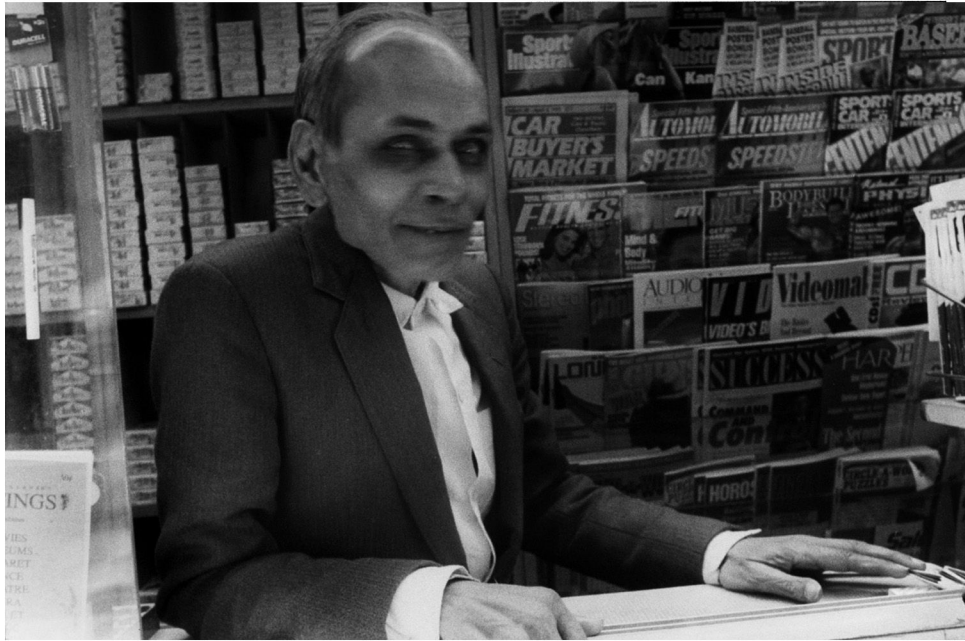


documentary frame. There were years I photographed some classes daily.

I was always interested in the motion of their uniqueness. I rarely photographed Jose as Jose, but rather, for example, the unique way he jumped. In that kind of picture Jose is beyond just a picture of a boy named “Jose,” but rather a picture of a boy whose gesture is more important than his name.



**RR:** How does this way of working relate to Cartier-Bresson’s “decisive moment?”

**CK:** I learned a whole lot from Cartier-Bresson’s work, mostly about the availability of the photographic stage in everyday life. That said, I rarely felt inside the life of those depicted. Emotionally and psychically they’re too cold for me. Kertesz by contrast appealed more ... Levitt even more so. They all photographed with a decisive moment consciousness. For Cartier-Bresson, it seems, the moment was largely a perfection of geometric principles. For me, knowing the children gave me so much accumulated information that I could bring to the work, yet when

photographing them I was entirely in the formal moment.

**RR:** You’ve been represented by several different stock agencies. How did that get started? What kind of commercial work have you done? Who is representing you now?

**CK:** People had for years spoken about the specific qualities of my images, namely that they were both poetic and dreamy. That underpinning gave me the confidence to approach art directors both in San Francisco and New York. The short version is that upon showing the images in New York I was immediately able to meet with the top designers in the business and have images selected.

I was fortunate to find Swanstock when I first started showing my images to art directors. As you know, that wasn’t until after 12 years of making photographs. You ask about commercial work. It’s all been with publishing companies, because certain images work well for their art directors. As a result I’ve had images on the covers of over 70 books worldwide since 1994. Of course, none of the images I made were for anyone but myself. They were conceived like poems, not advertisements. It’s just that there was a link between the book content and the images.

Swanstock after time was purchased by Image Bank, which in turn (a short while later) was purchased by Getty. Getty had little interest in “fine art” photography and most of the work