

Jens Steffen Galster

photography

www.galster.info

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I've been asked
several times
if I can be booked
as a photographer.
To sum it up: Yes!

photography

„I take pictures and I make pictures.
What do you need?“

portraits

Build trust. Give people the space to be completely themselves. Be ready to capture the essence of a moment. Be open, patient, sensitive, and sometimes quite spontaneous.

architecture

The staging of buildings and interior design as an important component of culture, identity, and corporate culture. The play with structures and dynamics, with color and contrast, with expanse and detail.

corporate

Capturing moods. Peering behind the scenes. Giving companies, products, and organizations a face that exudes personality – far removed from the fast-food aesthetic of stock photography and AI.

versatility

Capture a moment, a feeling, a mood – in the midst of life. Reach your target audience. Communicate lifestyle, character, image, and personality with photos. Images.

„Every photography, every commission begins with intensive preparation. And if there's no time for that, hopefully your entire life has prepared you sufficiently.“

Jens Steffen Galster



1988 Berlin, the very beginning.

portraits



Anna, she said stop!



Sinja, when she decided for her life.



Mathias, he sells whiskey to Switzerland.



Kiin, she was the cover face of the exhibition „Global Family“.



Carl, he is fascinated by progress.



Caroline, she is in the beauty business.



Amelie, she is a beauty.



Pinchas, he plays a Stradivari.



Yoerae, she plays the violin excellently.





Yoerae and Nargiza,
they harmonized so well.

Employees, they love their new Instagram account and promoted it.



Cashiers, they are ready – who’s next?



Gentlemen, they are ready for the party!



Kim, thank you for serving.



Sascha, thank you for serving.



Zoe, thank you for serving.



Marco and more than 170 others, thank you for serving.



Nomi, a portrait of my mentor with a portrait of her mentor – Andreas Feininger.



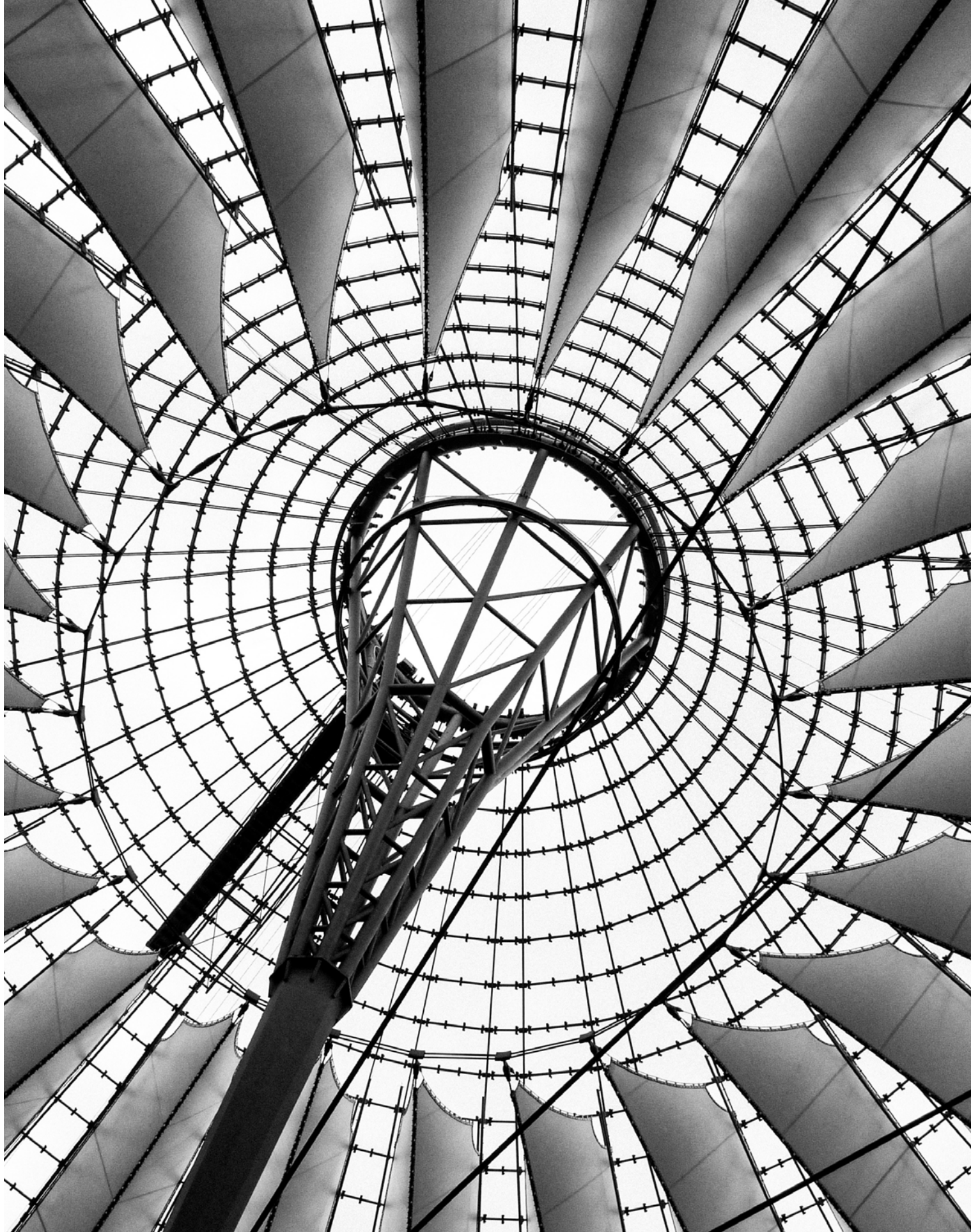
architecture



Berlin 1988, still divided.



Berlin today, in the center.



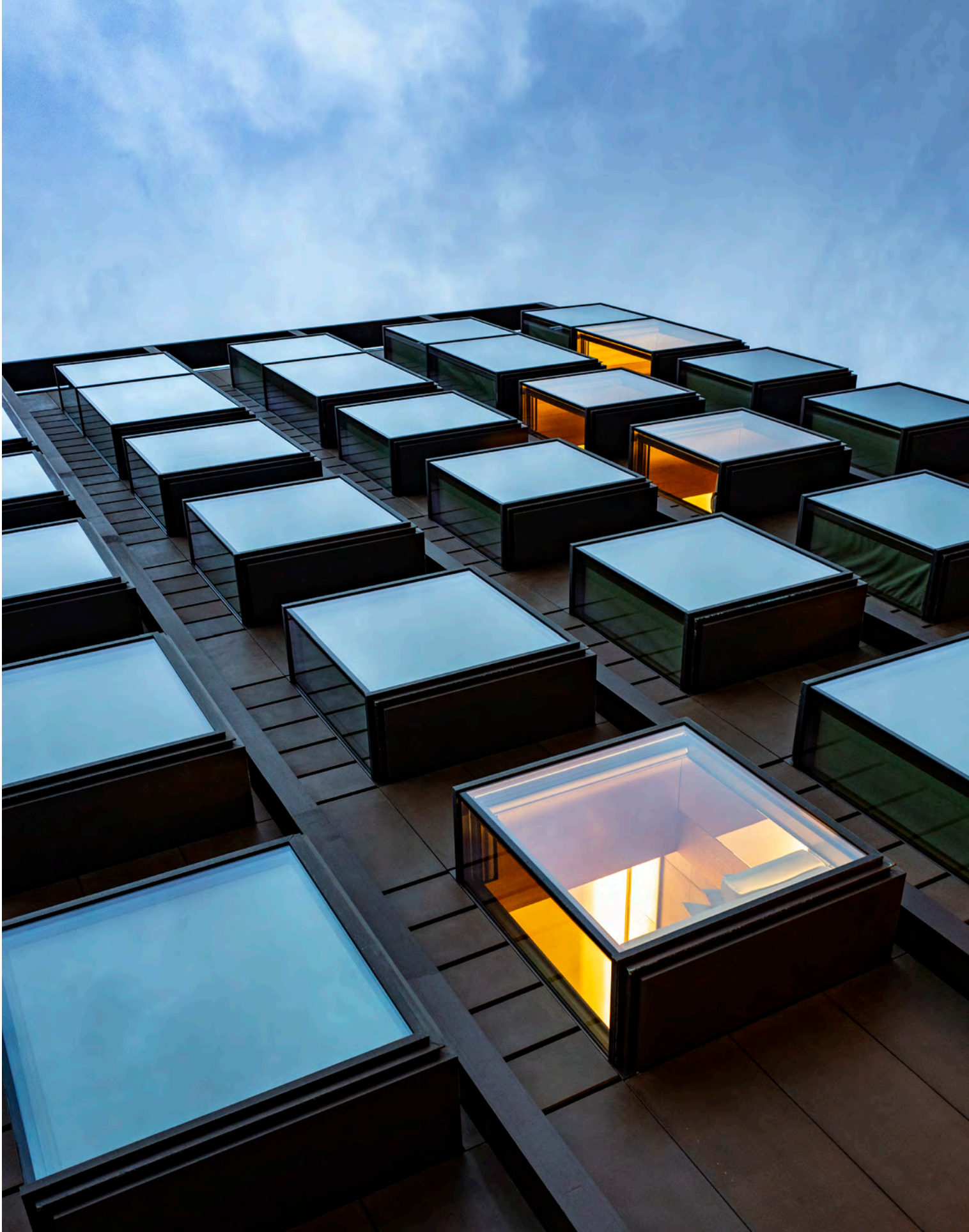
Berlin, Bundestag.



Somewhere in Germany, a building called „Il Tronco“.



Barcelona, the sky is the limit.



Bilbao, the shine of Guggenheim.







Brussels, the European Parliament.

Federal Constitutional Court, inside out.



The judge's robe.



The Federal Court of Justice, seen from its library.



Home, sweet home.

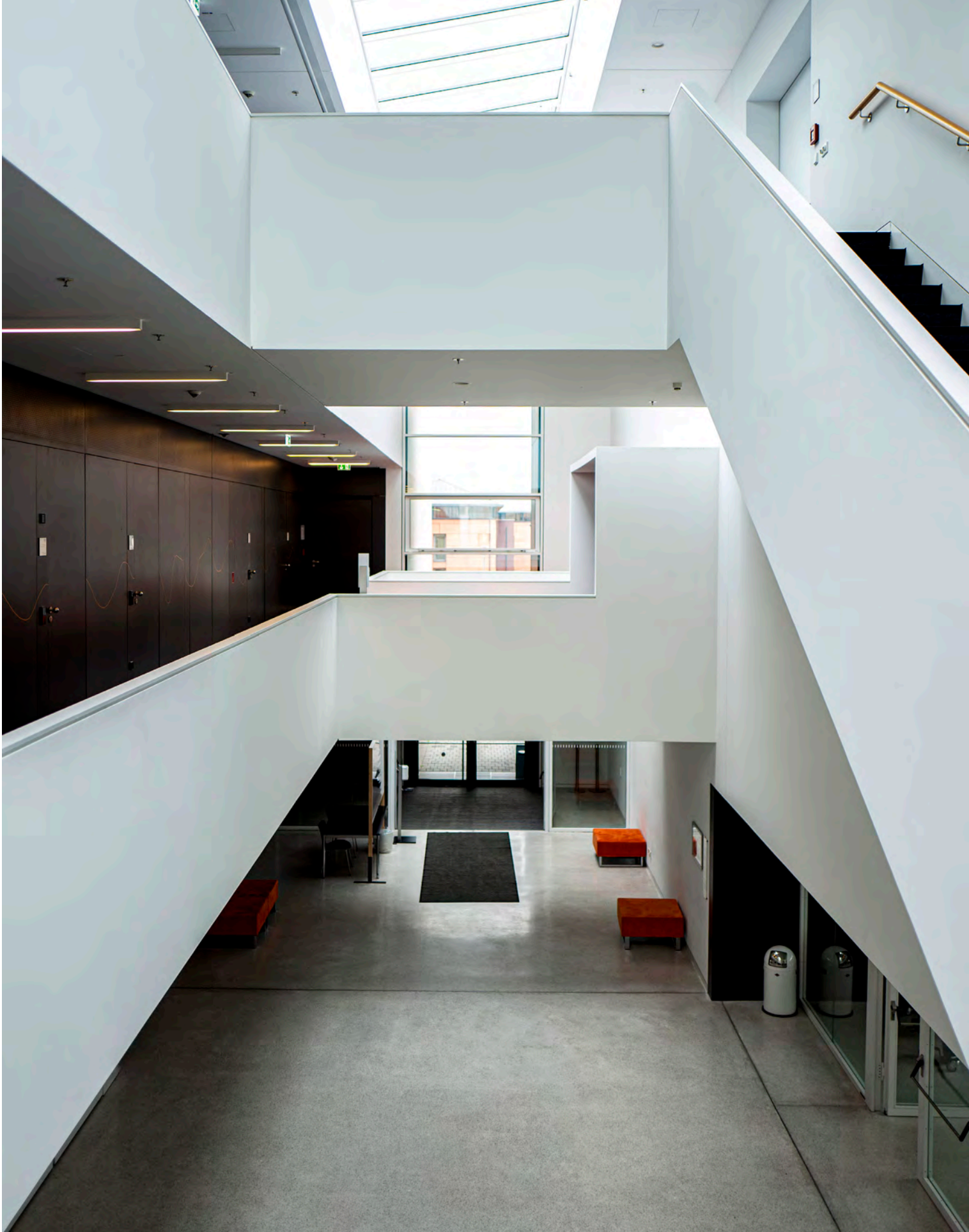




corporate



University of Music, examination.





Examination, quiet please.



Where is the stage, please?



Brighter days, without Covid.

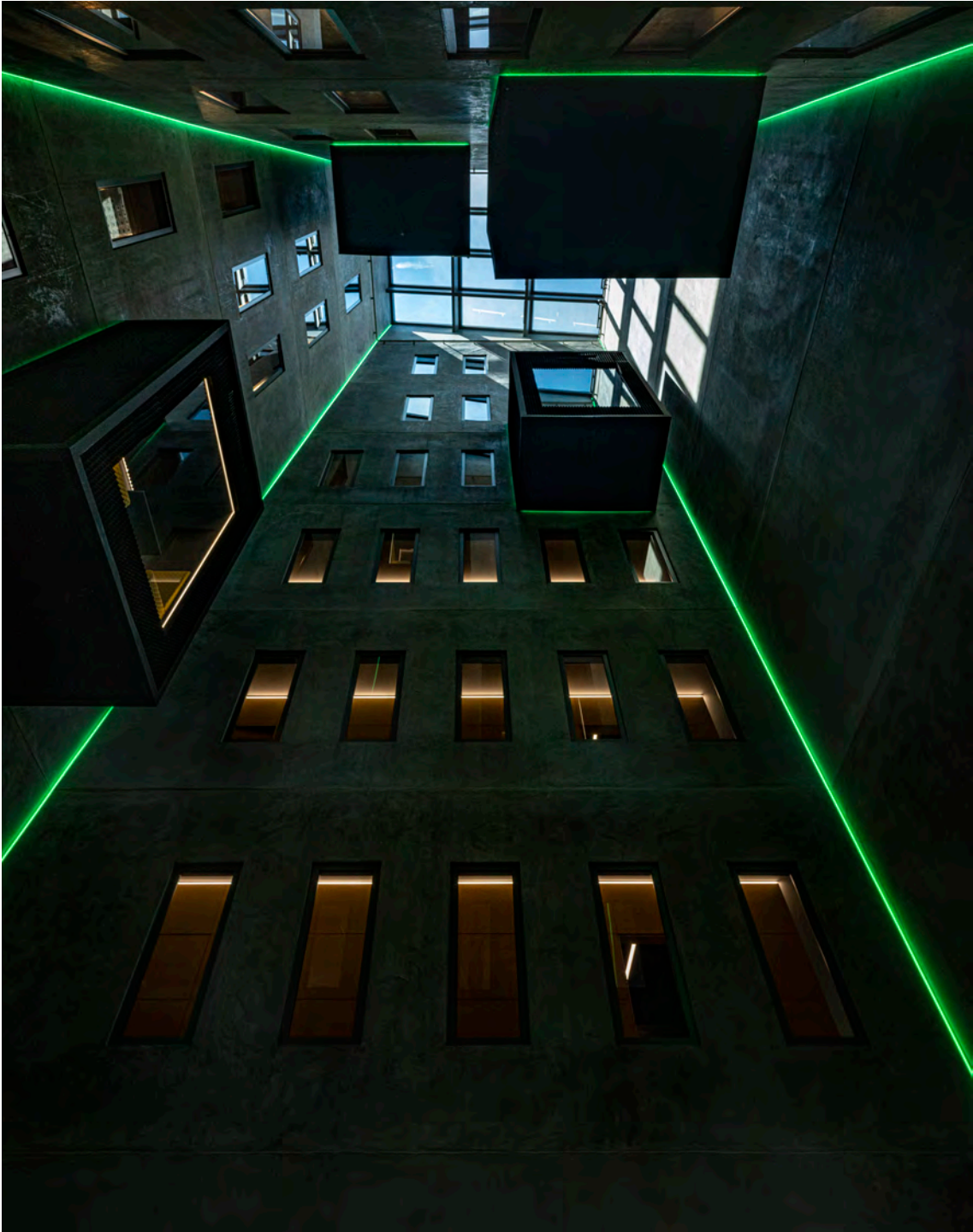


FIT AG, additive manufacturing.





Welcome to the future.



Take a seat.



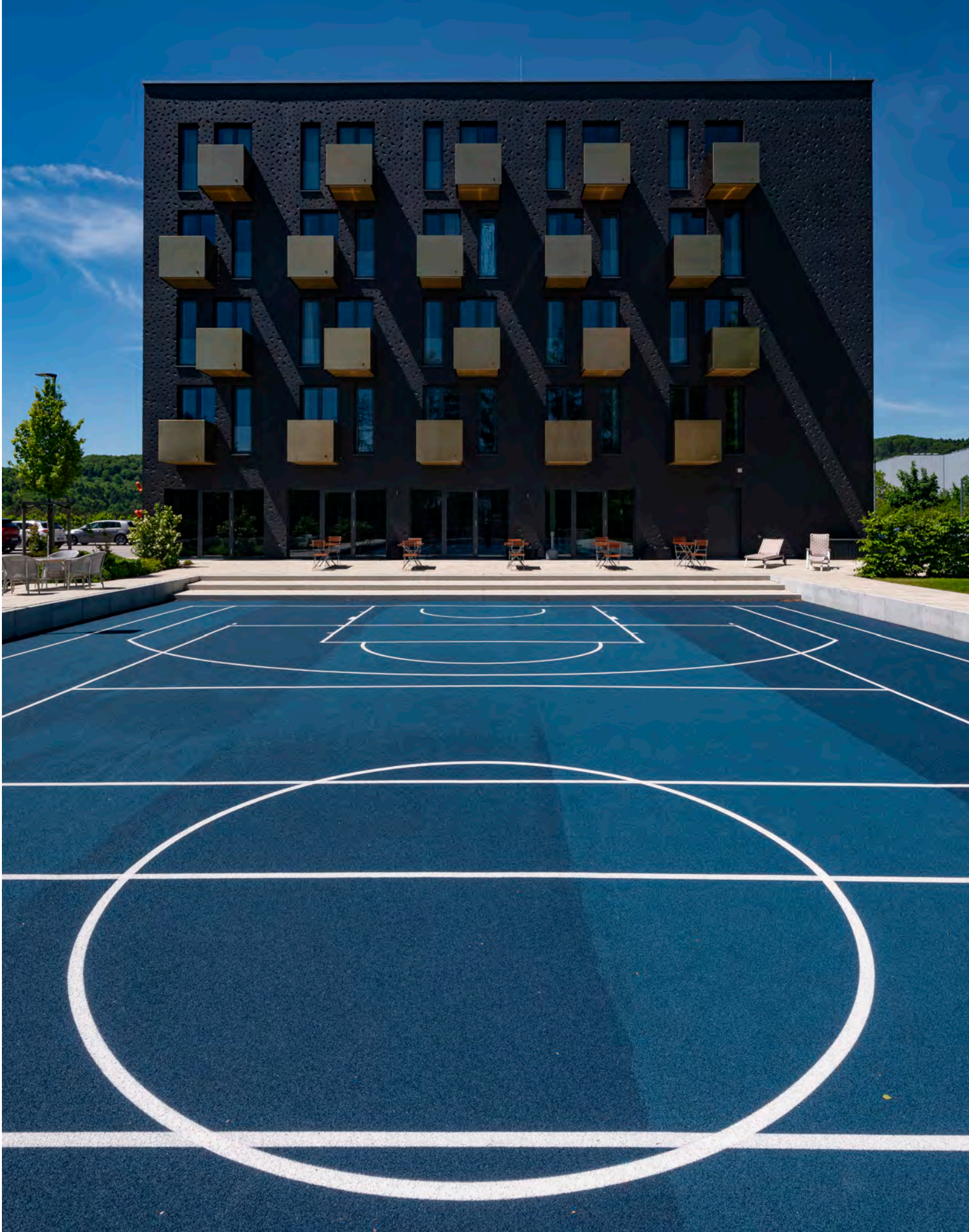
This is where the magic happens.



A 3d-printed stent, so small.



Boarding house 3.0.



Düsseldorf, 3D fashion by Lexus.

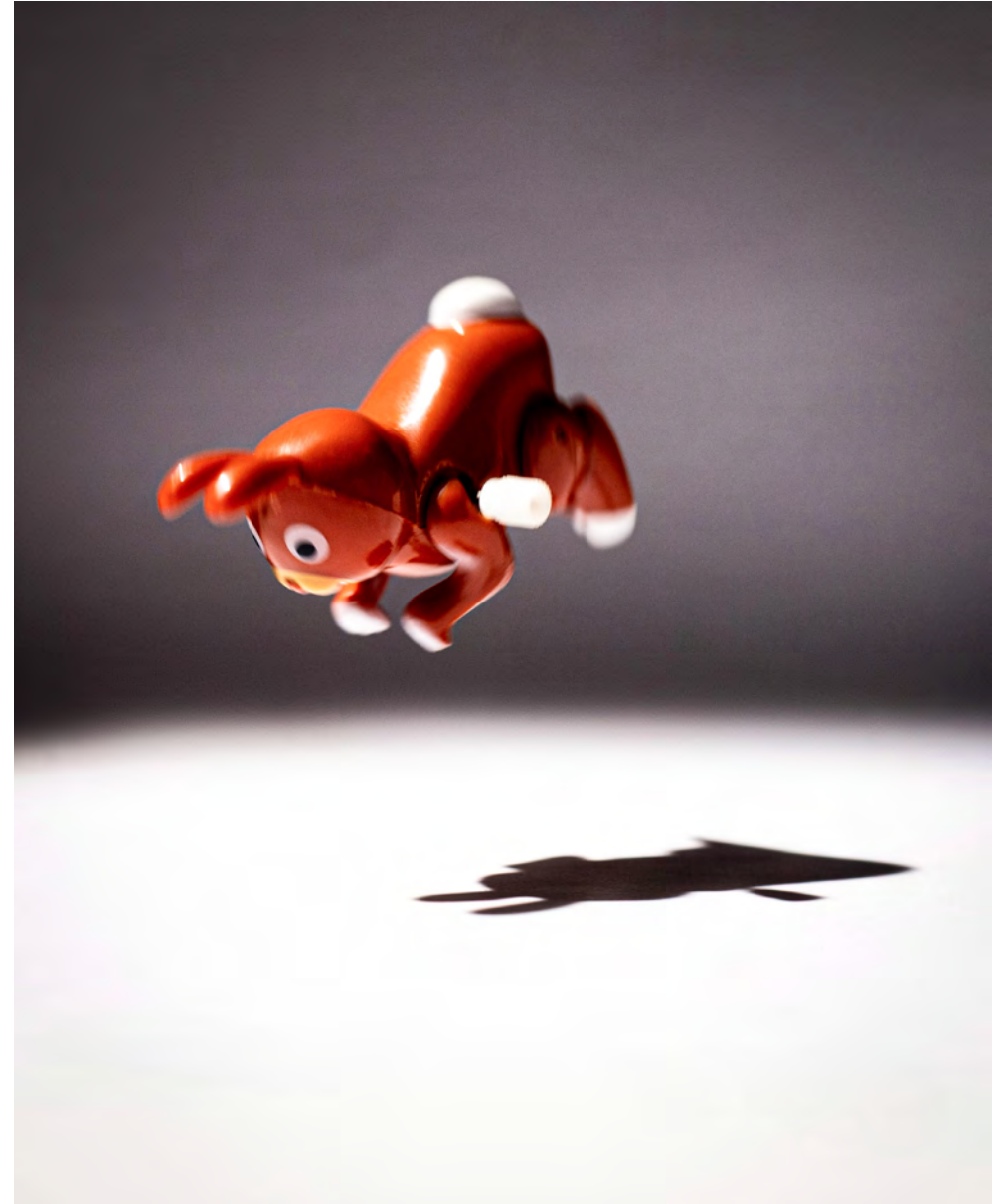








versatility

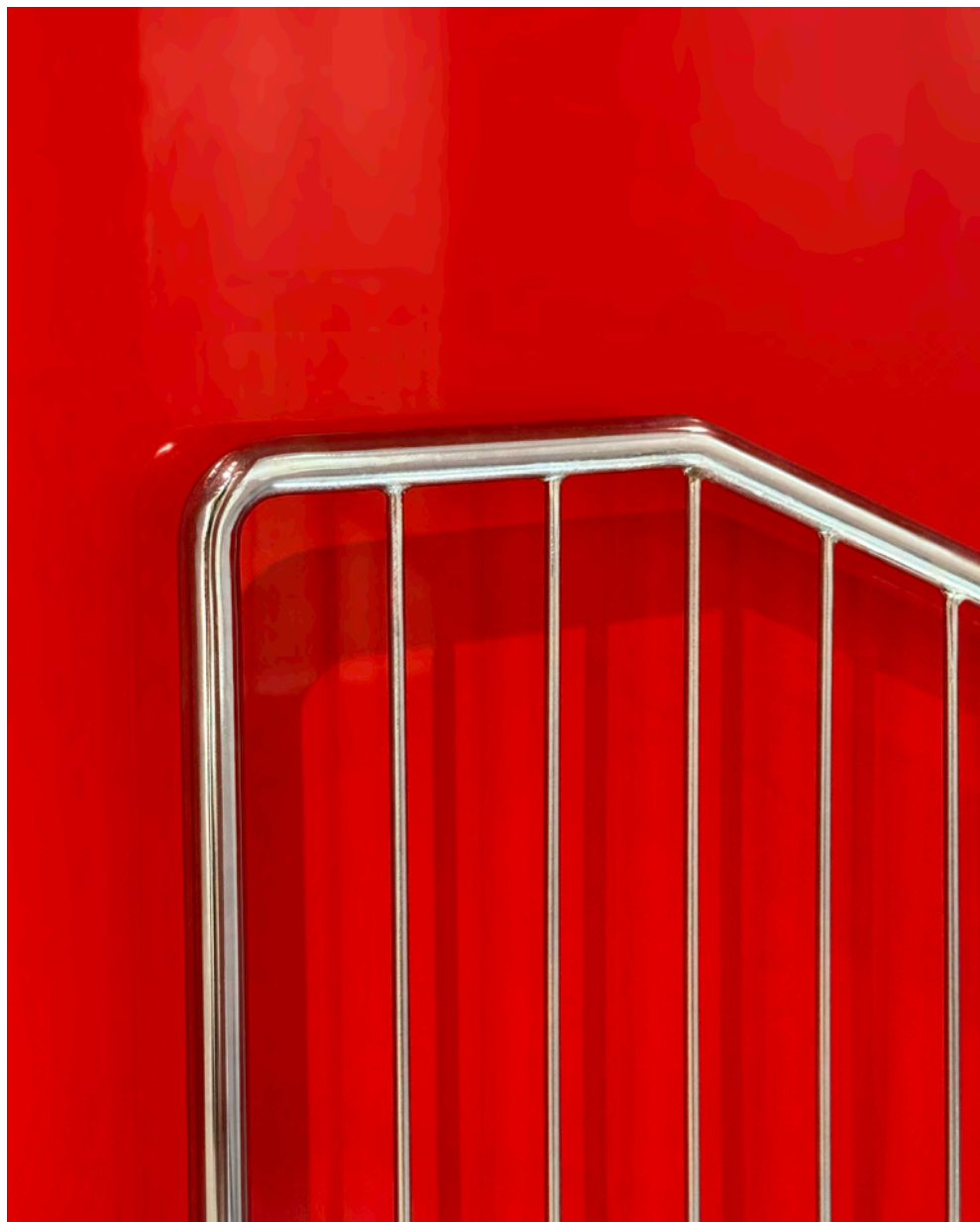


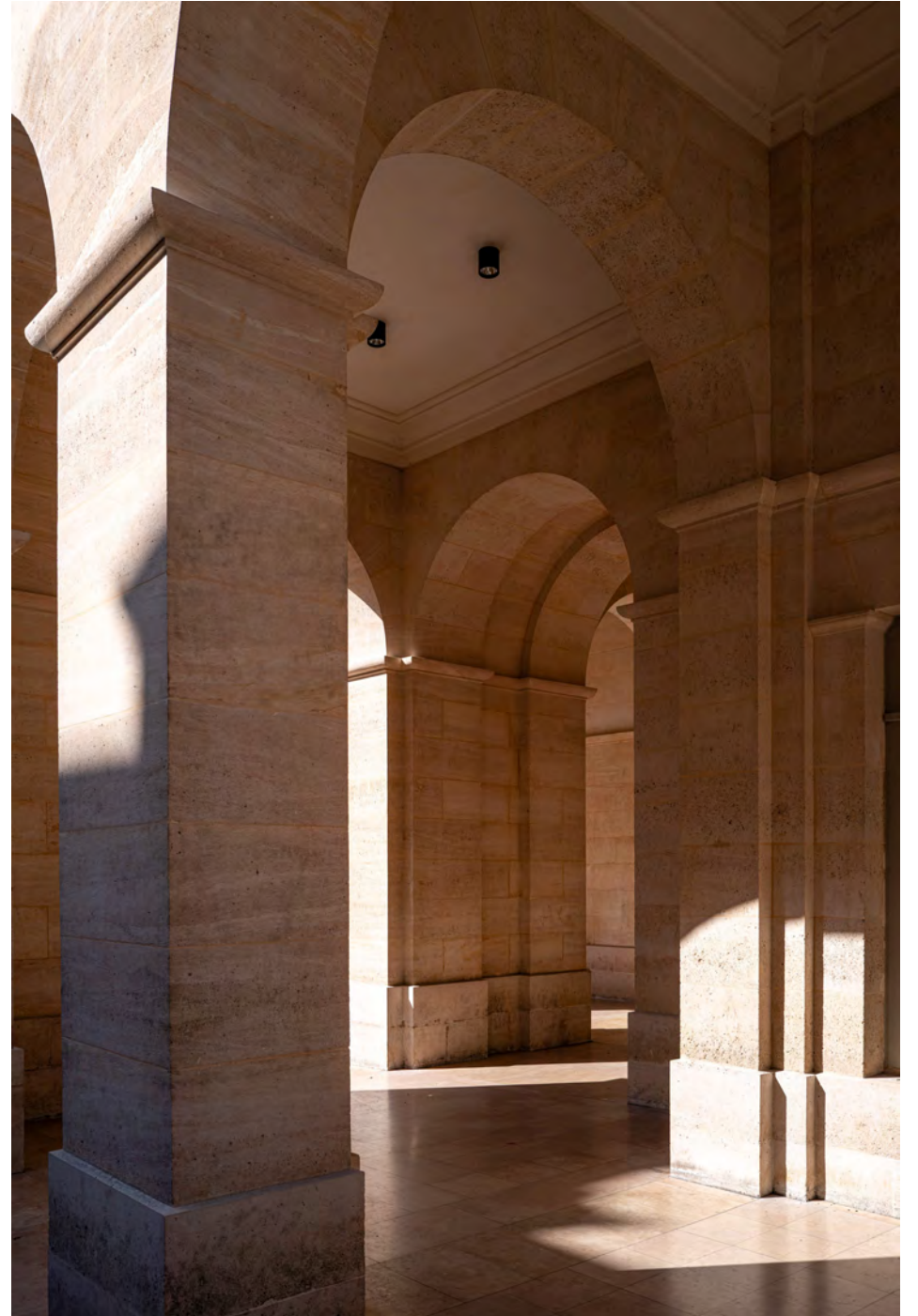








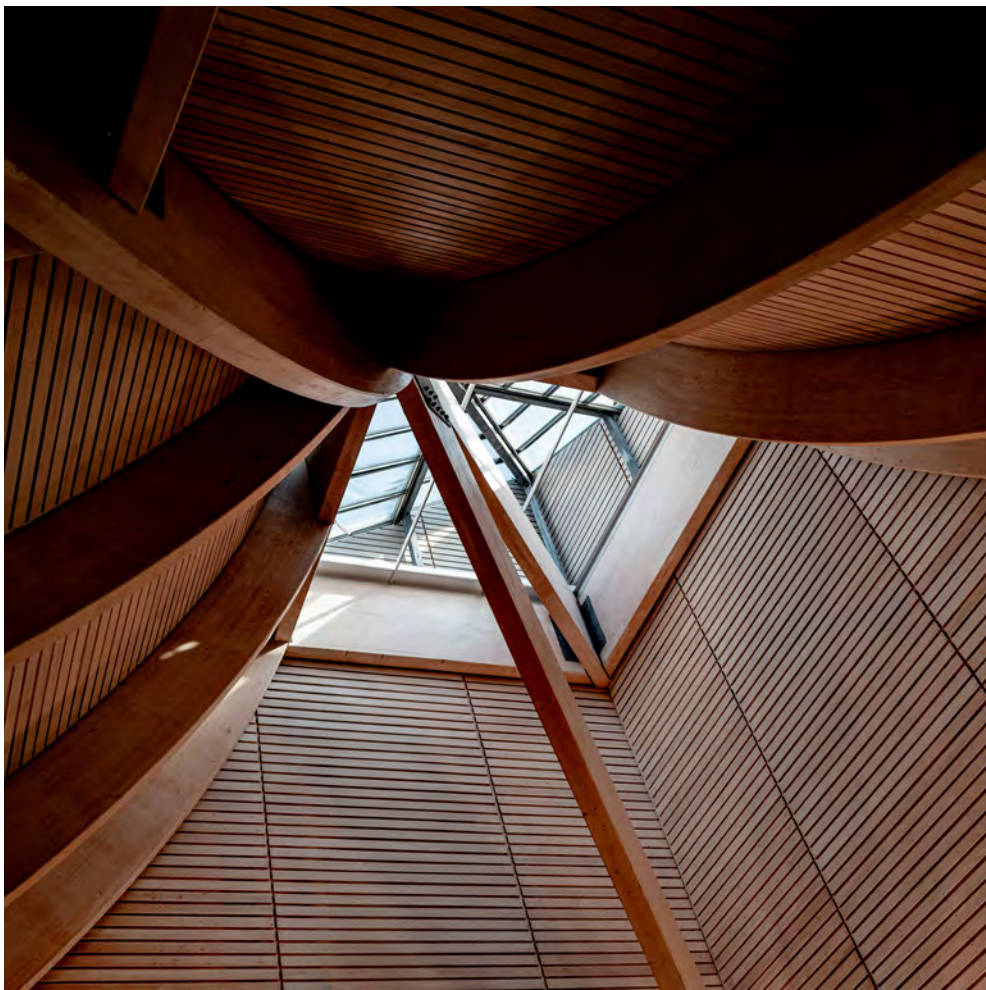


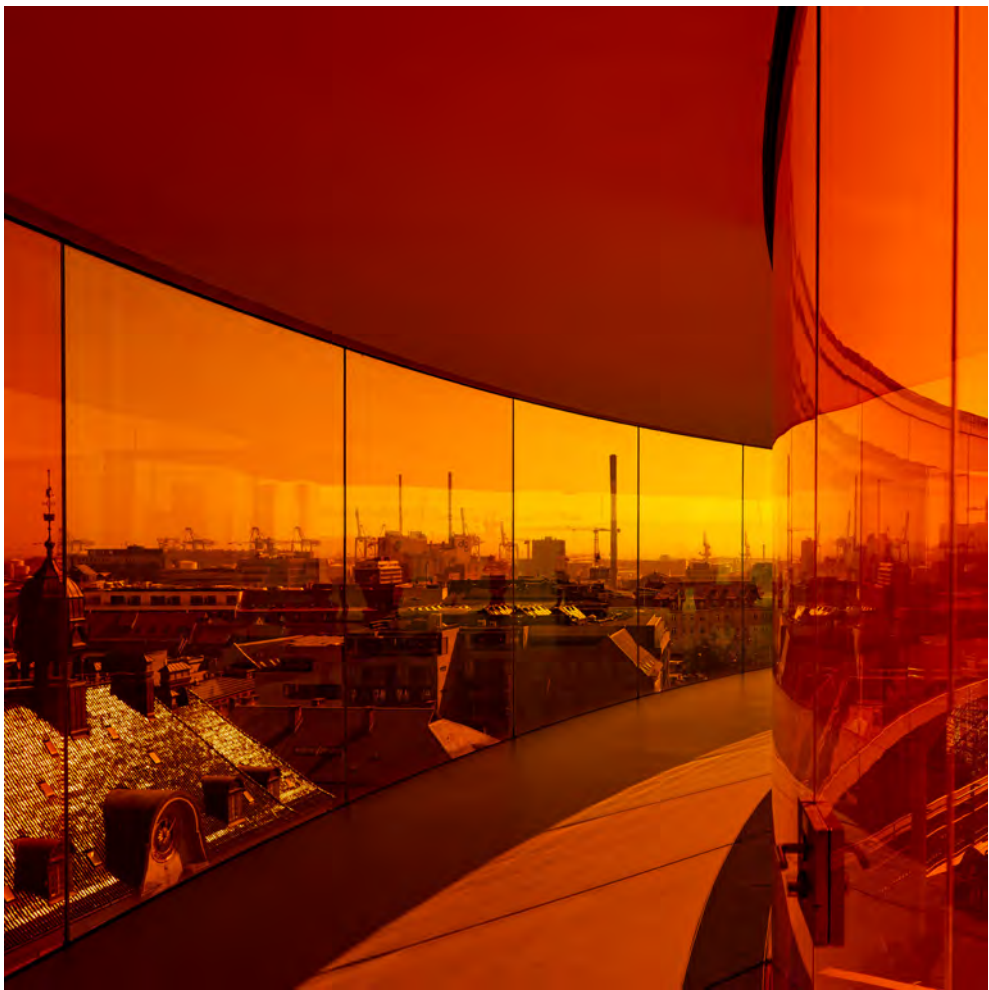












A Brief Biography

Jens Steffen Galster – but he goes by Steffen – was born in Karlsruhe. His older brother is a lawyer. His father was a doctor of physics, his mother a doctor of medicine and an orthodontist. Both parents influenced their son Steffen. From his father, he inherited a passion for technology, cars, watches, cameras, as well as his way of thinking: big picture, long-term, systematic, and holistic solutions. From his mother: intense and extremely precise observation, his extraordinary visual memory, and his love of fashion. And from both, his love of modern art was passed on to him. He fondly remembers an exhibition by the American artist Jasper Johns at the Museum Ludwig in Cologne when, at the age of 10, he spent more time contemplating the works of art than his parents for the first time because they captivated and fascinated him.

After school, Steffen Galster, in what he likes to call a bourgeois outlook, studied business administration at the University of Bamberg instead of fashion, art, or design, which would have been his heart’s desire. Already in his first semester, he subconsciously became aware of the consequences of his decision, and he intuitively sought creative and practical relaxation during his semester breaks. He completed his first internship at a renowned photo studio specializing in portrait and advertising photography, quickly learning how to use standard camera models and flash systems. Another internship at a fashion photography studio followed during the very next semester break. Even at this time, he began to consider doing many things in photography differently than he had learned or rather, how „others“ had shown him. Eventually, he became a freelance photography assistant and regularly worked both at home and abroad during the semester breaks of his undergraduate studies, which, let’s say, extended their duration as a result. He also regularly escaped Bamberg, with its medieval and baroque character, by traveling to Hamburg, Munich, Cologne, Miami, New York, Milan, and so on, to quench his thirst for culture and modernity. In his advanced studies, which he completed significantly faster with a diploma, he learned one thing above all: self-discipline. It helps that the interest in his main subjects of marketing, European management and European Community law is incomparably greater than in the lectures of the basic course.

After graduating, he embarked on his first career – from photography assistant to marketing manager. His first stop: a year as a freelance photography assistant with numerous trips abroad – primarily to the Cote d’Azur. Here, he further developed his organiza-

tional skills and teamwork skills. This was followed by almost three years in Frankfurt at Neckermann in advertising. In addition to project management, he learned how to use a Mac, desktop publishing, and the importance of intelligent data management. He also discovered his love for corporate design.

Newly in love, he returned to his hometown in 2000, began working as deputy advertising manager at a mail-order company in Pforzheim, and married. The following years were spent privately, cooking, sailing, and traveling. Professionally, he developed controlling tools for advertising processes at his new employer and was subsequently tasked with implementing them across all of the group’s brands. He soon also took over management of the group’s photo studio and prepared the sale of this division. In the creative field, he developed, among other things, his first product animations for the online shop in the early 2000s using the resources available at the time. Even at that time, he enjoyed using the latest technology and exploring its limits to generate competitive advantages and set targeted design accents.

Finally, the final stop of his first career: eight years in Munich starting in 2002. Here, he was able to fully utilize and further refine his comprehensive creative drive for the first time. Initially as advertising manager, he was then responsible for strategic marketing, advertising, public relations, and experiential marketing (events). Steffen Galster created a „world“ for the first time—the world of SportScheck—with a comprehensive corporate identity. In the area of corporate design, he even developed a sound brand. He was able to continually expand his expertise through intensive collaboration with industry leaders such as Meta Design and Ogilvy. Together with his team, who embrace change and development on a daily basis, he succeeds in accomplishing the seemingly impossible (such as the digitization of advertising production processes, the repositioning of the brand, and the repositioning of the company, along with HR development). The sheer volume of work takes its toll – both professionally and personally. Steffen has to take a nine-month break for health reasons. This development culminates in a divorce, a move, and a new career.

From then on, he lives and works again in the district where he was born and spent his childhood and youth. Here, Steffen Galster begins his second career in communications and photography as a freelancer. For him and his life, a concept like „work-life balance“ makes absolutely no sense – a realization that repeatedly preoccupies him in various situations, especially during his time as a „salaried“ manager. „How am I

supposed to separate my professional from my private life? It’s not possible! For me, only a separation of „private“ and „public“ life makes sense, especially with social media. When I visit an exhibition, for example, it’s work, inspiration, and relaxation in the sense of „recharging my batteries“ all at once. How should I separate work and leisure?“ Now he could finally concentrate fully on his subjects and work on them whenever, wherever, and however he wanted and could.

One thing has remained the same: learning, learning, and learning again – preferably from the best. He shares a deep friendship with the renowned photographer Nomi Baumgartl, who continually provides strong inspiration for his photographic work and approach. In addition, he has encountered extraordinary personalities from the worlds of art and design in his work, who inspire him to further develop his artistic approach, working methods, and ways of thinking. And last but not least, he has come to love his new life partner, Simone, who grounds him so well, inspires him to continually work on himself, and supports him, but also inspires him as a muse.

For over ten years, he has worked as a freelancer, either alone or on-site, as part of a team working for clients ranging from start-ups, market leaders, lone wolves to organizations and associations. He develops concepts, photographs, organizes, structures, connects, and creates entire worlds for his clients. He quickly develops a sense of what is „coherent“ and discovers potential for further development. In doing so, he embraces the complexity he encounters, creating systems, possible orders, and transparent structures. And in precisely this way, „the blank canvas“ is pure joy and stimulation for him as a starting point for tasks and projects – by no means a cliché filled with anxiety.

In photography, technical developments in cameras and continuous lighting in recent years have greatly benefited him and his working methods. This has significantly pushed the boundaries of darkness in available-light photography. And when it comes to continuous light, LED lights are a great help – especially for portraits. The subjects don’t have to get used to flashlights, and the power requirements can easily be met via standard electrical outlets. This is especially important when shooting on location, for example, in a hospital emergency room.

The diversity of his tasks and the diverse fields his clients come from have given him a rich life of experience. His clients include a high-tech company that manufactures components for aerospace, medicine,

and even Formula 1 teams; several management consultancies; photographers; a photo studio; publishing houses; advertising agencies; system houses; a museum; a music college; an art academy; youth welfare facilities; and the Catholic Church. He develops comprehensive corporate designs, creates cinema commercials, designs a food truck, composes the soundtrack for fashion shows, photographs for client magazines, trains advertising teams in photography, and conceives and implements team-building activities with a PR department. In addition, there are exhibition and book projects that he realizes collectively or alone, as well as portrait series – e.g. “Thank you for your service” or the portraits for the studio exhibition “Global Family” at the Landesmuseum Karlsruhe

Steffen draws his strength, creativity, ideas, and creative drive from travel, books, magazines, cooking, conversations, museum visits, art fairs, and his daily routine, which involves looking at numerous images he finds on websites, social media, magazines, and illustrated books. He loves to seek and find beauty – everywhere. He has found the key to this within himself and his attitude. Through this, he gains free access to his subjects and his subjects (architecture, corporate portraits, travel) in photography – as well as to other tasks. His concept of beauty goes beyond purely external harmony and equally encompasses empathy, culture, creativity, intellect, lived values, and spirituality.

During the pandemic in the early 2020s, Steffen Galster reorganized himself and his fields of activity and founded SLOW.agency with Frank Herbst in 2023. SLOW is their credo, a call to self-discipline, and a necessity at the same time. With the agency, they offer solutions for a world whose constant optimization in many areas creates brittle, fragile systems that suddenly – seemingly inexplicably – cease to function and, in the worst case, even collapse. They are committed to systematically developing communication solutions for companies, institutions, and organizations that are sustainable in the long term and can adapt – whenever necessary – to a dramatically changing environment. SLOW is their statement against „rushed decisions,“ which often contain a disproportionate number of errors and require just as many corrections. This conviction is also expressed in their slogan: SLOW. Do it right, the first time.

And what about the future? In addition to the agency, he continues to develop his photographic perspectives; music, and composition. Or to put it another way, as he likes to say: „It stays exciting!“

The interests have remained,
but the execution has been
refined.



Neue Nationalgalerie Berlin 1988



Kunsten Museum of Modern Art Aalborg 2024

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