

EXTENDING  
BACK ORANGE

4. PRADA  
PHOTOGRAPHY  
~~AND~~ BOBBY DOHERTY  
SWAP FOR  
HIGH RES\*

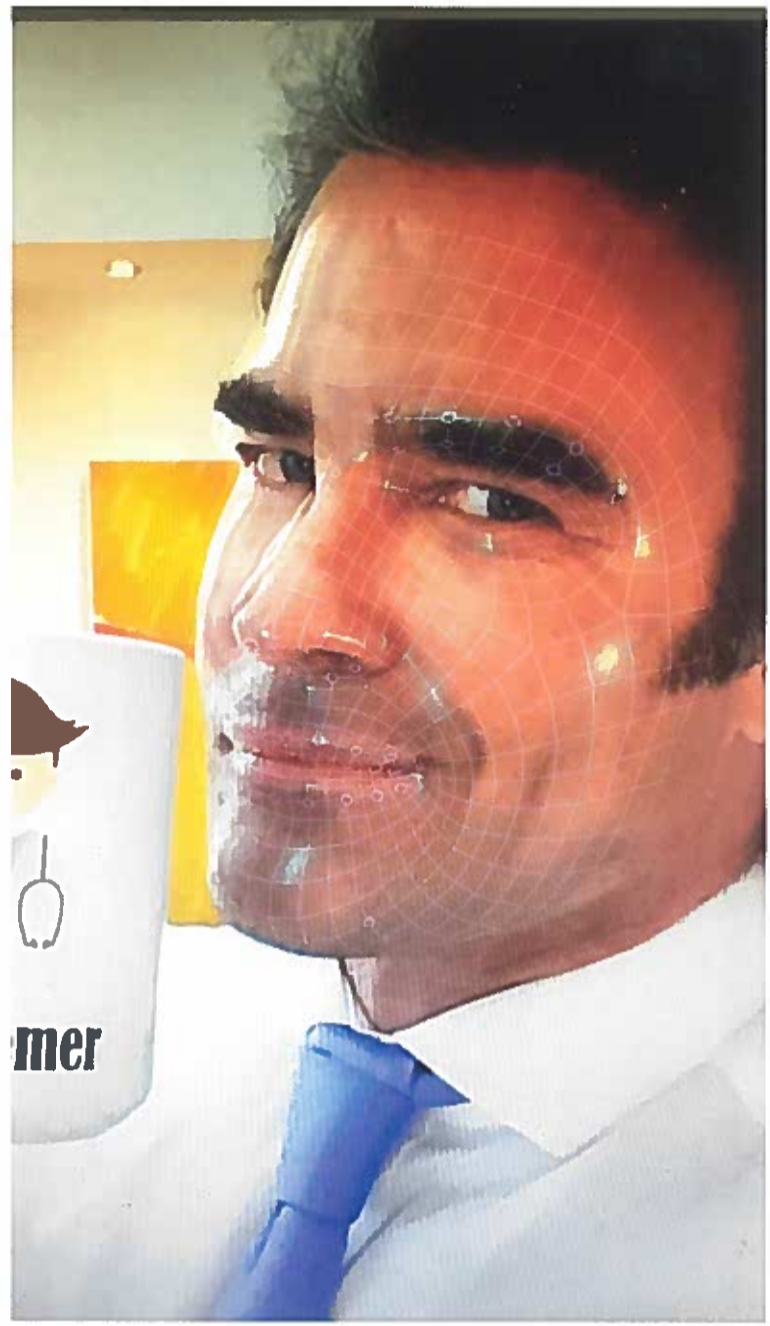
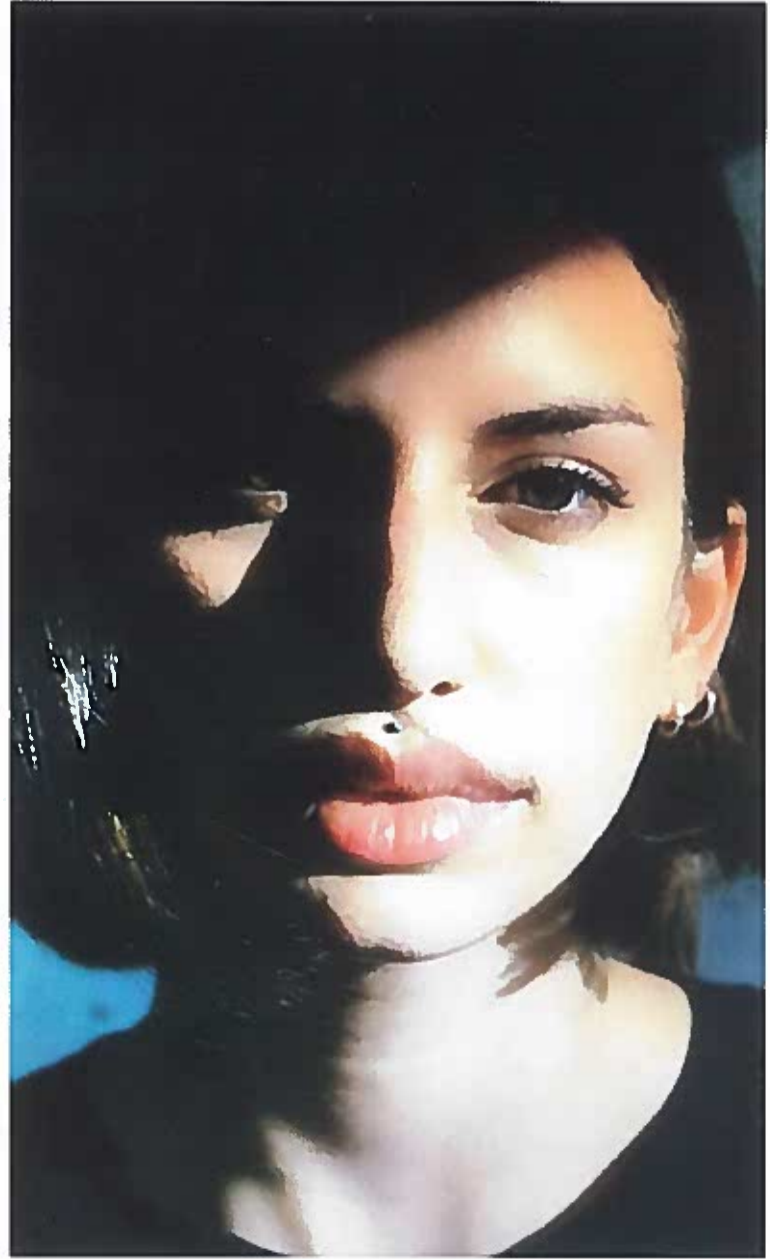
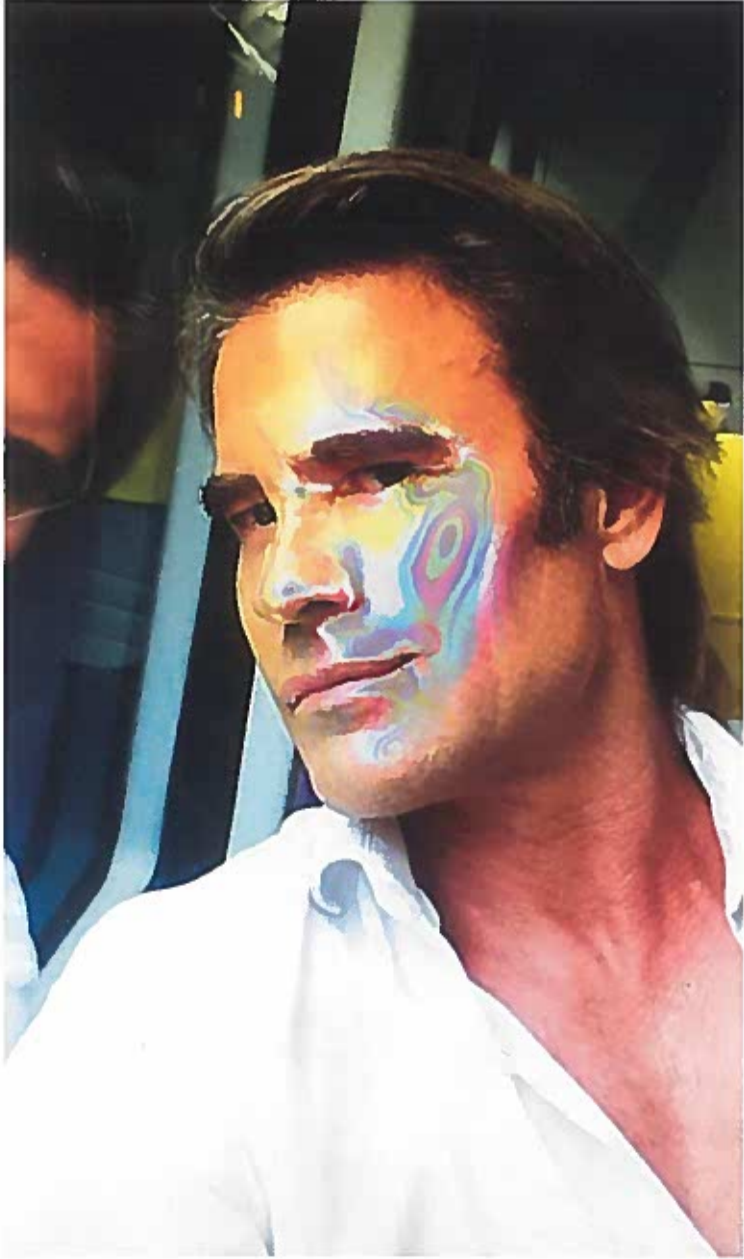


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COVER OPTION 4



Top: Johanna wears Plastica by @teresafofolari, Dr Dirk wears Turfu by Johanna. Bottom: Dr Dirk wears Beauty5000 by Johanna, Johanna wears Bad Botox by @silichmasha.



## INFINITE BEAUTY

Once upon a time, you'd have limited recourse to alter your genetic lot short of snake oil and wishful thinking. We've come a long way since then. Just as we're told we can design our lives by buying the right things, making the correct choices and maintaining constant willpower, so too can we design our faces: it's our right as consumers. You too could see your career and romantic prospects rocket with a judicious nip, tuck, plump or chisel, and thanks to front-facing phone cameras and easier than ever image editing, you no longer have to actually go under the knife to live your dreams.

DR DIRK KREMER is a Harley Street plastic surgeon who can help you return to—or become—your ideal self, with his trademark 'Turn Back Time' face and neck lift, while JOHANNA JASKOWSKA is a Berlin-based digital creative, better known as @johwska to the 800k+ Instagram followers obsessed with her cyborgian face filters. Who better to discuss the ramifications of eternal beautification than two experts in augmenting reality?

Words BELLA GLADMAN

BUFFALO: Tell us a little bit about your work.

DIRK: I'm a German plastic surgeon, and I've been practicing on Harley Street for ten years. I'm all about facial rejuvenation surgery: face, neck and eye lifts, rhinoplasty, and more.

JOHANNA: I consider myself a digital creative, not just a filter creator. I use new technology to create new ways to communicate and new genres of interaction.

BUFFALO: Why are you fascinated with facial modification?

DIRK: As a young man, I watched my grandmother and mother ageing with a certain melancholy. When my mother turned 40, she cried. Each birthday was a disaster. When I was maybe 12, a very famous German movie star, Hildegard Knef, came back from the United States with this 'wind tunnel' face. It made her look like a Hollywood diva, in a bad way. Back then, there was no other way to do a face lift! Everybody talked about it: "Oh my god, what has she done? This poor woman!" I thought, "What can you do to look younger, that doesn't look like this?"

JOHANNA: Given that we all use Instagram and social media, we all have different personas or avatars—we are all cyborgs. I like to push boundaries, to play with the balance between modified faces that are robotic and futuristic, but still attractive.

BUFFALO: Criticising plastic surgery and face filters for homogenising beauty is boring. What potential is there for facial modification to help encourage individuality?

JOHANNA: In my work, I don't modify the shape of the faces, because it's important for the users to be able to recognise themselves. I realised if a filter modifies you too much, then you won't use it much, because the performance and the storytelling is too strong, and there isn't enough space for you to convey yourself.

DIRK: In the past, young patients would bring a picture of a movie star or model, asking to look like them. Nowadays, they bring a modified picture of themselves, which makes much more sense. I never liked the idea of wanting to look like someone else. I appreciate when someone can recognise their own beauty. Sometimes it's one little thing that disturbs the harmony in the face: as a plastic surgeon, you have to be good enough to find out what it is. With apps, you can experiment and find it yourself.

BUFFALO: What have you noticed about the way people want to look now?

DIRK: People still go for what I call the 'rich girl' face. It's fuller lips—not ridiculously full, but beautiful lips. Definitely chiselled cheekbones and a very sharp jawline, brows a little raised. Paris Jackson, Melania, the Trumps, they all have this face.

JOHANNA: That's so interesting! When I was first experimenting with augmented reality, I was trying

to recreate the visual impact on the face of lights from different positions, the way a real-life photographer does. To create that effect in a filter, I layered on a digital mesh that looked like plastic. I tried different things, but when I looked at the user feedback, what people liked the most was the smooth, plastic skin. I decided to make my first full concept face effect, Beauty3000, a 100% plastic filter. Wearing it is weird, but you feel strangely beautiful at the same time.

BUFFALO: Why do you think smoothness is so desirable?

JOHANNA: Smoothness is freshness. We select the best fruits by how smooth their skin is. There's also the influence of advertising. If we look at Apple, they use slick, minimal designs that play up reflection. There is no imperfection, the gradients are perfect.

DIRK: People want to look like a statue. Kim Kardashian always has a smoothness, as if she will be young forever. In the end, what we want is something natural-looking that is also unnatural.

BUFFALO: And tech is helping to shape and fuel this?

JOHANNA: In my work, I like to play with physics, to create things that can't be possible in real life. We can do things that we might not do in a real social context.

DIRK: Maybe the question is more: "Can I really change it to what they want?" Patients come in with a picture of themselves, modified with apps. We advise them whether it is doable, and what the norm is. If it is something freakish, I step in and say, "No way am I going to do that," and explain why. Some things just aren't doable: for example, moving eyes closer together or further apart. You would need a craniofacial surgeon, which I think is too far. Also, patients are the walking business card of your office! I don't want someone who doesn't look good saying, "Dr Kremer did this."

BUFFALO: How often do you think about how your work will be perceived in years to come?

JOHANNA: I see my filters as fashion. You can try them on and discard them, like an accessory. I called my filter Beauty3000 because it sounds like the perfect product, that you could buy in a Sephora. It's the perfect digital product that you can wear, then suddenly you're so beautiful! Also, the digital world is always evolving, flexible and hybridised. It's not real, so there aren't as many serious questions to ask. IRL modification is completely different: you can't undo it by changing a line of code.

DIRK: The patient must be sure they want a surgical procedure. Changing the face with a knife isn't reversible. Sometimes it's important to have the decision evaluated with a psychologist. If what a patient wants is too trend-led, I advise against it, and offer something non-surgical. You can't say, "Oh, go home, you're 20." They'll find someone else who will do it, who might not be as reputable. When people talk about the rise of young people having plastic surgery, we're talking more about non-surgical procedures than surgery. They're temporary, so we can experiment a bit. Botox doesn't work after a few months, so you have to top up. If you don't like the filler, I can put in an enzyme and it's gone. It's not a big risk if you are in good hands.

BUFFALO: We know altering your appearance affects your behaviour, mood, and attitude. What kind of effects have you seen once people have altered their appearances through your work?

JOHANNA: Fashion correlates to the way you feel. It helps you move into different energy flows. If you're dressed for an office environment, you behave more formally. If you feel beautiful in front of your camera, you behave differently. When I built Beauty3000, I was like, "Wow." I just became super fascinated by my face.

DIRK: I always say plastic surgery is psychology with a knife or with a needle. After a procedure, a woman may feel stronger, or more feminine or sensual; a man may feel more masculine.

BUFFALO: It's the way you present yourself to the world, whether that's in the flesh or in digital form.

DIRK: There was a study published in the United States that said that men who underwent plastic surgery appeared more trustworthy to other people. I talked about this on a radio show. Not that they are actually becoming more trustworthy—if anything, I think men who have plastic surgery are probably more insecure! But after their surgery, people projected different character traits onto them. It's nothing new, we all know that we make judgements about a person's character from their facial features. And nobody teaches you these assumptions. Take a woman with very thin lips, you probably assume she's not very nice, she's witch-like. But she's probably the warmest, sweetest person. Or take a man with a strong jawline: people see him and say, "Oh, he has a strong will and is reliable."

BUFFALO: I was thinking about one of Johanna's filters, which blacks out the eyeballs. It looks very demonic. I wonder whether as more people use alien filters, and we see more images of alien beauty, that we'll start ascribing personality qualities to alien beauty?

JOHANNA: We are definitely seeing it more. I have seen a lot of references from and correlation to my work in fashion, from *Dazed Beauty* to a Fendi campaign where they made the body plastic. Nike released a campaign that looked similar at the same time that I published Beauty3000. Recently, the art direction for the launch of Lady Gaga's cosmetic line incorporates rotating lights on the faces like my filters do. Probably

“People want to look like a statue. Kim Kardashian always has a smoothness, as if she will be young forever. In the end, what we want is something natural-looking that is also unnatural.” — Dr Dirk Kremer

people are getting bored of always seeing—not necessarily basic, but the same kind of faces, looks or pictures. We want something new, that will intrigue people.

DIRK: That’s a very good trend, because there was too much going in one direction. As you said, it’s boring. It’s all the same. Not everyone needs a neat little Swedish nose. We should diversify beauty.

BUFFALO: How do you think the practice of beauty will change in the future?

DIRK: Already, techniques have become so much more sophisticated from when I first started. Surgical procedures and non-surgical procedures are now combined in one package. Now we have non-surgical procedures, so with a facelift, you don’t need to over-stretch to get rid of these wrinkles around the mouth anymore. I can still remember when I was doing my training in 1996 or 1997, hearing for the first time from gossip magazines that Madonna had injected Botox. We were like, “What is this Botox?” It was known in medicine, but for a completely different purpose—it was used to relieve cramps in neck muscles. After a few years, we had it in our hospital, and we started injecting it. Before the mid ’90s, this huge market for non-surgical procedures didn’t exist. In the UK, there are cosmetic doctors: basically people will learn how to do Botox and fillers, they don’t know how to do any surgery or anything else. 20 years ago, this job didn’t even exist.

BUFFALO: Presumably the non-surgical procedures are much cheaper than surgical procedures. There’s greater access.

DIRK: Yes. I need my patients to know these procedures are temporary though, so they’re not disappointed. Last week I was on Instagram, and I saw a before and after picture of a man who didn’t have a very good jawline, a weak chin, with the caption saying that he’d had nine syringes of filler. This guy then had a very chiselled jawline, he looked good. Everybody was applauding him. But in my head, I’m thinking, nine syringes come to £3000 - £3,500. As soon as you have these fillers in your face, they start degrading, going soft. For the rest of this guy’s life, he has to top it up every six to eight months.

JOHANNA: I have one prediction. Because technology is getting better, eventually these devices will be unified into one piece of tech. It will be integrated into the body, under the skin—how will it be designed? Think about the beautiful robots in movies that look human, but with visible technological parts. Maybe we’ll have engineers, designers and surgeons working together on facial technology. These body devices could become another form of beautification. Have you ever had people asking you to incorporate electronic devices?

DIRK: No, not yet. But it’s definitely going to happen. Brain implants have already started, I think.

BUFFALO: Dr Kremer, as technology progresses, is there a move towards cosmetic procedures that are reactive or customisable, that people can tweak as they wish?

DIRK: You mean so they can avoid seeing me?

BUFFALO: Maybe!

DIRK: I hope this doesn’t become a trend, but with the internet, you can order fillers at home so you can do it yourself, or offer it to your friends if they trust you. There’s basically no legislation in the UK! People come so many times for fillers that they know exactly where to inject, to fix a dent here or there. It’s easy to get and it’s easy to do, but it’s dangerous. There’s a risk of skin necrosis and infection.

BUFFALO: Johanna, have you noticed any trends Dr Kremer should be aware of? Should he look into how to create alien cheekbones?

JOHANNA: Recently, there’s been this ageing app, FaceApp. I hope people will go to a surgeon and say, “I want to look old!”

DIRK: It will never happen! You think people are using it out of curiosity. I think it’s more like, “What will I look like when I’m 60? Oh god, I have to do something about that now.”