

EXPO

To celebrate Nikon's centenary we look at the most exciting emerging talent in photography today.

Get ready for the **newcomers**



Aurel Salzer

One of the great things about studying photography – whether formally or as an autodidact – is that it encourages experimentation as well as audacious projects, like this image, exploring existential philosophy.

Aurel started this project in Katrin Thomas's fashion photography class at the Berliner Technische Kunsthochschule, where he studies. He has already got an impressive number of commissions under his belt, working in countries as diverse as Iceland and Sweden.

What changes does he see in photography? "We live in the post-truth era. But while this matters a lot for politics, I think art has always been seen as subjective, so I don't see any structural changes here. I use photography to tell stories, not necessarily the truth."

Nikon D800, AF-S NIKKOR 24-70mm f/2.8G, ISO 50, 1/125s, f/14

[instagram.com/polamentaroid](https://www.instagram.com/polamentaroid)





Lars Hübner

“For me photography fills the gap between art and life,” says Lars, a publicist and up-and-coming photographer who has already been spotted by clients such as Google and YouTube.

When he isn't working on a commission he likes to travel, working on his long-term projects. This image was taken for his book, *Down Under*.

He says, “I looked for moments which may reveal what is under the surface. Reality has many layers and it changes in the views of the onlookers.”

He works with the D810 and likes to use his 24-70mm f/2.8 for street photography, of which he says, “It is fast, flexible and covers all classic focal lengths.”

D810, AF-S NIKKOR 24-70mm f/2.8G ED, ISO 100, 1/2000 sec @ f/4
larshuebner.com



Tomke Roelfs

Tomke's work deals with emotions – for example one of her projects is called *Catalogue of Happiness*.

This image, however, expresses the darker side of human feelings. "It's part

of a book about the 'shadow of the self'. I wanted to have an element of lurking darkness. When I go out to photograph, I never know what kind of images I will come back with – my feelings find

their form while I'm creating the project."

D5000, AF-S DX Zoom-Nikkor 55-200mm f/4-5.6G ED, ISO 320, 1/320 sec @ f/5.6

tomkeroelfs.tumblr.com



Matthew Cattell

"Looking out across a turbulent sea towards the ruins of Brighton's West Pier I could see flocks of starlings converging and wanted to capture the energy of this spectacle," says Matthew about the

image that won him the *Take a View Landscape Photographer of the Year* competition.

What trends does he see in nature photography? "There is a shift away from long lens towards wider angle photography to record more of the

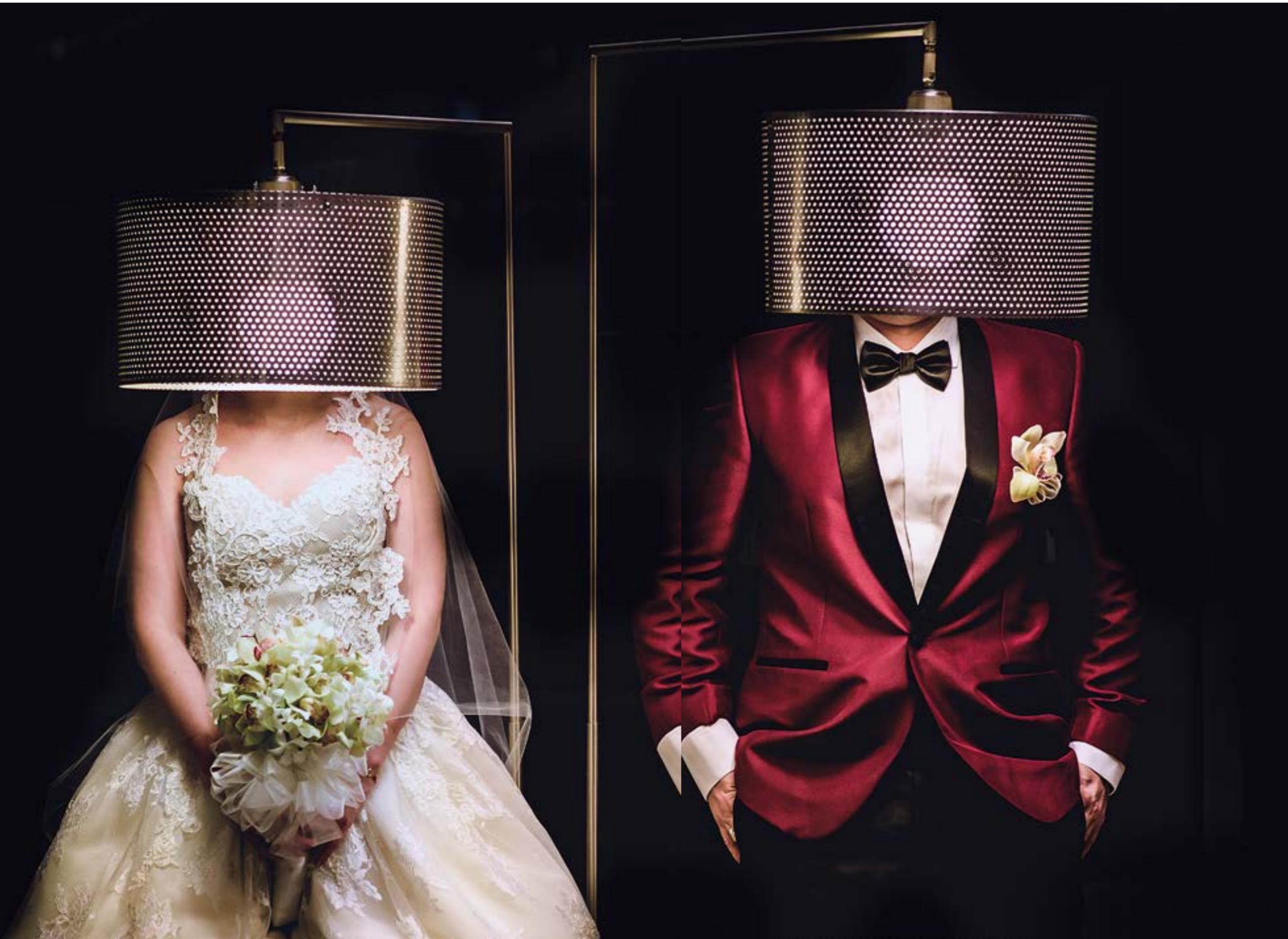
environment. I'm always interesting in combing landscape and wildlife, which helps to tell a more in-depth story."

He works with a D810 and says, "The camera's large, clean sensor is able to render subtle changes in tone, colour and texture,

which is why I love working with this camera."

D810, AF DX AF-S NIKKOR 70-200mm f/2.8G ED VR II, ISO 200, 1/10sec @ f/11

matthewcattellphotography.com



Christian Goenaga

Christian always looks for eye-catching and unusual shots. He says, "At a wedding you have to grab the moment and simply be creative to shoot great images with simple elements."

In this case he was inspired by lamps in the hotel lobby. "I was about to take a very standard wedding photo with smiling faces and then said to myself that I could take an even better photo, so I started to position the couple behind the lamps."

How does he persuade his clients to collaborate on his quirkier images? "I feel honoured that my clients choose me to capture the most precious moments of their lives. They do so, because they believe in my talent and creativity and that's why they trust me and follow my suggestions."

I like my images to be natural and fresh and the D750 is just the camera for it, because it has a great dynamic range and works well in low light.

D750, AF-S NIKKOR 85mm f/1.8Gf/2.8G ED, ISO 1000, 1/60sec @ f/4
christiangoenaga.com



Kolja Warnecke

Kolja stumbled across this scene in a drinks warehouse on the outskirts of Hamburg. "I suddenly found myself in the middle of an all American cliché – it was a odd, considering I was in a cash-and-carry in a quiet neighbourhood. But even if this scenery is obviously staged, doesn't it feel like you recognise this situation, even if you have never seen it in real life? It throws up some interesting questions about clichés and how they work."

In his work he plays with cliché and is interested in how photography communicates.

In just four years of working as a pro, Kolja has had 15 exhibitions and is working for a long list of magazines and newspapers.

He likes the D800's ability to change from 35mm to the aspect ratio of 5:4. He says, "It allows me to switch between using it like a speedy snapshot camera or a medium format on the go."

D800, AF Nikkor 35mm f/2D, ISO 320, 1/125 sec @ f/9

kolja-warnecke.de



Ellie Gillard

Ellie's photography is best described as a mix of fun, spirited reportage and creative portraiture.

"I really love working in urban areas, seeing the beauty in things that others might not. I also really love to tell the authentic story of the day, less posing and more fun," says Ellie, who has been a full-time wedding photographer since 2013 and is establishing a growing business.

"It's definitely an interesting time to be a photographer. After a period where everyone was trying to prove how clever they could be, we are

seeing a lot more honesty and intimacy in wedding photography these days."

She works with a Nikon D750 and says, "It's a fab camera for wedding shots. It's dynamic range and low light performance are just incredible, and the price means you can easily have several bodies. The 35mm lens is my absolute go to – I could use it for everything, though I'm trying to challenge myself to use different lenses."

D750, AF-S NIKKOR 35mm f/1.4G, ISO 125, 1/320s @ f/2.5

elliegillard.co.uk



Elliott Wilcox

“I think people, consumers and brands are fed up with hyper-real, polished photography. In a world of uncertainty, we connect much more with something that’s more organic and feels real. I see a big push towards documentary and editorial photography,” says Elliott. This is reflected in his work, like this campaign for Urban Outfitters.

He says, “I love the contrasting colours; the model in this sea of blue seats. It’s great for the clothes and [the model] Casey really pops in this image! It’s also refreshing how relaxed Casey is. The leg up adds an element of fun to the image. It feels weirdly natural.”

Since finishing his MA in photography, Elliott has already had three major solo exhibitions in LA and Toronto and won several awards including a Judges Award at the Nikon Discovery Awards.

D810, AF-S NIKKOR 35mm f/1.4G, ISO 160, 1/1000s @ f/5.6

elliottwilcox.co.uk

