

Hockney for creating unique work that is timeless in the history of photography, Margaret Bourke-White for her amazing esthetics and social awareness, Charles Sheeler for bringing his unique painting approaches to photography, Josef Koudelka for being one of the greatest documentary photographers and also being able to make a major shift to a new photography (Chaos series) in the late years, Michael Wesely to bring a new dimension to the relationship of moment and photography, Gregory Crewdson for proving photography as cinematic language is possible. I am sure there are other names I forgot, but this is what I can think of right now.

- What is the underlying philosophy behind your photographs?

Photography is an opportunity for me to find things that people usually ignore and then bring them to light in order to make people reconsider their ideas on such disregarded matters. I am not very interested in extraordinary things since they are always covered by many people and receive more attention than needed due to mankind's unending and easy interest in celebrities, fame, sensation, etc. I feel like concentrating more on ordinary things and catch any possible latent extraordinary dimensions in regularity.

- Has the photographic arena changed much over the years, especially now in the age of digital?

In old years taking a decent photo with good lighting and focus was enough to make you a master. But now cameras do this automatically for you and masters at this point have the responsibility of thinking about why they create photographic images and share them. Being at the right place in the right time is not enough for creative photography practices anymore, there should be a new dimension to be added by the photographer as artist. Digital imaging, by increasing the number of images taken on earth, will surely help us in speeding this refinement process up.

- What do you see, and what do you think on Black and White Photography?

There is not a particular thing that I am committed to see. But I can say that I sometimes concentrate on extracting beauty out of the ordinary. It is easy to take ordinary photos of extraordinary things but more challenging to take extraordinary photos of ordinary things. I do not have a particular attraction to black and white; I am more a "color" guy. I love looking at B&W photos and producing them also when necessary, but I never think in B&W at the very beginning. If we talk only on the graphical level and forget content for a while, I believe it is more difficult to make a decent color photo as compared to a B&W photo, since B&W mode neutralizes color areas that may otherwise look incompatible in color mode.

- Which factors make you decide to take B&W or Color photography for a project?

I always see and take in color and convert to B&W if I see potential in a particular photo / series. If I have to work in difficult light conditions I may prefer to switch to B&W, since the problem of color shift / cast disappears and noise / grain resulting from low light conditions look more compatible with B&W (and I believe this is sometimes why the documentary photographers work in B&W).

- Which kind of photography is more attractive for you? And on which field you work more?

What I do is somewhere between conceptual photography and urban photography. Some of the stuff I am producing falls into the category of the German Düsseldorf School of photography originally initiated by Bernd & Hilla Becher. I am not very interested in travel / nature / journalism photography as art; I naturally take such photos now and then, but I tend to archive them as stock photography to sell.

- Could you please define the different kinds of photography, as Nature Photography, people, Photojournalism...

Nature photography is like expressionist painting practice to me, you get impressed by what nature gives you and want to share this with others. Even though one has to be