

INFOCUS

INTERVIEW WITH
TORSTEN KÖSTER (TEEKAY)



INFRAME

PHOTO REVIEW WITH
JAKUB KAMINSKI



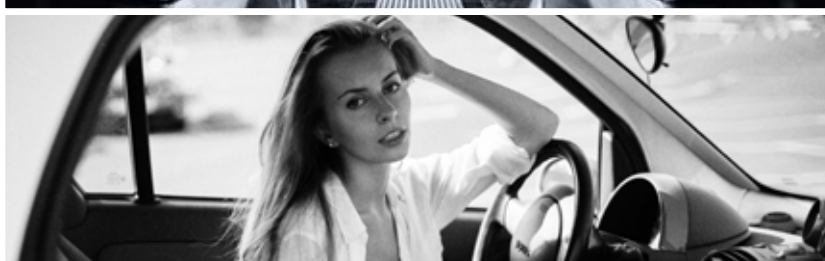
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PHOTO REVIEW WITH
KO ZUSHI



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PHOTO REVIEW WITH
KATRIN GLAESMANN



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PHOTO REVIEW WITH
ALEXANDER NESTEROV



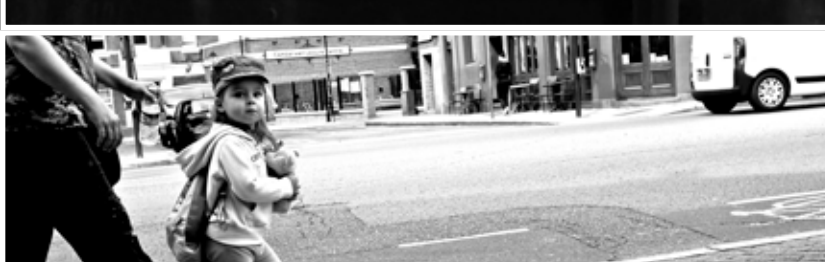
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PHOTO REVIEW WITH
MARTIN U WALTZ



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PHOTO REVIEW WITH
MARIUSZ CZERWIAK



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PHOTO REVIEW WITH
ROD DOYLE

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INTERVIEW WITH *TORSTEN KÖSTER* (TEEKAY)

Biography:

Torsten ,teekay' Köster is born 1970 in Stuttgart / Germany. In young years he got his first camera and since then he is taing pictures.

His main subject is the urban enviroment and street photography of and in his hometown Stuttgart.

Always with hard contrasts, bright lights and dark shadows. With this characetristics he tries to change the ordinary scenes in something special.

In 2013 he made his first exhibition called „KesselSicht" with pictures from Stuttgart.

The next exhibition is planned in September 2016



PHOTOGRAPHER, STUTTGART / GERMANY

Hello TeeKay!

First of all I would like to thank you for taking your time and conduct this interview with us.

Please tell us a little bit about yourself to begin with.

First of all, I want to thank you for inviting me to do this interview.

My name is Torsten Köster aka ‚TeeKay‘, born 1970 in Stuttgart, Germany. I am a not only but mainly an amateur photographer. My main subject can be widely expressed as “Urban”.

In my real life I work as an IT Consultant.

Could you share with us how you first became interested in photography in general?

At the age of nine I got a pocket camera for Christmas from my parents. From this time on I was the main family photographer and so it all began. Later I learned in a Photo Laboratory the basics of processing. Developing film and prints with all the processing by hand in the Darkroom.

What is street photography for you and how long have you been shooting street photography?

I guess I always shot the streets in different ways. For me street photography is a broad subject. I don't like dogmas. Nearly everything you shoot in an urban environment featuring the human touch can be street photography. Although some people say there is only one real street photography like catching the candid moment or holding the cam right in faces but that's just two of many possibilities. It's funny but just in the area of street photography the difference of opinions is very wide but I don't believe in the big street photography guru who once upon the time said: "Hey Photographers... this is street photography and this is not".



„4+1“

Most of my interviewed street photographer never planned to start with street photography, it just happened in different ways for them. Could you tell us how it did start for you?

As I said, I guess I always shot the street because I´m a wanderer especially in my hometown Stuttgart. I like to walk for hours through urban habitats and shoot the things I like in this moment. Sometimes I only get facades or street art or dustbins but for sure I always look for human beings, they make the image.

I never planned to be a street photographer, this term came to me. If I had to categorize myself I would say call me “Streetandurbangeometriccontrastblackandwhite Photographer”. Did I already mention that I don´t like dogmas?

Teekay, I’ve browsed through your fantastic work in your gallery and I would like to dive into the details of your compositions in terms of your figurative language a bit. The first thing I’ve realized is your passion towards geometric forms and your great sense for contrasts.

Most of your photos however are in black and white. I would be interested in what is your attitude towards black and white and why are you preferring it over color?

First, thanks for the compliment.

I am a symmetric and geometric junkie. Straight lines and angles with bright light and dark shadows make my day. Sometimes I like to bring a bit of surrealistic or abstract touch into it, if it fits. You can only do this with the colours of photography. Black and white. In combination with geometry, symmetry the images I like most, come alive.

I made some pictures in colour, but you can count them on one hand – or see them in my holiday albums.



„fifteen“



„curve“

I’ve also realized a certain detachment in your figurative language. Your compositions showing dreamy and sometimes melancholic elements. What would you say, characterizes your work most?

The most characterizing thing in my work is black and white with a few people in it. This is the area I move in but with wide borders. The melancholic or dreamy elements rise when I process the images and that depends on my mood. Sometimes I take the same picture and process it completely different from the version before.

So I say also that I don ´t have a style that someone can immediately recognize my work. I also don ´t want to limit myself just to have this one style. I want to keep the space for changing my work.

„reflected turn“

Emotions are something that a good photographer can transfer very well in her/his captures. Are you thinking about what kind of emotion you’d like to express towards the viewer, before you take the picture? Or, more precisely, how much does your personal emotional state reflecting in your photos?

First I want to say, that I don ´t take pictures for an audience. I take them for me. For sure I post them in different social media channels. Sounds ambivalent but I want to share my emotions in that way. When someone likes the things I Do its fine if not then it’s ok too.

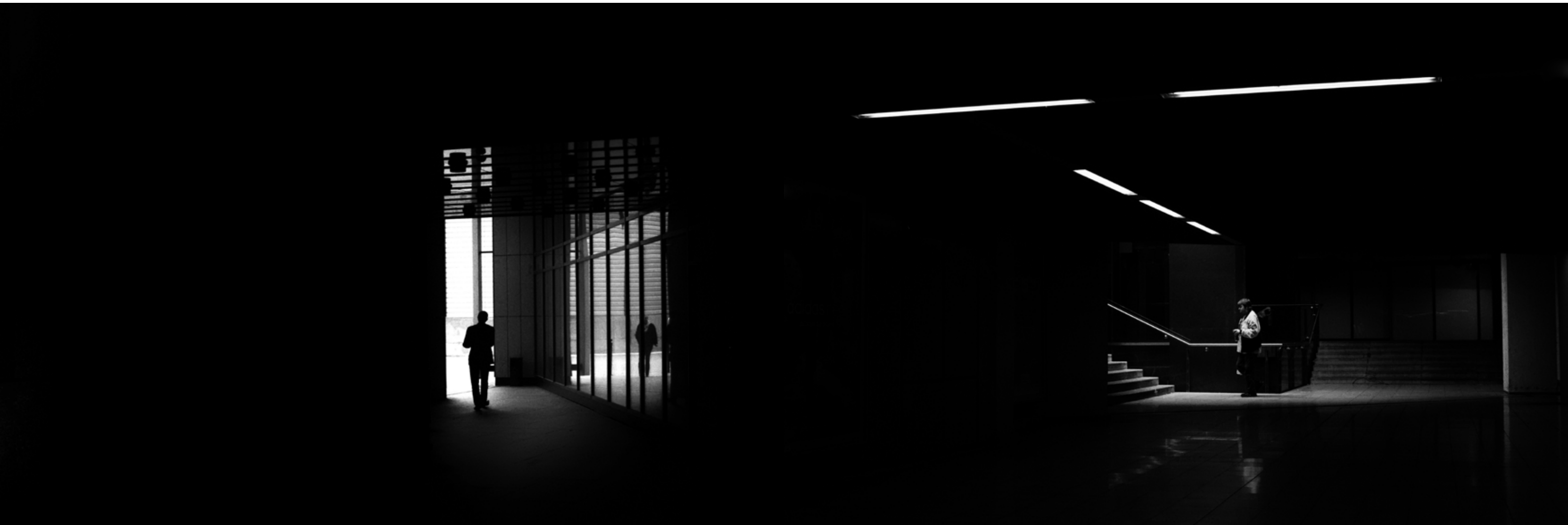
So my personal emotional state is always reflected in my photos. An example of that is when you look at my Monday posts. Monday is the worst day in the week and the images I share on this day mostly have a special mood according to this day.



„ghosts off train“



„tunnel vision“



„lost in space“

What is it in your subject that makes you want to capture them?

My main subject is my hometown Stuttgart. The people, the environment. I explore the obvious and the concealing places and moods. I love my hometown. For sure I travel sometimes and there I try to do the same.

Do you interact with your subjects in any form?

Very rarely, my subjects mostly don´t know when I take pictures of them. I try to look like a tourist who takes pics of everything.

Have you ever had to face unpleasant or even dangerous situation on street, while shooting?

Only once, I wanted to shoot a chess player who offered matches in a public place for money.

„chosen one“

As he saw me he yelled that I have to pay for a shoot. I didn´t take the pic, not because of parsimony, I just didn´t want to have a picture from such an unsympathetic person.

I have realized spontaneous photos in your gallery. What can you tell us about the factor “luck” in street photography?

For me the luck is necessary. As I said I´m a wanderer. I rarely take my time to wait an hour at a specific place to catch THAT shot. So my spontaneous pics are very lucky.

What kind of equipment are you using to create your artistic visions and how much does the equipment play a role in your work?

I always say that gear is overrated. But if you want to know, since October 2015 I used a big Olympus E-3 with a 14 mm, a 30 mm and 50 mm Lens. Now I changed to a Fuji X-E1 with old 28 mm and 50 mm lenses.



„white space“

Have you ever shot on film and if yes how would you compare shooting film to digital?

For sure, I began with film but now I’m not interested any more in shooting film. I like the advantages of digital. You get your pictures fast and you have a delete button. The opinion some people say to cool down your photography with film isn’t essential for me. You can cool down with digital too. It’s your decision, not the decision of the equipment.

This is probably one of the trickiest questions. Among your works, could you name one as your favorite and why?

Not probably it IS the most difficult question. That can change daily. In this special moment that I give this Interview it’s this one. (@Stefan I mean the pic “chosen one”)

„whither“

I like this dark environment, the lonely guy and the lights on the roof. It has a really special mood for me.

Did you ever take a photograph which compromised your emotional balance in a deep way?

Yes, as I photographed the demonstrations against the Project “Stuttgart21” where a new main station is built which causes very big incisions. Not only because of the huge construction site in my town which looks like you tear out a heart, also between the people. I saw the rising of a big gap between the opponents and proponents.



„framed“



„fourstrings“



„topless“

Has your style of shooting changed since you first started?

For sure and it still changes. As I said I don´t want to limit myself.

Are there any photographers who had influence on your photographic work and style?

Influence is the wrong word maybe. I like for sure the classic photographers and some contemporary but too much inspiration can fast run into the thinking of “Oh I would do this like him” I follow my instincts.

Do you think it’s more difficult to do street photography in Germany then in other countries?

That depends on the style. For “in face” shooting or shooting children it’s maybe more difficult but for the things I do, it is not. Apart from that I don´t overrate the discussion about rights.

„reggae coffee“

When it comes to a confrontation the photographer and the subject always can find a way to reach a conclusion.

Are there any special projects you’re working on currently which you would like to introduce here?

The next project will be an exhibition in September 2016 in Stuttgart. Otherwise my 24/7 project is shooting, shooting, shooting.

Thank you for giving us the opportunity for this interview TeeKay!



„the runner“

Website and social media

Homepage:

www.teekay-fotografie.de

contact:

torsten.koester@yahoo.com

Blog:

<http://teekay0711.tumblr.com>

Facebook:

<https://www.facebook.com/torsten.koster.3>

Twitter:

[@teekay1893](https://twitter.com/teekay1893)



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INFRAME

PHOTO REVIEW

WITH

JAKUB KAMINSKI

PHOTOGRAPHER - POLAND



Born in 1986 in Strzelce Opolskie (Poland).
Graduate of the Academy of Fine Arts in Wrocław.
Teacher of photography in high school in Wrocław.

For me, photography is a compound of light and happiness. Most of the times, I do not plan any photos.

I just appreciate and eternize beautiful, unpredictable moments. Responding to dynamic environment brings me beatific pleasure. Photographs I take do not coalesce into themed cycles, rather they are single frames from different cities, especially from Wrocław, where I live and work.

Visit Jakub at:

www.jakubkaminski.com

www.facebook.com/JKaleaparat

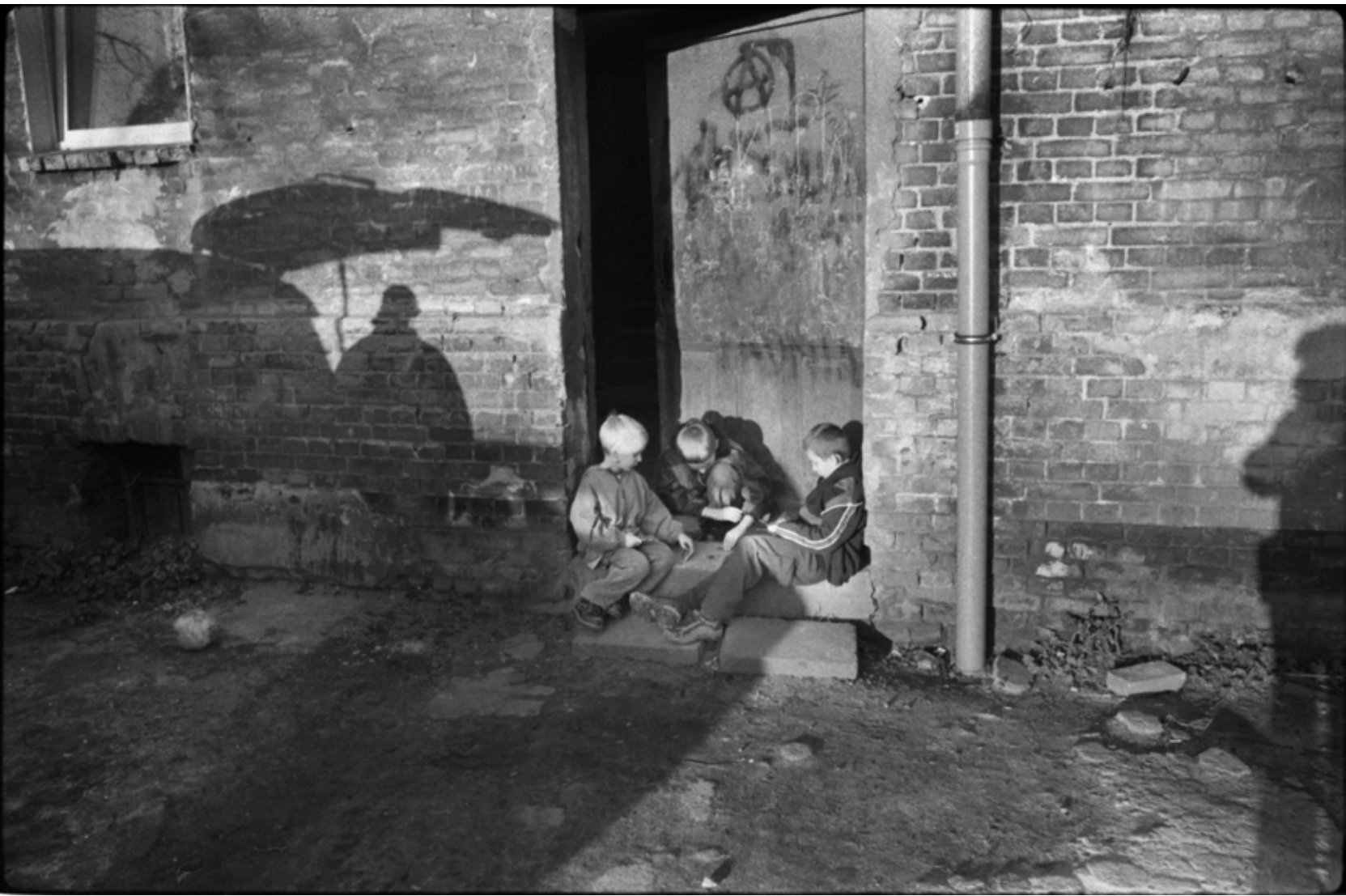
Other activities:

Music (as kaman is kaman): www.soundcloud.com/kaman-is-kaman

Movies: www.youtube.com/user/JakovKaminsky/videos

















INFRAME

PHOTO REVIEW

WITH

KO ZUSHI



PHOTOGRAPHER - JAPAN /USA

I am a Japanese photographer and I came to Los Angeles 10 years ago.

To be honest, I don't even know if I could call myself a photographer. I have been a karate fighter for 21 years and now hold black-belt. I shoot films and also act for an independent production company, called Ghost Players Theatre co. which I founded with my American wife 5 years ago.

Photography is an extension of my passion towards cinema. I consider the photography to be the most poetic form of film-making. Photographers tell stories by single shots while filmmakers shoot 24 times per second. I think particularly street-photography allows us to access to the rawest expression of drama.

My wife often makes fun of me and tells me that I am very emotional and compulsive for a Japanese person! She is probably right. I'm in love with the city of Los Angeles and its people. I often times hate them with passion as well. W. Shakespeare was very true about the phrase, „All the world's a stage and all the men and women merely players.“

I would say, there are beauty on every street and a person and photographers are merely there to capture it.

These are some of my work of portrait / street photography in this city. My photography style is evolving every second. Selecting my „best“ photography was extremely hard. As Imogen Cunningham said, „My best photo is the one I'm going to take tomorrow,“. I am still in search of what photography means to me, and am currently shooting at my highest speed.

Ko Zushi



„Los Angeles Youth Story“



„Los Angeles Youth Story II“



„Up“



„Gently“



„Sweethearts“



„Stay“



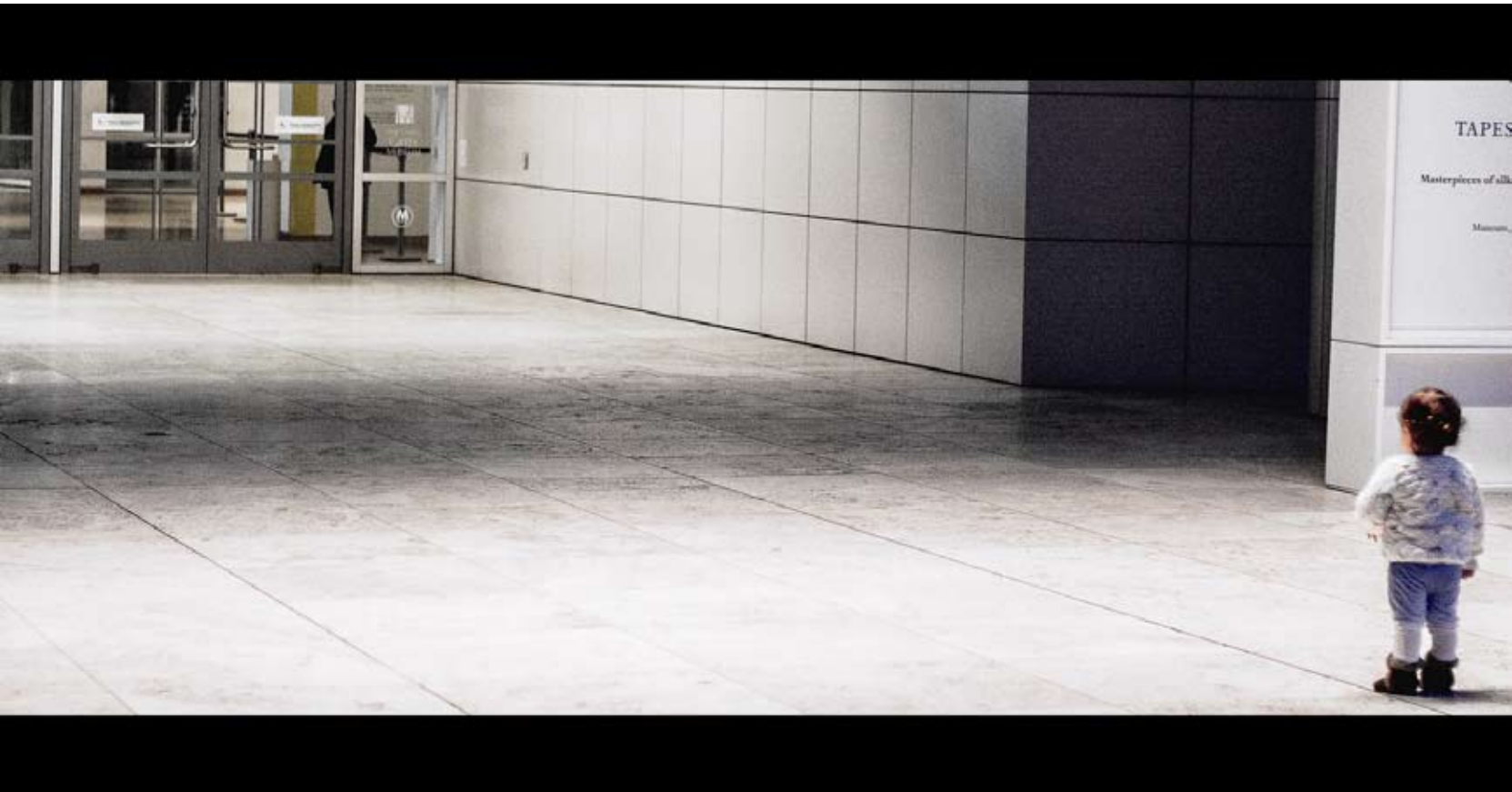
„Women in Town“



„Red & Blue“



„Ode to Kubrick & Arbus“



„Waiting“



„Grand Daughter“



„Modern people“



„tout-va-bien“

Visit KoZushi at:

www.KoZushiPhotography.com

Ghost Players Theatre Co. website:

www.TheGhostPlayers.net

Facebook:

www.facebook.com/kohtaroh.zushi

Instagram:

www.instagram.com/kozushiphotography/



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PHOTO REVIEW
WITH
KATRIN GLAESMANN



PHOTOGRAPHER - GERMANY

My first digital camera was a compact and I loved it a lot.

At first I thought I wouldn't need a DSLR because it seemed to be so heavy and bulky but that changed over time and I started to like the things I could do to compositions and depth of field (for example).

Post processing was also something I just didn't do, because I thought it wasn't „the real thing“. This changed when I started taking pictures while sailing and I had to prevent the sea from running out... Some years later I started shooting in RAW.

My very first subjects were mainly flowers because they wouldn't move and were always available. Another thing almost right from the start was stairs, again something solid and not moving. Landscapes were always fascinating me but I found them quite tricky to capture. That changed over the years while I went on some photography holidays.

I have no formal training but learned a lot from fellow photographers (mainly on Flickr) and years later I attended some workshops but it took me some time to feel right there.

In recent years I developed a love for monochrome images and lines. Great for architecture but also flowers.

Visit Katrin on

Flickr:

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„Fading Beauty“



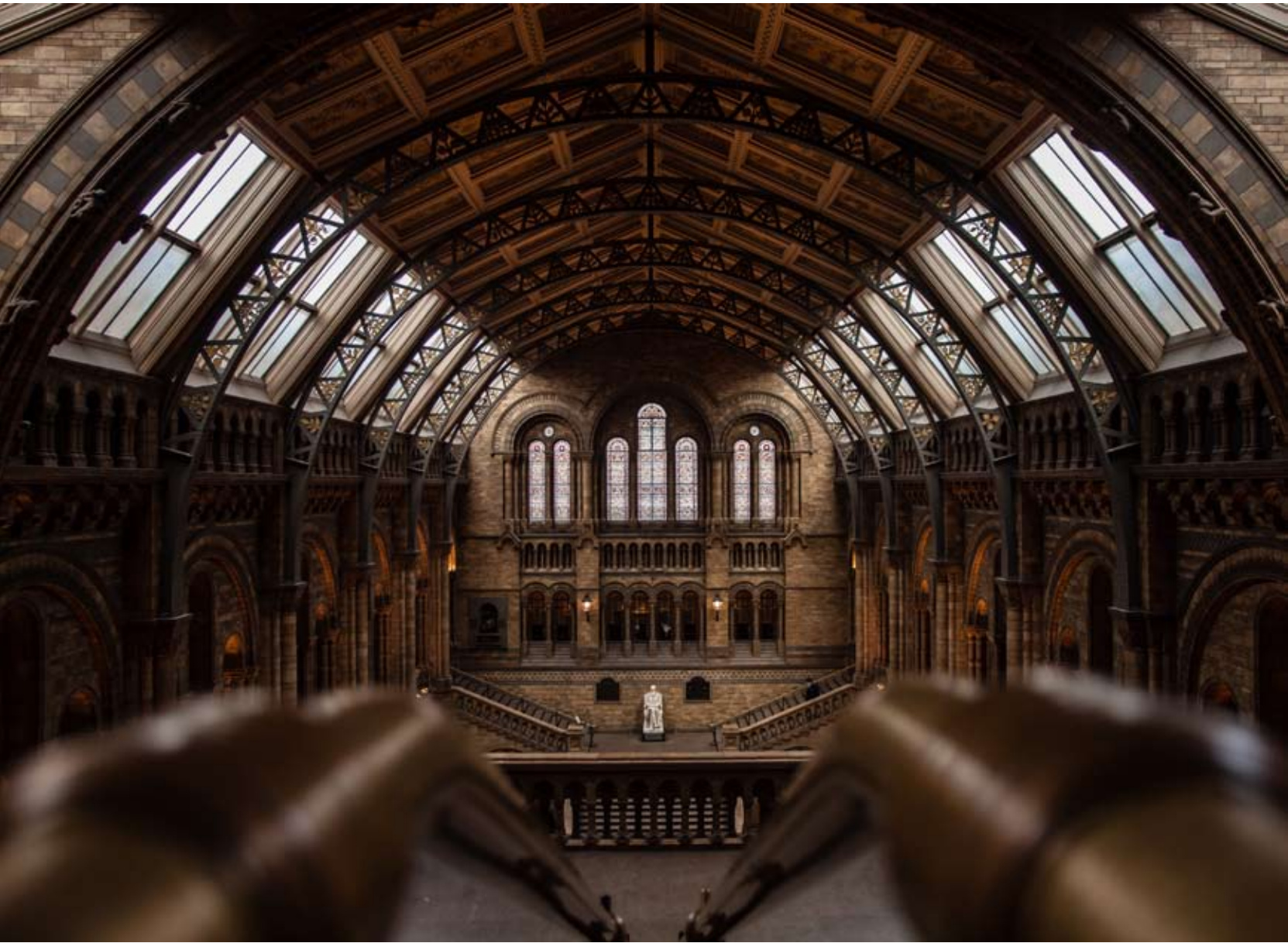
„White Tulip“



„Mentos Building“



„Birmingham“



„Visiting Charles, London“



„Tube Station, Hamburg“



„London Stairs“



„Stairs Hannover“



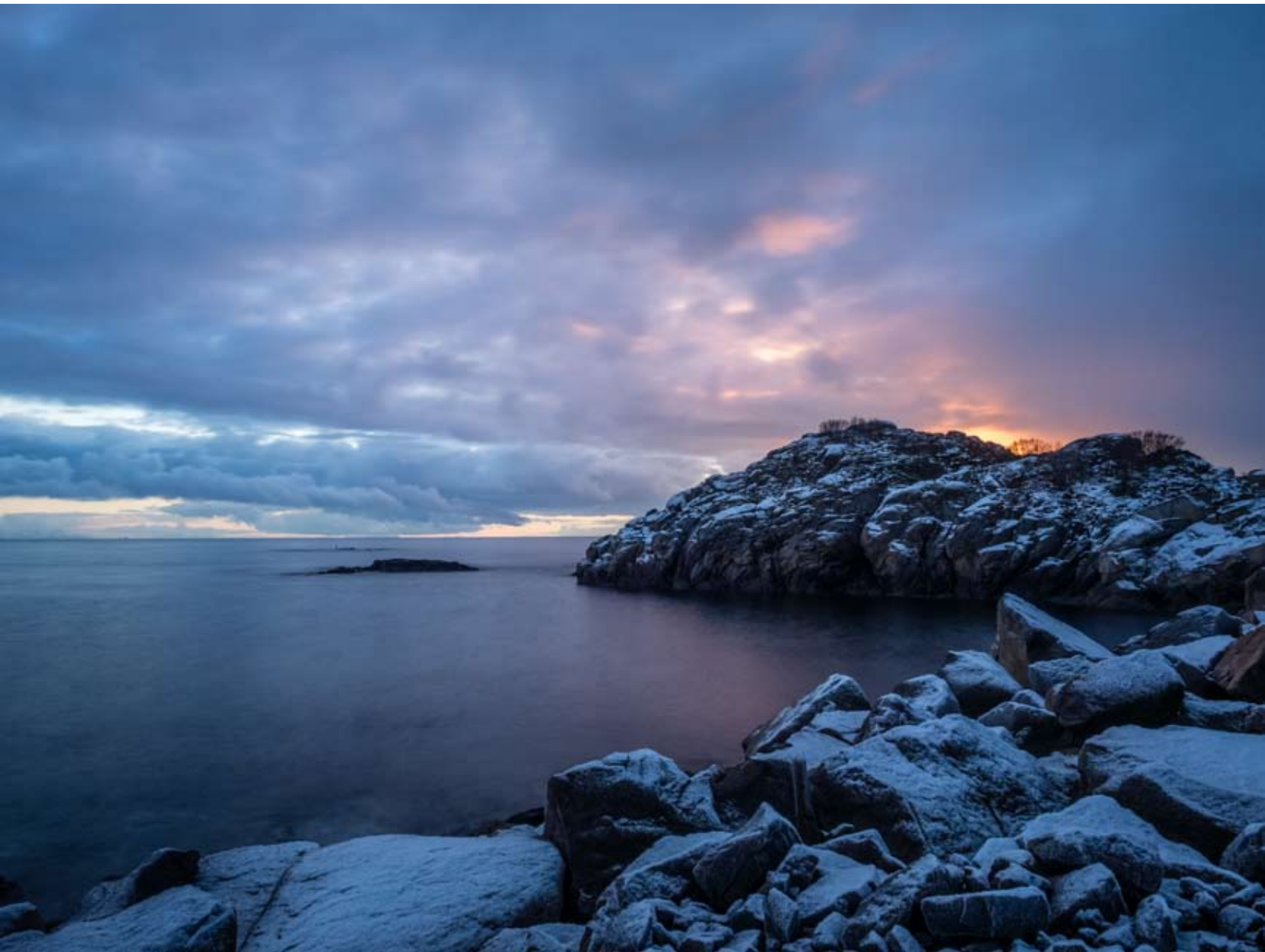
„Graz“



„Stairs London“



„Sunset Iceland“



„Sunset Lofoten“



„Northern Lights, Norway“



PHOTOGRAPHER - UKRAINE

PHOTO REVIEW

WITH

ALEXANDER NESTEROV

My name is Alexander Nesterov. I am a photographer from Ukraine, I am 29 years old, I have been taking pictures during the last 4 years. I started in 2012 when I bought my first camera, a Canon 400D. I rarely talk about myself and do not particularly like it!

So I try that my shots say more clearly about me than I can do by myself. I photograph mainly in several genres. These are; portrait and fashion photography, as well as the street fashion. Rarely, but also happy to shoot reportage.

I use different cameras, from Canon digital cameras to film including the medium-format, as well as a camera with instant printing. As each of these cameras gives a result that I like its own way but I must confess most of all I like shoot film, it gives me great pleasure.

What else can I tell you about myself?

People often ask me why I'm doing photography, because in my country it hard to earn a living by photographing: I take pictures because I love to do it, it does not matter to me whether it brings me money or not. And I wish that all their love and passion is not crumbling to material benefit.

Visit Alexander at:

Flickr:

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Tumblr:

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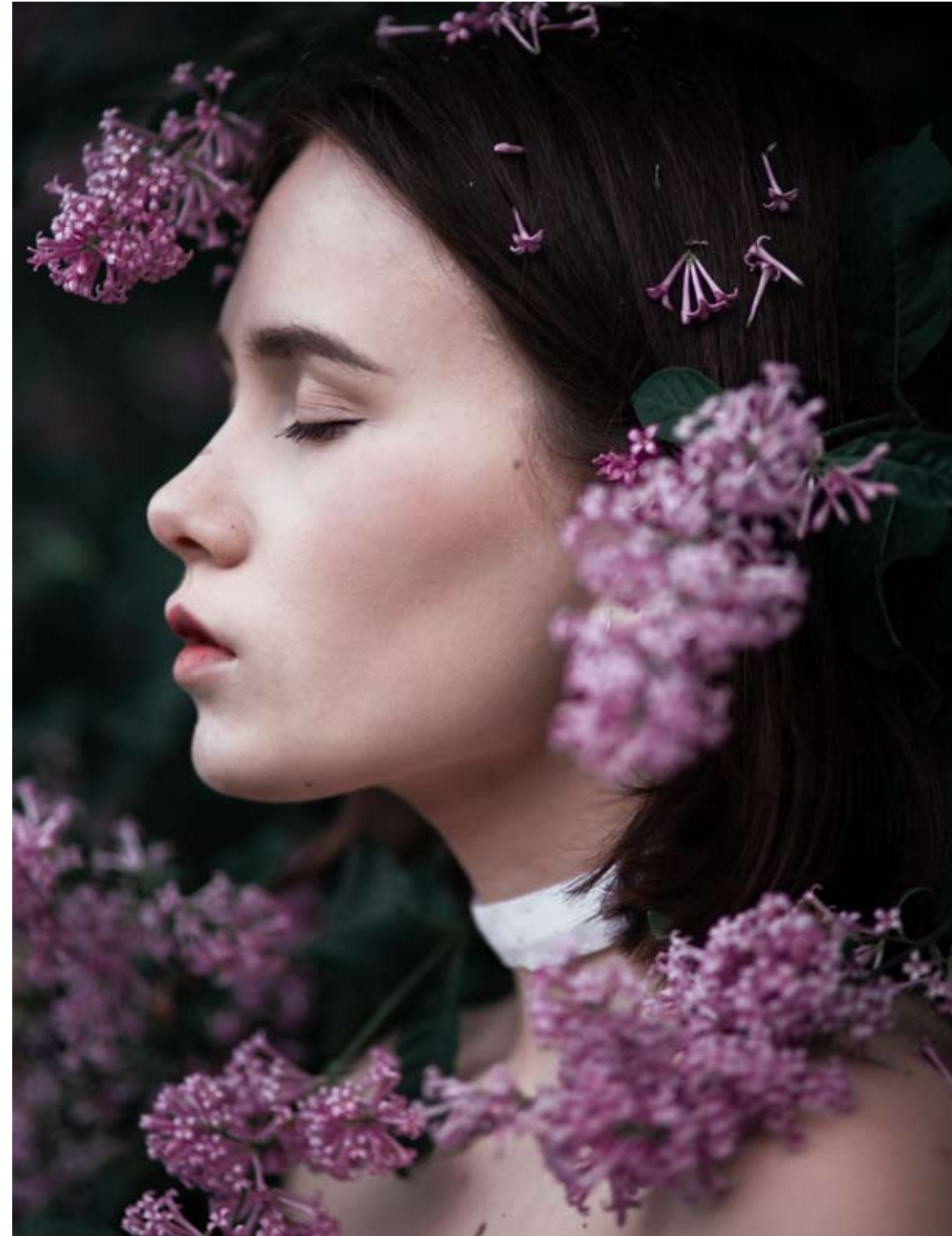














PHOTO REVIEW

WITH

MARTIN U WALTZ

PHOTOGRAPHER - BERLIN /GERMANY

Martin u Waltz is a photographer based in berlin, Germany. His photographic work focusses on portrait and street photography.

Artistic vision

Martin is a keen observer of the fragility and transiency in urban life. In his street photography Martin emphasizes the contrast between the soft fluid human shape and the hard and static fabric of city infrastructure. His signature style is a dark, gritty, highly contrasted black and white. Martin's view on urban life is analytical and yet compassionate.

Martin uses strong geometrical compositions, still he thinks of his photography as associative and poetic.

His work has been described as "sublime melancholy at the dark side".

Martin does not believe in superficially beautified portraits. He aims to make the very essence of a person visible thus revealing their true innate beauty.

Awards

2nd place, Moscow international foto awards, 2015

3rd place, international photography awards, 2015

3rd prize, prix de la photographie paris, people's choice award, 2015

Bronze medal, prix de la photographie paris, 2015

Honorable mentions

international photography awards 2014, monochrome photo awards 2014, Moscow international foto awards 2014, prix de la photographie Paris 2015, fine art photography awards 2015, international photography awards 2015, Moscow international foto awards 2015, monochrome photo awards 2015

Selected Exhibitions

Streets of Berlin, Ori gallery, Berlin Germany, 2016, solo exhibition

IPA best of show exhibition, New York USA, curated exhibition

Streets of the World, Bucharest photo week, Romania, 2015, juried exhibition

Istreet, sol art gallery, Dublin Ireland, 2015, juried exhibition

photography, galerie Pruenner, mattersburg austria, 2014 solo exhibition

world street photography, Museo de Esculturas, Tejada Spain, 2014 juried exhibition
media

voted as one of the 20 most influential street photographers 2015 by the readers of
streethunters.net

featured on Instagram 2015

nominated as one of five best street photographers in 2014 by the editors of street core
photography











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Website: www.streetberlin.net

Instagram: www.instagram.com/streetberlin

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INFRAME

PHOTO REVIEW

WITH

MARIUSZ CZERWIAK



Mariusz Czerwiak was born in 1978 in Kielce. He lives and works in Warsaw in an international consulting company. In his spare time, he is a street photographer.

Some of the author's achievements:

exhibition in 2009 in Kielce, 2013 in Warsaw and two exhibitions in 2015 in Warsaw; prizes in competitions in Gazeta, Wyborcza and Przekroj. The presented photographs were taken in the last 12 months mainly in Warsaw, London and Istanbul.

Mariusz is engaged in Street Photography since 2013, previously engaged in, among other things, modern urban architecture. In street photography he is looking for such moments that attract attention, evoke emotions, stopping fleeting and sometimes funny moments of the life of cities.

In his work he shows the events of everyday life which are not contaminated by interference in the environment, he is a documentary photographer and an observer and non-participant in the natural events.

The author is strongly influenced by works of authors: Henry Cartier-Bresson, Vivian Maier, Elliott Erwitt.

Solo Exhibitions:

2016 - Tel-Aviv restaurant in Warsaw, present (16th January - 31th March)

2015 - Kafka, Obozna 3 Warsaw

2013 - Fotka Cafe, Warsaw

2009 - DK Zameczek, Kielce

Website:

www.czerwiak.com

Social:

[Facebook.com/czerwiakmariusz](https://www.facebook.com/czerwiakmariusz)

Facebook.com - as Mariusz Czerwiak (personal profile, much more photos than above)

Instagram: [francis_streetphoto](https://www.instagram.com/francis_streetphoto)















PHOTO REVIEW

WITH

ROD DOYLE

PHOTOGRAPHER, LONDON /UK

Doyle is a photographer living in Camberwell, London. He started photographing bands in the early 1980's, working for The Melody Maker music magazine and still regularly tours with artists, documenting life on the road. His photographs of Mike Skinners „The Streets“ project, are to be found in Mikes Skinners autobiography,“The Story Of The Streets”
„If you stand still long enough, the photograph will come to you“

“I have always been someone who sees the ordinary as something special,” explains Doyle of the project, in which he took a series of photographs limited to within 100 meters of the aforementioned Camberwell bus stop. “As a photographer who has lived nearby for so long, I have seen the area as a gold mine for street photography,” he continues. “I have never been drawn to or excited about taking yet another photograph of Tower Bridge or another blurred red bus passing over Westminster Bridge. I believe that if you stand still long enough, the photograph will come to you, and that the best street photographs are taken close to where you live and work.”

Doyle was also drawn to photograph his locale because, he says: “There is an edge about Camberwell and Peckham – at times I have been threatened, shouted at, chased and have had the camera almost snatched from me. But these are things that make the area interesting to photograph. It’s a very obvious thing to say, but the diversity of people living here is fantastic, and I hope the photos convey that. As a world traveler I still find it very odd when visiting places in the UK which only have one demographic, and wonder how the people who live in such places can relate to other cultures – but I think that may be another project!”

So in an area as spoilt for buses as Camberwell is, why did the number 36 bus stand out above others? “It’s an iconic route through Camberwell,” Doyle says, “but the project could have easily been called the 12, 171 or 176. but as a finished piece of work I would like the end result to contain 36 photographs – so the number 12 would give me too few, while the 171 or 176 too many.”

Doyle says that lots of people reference the film, Smoke, starring Harvey Keitel as the owner of a small tobacco shop in Brooklyn, when they look at his Camberwell shots. “I have yet to see the film,” he says, “but I understand the main character takes one photo a day from the same spot – not to exhibit them, but just for himself. My motivation is similar – and I also hope that in maybe 20 years time the images will become more historically important as a glimpse of real people of Camberwell. I think photographs like this reveal more as time passes.”

Words by: Kate Burt ©

Kate Burt has been a journalist for nearly 15 years, most recently as a commissioning editor and columnist at the Independent Magazine and Independent on Sunday

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36 BUS STOP PROJECT





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