstract expressionism. The question of how time is experienced and can be given expression is something I want to pursue with my painting. A constantly unfolding process in art has to be filmed, so as to catch the continuously changing steps and phases of the process. A sequence of pictures within a picture.

What did you want to be as a child?

When I was growing up I didn't worry about my future or what profession I'd have. I was simply a child and had my dreams. I'm probably still a dreamer.

What for you are the most important factors in being creative, aside from time?

Keeping your eyes open! Freedom! Courage! Passion! And fun!

For the next few months you'll be spending half your professional working time on this project. How exactly do you see it being put into practice?

I'm going to paint and document the process with film. Prepare an exhibition and put together a catalogue.

What are you most looking forward to in the realization of your project? Is there anything that worries you?

Thanks to this prize I'm in the fortunate position of being able to work without financial pressure and worries, and to experiment. It will be an exciting time for me.

What are you hoping will come out of the development of your idea?

To be able to present a series of good paintings in an exhibition. My pictures are not preceded by a precise idea or concept. Painting itself is the focus, a process with an undetermined outcome. That's what I find particularly exciting, not knowing exactly what will emerge from that process. However, I hope that by documenting the steps along the way in film, it will introduce a new layer into my work.

What are your plans for the time after you finish this part-time project?

I want to utilize the opportunities this part-time job allows and continue working on my art.

How would you advise other people, who haven't had the good fortune to receive this support, to further develop their ideas?

Take the long view. Keep on working towards your goal! Opportunities to be creative will always present themselves.



DESIGN

DANIEL NUNEZ-ADINOLFI, 42

DIEGO MAXIMILIANO GARDÓN, 37

Tell us about your project: how did the idea come about and who or what inspired you?

DANIEL: Our project has to do with a public bottle collection point. An »object« whose function is to collect bottles, which at present often end up in rubbish bins or on the ground. Diego is from Buenos Aires and I'm from Montevideo. When I first saw people in Germany collecting bottles out of rubbish containers I couldn't believe it ...

What did you want to be as a child?

DANIEL: I wanted to be an architect and a doctor, or design furniture. Actually I didn't know the word designer back then. Architecture was probably in my blood.

DIEGO: As a child I wanted just to be a child, and not have a profession. I wanted to fly and visit other planets. Even today, life is still an adventure for me. Professions are important, but they don't tell anybody what a person is really like.

What for you are the most important factors in being creative, aside from time?

DANIEL: You're either creative or not! That's something you can't learn, you can only learn methods that can turn your ideas into a reality.

DIEGO: Creativity for me is the attempt to find out who I really am. For me, that's not to do with art, it's a part of life. Like Daniel I don't think creativity is something you can learn. It's maybe the next step after curiosity.

For the next few months you'll be spending half your professional working time on this project. How exactly do you see it being put into practice?

DIEGO: Right now we're in the draft stage, in other words, just starting to put our project into practice. During our research we noticed that the social background connected to our idea is more complicated than we first realized. Art and social problems are not always easy to bring together. The idea is to construct a bridge between these two extremes.

What are you hoping will come out of the development of your idea?

DANIEL: I hope that we can put something in motion with our work, that our 'gesture' can really function as a pointer in the right direction.

How would you advise other people, who haven't had the good fortune to receive this support, to further develop their ideas?

DIEGO: Even having an idea is good fortune. You then have to devote everything to finding another way of making the idea a reality.