

ISSUE 008

LENS & LEGACY

— A MAGAZIN FOR VISUAL STORYTELLERS —

ANTHONY ROSNER A PHOTOGRAPHER'S PORTRAIT

BEHIND THE LENS

A closer look at the artist.

5 QUESTIONS

Five honest answers.

REAL STORIES. HONEST INSIGHT. LASTING IMPACT.

BEHIND THE LENS

INTRODUCING THIS ISSUE'S
FEATURED PHOTOGRAPHER

Anthony Rosner

EDITORS NOTE

Welcome to Issue #008.

Every now and then, a photographer comes along whose work makes you stop for a moment — not because it demands your attention, but because it quietly earns it. For me, Anthony Rosner is one of those photographers.

There is something deeply compelling about Anthony's work. His photographs have a distinct atmosphere and a sense of intention that immediately drew me in. The way he sees a scene, finds the right moment and turns it into something with its own character is exactly the kind of photography I want to celebrate with Lens & Legacy.

Choosing Anthony as the main feature for this issue felt natural. His work is a reminder that photography is not simply about what we see, but about how we choose to see it. Behind every image is a decision — where to stand, what to include, what to leave out, and when to press the shutter.

In this issue, we take a closer look at Anthony, his photography and the thoughts behind his images, alongside more stories and perspectives from photographers whose work deserves to be seen.

I hope Issue #008 gives you a reason to slow down, look a little closer and perhaps see something differently.

Elijah GK
Editor & Founder, Lens & Legacy

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Anthony Rosner

BIOGRAPHY

My journey into photography actually began with film. I have always been fascinated by Hollywood, especially by the idea of using images to disappear into another world and tell a story whose ending you do not yet know. That fascination led me to making short films. Eventually, however, I realised how limited the possibilities could be. Film requires time, people, equipment and, above all, resources. Photography suddenly gave me a freedom I had been missing. I could go out on my own and still create an entire world. When I began photographing, I was immediately fascinated by black and white. There was something almost magical about it, mixed with a sense of nostalgia. Over time, I began to understand that photography, for me, would become more than simply capturing a beautiful moment. I am interested in the relationship between a person and the world around them. Often, a single figure exists within a much larger space, surrounded by geometry, light and negative space. To me, that space can tell just as much as the person itself. No one can ever fully know another person. We all carry our own thoughts and secrets, creating our own individual reality. Perhaps that is why, despite all the people around us, we are ultimately all alone in some way, each living inside our own mind and our own world. What I want to create through photography are moments that remain. Images that can still evoke something years later, perhaps even a sense of nostalgia. My goal is not to create thousands of photographs. I want to eventually have perhaps thirty images that I could print large, stand in front of an audience with pride, and say: These are mine. This is how I see the world.



BASED IN

London, UK

GENRE

Fineart, street

INSTAGRAM

antronoid

What's one piece of advice that quietly changed the way you photograph?

If I think about advice that I've received over the years, there's one piece that sticks out, although maybe not in the most obvious way. It wasn't really intended as photography advice at all. I remember being around five or six years old, sitting in front of the TV watching Steven Spielberg's E.T. There's a scene where E.T. is being chased through the forest, and I distinctly remember the way the beams of light broke through the trees and how much tension they added to the scene. My mum pointed it out to me and explained how Spielberg used light, sound and the camera to create drama. It was such a small comment, but she had put into words something I was already feeling without really understanding why. That moment became a catalyst for my desire to work in film and, by extension, photography. From then on, I started paying more attention to light and shadow and how dramatically they could change the feeling of an image. As I've grown as a photographer, that idea has expanded far beyond light. I'm constantly looking for relationships within a frame — how people interact with their surroundings, how shapes line up, how reflections create new layers, or how changing my position can alter the story of a photograph. I rarely just photograph what is in front of me. I look at what is happening around it. That small observation from my mum taught me to pay attention to how things interact. In many ways, I think I've been trying to do that ever since.



Which photograph changed the way you see the world?

There wasn't an immediate photo that jumped to mind, but the more I thought about it, there was one that has stayed with me for years. I remember reading an article in the early 2010s about what was then the most expensive photograph ever sold: Andreas Gursky's *Rhein II*, which sold for \$4.3 million at auction. It's a lovely photograph. Relaxing, incredibly simple, yet somehow striking. And it has lived rent free in my head ever since. I think being so stumped by it made me question how we assign value to photography in the first place. How can something so ordinary become extraordinary simply through the way someone chooses to see it? That idea has quietly followed me into my own work. I'm often drawn to finding photographs within photographs — noticing smaller details, reflections, shapes, textures or moments that others might walk straight past. London is particularly good for this. You can stand in front of one of the world's most photographed landmarks and still find something completely different simply by changing where you look. *Rhein II* taught me that a photograph doesn't necessarily need an extraordinary subject. Sometimes it's simply about noticing something ordinary in a way that makes somebody else notice it too. I think that has become a fundamental part of how I use a camera and see the world.



What photography rule you happily ignore and why?

Probably the rule of thirds. That's not to say I don't use it. I use it all the time. But I don't want to be constrained by it. If anything, I see the rule of thirds as a gateway to understanding how composition works rather than something that has to be followed. More often than not, I find myself drawn to symmetry and negative space as ways of directing attention towards a subject. I guess you could say that a lot of what attracts me to photography is the relationship between different elements within a frame. Sometimes forcing those elements onto a third would actually weaken the image I'm trying to capture. I want the composition to work for me, rather than the other way around. I think photography rules like the rule of thirds are incredibly useful when you're learning why an image works, but eventually they become less like rules and more like tools. You understand what they do, why they work, and then you can make a conscious decision about whether you actually need them. In a sense, you outgrow the rules that helped you along the way. They don't disappear, but they become part of your instinct. At that point, I think the question becomes less about whether an image follows the rules and more about whether it feels right.



What's one mistake every photographer should make at least once?

Honestly, I think every photographer should make every mistake at least once. The only way we learn and become better is by getting things wrong. If something doesn't work, that's okay, because you'll learn what you might do differently next time. One of my favourite examples came from university, when we were trying to make a documentary. There were five of us and one car—a Smart car. We arrived early, but our 5th member was nowhere to be found. Later came a frantic call... His car broke down in the middle of nowhere. Suddenly we had no equipment and lost an entire day of filming. Rather than do nothing, I pulled out my phone and started recording the making of the documentary instead. When the equipment arrived the next day, the camera failed. A memory card corrupted. Everything that could go wrong did go wrong, right down to our choice of subject, a man who believed he was Merlin the wizard. The finished film was terrible. But I learnt far more from making it than I would have if everything had gone according to plan. Photography is similar. I still get things wrong. I miss focus, overexpose, underexpose, forget batteries or memory cards. So I'd always say, make the mistakes, don't panic, learn and adapt. For every great photo I'm proud of, there are dozens of mistakes behind it.



Looking back to when you first started photography, what advice would you give your younger self—and aspiring photographers today?

If I could give advice to my younger self, I'd tell him to keep shooting. I spent a lot of time when I was younger not taking photos, or almost exclusively taking them when I travelled. But if photography is something I want to get better at, then ultimately I just have to do the thing I want to get better at. After all, photographers take photos. It sounds ridiculously obvious, but you learn simply by shooting. The more you photograph, the more you understand what you like, what you don't like, what works and, perhaps more importantly, what feels like you. I firmly believe that anyone can take great photographs and that photography is a skill that can be learnt. Keep shooting. Keep practising. Keep failing. Everything will be fine. Don't compare yourself to other photographers. You're comparing the beginning of your journey to a tiny selection of somebody else's best work. It takes time and practice. Mistakes will happen, but stick with it and hone your craft. Keep creating, keep shooting, keep experimenting and allow yourself to be bad at something while you're learning how to become good at it. Most of all, have fun! ... and, of course, always shoot in RAW! Your future self will thank you.



BEHIND THE FRAME

Kasia Kuku

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



I have been taking photographs for two years, although I wanted to do it much earlier. I am a painter, a photographer, with a garden that is constantly changing. This is where my photography begins... with choosing the plants I fall in love with most quickly. I watch them before they bloom. I learn to wait. I keep returning to the same place, which always looks different. The camera sees it right after me. Usually, my head is in the clouds, but when I photograph, I return completely to the ground. It is a rare moment when I feel completely present. Perhaps only then do I truly live and experience the present moment. I transfer emotions to the other side of the lens and search for an image that intrigues me. The painterly part of me looks for colour and light. The poetic part plays with mood, often dramatizing it, while the photographer in me feels the golden hour even in a room without windows.

It was an ordinary day, with ordinary light and an ordinary setting — but an extraordinary rose. English roses look spectacular. They do not care at all about appearance; they simply are. And that is what delights me. I circle around them, searching for light, composition and shape. I want it to be less intense, more subdued... Of course, I take many photographs that I later delete. I leave this one. Just this one. Nature teaches humility and reminds us that nothing lasts forever. And although I capture these fleeting moments in photographs, I am aware that one day they will no longer be here. Creating is healing for me. When someone — a third person, a viewer — comes between me and the flower, the photograph begins to live at a different rhythm. It ceases to be only my emotion. I am happy if, even for a moment, I leave behind a trace that will remain when I am gone.

I have a garden with endless models



(C) Kasia Kuku,
Shot with: Nikon D5100, Nikkor AF-S, 18-105mm F3.5

THE ARTIST AND HIS CAMERA

I first discovered Dirk Voss through a recommendation from a Lens & Legacy featured artist. After exploring his work on Instagram and his website, I knew I wanted to reach out. Dirk is incredibly warm and approachable, and his photography is simply fantastic. What especially caught my attention is his rather unconventional camera setup — but I'll let Dirk tell you all about it himself.

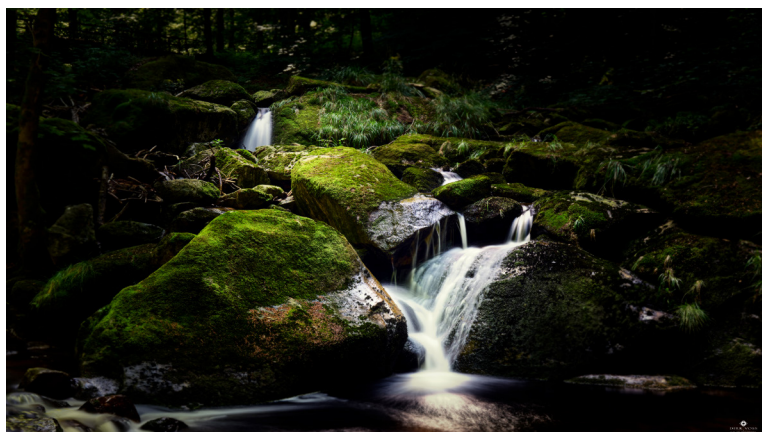
DIRK AND HIS CAMERA

Photography has been part of my life for many years. In 2004, I bought my first camera, a Panasonic Lumix DMC-LC70 compact camera. Interestingly, it was already equipped with a Leica DC Vario-Elmarit lens. At the time, I could not have known that the Leica name would become important to my photography again many years later. Looking back, it feels like a quiet thread connecting the beginning of my journey with the camera I use today.



DIRK VOSS, Germany

Camera: Leica SL3
Lens: Panasonic Lumix S Pro
24-70mm
PolarPro Helix Maglock Shortstache
1/4 Blackmist Polarizer



THE ARTIST AND HIS CAMERA

DIRK VOSS

There was also a period of almost ten years when photography largely disappeared from my life. When I picked up a camera again around two years ago, I quickly realised that the passion had never really gone away. It felt less like starting again and more like returning to something that had always been part of me. Since then, my photography has become quieter and more deliberate. I am drawn to landscapes, nature, urban scenes and small details that might otherwise be overlooked. Light, atmosphere and silence are often more important to me than the subject itself. Today, the camera at the centre of my work is the Leica SL3. I chose it for its uncompromising image quality, intuitive handling and beautiful construction. What I love most is the combination of exceptional files, natural colours and tactile simplicity. It gives me confidence without getting in the way, encouraging me to take my time and wait for the right moment. One memory I particularly associate with the SL3 is photographing a landscape in the Harz mountains. Standing there, completely focused on the scene, reminded me why I had returned to photography. The image matters to me, but so does the stillness of the experience itself. That is what the SL3 represents to me: a companion in the search for atmosphere and meaning. Recently, I have become increasingly drawn to prime lenses, especially 35mm and 50mm. Without the convenience of a zoom, I move more, observe more carefully and make more deliberate decisions about distance and composition. The Lumix S 35mm f/1.8 gives me enough context for landscapes and urban scenes while still allowing intimate and atmospheric images. If I could keep only one camera and one lens, I would choose the Leica SL3 and Lumix S 35mm f/1.8. This combination reflects how I want to photograph today: intuitively, attentively and with respect for quiet moments.



Four Shots, Four Stories

These four photographs, and the stories behind them, are by Andi Altenburg ([instagram: andi70a](#)), a photographer from Germany whose work immediately caught my attention. I chose to feature Andi because of his distinctive approach to architecture, particularly his geometric staircase photography. I really admire the way he finds strong lines, shapes and patterns within these spaces and turns them into precise, striking compositions. That unique perspective is exactly what made me want to feature his work in Lens & Legacy.

The Ascent

This monochrome shot presents the spiral staircase as a sculptural element. The interplay of light and shadow highlights the wooden slats winding around the central pillar, revealing a dramatic view upward toward the skylight.



The Oasis

A wide angle color shot reveals the open atrium. A green tree, an oasis within the minimalist design, sits at the heart of the sweeping galleries. The skylight floods the space with natural light.



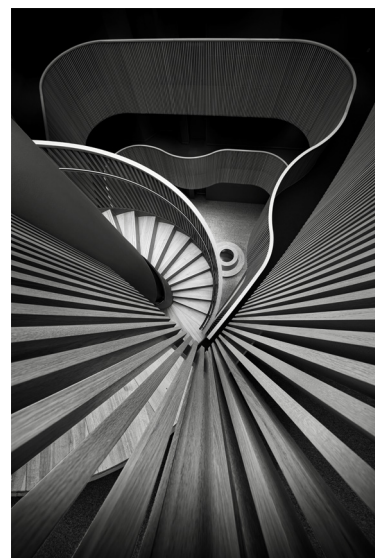
Dynamism

This close-up in color emphasizes the warm texture of the wood. The bold curve of the staircase, accented by the metal handrail, creates powerful visual dynamism and depth against an area of deep-blue shadow.



Abstraction

A direct, symmetrical view from above. The rigorous geometry of the wooden slats and the spiral structure creates a fascinating pattern. This monochrome composition focuses on pure form and structure.



WHAT WE SEE MATTERS

Every photograph is more than a moment. It is a fragment of a journey, a way of seeing, a memory made visible.

Thank you for joining us for another issue of Lens & Legacy. Next Sunday, we turn the page again — and discover another photographer, another story, another way of seeing the world.

Until then, keep looking.



Quiet.Grain - Eliah GK
Founder of Lens&Legacy

REAL STORIES.
HONEST INSIGHT.
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Lens & Legacy is an independent photography magazine
exploring the people, ideas and stories behind the image.

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