

# Rainer Eder

The Austrian photographer gives a different view on climbing for outdoor equipment company Mammut.

Photographer Rainer Eder has made a career out of being in the right place at the right time, as these images from his latest shoot prove.

Born in Austria, Rainer was serving an apprenticeship as a painter when he first became involved in photography.

'I was going climbing and ski-ing with friends at the weekends when I wasn't working and I was always the one with the camera taking pictures.' He explains. 'I started to send some of them to magazines with limited success, but after a time – I had a few published and it started to build from there.'

Rainer moved to Switzerland when he was 24 and being a keen climber himself, fell in with the climbing and adventure scene. He regularly shot on assignment for outdoor brands and adventure sport sponsors like ODLO, Black Diamond and Red Bull and it was his networking skills that led him to a professional relationship with mountaineering equipment manufacturers, Mammut.

'I was shooting a lot with the best rock and ice climbers in the world and I started photographing other sports like basejumping, freeriding and whitewater kayaking. I pretty much knew everyone

20-year old David Lama hangs 40 meters above a blast furnace at Landschaftspark Duisburg. The structure was used to melt iron ore and was still in operation up until 1985. It's now open to visitors but not many have been granted the view over the Ruhr and Rhine area enjoyed by World Cup winner Lama. D3S, AF-S NIKKOR 24mm-70mm f.2.8, ISO 160, 1/250 at f/6.3

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Norway's Magnus Mitboe swapped granite for steel when the talented 23-year-old climber hung by his fingertips from a 70-metre-high building crane against the dramatic backdrop of the Eiger, Mönch and Jungfrau. A view that seldom few get to experience.  
D3S, AF-S NIKKOR 14mm-24mm f.2.8, ISO 500, 1/500 at f/5.6



Stephan Siegrist explores unfamiliar terrain as he make his way along the steel cables of the "Kessiturm Oberaar" cable car line, 25 metres above the ground. The 39-year old extreme mountaineer, who completed the first winter ascent of the "Torre Egger" in 2010, hangs by his ice picks, 25 metres above the ground. The 3,491-metre long cable car line in the snowy mountains of the Grimselwelt provides the ideal backdrop.  
D3S, AF-S NIKKOR 24mm-70mm f.2.8, ISO 100, 1/1000 at f/5.6





No quite as high but every bit as spectacular was the setting in which boulder World Champion Anna Stöhr was photographed. The Austrian climber made her way over dozens of old cars in a Swiss scrap yard until she reached the perfect spot and position for the photo. D3S, AF-S NIKKOR 14mm-24mm f.2.8, ISO 100, 1/250 at f/8



Several-times Swiss champion Christina Schmid fights her way through a magnesium fog in the 120-metre transport chute of the Grimsel Hospice hotel. A strong air draught meant that the magnesium did not trickle down as usual but blew past the climber on her ascent: D3S, AF-S NIKKOR 24mm-70mm f.2.8, ISO 500, 1/40 at f/5.6

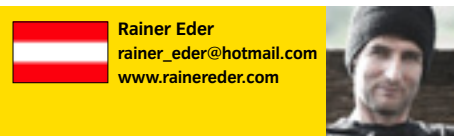
on the scene and it was when I was taking pictures of a climber who was sponsored by Mammut that we developed a strong working relationship.'

That was nearly ten years ago and despite only going full time professional in 2005, a cursory look at Rainer's client list, would indicate he's the 'go-to' guy for anything outdoors these days.

The idea for the Mammut 'A Fresh View of Climbing' shoot came to Rainer after seeing a lot of the same types of images.

'Nowadays you see lots of photos of urban climbers but they're always climbing on buildings,' he says. 'I really wanted to do something a little different to show climbing as an attitude to life irrespective of location. Traditionally, Mammut's campaigns are set in the areas you expect them to be, (see Robert Bosch's Expo Image, Nikon Pro Spring 2009) up mountains, in the snow, climbing ice walls – so the idea was to take the climbers out of the usual environment, or put them in a different situation.'

First Rainer had to secure the funding from



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**CLIENTS:** 'My main clients are Mammut, Odlo, Wenger and Adidas, but I have many more now.'

#### WHY NIKON?

'It's really about the durability as well as the quality of the images. I've used Nikon Products for more than 18 years all over the World, from the hottest to the coldest places on Earth and I've never had any problems.'

#### WHAT'S IN THE BAG?

For this shoot I only used the Nikon D3S with the AF-S NIKKOR 24mm-70mm f.2.8, AF-S NIKKOR 14mm-24mm f.2.8, Profoto Pro B3 Flashlight

#### NEXT PIECE OF EQUIPMENT?

'I'm looking forward to trying out the Nikon D4.'

## BEHIND THE IMAGE

RAINER EXPLAINS HOW HE GOT THE SHOT



The furnace shot with David Lama at the Landschaftspark in Duisburg, Germany was easy for me because I could use the stairs. We had to fix the static ropes around the frame but after that I was positioned on a platform about 10m below him. He was hanging upsidedown and swinging along the frame, I was just taking the pictures.



The shot of Magnus Mitboe was taken on a crane in the middle of Bern, Switzerland. Before the shoot I had to fix some static ropes along the crane arm. It was really difficult to get into position to get the best shot. It was strange giving directions when we were both hanging 70m above the ground.



The shot of Stephan Siegrist was taken at the Grimselwelt on a private cable car that serves the KWO Powerstation in the Swiss Alps. I had to climb one of the pylons that support the cables and direct Stephan from there. I was about 7m away from him hanging in a harness for about half a day.



The shot with Anna Stöhr was taken at the Care recycling station close to Bern. It was a relatively easy one for me, I just had to stay on the ground and get the best shot. For Anna it was a bit more difficult. A stack of cars can be unstable and also the surfaces are very smooth and rounded.



The shot of Christina Schmid was taken at the same location as the cable car at the Grimsel Hospice hotel in one of their 120m elevator shafts. While Cristina was climbing up, I was rappelling down in my harness. I got very close to her, found the best angle and got the shot.

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Mammut. Working with German advertising agency Perger and Berger, Rainer created detailed storyboards of how he wanted each image to look.

'Mammut saw the storyboards and immediately understood what I wanted to do. The sponsorship manager, Pascal Brönnimann really liked the idea and he gave it the green light.'

The climbers, all world champions and experts in their field – were selected from Austria, Switzerland and Norway and comprised of Anna Stöhr, Christina Schmid, David Lama, Magnus Mitboe and Stephan Siegrist. They also gave their input to the shoot, ('They were the ones who would be up there after all.') and only then could Rainer approach the location's owners and managers for permits and authorisation.

Some locations were easier to obtain shooting permits for than others but having the weight of a company like Mammut and some of the best climbers in the world on your side obviously helps. The planning for the shoot took just over a year but the results, I'm sure you'll agree – were well worth it.

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