



*Florence*



*Misty*



*Harmony*

# Pony Pinups

Getting Wiggled Out  
With Horses

**UA:** *How did this shoot come about and what was it for?*

**JULIAN WOLKENSTEIN:** *The Horses were a collaboration with a Creative Director, Micah Walker in London agency Fallon. It came from a conversation that started with - 'Hey, be kinda funny to style horses' hair.'*

When you work as a commercial photographer you mostly work with client led briefs. You then add to this, but at the end of the day the client has the final say. After working hard in advertising for a while you just need to have some fun. Do something because it makes you smile, and remember why you love image making.

The images were made into large posters and sent out to a select group of creatives around the world. The images were also in group exhibitions in Paris and London.

**UA:** *Where was the shoot location?*

**JW:** The images were all shot on location outside of London.

**UA:** *How did you find your stunning subjects?*

**JW:** Like any photo shoot, I had to do a casting call, well a horse casting call.

Originally I searched for horses that had long hair, I did a test day with a horse that had never been in front of a camera or flash lights. Apart from the awful weather that day the horse really did not cope with the lighting and direction, yes direction, I needed the horse to be in a set spot for the lights, so it needed to take directions - not easy with a large animal.

As it turned out, I contacted a horse stable that provided horses for film and television, and so these horses had been in front of lights before.

I went to the stables and I looked at about 50 horses in total. The deciding factors were if they had long hair, their overall look, and then the temperament of the horse.



**ABOUT JULIAN WOLKENSTEIN**

*Julian began his career in Australia. As a young photographer, he made friends quickly, forming lasting partnerships with maverick advertising Creatives. His work has won many awards—among others, he has won Gold, Silver and Bronzes at Cannes, the New York Festival Gold World Medal, and a D&AD Nomination and Silver nomination.*

*When Julian left Australia for London, he was considered the top of his field, at half the age of his contemporaries. On arriving in London in 2004, Julian quickly found commercial success, working for clients like Orange, Sony, Renault, Playstation, BBC and Mastercard. Recently, he has devoted more time to personal conceptual work, collaborating with some of London's finest Creatives. Julian is based in Sydney presently, but also works in New York, Europe, and Asia. He divides his time rather unevenly between riding his vintage Moto Guzzi, tending to his ever-active daughters and being nice to his partner.*

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