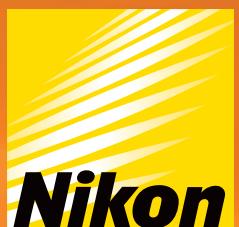


FRANK ARNOLD

THE BEST ADVICE

LESSONS FROM WORLD CLASS
PHOTOGRAPHERS



FOREWORD

THE VERY PERSONAL ADVICE



Since its beginnings, photography has been one of the most complex art forms. In addition to artistic expertise and creativity, it also requires technical knowledge of the laws of physics and optics, in the past chemistry and digital image processing today. Despite all these supposed hurdles, photography is today more than ever the creative form of expression that is linked to people's everyday lives in almost all cultures and walks of life. Driven by our passion for light, we at Nikon work day in and day out to push the boundaries of what can be captured photographically. From our own glass production to the most stringent quality controls – only with this absolute focus can we create the tools photographers throughout the world rightly expect from us. In this volume, we give voice to some of the world's best. And it fills me with great gratitude that, in dialogue with our author Frank Arnold, they share something very precious with all of us: their very personal best advice – that spark of knowledge, that valuable bit of insight that could possibly make the difference between snapshot and art gallery, between reject and photo award.

I hope you enjoy reading this.

Lukas Jufer
Vice President Nikon Europe B.V. and Deputy Imaging Business Head

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Editorial Collaboration: Evelyn Boos-Körner

THE BEST ADVICE

LESSONS FROM WORLD CLASS PHOTOGRAPHERS

Top photographers fascinate us because they capture magical moments in a unique way – from enchanting landscapes, to a dreamlike animal world, to those most essentially human events in life. Their special view of the world, their will to perfection, their passion and perseverance, but also their courage and entrepreneurial spirit are fascinating and truly exemplary.

Top performance fascinates me and many other people, as evidenced by the success of my books on the subject (including *Management – die Top-Tools der Besten (What Makes Great Leaders Great – Management Lessons from Icons Who Changed the World)* and *Der beste Rat, den ich je bekam – Lernen von Denkern und Machern (The Best Advice I Ever Got – Learning from Thinkers and Doers)*). It is as interesting as it is useful to engage with the authentic experiences and insights of real experts. In my discussions with top photographers on the subject of "Der beste Rat" (The Best Advice) I was not only captivated by the interesting personalities and their achievements, but it also became apparent that there are parallels to top achievements in other fields. In addition to those already mentioned, these are the tireless will to become better and better, the great dedication, and the immense commitment that the top photographers show every day anew.

That is why this magazine not only takes you on an exciting journey through the world of top photography, but also provides you with many interesting ideas for your private and professional success – completely independent of your chosen field of work.

Sincerely,
Frank Arnold



**THE
BEST
ADVICE**
Podcast:
The Best Advice –
Conversations
with Thinkers
and Doers

Apple: <https://apple.co/2OUqsy4>
Spotify: <http://spoti.fi/2OUnRoA>
YouTube: <https://bit.ly/3dqMjMH>

ABOUT THE AUTHOR

Dr Frank Arnold is considered one of the most recognised management consultants in Germany and Switzerland. He advises executive boards on the topics of strategy and culture. The clients of his management consultancy ARNOLD Management include numerous international medium-sized companies as well as listed corporations. Frank Arnold is also active as a board member. In 2014, he founded the non-profit network for entrepreneurs Zürcher Kreis (www.zuercher-kreis.ch). In 2019, he founded the software company FLYWHEEL AG, www.flywheel-concept.com.

His books are published worldwide in many languages and have sold over 100,000 copies to date. The international bestseller *Management – Von den Besten lernen (What Makes Great Leaders Great)* was awarded the book prize "Beste Bücher des Jahres" (Best Books of the Year) and has since been published in a new edition under the title *Management – Die Top-Tools der Besten (Management –*

the Top Tools of the Best). *Der beste Rat, den ich je bekam (The Best Advice I Ever Got)* became a Spiegel bestseller. With his books and over one hundred and fifty publications in leading media such as Neue Zürcher Zeitung, Manager Magazin, Spiegel Online, Capital and Bilanz, he has influenced many managers' understanding of leadership. He holds a doctorate in economics and works as an executive coach and in team development. He is in demand internationally as a speaker. For further information, please visit www.arnoldmanagement.com and www.frankarnold.com. His podcast *Der beste Rat – Der Podcast von Frank Arnold (The Best Advice – The Podcast by Frank Arnold)* can be found on Apple Podcast, Spotify and many other platforms, as well as a video on YouTube.

Frank Arnold, born in 1973, is the father of two children and lives with his family in Zurich. He is a passionate triathlete and road cyclist.



MARIE BÄRSCH

NOTHING COMES FROM NOTHING



Marie Bärsch became involved in photography more or less by chance before her twentieth birthday. Born in Germany and now living in Leipzig, she started taking pictures with a camera borrowed from a friend – and immediately took to it. In the end, she made a career out of her passion for photography. Since 2013, she has been travelling the world's metropolises such as Milan, Cape Town, Los Angeles, Dubai, Miami and Mumbai for her fashion and beauty photography. Her style is unique; she succeeds in portraying pure, almost effortless beauty in extraordinary settings. She works for renowned magazines like Vogue, Women's Health, Elle and Harper's Bazaar.

I grew up in Hoyerswerda in Saxony, in a region where mining played an important role. For this reason, my parents had planned for me to undergo training as a surveying technician, which I did. After graduating, I soon realised that I didn't want to continue working in this profession and I came to photography quite by chance through a friend.

I PICKED UP A CAMERA AND JUST STARTED TAKING PICTURES.

I liked it immediately and I borrowed the camera for several weeks to experiment with it and try out all kinds of things. Even today, I still experiment with photography all the time and very persistently.

I decided to follow up my training as a surveying technician with further training as a photographer in order to turn my ambitious hobby into a profession with a solid foundation. After completing this training, I soon realised that the daily routine in a conventional photo studio, which mainly involves taking passport photos, wedding photos and portraits, would not satisfy me, although this type of work is quite demanding and varied. While working in the photo studio I began experimenting and exploring the possibilities of how to skillfully stage scenes at many different places across the world.

Since I did not have the opportunity to work with professional models at the beginning, I found amateur models through a website and also met a make-up artist who was just starting out. Together we set up a photo shoot in Mallorca, for example. I was so enthusiastic about this experimental way of working and the freedom that came with it that I jumped in at the deep end and started my own business immediately after completing my training in order to develop my own style in photography.

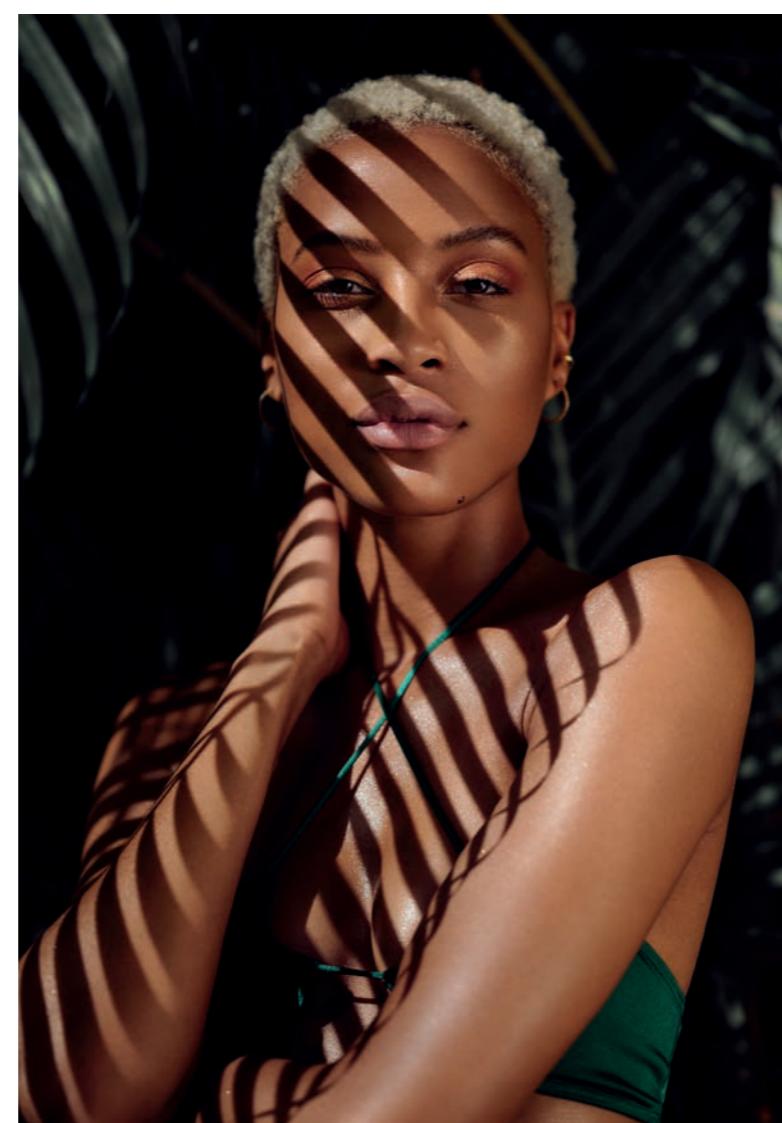
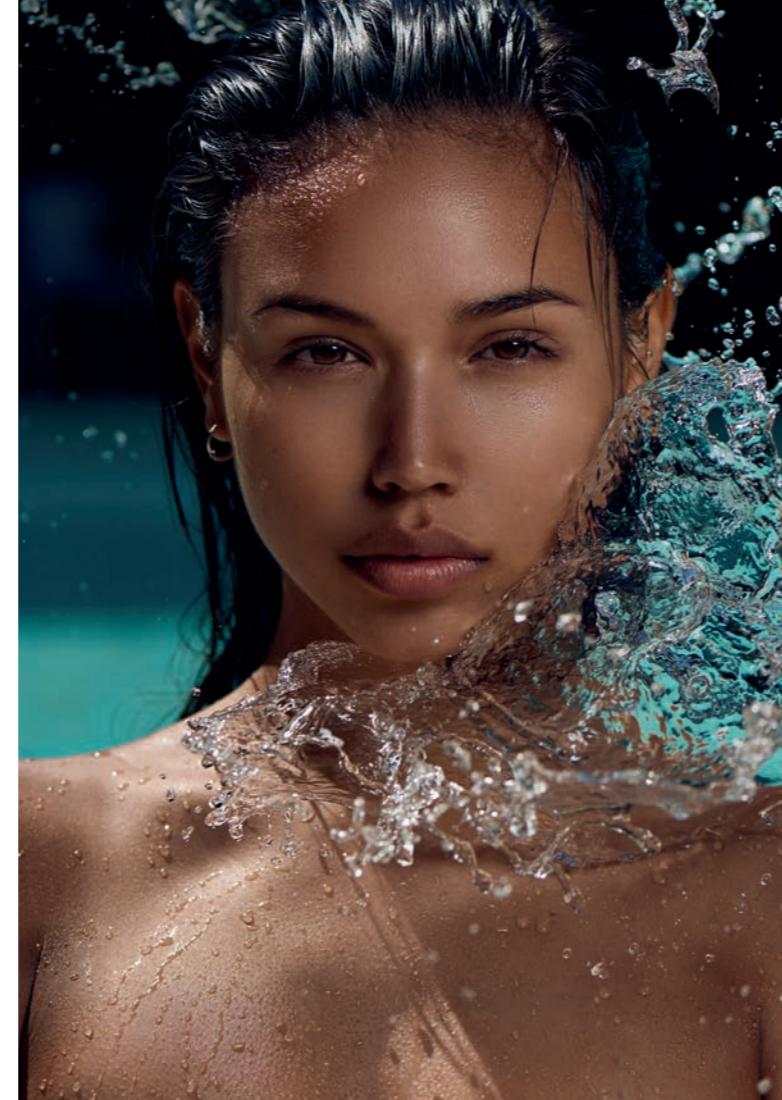
I was reassured by the fact that I already had my first client – Amazon. While working for this company I met my partner, who still retouches my photos to this day. This gives us the opportunity to work together in the most interesting places in the world.

Attention-seeking photographs are not my thing, I rather want to capture the very personal, almost intimate moments that arise in the collaboration with the models. Therefore my focus is always on aesthetics and beauty, I want to capture the attitude and coolness of the models and not just take lifestyle photos.

My team and I prepare meticulously for every photo session – we compile a mood board, a collection of ideas for the shoot, so that we don't lose sight of our goal. Sometimes, of course, the conditions at the location are completely different from what we expected: for example, the client may have a very specific idea in mind, the model might interpret the assignment very differently than we do, the photos should be taken indoors instead of outdoors ... No matter what challenge we are presented with, we always accept it and strive for a brilliant result. Even in situations like this, we have to test, experiment and find out how we can make the most out of the lighting, the background and the location.

As a photographer I want to reinvent myself again and again together with my team and give my creativity free rein. We spent several years in Cape Town, photographing models in bikinis on every stretch of beach. We continued on to Bali, Los Angeles, India ... Nature has always played an important role in my photography, in different ways, sometimes as a backdrop, sometimes in the form of the leaves of a single plant. When someone copied one of my photos showing a model in the middle of a huge plant, I knew:

"OKAY, IT'S TIME FOR SOMETHING NEW".



And so, it is always necessary to accept and master new challenges. This calls for creativity on one's part. Of course, you also have to master the technique, but that alone does not make you a successful photographer, you need a concept, an idea that underlies your photos, you have to try it out again and again. That means testing the hundredth lighting option, engaging with the location or finding the perfect location yourself. For example, when we were commissioned to shoot a new collection in white and rosé shades, we found a rental location in LA on our own initiative that fitted perfectly into this colour concept and made the model truly shine.

In the end, these experiences have made me realise the best advice I can give to young photographers:

"NOTHING COMES FROM NOTHING."

Marie's advice on photography

GIVE EVERYTHING AND PAY ATTENTION TO EVERYTHING WHEN TAKING PICTURES

When taking pictures, you should use your creativity to the full. Don't concentrate too much on the technique, it is important to master it, but almost everyone can learn it. Experiment until you find your own style. An interesting and original concept is what makes you stand out. This is how you create photos that immediately captivate the viewer. Always appreciate the contribution of the

Does that sound almost too banal? No, it's not, because believe me: what sounds banal is usually really challenging. If I hadn't gritted my teeth at the beginning of my professional life, tried out many things at my own risk, had the courage to quickly go into business for myself, I would probably be a good photographer today in a conventional photo studio in some German city. That would be perfectly fine – but I'm much happier with my more risk-filled life as a freelance photographer who sees the world and is always on the lookout for a new perspective, a new kick and aesthetics as a whole.

But it also takes hard work, meticulous attention to detail and a constant willingness to develop further in order to take an even better photo at every shoot.

WHAT'S IN MY BAG



Z7



D850



NIKKOR Z
35 mm f/1.8 S



NIKKOR Z
50 mm f/1.8 S



AF-S NIKKOR
28 mm f/1.4 ED



AF-S NIKKOR
85 mm f/1.4G



AF MICRO
NIKKOR 105 mm
f/2.8D



AF-S NIKKOR
105 mm f/1.4E ED

DAISY GILARDINI



DAISY GILARDINI

WALK THE PATH OF YOUR
HEART WITH PASSION,
PATIENCE AND PERSEVERANCE



Daisy Gilardini is a conservation photographer who specialises in the polar regions, with a particular emphasis on Antarctic wildlife and North American bears. She is originally from Switzerland and is now based in Vancouver, Canada. Gilardini started to take photography seriously following a trip to India in 1989. Since then she has visited more than 70 countries, camera in hand. She fell in love with Antarctica during her first trip there in 1997 and has since devoted most of her time to photographing the polar regions. In 20 years of polar exploration, she has joined more than 80 expeditions to Antarctica and the Arctic. Gilardini's images have been published internationally in leading magazines such as National Geographic, BBC Wildlife, Canadian Geographic, Nature's Best and Outdoor Photography. Her images have also been used by high-profile NGOs such as Greenpeace and the World Wildlife Fund, among others. Her work has been recognised by some of the world's most prestigious photography awards, including BBC Wildlife Photographer of the Year, Travel Photography of the Year and Nature's Best Photography: Windland Smith Rice International Awards. Since 2018 she has been a photographer in residence with Canadian Geographic. Gilardini is a member of the International League of Conservation Photographers (ILCP) and the Sea Legacy Collective, a fellow of the New York-based Explorers Club, and member of the Royal Canadian Geographical Society. In 2018 she was nominated as Greenpeace Antarctic Ambassador.

Since I was a little child it was obvious that I had a particular love for animals and I had a huge collection of stuffed animals. Everybody in my family – my parents, my godparents, my aunties – would spoil me with them. One in particular influenced my life forever.

I was just four years old when I received a little stuffed seal-puppy toy as a gift from my godparents. My mom explained that the seal puppy came from a very cold place and it lived on and under the polar ice. I was mesmerised by those stories. After that, I dreamed that one day I would be able to see them in their natural environment. I grew up with the idea of becoming a veterinarian. But life doesn't always go the way you planned and I ended up becoming a certified expert in finance and accounting. After getting my master's degree and opening my own accounting firm, and with a good business plan and organising skills, I managed to combine my love for nature, photography and travel with my daily job commitments. It still took me seven years to save the money necessary to realise my childhood dream of seeing seals in their natural habitat. In 1997 I was finally able to embark on an expedition to Antarctica, a trip that totally changed my life.

Antarctica is the coldest, driest and windiest continent in the world. I always think of Antarctica as a planet on our planet. It looks like everything stopped at the time of creation. Everything is in harmony, pristine and pure, probably because no humans ever colonised this continent.

It is one of the few places on earth where animals are not scared of us, where penguins approach you to interact, where seals want to play with you and birds don't fly away as you near them. It is a place of peace and science where you can reflect without any distraction from the outside world. No TV with its negative daily bombardment of bad news, no internet, no mobile phones, no stress. Being in the moment, cut off from the hysteria and drama of our "modern" society, connecting with Mother Nature and feeling the oneness of the universe is what brings me back year after year.

After that very first trip to Antarctica, I started taking off on self-assignments for several months a year and I had to hire an assistant to help me out with the accounting business. But every time I got back to the office, I felt depressed and unfulfilled.

So, I started writing articles and looking for magazines interested in publishing my work. It was like having two full-time jobs. They say the key to success is to believe in your own ability. Patience, passion and perseverance eventually lead to success, and in the end I finally succeeded in having my work published. In 2006 I decided to try to become a full-time photographer. I sold the business and took a couple of sabbatical years off to see if I could make it. I never looked back and never regretted it. I switched my career in the financial world, which was focused on material wealth, to a career in conservation photography, where I could focus on being an ambassador for Nature, and I couldn't be happier with my choices.

Today wildlife and nature photography is an extremely competitive field. Thankfully, I have my financial background to give me the tools I need to manage the business wisely. And I also have to thank my mother who, since I was a child, always encouraged me to try everything that I wanted to. I remember when I was eight years old, I wanted to start yoga classes. She said yes. After a couple of lessons, I wanted to try judo classes. She said yes, again. Then came horse riding! She never said no because she wanted me to find my way by exploring all the possibilities. Her irrefutable credo – the best advice I ever received – was:

**"BELIEVE IN WHO YOU ARE.
BELIEVE IN YOURSELF AND YOUR
TALENT, AND ALWAYS FOLLOW
YOUR HEART".**

This helped me develop a healthy self-confidence, which has been the basis of my successful career. The wildlife and nature photography market has never been so compromised, thanks to the internet and the advent of micro-stock. Everybody's looking for free or super-low-cost images, without taking into consideration integrity and ethical photography – values that, unfortunately, are becoming rarer all the time. Too many photographers are eager to give out their images for free in order to build a name, without realising that in doing so they hurt themselves and the industry. Being a conservation photographer, I am careful to pick and choose the organisations I like to support with my images, whether for publication purposes or fundraising. This is the exception, though, not the rule. Many people think that being a wildlife/nature photographer is all about fun and being in the field in wonderful places. Every time I would take off for an assignment my dad would comment, "Going on holiday again...?"

DAISY GILARDIN

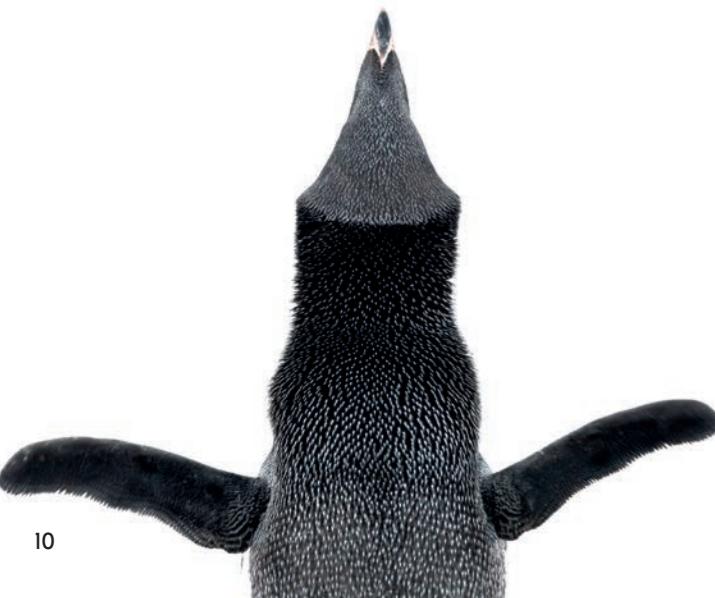


The reality is that the “fun” part is just a tiny part of our job. We spend endless hours in front of the computer, editing our images in order to then have them published. We write articles, write captions for social media and write blogs, contact editors, contact sponsors, keep up with technology and software – these are all office tasks that nobody realises are also part of our job.

“PHOTOGRAPHY IS NOT JUST AN ART FORM. IT IS ONE OF THE MOST IMPORTANT AND POWERFUL MEDIUMS OF COMMUNICATION WE HAVE”.



It is in fact the only universal language understood by everyone, regardless of colour, creed, nationality or culture. I believe that to share the beauty and wonder of nature without including a strong message would be a wasted opportunity. The digital age, together with social media, has opened the door for wildlife and conservation photographers, as well as scientists, to a greater degree than ever before. Technology and internet platforms now allow us to reach more people, in more places, faster, more efficiently and effectively than at any other time in human history. We're living in the information age. And while problems such as climate change, pollution and environmental decline might seem insurmountable, we're better poised than at any time in history to spread a message of hope and renewal. There are three things in which I strongly believe that drive my mission as a photographer: Passion, Patience and Perseverance.



Passion: the love and passion that you put into your photography will shine through your images.

Patience: in wildlife photography you'll encounter plenty of frustrations. You can spend hours and hours, even days or weeks, at the mercy of the most challenging weather conditions without getting the shot you are looking for. Patience is simply essential.

Perseverance: never give up! In the end you will succeed... If you are patient enough!

Daisy's advice on photography

READ THE MANUAL

To be at the top of your game today, especially in the competitive field of wildlife photography, it's no longer sufficient to simply have a still camera and go out and take pictures. In the social media age we're expected to be storytellers, writers, journalists, drone pilots, videographers, sound technicians and more. We're asked to capture life from the air or underwater, using camera traps and/or action cameras. You have to be a technician, as well as a photographer. Understanding light and composition is no longer enough on its own.

Personally I am not a technology geek. Things have to work straight away, the way I want them to! Of course, that is NEVER the case, and I admit that I can be impatient and short-tempered at times with technology.

Make your passion become your profession and you will never work a day in your life. It's not going to be easy; the reality is that it's going to be really hard work, but it will be worth it. To anyone starting a new career, no matter in which domain, my best advice is to:

**“FOLLOW YOUR HEART,
BELIEVE IN YOUR DREAMS AND
NEVER GIVE UP”.**

My sister, who is a tech guru, once gave me the best tech advice I ever received. I was panicking one day, trying to get a camera remote-control to work, just a few hours before taking off for an important assignment. Desperate, and as a last resort, I picked up the phone and called my sister. She was concerned about my mental state and, in a total Zen tone, asked me: “Did you read the manual?” Of course I HAD NOT read the manual. The problem was solved in a couple of minutes! Read the manual and know your equipment well. The last thing you want is for technology problems to get between you and your subject when you're actually in the field. In wildlife photography especially, you need to be fast in order to capture that magic moment. Know your equipment and its capabilities. You have to be able to operate the camera without even thinking.

WHAT'S IN MY BAG



Z7



D6



D850



D780



AF-S NIKKOR
14-24 mm
f/2.8G ED



AF-S NIKKOR
16-35 mm
f/4G ED VR



AF-S NIKKOR
80-400 mm
f/4.5-5.6G ED VR



AF-S NIKKOR
105 mm f/1.4E ED



AF-S NIKKOR
500 mm f/5.6E
PF ED VR

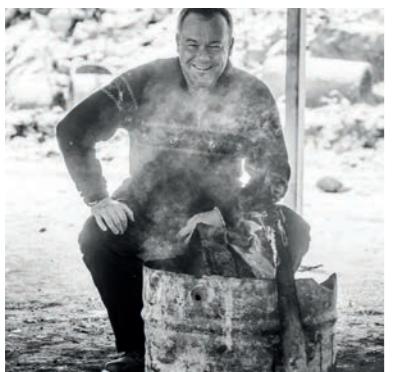


AF-S NIKKOR
800 mm f/5.6E
FL ED VR



DAVID YARROW

IF YOU ARE THE SMARTEST IN THE ROOM, CHANGE THE ROOM



David Yarrow, born in Glasgow, Scotland, in 1966, discovered photography at an early age. At the age of 20, he was named Young Scottish Photographer of the Year and made a name for himself with spectacular sports photos. Among other things, he was commissioned by British newspaper The Times to photograph the final match of the 1986 World Cup in Mexico City, where the famous picture of Diego Maradona with the World Cup trophy was taken. Yarrow went on to cover other major sporting events including the Olympic Games. Around this time, his photographic ambitions were put on hold for a while, as he embarked on a 25-year career in finance. Eventually, though, Yarrow's attention returned exclusively to photography – focusing on magnificent images of life on earth. Spectacular black-and-white images of endangered animals, a recurring motif in his work, have earned him a place in the top echelon of art photographers and an enviable reputation with art collectors.

From my point of view these basics have to be fulfilled for outstanding photographs as well as for a permanently satisfying (professional) life as a photographer: consider every single photo you want to take and every photo trip you take as a serious project.

Prepare meticulously for it, making sure that the technical equipment, your research on the country and its people, and last but not least, the financing of the project, are perfect. It is very important to me to point out that craftsmanship is essential for good photography, since among creative people there is often the dangerous opinion that their artistic gift releases them from the basic rules of management, accounting or preparation. In this context, the US cult investor Warren Buffett always comes to mind: he prefers to invest money in companies that have built deep, mighty "moats" around their business models, i.e., they are safe from attack by competitors. Many artists think that their "moats" are their talent and creativity. Far from it! Our "moats" are financial resources and relationships. Only once you have those in place can you speedily set up a trip to the bush fires in Australia, for example, and thus produce relevant photos.

Because most of our colleagues don't think enough about business models and income, there is the somewhat resigned question among us: "Have you ever seen a happy photographer?". This applies particularly to press photographers who are often envied because of their exclusive access, enabling them to get the ultimate photograph of Roger Federer, for example, that no one has ever seen and for which agencies pay a lot of money. So that you can go through your life as a photographer more happily, create a solid basis for your job. For me, this also includes understanding yourself as a marketer of your own product. In order to be noticed by clients – and in the case of my core area of art photography, by gallery owners – I do a lot to ensure they always remember me.

And now for the first concrete piece of advice, which is part of the basic equipment for unique, significant photographs and thus for a career as a photographer (or in other fields for that matter):

"MAKE SURE YOU ARE YOUR BIGGEST CRITIC".

I think that most people are not consistently hard enough on themselves – in our profession, in politics, in business or in any other field. For me, this means first and foremost to really critically question the quality of my own work.

For example, if someone in Peru visits the legendary ruined city of the Incas, Machu Picchu, and then posts 50 photos on their website, this rather suggests semi-professional photography. I'm happy personally if I manage to take five really good pictures a year. I am firmly convinced that you should always raise your standards and never turn back. This is the only way to establish yourself sustainably in our industry and elsewhere. Of course, it's part of the game that you regularly fail when the bar is set so high. If, for example, a top player like Roger Federer enters the final of a major tournament and ultimately loses it, he will never say, "Great, I made it to the final" but rather, "I lost the game". It is only with this attitude that he has been able to achieve so many great victories.

"WHAT HELPS YOU CONTINUOUSLY IMPROVE YOUR OWN PERFORMANCE IS INCREASING EXPERIENCE AND KNOWLEDGE."

In the course of life, you become more emotionally intelligent, you have more experience with struggle and thus greater ability to cope with setbacks. Often you will also have higher budgets later, simply from the practical side, which will allow you to achieve better results. I'm sure that it's precisely for these reasons that Steven Spielberg, for example, who shot Jaws in the 1970s at the age of 25, would be able to create this masterpiece even better today.

Which brings us to the second piece of advice: it is important to find role models and learn from them. They have to be people who can do more, who know more than you do. People who have done outstanding work in their field, from whom you can profit intellectually and from whom you can learn important lessons. The motto is: "If you are in a room where you are the smartest, you should look for a new room". I get downright irritated when I ask an applicant who their idols are, for example, and they can't name any. I personally have a number of idols, such as directors Steven Spielberg, Clint Eastwood and Ridley Scott. When you look at their films, you understand the language and the delicate composition of their work and how so many factors interact in a picture. I always try to learn from such greats, as I find it extremely unlikely that all knowledge, skill and creativity is contained exclusively within myself. That's why my advice is to: "stand on the shoulders of giants".



David's advice on photography

IN THE BEGINNING THERE IS ALWAYS THE RESEARCH

Here's what doesn't work when taking pictures: just pack the camera, drive somewhere and take a picture. It is extremely unlikely that outstanding photos will be created. The foundation for exceptional pictures is laid in the research phase. Only those who acquire extensive knowledge about the location of the assignment can be fully prepared to exploit its potential and thus achieve exceptional photos. Lack of preparation, however, means a waste of time and resources. The good thing is that research, whether on the internet, through personal conversations or with books, can be a lot of fun – and it costs almost nothing! I always research assignments thoroughly. I only take pictures about 85 days a year; the rest of the time I spend on learning as much as possible about the country, its people and its natural world. This meticulous preparation is also essential, because we should set ourselves the goal of creating images that are relevant.

This can only be achieved with thorough preliminary research and the appropriate financial and technical preparation. In order to create something independent, you must first decide exactly what you are trying to accomplish. You have to dare to try something new. If you're one of hundreds of thousands of people taking pictures of the sunset over the Golden Gate Bridge or something similar, there's no authenticity – no matter how breathtaking the view is. To get something new, something of your own, perseverance and persistence are absolutely necessary. It does not matter what you photographed yesterday or the day before. You need to always concentrate on the next picture. An example from my own practice: when I wanted to photograph a great white shark in Cape Town in 2010, it took me months to get the picture, and I even spent a little more money on it than I made with it – but it was extremely worth it.

WHAT'S IN MY BAG



D6



D850



AF-S NIKKOR
24 mm f/1.4G ED



AF-S NIKKOR
28 mm f/1.4E ED



AF-S NIKKOR
35 mm f/1.4G



AF-S NIKKOR
58 mm f/1.4G



AF-S NIKKOR
85 mm f/1.4G



AF-S NIKKOR
105 mm f/1.4E ED



AF-S NIKKOR
200 mm f/2G
ED VR II



AF-S NIKKOR
300 mm f/2.8G
ED VR II



AF-S NIKKOR
400 mm f/2.8E
FL ED VR

JOEL MARKLUND



JOEL MARKLUND

B E W I L L I N G T O M A K E
S A C R I F I C E S , B U T D O N T L E T
Y O U R S E L F B E L I M I T E D



Sports photographer Joel Marklund, who lives in Stockholm and New York, is the Chief Photographer at Bildbyrån, Scandinavia's leading sports picture agency. He has worked in nearly 50 countries around the world and has not only covered six Olympic Games, but also numerous other international sporting events. Joel Marklund, whose pictures have won Picture of the Year International, NPPA Best of Photojournalism and the Swedish Picture of the Year Award, counts Adidas, Nike and the Swedish Football Association among his clients. His photos, which are published worldwide, inspire top class photographers around the world.

I have always been fond of journalism. As a young adult I worked for a regional newspaper in northern Sweden, where I grew up. In addition to writing the texts, I was also asked to provide photographs for this newspaper, on which a staff photographer commented:

**"IT'S NOT WORTH THE EFFORT,
BECAUSE IN THE NEWSPAPER
THE PHOTOS WILL LOOK LIKE
GARBAGE ANYWAY".**

I could hardly believe it — I shouldn't make an effort? I am a very competitive person and always want to be the best, or at least among the best! To this day I still don't understand when professional athletes are satisfied when they come fifth or sixth. I, and colleagues of my generation, did not appreciate the lax attitude at all. When I left this newspaper after about a year, the mentality there had changed significantly.

I started my professional life as a writing journalist, but very soon realised that my unwavering perfectionism was leading me to work through the night before editorial deadlines in order to perfect my text. You don't have this luxury in photography. Of course, you can rework images in detail, but the moment you press the shutter release is crucial. So, I decided to pursue a career as a photographer. I did an internship and realised: "Yes, this is my thing!"

My parents were Jehovah's Witnesses and I grew up in the world of this religion. There, success in school or work was not considered as important as finding happiness in yourself and, above all, in your own religion, which always had to be first in your thoughts and actions. It was imperative to live within the confines of your religion. It was also clear that you had to make sacrifices for your religion. As far as I know, this willingness to make sacrifices and to limit yourself, which my parents instilled in me, belongs to many religions. As a young person, I travelled a lot and began to break away from the world view of my parents. I saw that there were many things out there that made me happy — beyond religion. As a logical conclusion, I said to myself:

**"DON'T LET YOURSELF BE LIMITED,
YOU'RE NOT LIMITED".**

So I took off those restraints and parted ways. But what remained for me from my origins was the willingness to sacrifice.

For an exceptionally good photo, you must indeed make sacrifices. Sometimes my colleagues are surprised that at a sporting event I am already at the finish line at four o'clock in the morning with my equipment. But for me it is essential to see and understand the scenery early on. What will the light be like at the crucial moment? Will the athletes look to the right or to the left? Which moment do I want to capture in detail? My photos often capture the moment of triumph when the athletes realise that they have won the competition. These are seconds, sometimes hundredths of a second, in which the real feeling is shown, which is what I want to see in my picture. And it is precisely for this photo that sacrifices have to be made, just as sacrifices have to be made for every extraordinary performance. You have to do without time with friends and family, get by with little sleep, concentrate on the extreme, then you get that one incomparable moment that none of your competitors can capture. That's why I work with pre-installed underwater cameras at swimming competitions, for example. I dive into the pool hours before the competition and carefully place my camera so that I 'only' have to pull the trigger during the competition or at the end of the competition.

**THE RESULT THEN LOOKS
"EASY", BUT WAS ONLY POSSIBLE
WITH SACRIFICES.**

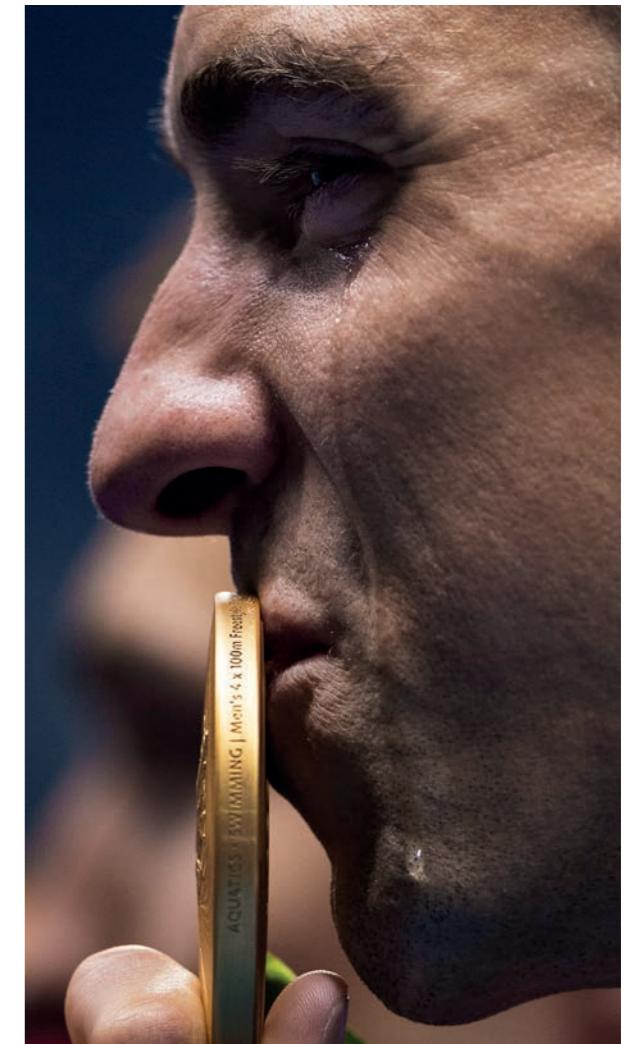


Joel's advice on photography

**PAY ATTENTION TO THE
BACKGROUND AND THE LIGHT,
CONCENTRATE FULLY**

When I prepare for my photographs at sports events, I always look for a “clean” background. At sports events there are a lot of advertising banners that could distract the viewer from the actual subject – the successful athlete. With the advertising banners in the background, the photo would appear cluttered and not focused on the essential. Also, the optimal light can give a photo the decisive touch. Both light and background can, of course, only be partially influenced, especially in sports photography: the competition takes place when it takes place, and as a photographer it doesn't help to wish for the dream light of sunrise. The finish line or the final of a Champions League game simply takes place against the background that is there. That's why meticulous preparation is essential: prepare for the scene hours before the competition; think carefully about how to position your cameras so that you have a clean background; consider the exact perspective from which you can take a picture of the athlete with that “look” in his eyes.

If you are perfectly prepared, and you concentrate on your work at the crucial moment in such a way that no one can distract you, you should be able to take an incomparable picture.



W H A T ' S I N M Y B A G



D5 (XQD)



D6



Z6 II



AF-S NIKKOR
14-24 mm
f/2.8G ED



AF-S NIKKOR
24-70 mm
f/2.8E ED VR



AF-S NIKKOR
35 mm f/1.4G



AF-S NIKKOR
50 mm f/1.4G



AF-S NIKKOR
70-200 mm
f/2.8G ED VR II



AF-S NIKKOR
105 mm f/1.4E ED



AF-S NIKKOR
400 mm f/2.8E
FL ED VR



AF-S FISHEYE-
NIKKOR 8-15 mm
f/3.5-4.5 E ED



NIKKOR Z
24-70 mm
f/2.8 S



NIKKOR Z
70-200 mm
f/2.8 VR S



KADIR VAN LOHUIZEN

NEVER PUT ANYTHING OFF – AND FOLLOW YOUR HEART!



Kadir van Lohuizen started his career as a freelance photographer in 1988, but even as a schoolboy he was fascinated by this profession. One of the first events he documented with his camera as a professional was the Palestinian Intifada. After that, Kadir mainly worked in crisis areas, including Africa, where he also documented the transformation of South Africa from an apartheid state to a democracy. Other central themes for Van Lohuizen have been migration, especially in North and South America, climate change, the climate crisis and the diamond industry. Another focus of his work was the photographic coverage of the collapse of the Soviet empire. His project Seven Rivers of the Earth, in which he travelled along seven powerful rivers from source to mouth and photographed the everyday life of the people living in the riverside settlements, particularly made an impact. He is co-founder of the NOOR photo agency, with which he still works today. Van Lohuizen, who almost exclusively photographs in black and white, has won numerous prizes including 3 World Press Photo Awards and a Visa d'Or for his work in Chad. In 2004 he received the prestigious Dutch Dick Scherpenzeel Prijs for the best reportage in developing countries. He was twice (2000 and 2002) a member of the jury of the World Press Photo Contest, was on the World Press Photo Advisory Board and has published five photographic books. The photographer, born in 1963, currently lives in Amsterdam and is a regular speaker and lecturer in photography.

If something has influenced me in my life as a photographer, it is this: never put off a shoot or an interesting project. And: in everything you do, follow your heart!

The first part of my advice has always been especially important to me, because I choose my motives, journeys and projects almost exclusively by myself, and I attach great importance to my photographs being as relevant as they are touching. I would like to make as many people as possible think about them. Because I determine all content and the realisation of my jobs myself, I am personally responsible if I miss important, dramatic events, with the opportunity to document them lost once and for all. In some cases, events are only relevant for a short period of time, and later on even the best photos on this topic are not of interest anymore. So you often have to make decisions very quickly, organising and implementing many things under time pressure — flights, equipment, accommodation and so on.

In this context I would like to give you an example from my professional life. In 2005, when the storm Katrina was heading for the US state of Louisiana, I was in Perpignan in France at a photographers' meeting. Many of my colleagues there became nervous and immediately set off to photograph the hurricane, its victims and the damage it had done. I said to myself: I am neither a news photographer nor a nature photographer who covers natural disasters, and besides, this is just one of many comparable storms. Well, it was a strong hurricane and they do not commonly hit New Orleans. That is why I did not want to travel to the US at first. I was encouraged by a headline in The New York Times stating that the metropolis of New Orleans had probably escaped a major catastrophe — that things were 'not so wild'. Shortly thereafter though, the situation turned around completely. Large areas of New Orleans were flooded; there was massive damage, with many deaths and injuries, especially among the poorer population. All of a sudden, I realised:

THIS THING IS GOING TO BE HUGE AND YOU HAVE TO GET THERE!

It was less important that it was huge, than that it seemed to have been a man-made disaster, with connections to climate change and rising sea levels. So, it was important to correct my decision and to leave for the USA as soon as possible, so that nothing of the epochal tragedy would be left unrecorded. By the way, my Katrina reporting developed into a long-term project in which I addressed the consequences of climate change and the climate crisis in various countries around the world, such as Bangladesh and the Netherlands.

It's not easy to photograph something that is probably still in the future! The fact that there is only a certain window of opportunity for many things in life has also been shown to me in a drastic way, by the sad fact that some of my colleagues died during their assignments, or were injured so badly that they could no longer work.

THERE IS NO CLEAER WAY TO LEARN THAT LIFE CAN BE SHORT AND THAT YOU SHOULD NEVER PUT OFF THINGS THAT ARE IMPORTANT TO YOU.

However, you do have to think about what you do and why you do it; calculate the risks and consider if it's worth it; take into account that when something happens to you, your friends and family often pay a high price. I know that the way I do my job is never completely without danger. However, the memory of my late colleagues reminds me to only take controlled risks with every project I undertake.

Closely linked to the insight that you should never postpone anything important is the second part of my advice: follow your heart! Because only if you do something that is really important to you, can you tackle tasks immediately and courageously. In doing so, you should not let yourself be deterred by setbacks. My career as a photographer, for example, was almost over before it had even begun. After school and despite my enthusiasm, when I applied to study photography in The Hague, I was rejected. The reason given was that I lacked motivation and the quality of my work was not high enough. Maybe I was even the worst applicant of the whole year? I swore that I would never touch my camera again. But things turned out differently. I only kept my camera vow for three or four years. Then, in the mid-1980s, I travelled on the Trans-Siberian Railroad from Hungary via Moscow to Beijing — for 60 US dollars. I was young, but curious to see China for myself and, as a 'bonus', travel through the Soviet Union. At that time, it was also much easier to get to Tibet from China, so I travelled there too. Of course, I pulled out my used Nikon F2 and took numerous photos, especially in Tibet (later, back in the Netherlands, this resulted in my first exhibition).



The real detour to my already lost career as a photographer was on my return from China. I had no money left, so I had to work in Hong Kong to buy a ticket. The flight went via the Philippines, where in the capital Manila the authoritarian head of state Marcos had just been chased out of office. A few photographers I had met took me to the hot spots of the event, although I had neither a press card nor accreditation. Although this resulted in my first pictures as a news photographer, which was great and important for my career, I later realised that I did not want to work as a news photographer permanently.



I don't see the point of taking almost identical pictures to hundreds of colleagues at the same event. I do see the point, but I am just not good enough as a news photographer. It was much more important to me to document the stories that disappeared from the news; events like environmental tragedies that nobody cares about. Also, the decision to shoot almost exclusively in black and white differs from the mainstream. I chose

black and white because I felt I work better with it, not because it was mainstream. I was often warned that I could only survive in the market with colour photography. But I didn't let myself be put off and followed my heart there too. I much prefer being a good black and white photographer than any colour photographer. You can be confident that success will come naturally if you follow your heart and stick with it long enough.

Kadir's advice on photography

OPEN UP TO NEW PLATFORMS

I only ever really wanted to be a photographer; someone who takes well-composed photos for print media. That requires a very special mindset, a special way of thinking, a very special feel for imagery. It has always fascinated me how long photography has existed and how long it will continue to exist. Film/video has always intrigued me and I shot two documentaries a long time ago, but I believed that you can't do video and stills at the same time. I have opened up a bit now though and recorded more videos — I would recommend that to you as well. I have also worked on my speaking technique and thought more about dramaturgy and meaning in video. I have also

noticed that in the video field you are not restricted to producing short clips, but can also create very serious work. For example, together with a Russian colleague, I made numerous videos about the Arctic for the Washington Post and for the German GEO. This resulted in a 50-minute documentary for Dutch television and a TV report for the pan-European channel, Arte. Newspapers and magazines will not disappear immediately, but in the long run they will. That's why it's important to prepare now in order to be able to work and earn money as a creative, visual person in this forum. Until then, videos can help you to present and introduce your work as a classic photographer to a much larger audience.

WHAT'S IN MY BAG



Z6 II



Z7 II



D850



NIKKOR Z
24-70 mm f/2.8



NIKKOR
Z 35 mm f/1.8



NIKKOR
Z 50 mm f/1.8



AF-S NIKKOR
35 mm f/1.4G



AF-S NIKKOR
58 mm f/1.4G



AF-S MICRO
NIKKOR 105 mm
f/2.8G IF-ED VR

KRISTIAN SCHULLER

I AM FINISHED MASTER, MAY I UNSEAM?



Born in Romania, Kristian Schuller emigrated to Germany with his parents in childhood and now lives in New York and Berlin. His studies of fashion design with the world-famous English fashion designer Vivienne Westwood were followed by studies of photography with F. C. Gundlach at the Hochschule der Künste in Berlin. Kristian Schuller works for renowned fashion magazines and companies worldwide.

Even as a child I was fascinated by pictures. In English class I preferred to look at the photo of a TWA machine over the New York sky that was in our book, and imagine the people sitting in it, what they were up to, what they were seeing ...

There was also the black and white photograph of a woman walking over a curb, which fascinated me extremely. This picture was taken by a great photographer, but of course I didn't know that at the time. And I didn't just look at this picture, but also put myself in the picture, imagined the thoughts and actions of the woman. Maybe that was because my father was a theater person, a filmmaker, and I spent my childhood, so to speak, in staged settings. Yet I was not only fascinated by pictures, but also by fashion. My mother, who was an art and textile teacher, loved tailoring, and so it happened that when I was twelve I not only had a camera, but also a sewing machine. When it came time for me to decide on a profession, all I could think of were fashion and photography. For quite a while, I struggled with a "hen-and-egg problem" because I thought for a long time about what was more important: fashion or photography? I came to the conclusion:

"FIRST YOU HAVE TO DESIGN AND MAKE THE FASHION, ONLY THEN YOU CAN PHOTOGRAPH IT".

So, I decided to study fashion design. But at the same time, I always took photographs and studied photography. At some point I realised that I no longer cared whether the designer or the photographer was more important. I am simply a storyteller with a camera and not a fashion designer. As a fashion designer you have a big moment once or twice a year when you get to create a meaningful show. The rest of the year consists of ferocious discipline, weeks in neon-lit exhibition halls and the like. That was not my world. As a fashion photographer, a job usually doesn't take longer than three days and you quickly see the result. You could say as an analogy: as a photographer, I live like a bee flying from flower to flower, always in its element, always moving quickly to where it is exciting and interesting and then moving on. The analogy with the bee also fits well insofar as I have to be diligent as a photographer. So, I decided to immerse myself completely in photography and gave myself five years to make a living from my work. I thought to myself, if you don't make it in five years, you can still become a fashion designer. That was a bit naive, of course, but somehow there was no alternative. I knew I couldn't play the piano well enough to make women melt away and thus pursue a career as a pianist. I also knew that I couldn't sing like a rock star and stand on stage like a Rolling Stone. Well, suddenly the five years were over, a few more years went by, but in 2010 I published my first photo book, for which I immediately received an award, and then my photography career took off. Of course, this was not all easy and without setbacks.

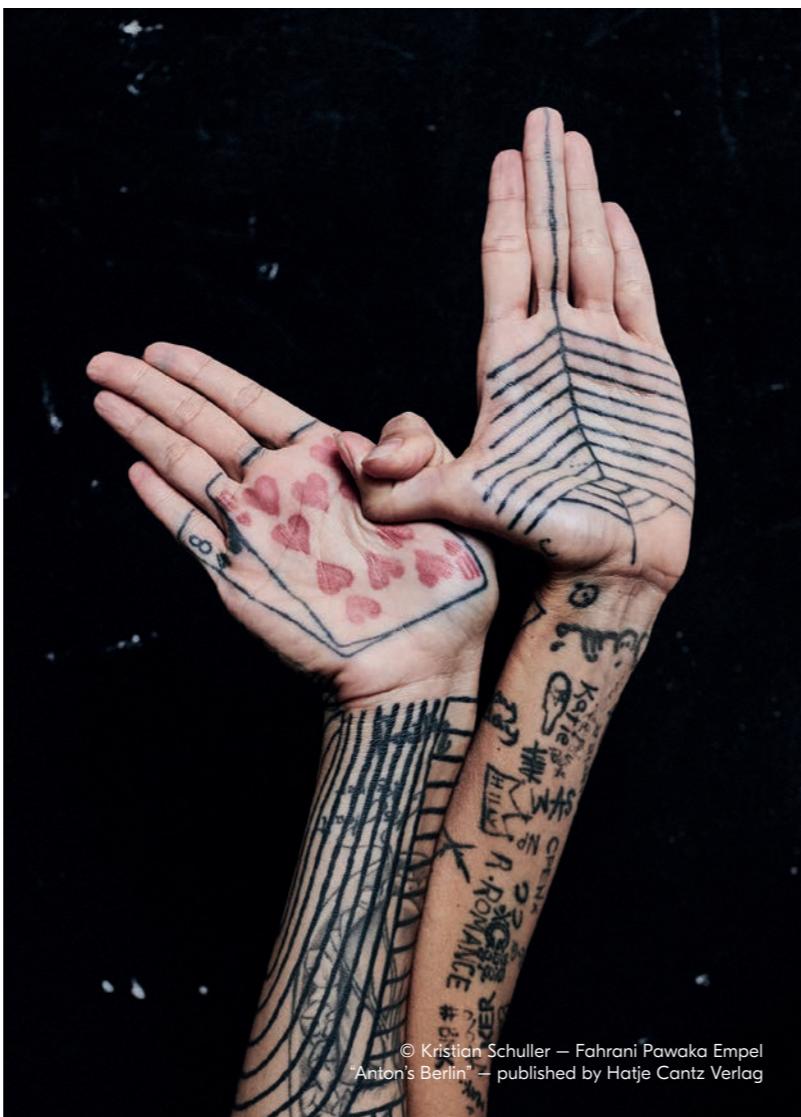




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"Anton's Berlin" — published by Hatje Cantz Verlag



© Kristian Schuller — Inga Busch
"Anton's Berlin" — published by Hatje Cantz Verlag



© Kristian Schuller — Fahrani Pawaka Empel
"Anton's Berlin" — published by Hatje Cantz Verlag

A successful career is not possible without setbacks. I always say this to young photographers, and also other people who ask me for advice:

"OF COURSE YOU WILL FALL FLAT ON YOUR FACE FROM TIME TO TIME – THE IMPORTANT THING IS TO GET UP AGAIN".

Defeats and setbacks are simply part of life, but the important thing is that you don't let it get you down, that you do your thing unwaveringly, that you know what you want and keep going. In the tailor shop there is a winged sentence, addressed from the apprentice to the master, which reads: "I am finished master, may I unseam?" This means that the garment or the detail to be worked on is finished, but the apprentice knows of course that the master tailor will look very carefully at every seam and every stitch and every buttonhole and is very likely to have something to complain about, which will then have to be unseamed and re-stitched. This attitude can be elevated to the principle of life, because every completed

job is only the next step in the eternal process of creativity. In soccer, Sepp Herberger would say:

"AFTER THE GAME IS BEFORE THE GAME".

This also applies to photography; the creative process is never complete. You must not and should not even try to complete the one masterpiece and then everything is done, so to speak. Of course, there is work to be completed, an author, for example, has to have their finished book in their hands in printed form. After all, we creative people don't work for ourselves, but are among those expressive people who want to communicate something. But in the end, every finished book, every successful photograph, every exhibition is just an expression of the current status quo and the process and the journey continues. You can work on a theme all your life and struggle with it, reinterpreting it again and again. "Cherchez la femme", to be in search of the mystery and beauty of a woman. That can be a life task. And on this path, I also have to question and correct the direction again and again – unseam, so to speak.

Kristian's advice on photography

CREATIVITY COMES FROM TECHNIQUE

The fashion designer Vivienne Westwood likes to say: "Creativity comes from technique". Freely translated this means that "only those who master their craft can be truly creative". You should master your camera, your equipment and the entire interaction of the components. That is the foundation. Ideally, you should be able to free yourself

from all this and pull out all the stops of your knowledge, shake it up and leave it out if necessary. Allowing mistakes and looking for the surprise, sometimes keeping it in check, then letting it flow again, improvising like on a piano. Your wonderful tool is a marvelous toy for the ever new attempt of creating a great picture.

WHAT'S IN MY BAG



Z6 II



Z7 II



NIKKOR Z
14-30 mm f/4 S



NIKKOR Z
24-70 mm f/2.8 S



NIKKOR Z
20 mm f/1.8 S



NIKKOR Z
24 mm f/1.8 S



NIKKOR Z
35 mm f/1.8 S



NIKKOR Z
50 mm f/1.8 S



NIKKOR Z
85 mm f/1.8 S



NIKKOR Z
70-200 mm f/2.8 VR S

MARSEL VAN OOSTEN



MARSEL VAN OOSTEN

B E P R E P A R E D T O D E S T R O Y S O M E T H I N G T O C R E - A T E S O M E T H I N G N E W



Marsel van Oosten began his career as an art director in the advertising industry and won, among other awards, two Golden Lions at the renowned Cannes International Advertising Festival. At the time, photography was, for the Dutch-born artist, a way to escape from the constant pressure and tight deadlines. After 15 years of living life in the fast lane, he decided to quit his advertising job and become a full-time nature photographer. The main trigger for this decision was a honeymoon to Tanzania, where he had his first fascinating encounters with the animals of the Serengeti, which fuelled his enthusiasm for nature and wildlife photography. Van Oosten's pictures are exhibited internationally in galleries and museums, and are appreciated for their composition as well as for their depiction of light, colour and perspective. Thanks in part to the clear, unobstructed view that his photographs allow the viewer, he has been awarded many coveted prizes including Wildlife Photographer of the Year (Natural History Museum), International Nature Photographer of the Year (IPA) and Travel Photographer of the Year. This successful photographer lives in South Africa, from where he organises worldwide nature photography tours for small international groups of all experience levels through his company Squiver.

Originally I studied Dutch language and literature. This turned out to be too theoretical for me, most likely because I come from a family of creative people: my two grandfathers were creative, my father is very creative, and my sister attended art school. I decided to change to art school, too.

During the first year, we had to attend a wide range of different classes in areas such as painting and sculpture, in order to get the most comprehensive picture possible. Funnily enough, one of them was a course in photography, which did not appeal to me at all at the time. The thought of having to spend hours in darkrooms messing around with chemicals while developing the prints did not appeal to me. So, I decided to study graphic design and art direction. That's exactly what I wanted to become and ultimately I worked as an art director, and later a creative director, at an advertising agency. I stayed in this profession for 15 years. During this time, I was responsible for everything to do with the visuals and design, and my copywriter took care of the texts – we were a good team. In my role I worked with many photographers whom I selected and booked for a wide variety of campaigns. I learnt all about product and location photography, as well as lingerie and food photography, but above all I organised countless automotive shoots. In this way I became more and more interested in photography, and finally started taking pictures myself. And believe me, there was a world of difference between recognising and choosing something good from other photographers and creating something decent myself! From this time, the following realisation arose: never ask friends or family members if your images are any good! They will always be enthusiastic, or at least pretend to be. That's why I started entering my images into competitions relatively early on, in order to get honest, professional feedback.

The feedback, in the form of winning first prize at competitions, was very positive and spurred me on to develop further as a photographer. It was still mainly a compensation for my often exhausting and hectic work in the advertising industry, but when that finally became too stressful and was no longer satisfying enough, I realised that I wanted to take photographs full-time – that this was what would make me happy. My wife was not surprised and immediately supported my decision. Even though my business partners at the agency were shocked when I told them I quit, they were not surprised either. It was clear to me that I wanted to become a nature and wildlife photographer, but not how I would make a living by being one.

My wife and I decided to retreat to a small Dutch island out of season for some brainstorming and planning. Our first plan was to spend a year photographing in Africa to create a solid wildlife portfolio. But how would we be able to put this project on a solid footing? We had saved a little, but it was clear that it would cost around 150,000 euros to work and travel around Africa for a year. Then we came up with the idea of publishing a book about African safari lodges to finance our project. We'd noticed that all previous books on the subject were only limited to the lodges and their amenities. We expanded this and placed special focus on the wildlife and the great excursions offered by the lodges. We also specifically targeted honeymooners, because this group tends to be willing to spend more on a trip, something that is often necessary at lodges. We agreed with the lodge operators that they would have to pay a certain amount of money for our work if they wanted to appear in the book – providing the financing of my first job as a photographer. In addition, we managed to get airlines and car rentals as sponsors. At the time though, I was honestly not a photographer, but an art director who had set his mind on becoming a photographer. The pleasant side-effect of the book was that by the time this project was completed, I had a decent portfolio of images that I could use in the future. And, most importantly, the international edition of National Geographic magazine published a couple of photos from this project, which enabled me to reach millions of people in a very short time. Otherwise it would have taken me years.

Which brings me to the first important point I would like to pass on to you: do something unique! I know it's extremely difficult, especially in these days of social platforms like Instagram where everyone tends to copy something that other users like. This usually results in photos which fit into certain, similar schemes. It's important to remember that even if you get a bunch of likes, it doesn't mean that your work is good enough for a life as a professional photographer. This leads me to the important 'W' questions I ask myself before every shoot, to make sure that I put something original, something of my own on paper.

THE QUESTIONS ARE SIMPLY: “WHAT?”, “WHY?”, “WHERE?” AND “WHEN?”

A concrete example: if the answer to the first question is, I want to photograph monkeys, the second question must be, Why do I want to photograph monkeys? If the answer is, Because many well-known photographers have had success with monkey photos, you are well on your way to copying something.



The worst thing to do then is to look for the monkeys in the same place as everyone else — which leads us to the next important question. You should always think meticulously, Where can you best (or at all) realise a photography project? The same applies to the question "When?", i.e., especially in which season and month the light or the conditions are best for the images you're after.

So, my principle is to consistently strive for an independent style, a unique work, and to always be prepared to think in radically new ways. This advice, which I pass on to you unreservedly, came to me through an initially unsettling experience: during my training at the art academy, the students, including myself, threw ourselves heart and soul into creating our clay sculptures in a sculpture class.

On the day of the professor's evaluation, we each proudly unveiled our work. When it was my turn and I was just beginning to present and explain my work, the professor said:

"I WANT YOU TO PICK UP YOUR SCULPTURE AND THROW IT AGAINST THAT WALL".

I was shocked, of course, but when my initial paralysis subsided, I actually did it — I threw my sculpture against the wall! As the piece was made of clay and had not yet dried completely, it stuck there for a short time, then dropped down onto the floor — completely deformed. My teacher then asked me: "Do you think it has improved?"

Barely recovered from my initial shock, I had to admit it had. My sculpture had been given a new, unique look and more tension. I received a high grade from my teacher — and was enriched by the experience.

"IF YOU WANT TO ACHIEVE SOMETHING REALLY INDEPENDENT, SOMETHING NEW, YOU MUST BE PREPARED TO DESTROY SOMETHING ONCE IN A WHILE".

In line with this principle, my fulfilled life as a photographer only became possible after I had radically left my previous life as an art director behind.

Marsel's advice on photography

NEVER NEGLECT THE BACKGROUND

The following technical aspect of photography is very important to me: you can never put enough effort into creating the right background for the subject you are shooting. I underestimated this at the beginning of my career as a photographer, that the background is very important and forms the framework for the actual shot. That's why I've developed a real obsession for backgrounds. To put it bluntly: if the background doesn't fit, I lose interest in the whole photo. As a graphically thinking person, it is important that I see myself as both a landscape and a wildlife photographer. Backgrounds in the desert or near water often offer wonderful graphic elements that enhance the entire photo. One of my

favourite pictures is a majestic elephant, which I took against the breathtaking backdrop of Victoria Falls, on the border between Zambia and Zimbabwe. That's why it's so important to think about where exactly a photo tour should take place, i.e., to ask the 'Where' question — a decision which will have a massive impact on the possible backgrounds. I would go so far as to say that at some locations I wouldn't photograph at all, even if there were great animals there, because I know I wouldn't find the right conditions. For example, if I discover through research that shooting at a certain location would restrict backgrounds to nothing other than boring bushes, I simply wouldn't go there.

WHAT'S IN MY BAG



Z7



D5 (XQD)



D850



NIKKOR Z
24-70 mm f/4 S



AF-S NIKKOR
14-24 mm
f/2.8G ED



AF-S NIKKOR
70-200 mm
f/2.8E FL ED VR



AF-S NIKKOR
180-400 mm f/4E
TC1.4 FL ED VR



MATTHIAS HANGST

B E R E A D Y F O R T H A T O N E B I G M O M E N T



It's best to report about something or photograph something you feel a personal enthusiasm for. This applies without doubt to Matthias Hangst and his fascination with sport. He was already an ambitious track and field athlete in his youth and played handball at high competitive level. His first contact with professional photography was in the editorial office of a local newspaper in the Black Forest region in Germany, where he grew up. After several internships, among others in sports photo agencies, he worked as a freelance sports photographer for more than ten years before he changed to a permanent position with the leading international sports photo agency, Getty Images, in 2014. There he is now chief photographer for the entire German team. At the age of forty-two, Hangst, who now lives in Karlsruhe, Germany, had already worked at nine Olympic Games and several women's and men's Fifa football world championships as well as at the legendary Wimbledon tennis championships in the UK. He has also made a name for himself as a photographer for several high-profile advertising campaigns. He has received numerous prestigious awards for his work, which impresses with its artistic appeal.

When I was working as a freelancer, I was allowed to photograph at Wimbledon relatively early in my career, three or four years after I had started.

This was made possible by a colleague and friend who was allowed to nominate the official photographers for the tennis tournament. The working conditions there are excellent, the photographers are respected and supported, the grass is green – just great. You arrive four days before the tournament starts, have enough time for preparation, have the opportunity to take showcase photos and all that. The problem this time: it was raining cats and dogs. And the only thing that Wimbledon can't take is rain. Nevertheless, my friend and colleague sent me outside with a pack of tennis balls with the organiser's logo in my hand. I immediately knew what was expected of me. For an hour, maybe longer, I had to try to bounce the balls in a puddle in order to get a good picture of the logo and the drops of water. After what felt like an eternity, I came back to our office dripping wet and presented my shots, which I thought were pretty good given the adverse circumstances. My client took one look at them and said:

"YOU CAN DO BETTER THAN THAT. GO OUT AND TRY AGAIN".

I couldn't believe the feedback I was getting. But then I realised (in its entirety only some time later) that he wasn't interested in this one unimportant showcase photo, he wanted me to understand early on in my professional life that you have to maintain and increase your level all the time. This lesson also helped me a lot later, when I started to lead a team at Getty Images, to motivate the other photographers and enable them to do their best.

SO IF I WOULD GIVE YOU SOME ADVICE IT WOULD BE: "YOU NEVER REACH THE END OF WHAT YOU CAN ACHIEVE", OR: "IF YOU NO LONGER WANT TO BECOME SOMETHING, YOU WILL SOON CEASE TO BE SOMETHING".

Above all, this means not only delivering what your employer or clients expect from you anyway. If you only deliver what is expected of you in our profession, you will eventually become just one of many.

Right from the start of my career, I made a point of doing every job in a way that I could say: "I did more than was required of me". Or: "I've done everything in my power to achieve the best possible result". Of course, there will be exceptions when things don't go according to plan – the wrong location, wrong priorities or similar. That happens. The only important thing is to get back into gear.

All of this is also essential because today's technology levels out the differences in technical proficiency between photographers. And because the technology and equipment have become so good that one can achieve quite acceptable results relatively quickly, which means that many young photographers are too sure of themselves. That is dangerous. Because they might not be alert enough or not sufficiently prepared at the decisive moment.

This poses a significant risk because there is much more competition for professional photographers today than in the past, for example, from TV stations, but also from Instagramers, casual photographers and the like. This is not made any better by the fact that in sports photography, unlike in nature photography, your employers or clients are always aware of what kind of pictures could have been taken, because there are hundreds of photographers at every even moderately important event. But the times are also so challenging for sports photographers because there are simply fewer great idols, such as Muhammad Ali, to photograph. Not every year a Usain Bolt is born.

In conclusion, a motivating example to send a shiver down your spine and help you always maintain the necessary alertness and preparedness: imagine you are sent to a major sporting event, everything is in place, and a situation arises where you can take that one picture. The picture that would perhaps have inspired a lot of people for years to come or that is repeatedly requested from the archives. And then it doesn't work out because the right lens is missing or you were simply not paying attention and were neither concentrated nor prepared enough. Therefore my ultimate advice to you is:

"BE READY FOR THAT ONE BIG MOMENT!"

I therefore often advise younger colleagues in particular to maintain some humility in their own abilities. Our job is a marathon, not a sprint. With the latter, you get ahead quickly, but not far enough in the long run. Just because you were once allowed to travel to the Olympics as a photographer, that doesn't mean that you have reached the Olympus.



Matthias' advice on photography

BUILD RETRIEVEABLE KNOWLEDGE

Especially in sports photography it is essential to learn as much as possible about the sport and its dynamics, as well as about the athletes and their individual characteristics. Of course, this is easier if you have a strong affinity to sports like I do – but you have to do it in any case. Only if you know how the succession of back- or forehand strokes could develop in tennis, for example, or how certain soccer players set up a shot or cheer after a successful move, will you be able to create really special shots. This knowledge must be readily accessible, since in the dynamics of the sport there is never much time to make decisions. The important thing to remember is that even if you already have an idea in the back of your mind of what the perfect photo should look like in a given situation, don't let this block you, because nothing can really be planned in sports. In order to be able to react quickly to a situation photographically, it is also helpful to memorise as much visual content as possible – in other words, to have a natural interest in the work of your colleagues. If you can remember what other good photographs in similar contexts looked like, it will help you to recognise actions or movements faster and to react quickly. Of course, it is not about copying the style of your colleagues, but to see their work as a source of inspiration and help.

A final word on technology. It forms the basis for our work and must therefore function reliably. That is why you should treat your own equipment with care and keep it up to date. But that does not mean that you always have to buy the very latest lens or high-tech tripod. For you must understand: even the best equipment does not take the pictures, in the end it is only you who is responsible for taking good photos. It's similar to cooking. Ultimately, only a good, highly trained chef with great pots and pans and hot plates can conjure up a particularly delicious dish.



WHAT'S IN MY BAG

	D6		D850		Z6 II		Z7 II
	AF-S FISHEYE-NIKKOR 8-15 mm f/3.5-4.5 E ED		AF-S NIKKOR 14-24 mm f/2.8G ED		AF-S NIKKOR 24-70 mm f/2.8E ED VR		AF-S NIKKOR 28 mm f/1.4 E ED
	AF-S NIKKOR 35 mm f/1.4G		AF-S NIKKOR 70-200 mm f/2.8E FL ED VR		PC-E MICRO NIKKOR 85 mm f/2.8D		AF-S NIKKOR 105 mm f/1.4E ED
	AF-S NIKKOR 120-300 mm f/2.8E FL ED SR VR		AF-S NIKKOR 300 mm f/4E PF ED VR		AF-S NIKKOR 400 mm f/2.8E FL ED VR		AF-S NIKKOR 600 mm f/4E FL ED VR
	NIKKOR Z 24-70 mm f/2.8 S		NIKKOR Z 35 mm f/1.8 S		NIKKOR Z 50 mm f/1.8 S		NIKKOR Z 85 mm f/1.8 S
	NIKKOR Z 70-200 mm f/2.8 VR S						



ROBERT BÖSCH

ALWAYS ACT IN A WAY THAT YOU DON'T NEED LUCK



Robert Bösch, who has worked as a professional freelance photographer for over thirty years, is a qualified geographer and trained mountain guide. As an alpinist, he has travelled all seven continents and climbed many well-known and unknown peaks. Among others he climbed Mount Everest on an assignment as a photographer and cameraman. He documented many of the undertakings of the Swiss extreme mountaineer Ueli Steck, who died in Nepal in 2017, both in the Alps and in the Himalayas. Robert Bösch not only worked for clients from the fields of industry and advertising, but also for renowned magazines such as Der Spiegel, Schweizer Illustrierte, Stern and Geo. In recent years, Robert Bösch has mainly been involved in art and landscape photography. His works have been exhibited internationally in galleries and museums. Furthermore he has published many illustrated books.

Already in my youth I was fascinated by photography. But the idea of becoming a photographer myself seemed as unthinkable to me at the time as walking on the moon as the first man. I studied geography and then came to professional photography through mountaineering.

Even as a child and teenager, I was already out and about in the mountains with my parents, but it wasn't until my early twenties that I started "real" mountaineering, i.e., extreme mountaineering. I then pursued this very intensively and with great determination. For me, performance-oriented mountaineering, with its intense and explosive mixture of beautiful moments, excitement, pressure, fear and joy, was absolutely addictive. As I have always enjoyed photography, I had a camera with me at all times, and so it was only logical that I started taking pictures during my mountain tours and expeditions. This way, I was able to take pictures of places that are not accessible to everyone, that not everyone can visit. I tried to offer these photographs to magazines. Hesitantly at first, but then it got better and better. More and more orders came in and I built up my own photo archive.

BUT IT TOOK ABOUT TEN YEARS BEFORE I COULD REALLY MAKE A LIVING FROM IT.

In both mountaineering and photography, I was driven by passion, but also by ambition. Originally, I had regarded the two activities separately, the only thing they had in common was my urge to improve and develop myself in both areas. I was less interested in mountain photography as such than in taking pictures per se. Therefore, I also photographed other sports, as well as many other things. I gained my foothold in outdoor photography in the late 1980s and early 1990s. That was the time when the new outdoor sports emerged. There was an almost "photographic gold-rush atmosphere" in the air – that's how I see it in retrospect. In the beginning only a handful of photographers worked in this field in the German-speaking countries. There was so much new photographic territory to discover! Spectacular action shots – that was what I was looking for at the time. But now I'm much more interested in landscapes and moments that have nothing spectacular about them than scenes that "leap out at you" as motifs.

I LOOK FOR IMAGES THAT I FIRST HAVE TO DISCOVER, THAT HIDE WITHIN THE WHOLE.

Not the photo of the last rays of sunshine in a beautiful waterfall. Besides the goal of becoming better and better, my (professional) life is also characterised by my need for independence. Perhaps this is also why I am self-taught in both photography and mountaineering. Maybe I would have found many a shortcut on my way if I had had a formal education or studied photography. But the autodidactic way corresponds more to my personality and it has led me to my own style in photography and to success in mountaineering. I have done what I thought was more likely to succeed. And I have tried to do it better and better. On reflection, I can't remember any "valuable" advice that would have helped me at some point, or that has remained with me.

I AM SOMEWHAT SKEPTICAL OF ANY ADVICE.

I listen to advice, of course, and give it too. But I am always aware that giving advice is "really easy", you feel you are being taken seriously and at the same time you do not have to bear the consequences yourself. I think that often the listening and sharing part is more important for the "person concerned" than the advice itself. Where advice is given in the form of a "tip", it is probably much more effective and useful than in situations where it is supposed to function as a decision-making and life-support tool. I don't like the big words and the invariably self-evident theories of life coaches. But there is a certain mindset that could also be described as advice to myself, which for me is fundamental to mountaineering: "Always act in a way that you don't need luck. If you are lucky, be grateful". There is always risk on the mountain and you should not trust in your luck, but act independently and prudently. And yet sometimes you need luck. When it comes to photography, things are a little different. Of course, if you go to a shooting well prepared, it will probably turn out better than if you just trust in your luck. But when it comes to photography, there is always an element of luck involved – for better or for worse. The art of recognising the right moment is the decisive skill of the photographer. When taking photographs, you have to be prepared for luck to strike – or rather, for recognising the lucky moment. If you stick to preconceived principles – diagonal, foreground and background, etc. – you will miss a lot. You will then deliver "ok material", but not the best possible. Photography is about transforming the three-dimensional world into a two-dimensional image. During this process, something happens that we never quite get a grip on. Experience, intuition and sometimes luck are crucial. It takes a feeling for the picture, not a theory. That is what I find exciting about photography, the search for the perfect photo.



Robert's advice on photography

OBSERVE AND EXPERIMENT AND OBSERVE AND EXPERIMENT ...

It's good to get into the theory of photography; terms like diagonal and golden ratio should mean something to you. But then you have to develop something for yourself on this basis. Photograph the way you have been taught, but then do exactly the opposite: try out what you

are not supposed to do according to common teaching. Then analyse the pictures you have taken on the computer as soon as possible and look at them very closely, ask yourself the question: "Is the result what I expected or did the picture turn out completely different?"



WHAT'S IN MY BAG



Z7



D850



AF-S NIKKOR
Z 70-200 mm
f/2.8E FL ED VR



AF-S NIKKOR
300 mm f/4E
PF ED VR



AF-S NIKKOR
35 mm f/1.4G



TALI PELOSI

STAY TRUE TO YOURSELF,
BE AUTHENTIC AND
KNOW YOUR WORTH

Tali Pelosi worked in fashion photography and with a well-known photographer in New York before she studied photo design in Bielefeld. She then found her calling as a photographer in 2008 when a friend asked her if she wanted to photograph her wedding, to which she spontaneously agreed. While doing so, Tali Pelosi discovered her passion for this genre. Together with her sister Claudia, who joined Tali Photography in 2013, she has been photographing weddings in a wide variety of social circles and in many countries around the world ever since. The two sisters are fascinated by wedding photography and enthusiastically capture the moods of their wedding couples and the inspirations that the ceremonies offer. The very own style of the sisters Tali and Claudia, which is oriented towards fashion photography, is in demand among bridal couples from all over the world.

My mother always loved to take pictures and took a lot of them. When I got a camera as a present at the age of eighteen, I immediately started taking pictures of my surroundings.

I first studied industrial engineering and media for a few semesters, but then gave up these courses in favour of photography. After working as an assistant in fashion photography for some time, I went to New York and worked for a very well-known photographer. During this time, my decision to dedicate myself entirely to photography matured and I decided to study photo design in Bielefeld. You don't become a professional photographer overnight; it took me about ten years from my first snapshots to the time when I could make a living from photography.

THESE TEN YEARS WERE MARKED BY SELF-DOUBT – I BELIEVED THAT THERE WOULD ALWAYS BE SOMEONE EVEN BETTER THAN ME.

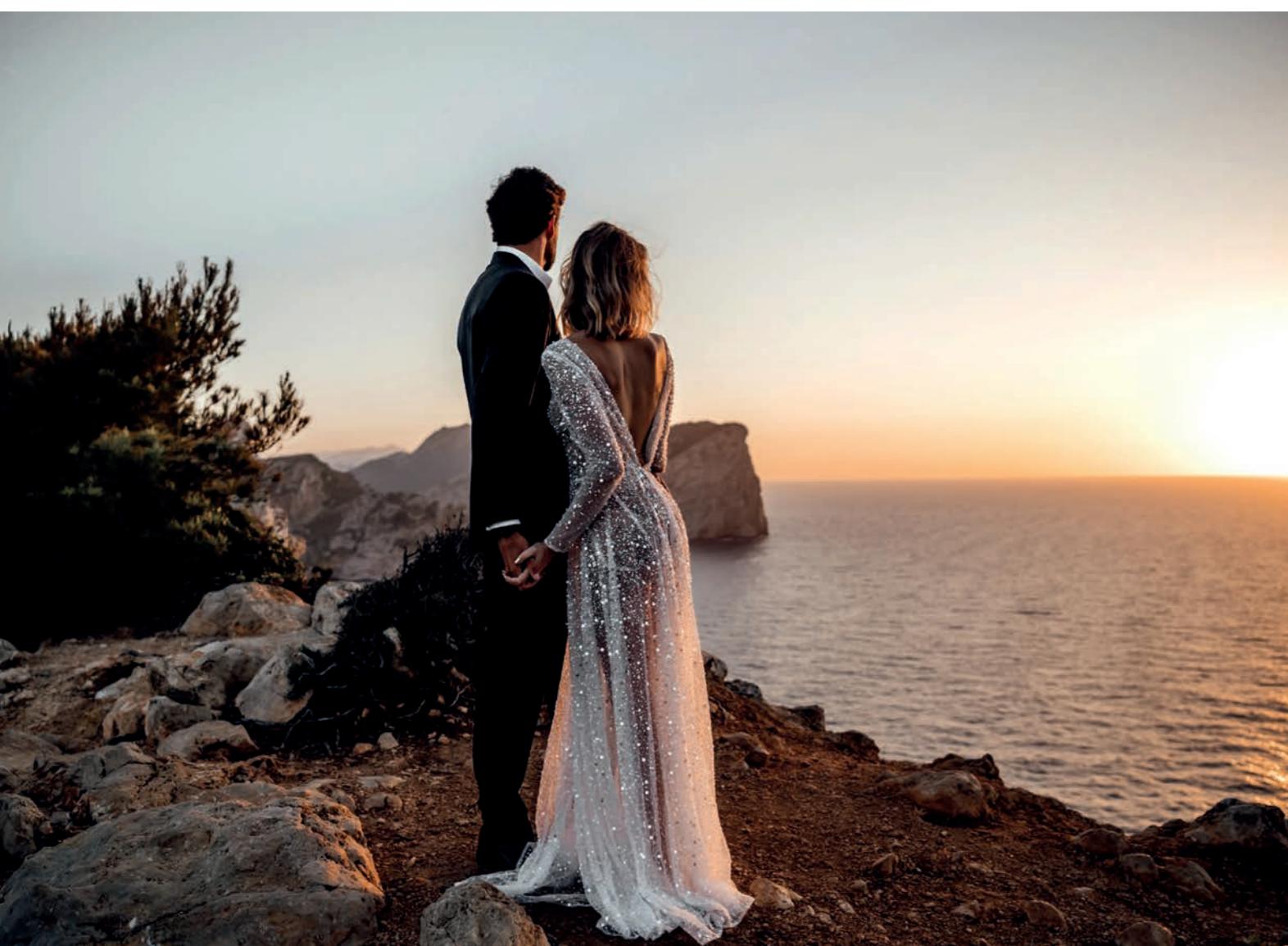
There were phases of uncertainty during which I asked myself in what direction I should develop, whether my talent would suffice – and this although I was an A student and received top grades in my exam. My mother instilled a great deal of self-confidence in us children from a very young age by saying over and over again: "Believe in yourself". This has helped me a lot in all

stages of my life until today. One of my professors in Bielefeld also encouraged my fellow students and me, often telling us: "Believe in yourself, in your intuition. Do what is important to you and know your worth". He often said this in English, and this advice carries me through life:

"KNOW YOUR WORTH, BE TRUE TO YOURSELF, DO ONLY WHAT YOU LOVE".

I would also like to pass on this advice to the readers without any reservations: only those in our profession who know what they want, believe in themselves, always remain authentic and follow their path unwaveringly can be both successful and happy as professional photographers.

Like many budding photographers, I also went through a phase in which I tried to get as much attention as possible on Instagram and Facebook. This was at the beginning of my career as a wedding photographer, I oriented myself towards the "gurus of wedding photography", believing that I had to photograph like them. This was definitely not the way to go! It lacked authenticity. I noticed that their visual language and style simply were not my thing, and I even disliked some of it. Then I remembered the advice of my professor and set out to find my own style. Although this was not liked on the social media platforms, it was and still is successful.



Very early on I started photographing weddings in different countries. For a while I was not so fond of Germany and had an apartment on Majorca, so I started to photograph wedding couples there as well. Meanwhile, the trend to marry abroad has increased, and so it was of course convenient for me that I was already international.

NEVERTHELESS, THERE WAS ALWAYS A NAGGING DOUBT: CAN WEDDING PHOTOGRAPHY REALLY BE THE ULTIMATE GOAL OF A VERY AMBITIOUS PROFESSIONAL PHOTOGRAPHER?

This question hung in the air, as there are genres that are considered more artistic and demanding. But actually that is irrelevant for me. When a friend asked me if I wanted to photograph her wedding, I spontaneously agreed and didn't think much of it. However, as soon as I started the

job, I was hooked. At a wedding you photograph in a frenzy, you are driven from moment to moment, from scene to scene, because nothing can be repeated or re-enacted. The big yes in life is not easily repeatable, you have to capture the moment when the bride says yes, the groom is moved to tears or the mother of the bride sighs deeply – or it is lost forever photographically. This challenge still appeals to me each and every time. It is exhausting, also physically, to achieve the goal of capturing the emotions in a picture. As a photographer you always have to show yourself at a wedding. You are actually a stranger, but you move around the wedding party like a friend and not only have to deal with the bridal couple, but also with everyone else at the wedding in a way that they open up to you and allow you to get close. At the same time, of course, it is important to maintain respect, especially when it comes to celebrity couples that you are photographing on their wedding day. Of course, this requires tact and sensitivity, but if you know what you are doing, know your worth and love what you are doing, you will succeed.

Talis advice on photography

KEEP IT SIMPLE

I used to think I had to take as much equipment as possible to the shoot: several cameras, five lenses, telephoto and wide-angle and the like. Although it is of course advantageous to have all the equipment at hand, I have now switched to shooting mainly with a 50 mm lens. My genre of photography is all about capturing the moment correctly: a smile, a tear, a hug ...

With the telephoto you could zoom in and the people you're photographing would notice you less. But I've found that I have to be close enough to feel the moment up close to capture it perfectly. I can meet this challenge more easily and at the same time more precisely if I keep it simple and capture the decisive moments with my 50 mm and without telephoto.

W H A T ' S I N M Y B A G

	Z7 II		D850		NIKKOR Z 35 mm f/1.8 S		NIKKOR Z 70-200 mm f/2.8 S
	NIKKOR Z 50 mm f/1.8 S		AF-S NIKKOR 24-70 mm f/2.8E ED VR		AF-S NIKKOR 28 mm f/1.4 E ED		AF-S NIKKOR 70-200 mm f/2.8E FL ED VR
	AF-S NIKKOR 35 mm f/1.4G		AF-S NIKKOR 50 mm f/1.4G		AF-S NIKKOR 105 mm f/1.4E ED		AF-S NIKKOR 300 mm f/4E PF ED VR
	AF-S NIKKOR 85 mm f/1.4G						

DELPHINE DIALLO

GOOD THINGS LAST TEN YEARS



The photographer and visual artist with Senegalese-French roots lives in the New York borough of Brooklyn. After graduating from the School of Visual Art at the Académie Charpentier in Paris in 1999, she worked as a graphic designer and effects and video specialist in the music industry for several years. Diallo also held the position of art director in the French capital before moving to the US in 2008. Her path into photography was paved by renowned photographer Peter Beard, who was inspired by Diallo's creativity and spontaneity. He became her mentor and offered her the chance to work on the prestigious Pirelli photo calendar. This project took Diallo to a photo shoot in Botswana, where the new impressions inspired her to visit her father's hometown of Saint-Louis in Senegal. It was a move that helped her to develop her own view of the world and her vision. Since then, her work, with a focus on portrait photography, has moved between anthropology, mythology and religion. She always makes a point of establishing a close connection with the subjects and addressing aspects such as social justice, ecology and women's rights.

The most formative advice I ever received in my life was from master US photographer Peter Beard, who sadly passed away in 2020. The advice actually came in two parts, and I really remember it every single day.

He strongly advised me to take enough time to make the important decisions in life – and as a photographer, especially those decisions about when and how often to organise exhibitions. He was absolutely certain that it is better to present one's work only once every ten years rather than to respond to every offer to participate at an exhibition. Only if you allow things to evolve, will you achieve the best possible results and create a lasting impact with your shots. This also applies to education and further development as a person. Life is about discovering and helping the person who really dwells within you to break through – and that can take time. If need be, even a whole decade! The advice to allow ten years for important things, if necessary, is amusing in a way, because later I discovered that ten years is pretty much exactly the amount of time I actually need to make drastic decisions or changes. That's how long it took me to really find myself and to really get to know myself. That's about how long it took me to develop my own style in my work.

But, in another way, it's also amusing that, following Peter's advice, I always give things enough time, because originally, I actually started photography because I couldn't muster enough patience for painting, which was my first contact with the visual arts. I always saw and admired that in my mother: she painted great oil

paintings, simply for the joy of it, just for herself. They were mostly copies of well-known works such as the *Mona Lisa* by Leonardo da Vinci, paintings by Pierre-Auguste Renoir or Jean-Auguste-Dominique Ingres. With the patience of an angel, she transposed all the details until the painting was finished. This observation definitely helped me, because it gave me an initial approach to anatomy that I could put to good use later as a portrait photographer. For me, however, something like that took too long; I simply didn't have the personality or the patience to sit for weeks on one and the same painting. I was, to be honest, also not a very diligent illustrator later, during my education and my professional life as a graphic designer. But at least I could put the techniques and knowledge I acquired there to good use in my photographic collages. And, thanks to the job, I had access to a darkroom at any time. I spent a lot of time there, and that was also the place where I first had the feeling:

**"WOW I'M A PHOTOGRAPHER.
I'M STANDING HERE HOLDING
A PHOTOGRAPH THAT I TOOK
AND DEVELOPED MYSELF,
SO I'M A PHOTOGRAPHER".**

It was a portrait of my father. The photograph touched me deeply and I felt that it put me in touch with my ancestors and their destiny. I found his essence in his face. Maybe that was the trigger that led to me becoming so absorbed by portrait photography.



DELPHINE DIALLO



BUT OF COURSE IT WASN'T JUST THE LACK OF TIME FOR PAINTING THAT BROUGHT ME TO PHOTOGRAPHY.

The initial spark of desire to turn photography from an ambitious hobby into my profession came when I met Peter Beard at a charity event in Paris in my early thirties, a good ten years ago. We came from completely different backgrounds, but we felt that we had exactly the same energy and creativity. We both loved life and nature. We talked for four hours straight and hardly noticed anyone else. After that, we often met in Paris to talk. During one of our meetings, I was also able to show Peter some of my photographs. He became very quiet and took his time looking at the pictures. Then he told me that he missed the soul in the work of most

Delphine's advice on photography

KNOW YOUR LIGHT AND CREATE A COMFORT ZONE

During the course of my career, I've developed a real obsession with lighting. And I think I've become really good at using this central element of every shot to great effect. There's a huge difference between shooting the same subject at ten, eleven or twelve o'clock. And the differences between two days can also be worlds apart. In my studio, and the same will be true of the workrooms of many of my colleagues, there are certain times when the lighting conditions are optimal. For me, for example, that's only the case in the morning. That's why I only work on portraits there at that time. I also put so much effort into the lighting of the subjects because I want to avoid shooting with a flash at all costs.

photographers, and that they couldn't really feel and convey the core of the objects in their photographs. He seemed to feel differently about two particular images that I had taken of children in Senegal. Peter felt that the only way to get the children, and the happiness they felt at that moment, onto the photographic paper, was to really understand those people.

Later he offered me the opportunity to work with him on the coveted and artistically sophisticated calendar for the Italian tyre company Pirelli, which has achieved true cult status. The shoot for this took place in Botswana, where Peter created a completely separate artificial reality for the scenes in the middle of the wilderness, with complex set-ups. He became my mentor, and gave me the impulse to give up my old life and actually work as a professional photographer. It then took me about ten years to emancipate myself from his wonderful artistic impulses and hone my own style.

WHAT'S IN MY BAG



D850



Z7 II



NIKKOR Z
24-70 mm
f/2.8 S



NIKKOR Z
35 mm f/1.8 S



AF-S NIKKOR
24-70 mm
f/2.8E ED VR



AF-S NIKKOR
28 mm f/1.4 ED



AF-S NIKKOR
58 mm f/1.4G



NIKKOR
Z 85 mm f/1.8 S



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