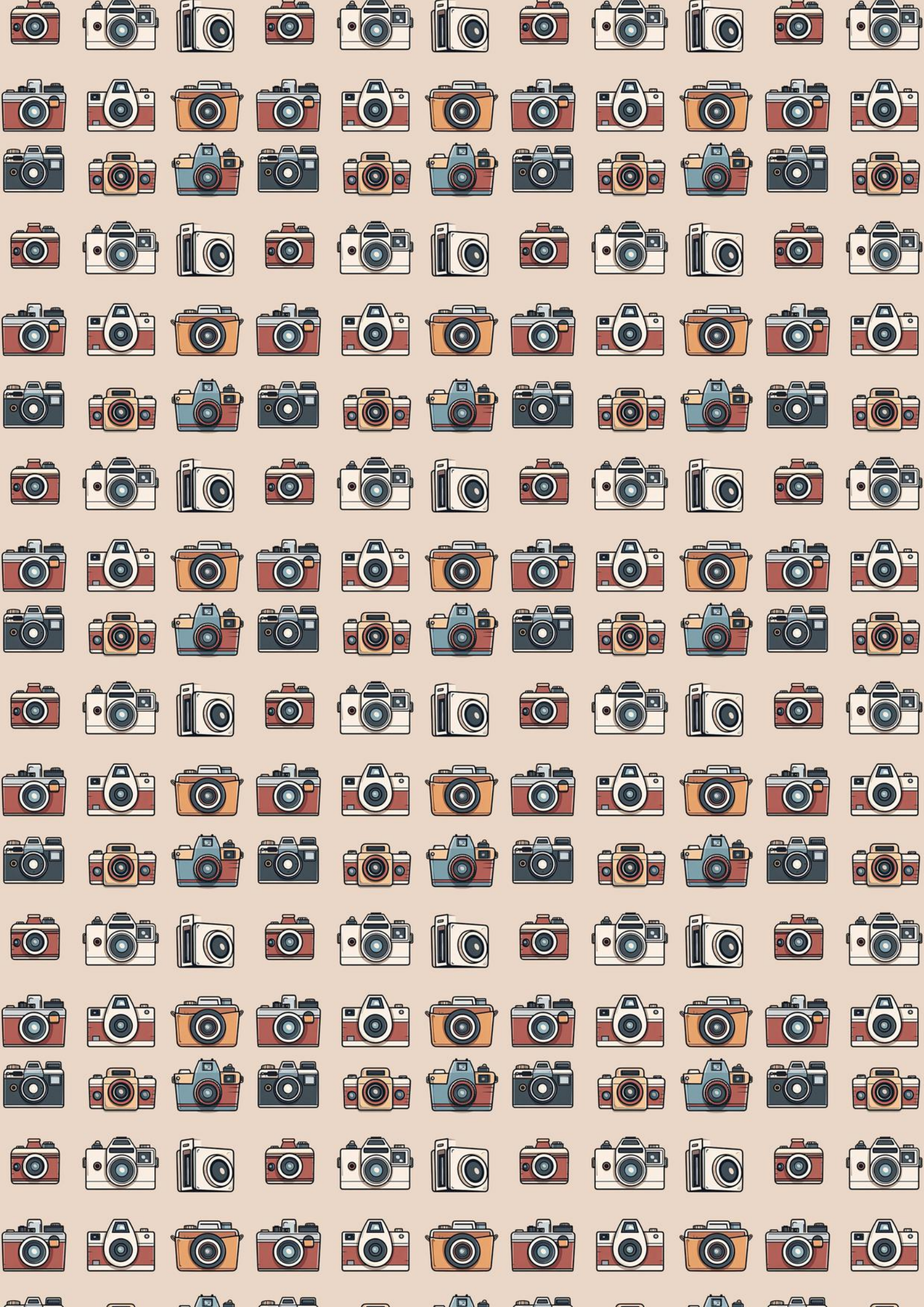


VISUAL POETRY JOURNAL



NO 7
OCTOBER 25



— INTRO



Anna Gvozdeva

Curator of
Visual Poetry Journal

On the Front Cover:

Evi Vogel

Sunset in Laguna Beach,
California
2025

On the Back Cover:

Josef Buergi

Mongolia



We invite artists to submit their works for publication in our magazine: <https://visualpoetryjournal.com/open-call/>

INTERVIEW

Jay Shifman

 SouthPhillyJays

Your statement says your photography seeks to expose what you fear only appears in your mind. Can you expand on this idea? How do inner fears become visible in your work?

Like all art, Photography is incredibly subjective. I look at some celebrated photographs and think it's really nothing special. Then I'll look at something taken by a friend, or something I stumble across on Instagram, and think it's one of the most incredible shots I've ever seen. That's just the way our eyes and brain work. But there are three components to how I approach photography: the eye, the creativity, and the technique. You can invest in all the best equipment and spend hours editing. But if you didn't capture the shot, if you didn't replicate what your mind was seeing, it's not going to accomplish what you want. Me, personally? I'll be honest with you here. I have photographer friends who can tell you the specs of their cameras like their favorite athlete's stats. They can tell you the benefits of one camera over another on a level of detail that reminds me of a scientist. That's not me. That stuff bores me. If it can capture what I see in my mind, if it allows my creativity to flourish, then I'm all set. For me that's the Fujifilm X-S10. It fits in my relatively small hands, it has the necessary settings, and captures a beautiful picture. That's all I need. When I'm shooting, when I'm editing, I specifically try to show the world what my eyes are seeing, what my brain is understanding. Often, as my artist's statement says, that's bright colors and stark contrasts. That's how I see the world. And as far as my fear, I suppose it's motivated by a bit of feeling alone, in how I see it. I often wonder why others don't always see the world how I see it, you know?



Jay Shifman | I See The Stars In You | 2025



Many of your photographs carry overt political and social messages. What role do you believe photography plays in activism and resistance?

I enjoy photography for three reasons: fun, beauty, and the story. I rarely leave my house without my camera on my hip because you never know what you're going to see. For example, one of my greatest passions in life is the fight for Abolition, the defunding and eventual abolishment of police and prisons. I had a desire to do a show on the topic. I drafted my wife, Lauren, who runs Flashpoint with me and also cares deeply about this issue, to help me with that. It was called "Exposing The Threat" and it featured over 20 often violent photographs of police captured here in Philadelphia, mostly at protests but a few simply perpetrating everyday violence around town. We paired these with facts about policing taken from over 100 studies and other primary sources. Our goal was to show that much of what people believe about policing and public safety in this country is flat out false. We are sold an egregiously bad lie, about how police "solve crimes" and "keep us safe". We are working now on turning that show into a Zine to share with people because we feel it's so important. I tell this story because are the pictures beautiful? Sure, in some ways. I think a lot of them are incredibly shot and wonderfully presented, although obviously I'm biased there. Was it fun taking them? Yeah, although a few in particular led to me being physically assaulted by the police, one assault, actually, I happened to capture on my phone and we worked that video into the exhibit. But, more importantly, do they educate and tell a story? Without a doubt. And that's the true mission.

Your images often feature stark contrasts and bright colors. How do you decide on this visual language, and what emotions or reactions are you hoping to provoke?

Yeah I mean, as I mentioned before, the reason for that is it's how I see the world. Brightly, and starkly divided. I don't really consider this a choice. When I'm editing, when I'm shooting, it's just replicating this. It's me being honest, in a way. Wanting people to see what I see. So what do I hope people take away? I want them to see the beauty that I see. I want them to see through my eyes and feel what I'm feeling in that particular moment, which, of course, is different depending on the photo.

As someone who documents protests and the violent response

from the police, how do you balance artistic creation with the risks of being in those situations?

Well, I guess the answer is I don't. As you read before, I was assaulted by a cop at a very public protest. It was outside the Presidential Debate in late 2024, between Donald Trump and Kamala Harris, which was here in Philly. Thousands marched. The police became violent at one point, and my camera didn't protect me. I was on the front lines, and a cop raised his bike into the air and used it to bash me and my camera to the ground. Another time, more recently, at an anti-ICE protest, a cop on a motorbike drove straight into me and intentionally knocked me off my bike. No joke, I have a dent in my ass that my doctor says is permanent from that one. But I take two things into account. Number one, I am a white, cis man who comes from enormous privilege. That gives me some protection and, more importantly, means I can afford healthcare in a country that works so hard to deny that from people. So, I take that into account when I put myself in these situations. On the other hand, I have some health challenges that are catching up to me that may mean my days of being on the front lines are coming to an end. All the same, you won't find me hanging back when it's truly important. After that first assault, you didn't see any of the police violence in the news. Nor did a SINGLE politician speak out against the violent arm of the state being used against every day Americans using their First Amendment right to protest. All of this despite it happening outside one of the most televised events in the history of the world. So if people like me aren't there capturing what's really happening, all people will hear is the absurd propaganda that makes the New York Times or Fox News. That's why I, and others who care about this sort of thing, do what we do.

You run Flashpoint Gallery and Community Space with your partner. How does the gallery's mission connect with your own artistic practice?

Lauren and I started Flashpoint in late Winter, 2025 for two reasons. First, I wanted to do the provocative show I mentioned earlier and was struggling with finding a space to hold it. Eventually it became "Exposing The Threat" which was our first show. Second, we spent the last half a decade in the streets marching at times weekly for causes we care about. From ending the genocide in Gaza to supporting access to abortion to demanding this country stop treating Black and brown people as less, the list goes on. Eventually we stepped back and realized we'd lost, or at least hadn't gotten very far, on every single one of these fights. Not that protesting isn't incredibly important because it is. We just decided that we personally needed to do something else in addition. That's where Flashpoint came from. Since opening we've had thousands of people come through the doors for everything from art shows to meet ups to organizing meetings. And we don't charge them anything. It's super important to us to be running a true, anti-capitalist space at a time when the establishment is trying as hard as they can to remove the ability to simply exist for so many of our friends and neighbors. But yeah, without my photography we probably wouldn't have opened Flashpoint, which would be a shame.

Do you see your poetry and photography as separate creative practices, or do they influence and enrich each other?

Oh man now you're asking me to be philosophical and introspective which aren't my strengths. I know, that's funny for a




person who writes a lot of poetry to say but it's true. I guess they are related, as evidenced by the numerous places that have published both my poetry and photography simultaneously. Much of my poetry, like my photography, is overtly focused on the political. And I don't mean just electoral politics, although I do write about and photograph that too. I mean the political reality of living in this country. Recently I had poetry and a photograph published together in a wonderful journal called Radical Catalyst. The photo was a black and white shot of a sticker someone put up here in Philly saying Riots Work. I called it "They Do". That's political, at least how I understand it. My ideas around what is political has greatly been influenced by thinkers like Angela Davis, Ijeoma Oluo, Keeaga-Yamahtta Taylor, the work of Howard Zinn and on and on. And I can't separate myself from these ideas when I'm working, be it poetry or photography. So in that way they're certainly related.

How do you hope viewers will respond to your work — emotionally, politically, or personally?

If they feel anything at all then I've done my job. If they feel inspired to do their own work, then I've really succeeded. I mean what more can an artist ask for than to inspire others? It's funny my grandmother, who I talk to every Friday and remains one of my biggest supporters at eighty-nine years of age, she always says "you really never know what may come from this" when I fill her in on all the stuff I'm doing. I can't say it any better myself. You really never know. But if I could ask two things of anyone reading this interview it would be this. First, look up those people I mentioned. Read their work. Allow it to make you think and expand your mind. And second, don't let other people's thoughts influence your work. Take what they say into consideration for sure. Especially if they are people who support your work. But make your own decisions. There are many people who love me, and I love them, who unintentionally limited me for years. Not out of any malicious intent or anything. They just were unable to set aside their own fears and prejudices when giving advice. And that's on me a bit too, for not realizing it at the time I mean. But when I used their thoughts to make decisions, it pointed me in directions I now wish I wouldn't have gone in. I'm glad I ended up where I am for sure. But there were twists and turns in there that didn't need to happen. I wish I had made more of my own decisions instead of letting what other people thought influence me so much. Maybe someone reading this will avoid that mistake. Now that would be a truly wonderful outcome of this interview!

Megan Chinn

 gallery.mlc

Based in the Bay Area, California. Full-time mental health occupational therapist who enjoys traveling, photography, and painting.

Artist Statement

I focus mainly on capturing street aesthetics, architecture, nature, and moments in time. Photography pushes me to be more present and intentional, and it reminds me that there is beauty all around me. I hope to inspire others to view their surroundings from new angles, with a fresh perspective and appreciation for the world we live in.




Megan Chinn | Sightseeing | 2025



INTERVIEW

Brandie Jollimore

 [gildedphotoartistry](#)

You mentioned falling in love with art at a very young age. Can you share your earliest memory with your father's Canon camera and how it shaped your artistic journey?

I was young — maybe 5. I remember this silver case that was always kept beside the dresser in my parents' bedroom. It wasn't to be touched. That case only came out during special moments — family gatherings, holidays, the big moments. It was like a treasure chest, and inside was my dad's Canon AE-1 35mm film camera. I watched him light up whenever he brought it out, like he was stepping into another part of himself. That camera held a kind of reverence in our home. And it wasn't until earlier this year, while visiting my mom and going through old belongings, that I realized photography didn't just belong to my dad — it ran down the family line. That lineage, that quiet passing-down of a creative language, really shaped how I saw the world and helped me fall in love with capturing it.

Your work seems to capture fleeting "shimmers" in everyday life. How do you decide which moments are worth preserving?

It happens in a flash — a feeling washes over me, like the warmth of golden hour light. It speaks to me, even if I don't fully understand what it's saying yet. Sometimes I



won't know the true meaning of a capture until weeks or months later, or even years as I experienced recently. It reveals itself in hindsight. The shimmer of that moment tells me there's something sacred there — even if it's ordinary on the surface.

Van Gogh, Picasso, and Monet clearly inspire you. How do you blend their influence with your own personal style?

What I admire about them is that they never created to fit in. They painted from a place of self — from grief, love, longing, and lived experience. They created what they needed, not what others expected. That energy resonates with me deeply. My own process feels similar: I create from within, often not knowing what will come out until it does. Their spirits guide me not in style, but in courage — to trust what wants to come through me.

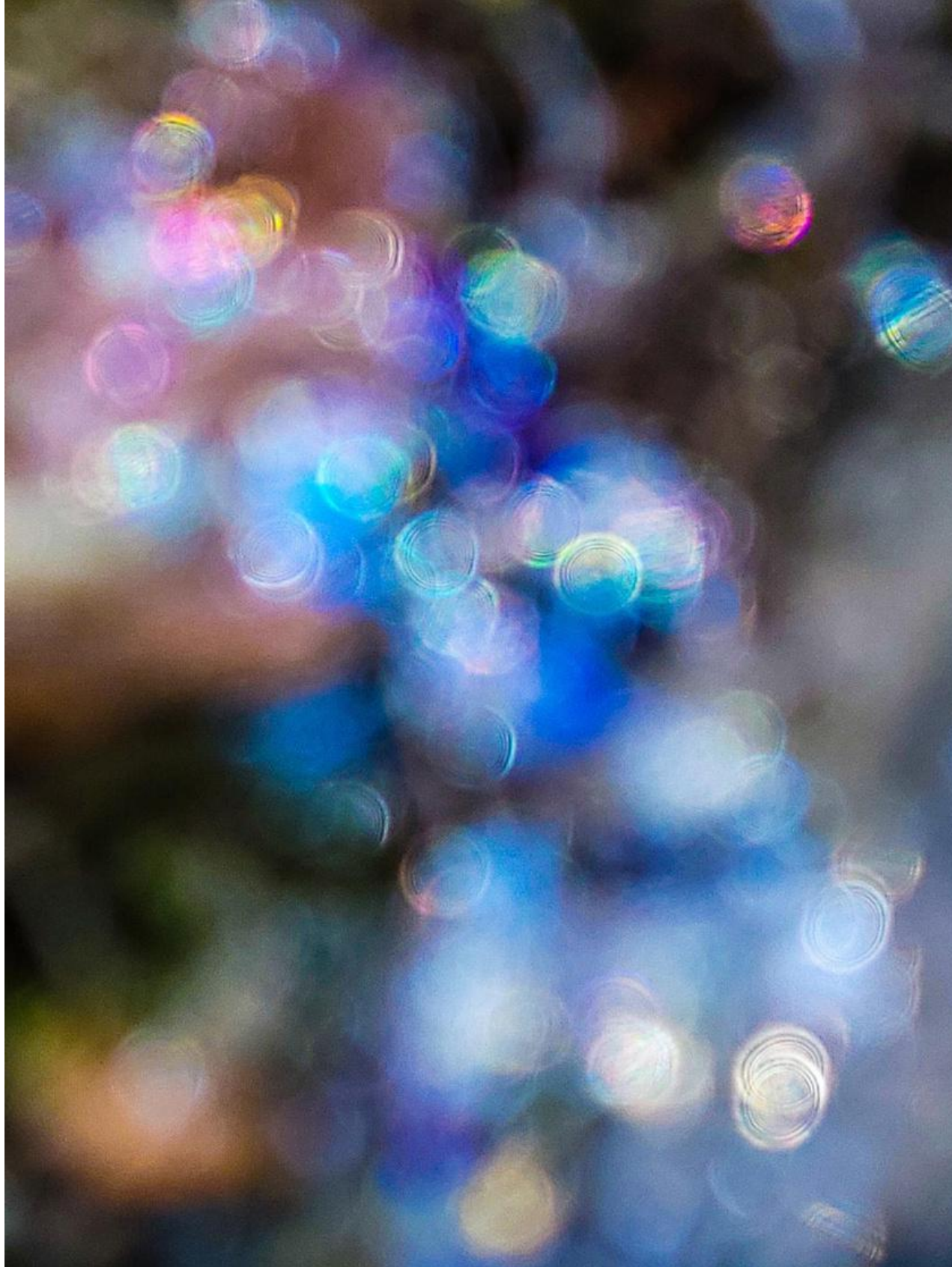
Many of your images balance between abstraction and reality. What role does imagination play in your photography?

To me, imagination paints the plausible into the possible. It's the space where dreams and wonderment live — and where they take shape in real time. My camera becomes the brush, and light becomes the paint. What you see may be a real moment, but it's filtered through the lens of how I felt, what I imagined, and what wanted to be expressed.

You describe art as "pure play." How do you maintain that sense of joy and spontaneity in your creative process?

There's no planning. I never ask, "What image should I





make next?" A download just drops in, and I roll with it. That's how I stay in the flow. Art, for me, has to remain a playground — not a production line. It's where I lose time, drop expectations, and just live in the present.

Do you see your photography as closer to storytelling, painting with light, or documenting life?

It's all of them. Every photo documents not just what was in front of me, but what was within me in that exact moment. It's how the light caught my attention, how it

painted itself into the frame, and how I chose to hold that moment still — both as a memory and a message.

What do you hope people feel when they look at your photos?

Intrigue. Wonderment. Essence. I want people to feel the in-between — that shimmer of something unnameable. If they pause, feel a tug in their chest, or even just wonder what the story is behind the frame... then the image has done its job.

Evi Vogel

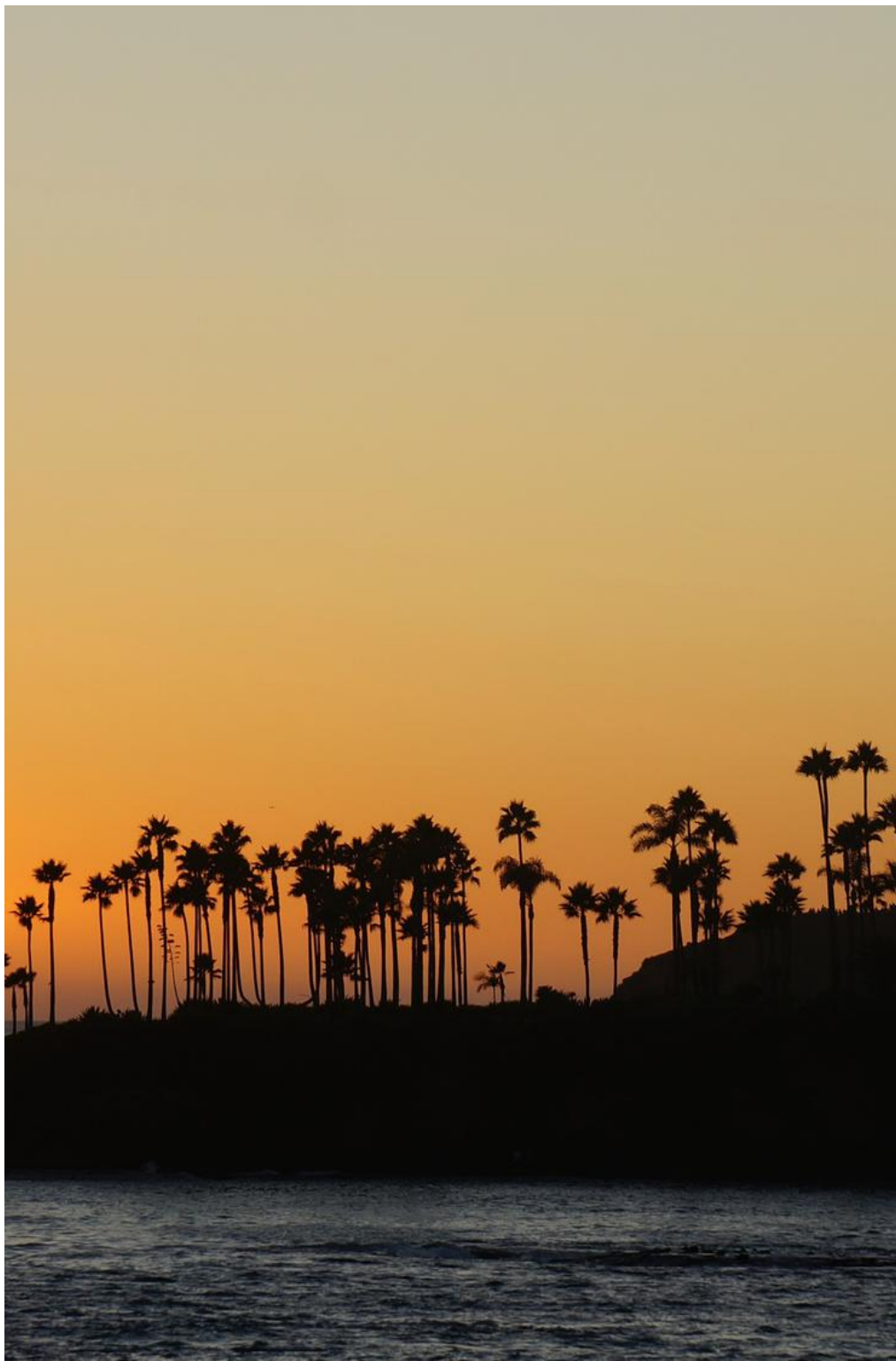


I am a photographer from the Netherlands, currently living in California. My work explores people, places, and stories — always looking for moments that make us feel connected.

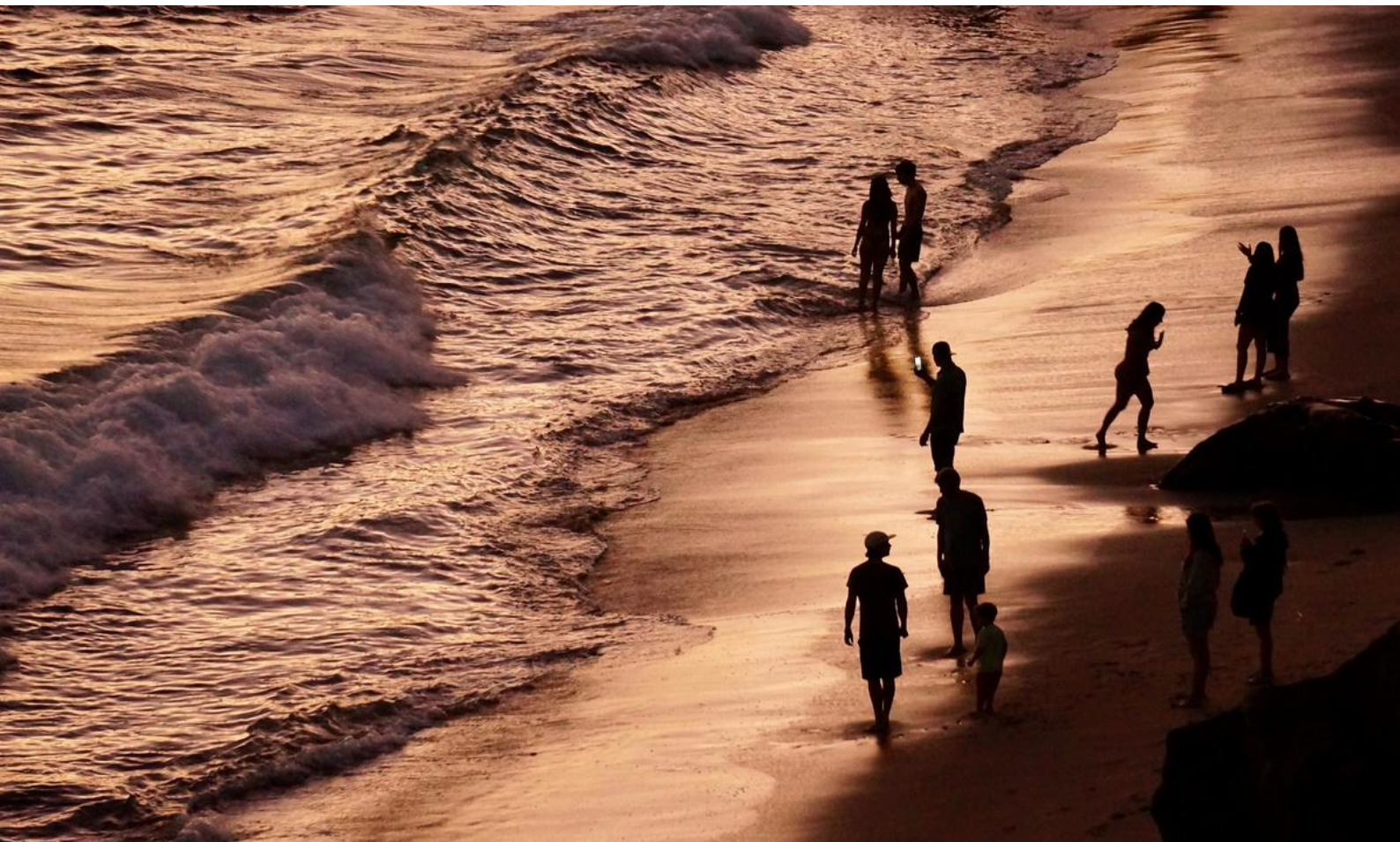
Project Statement

The light we all share.

This series, photographed at sunset and twilight, captures moments of gathering, connection, and reflection at the beach. The sun and moon both shine on everyone, everywhere. It serves as a reminder of our shared human experience.

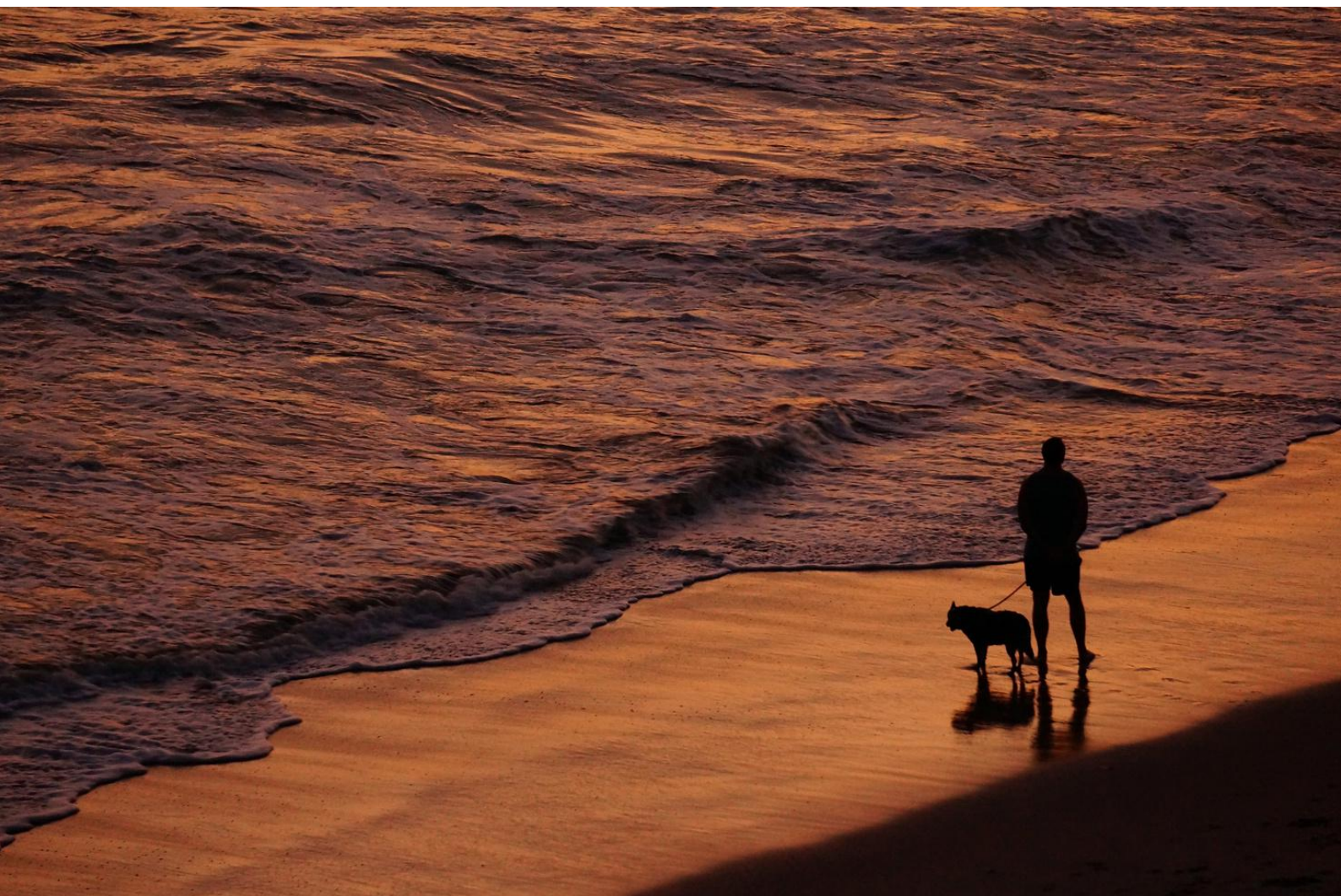


Evi Vogel | Sunset in Laguna Beach, California | 2025



Evi Vogel | One Sunset, Many Stories | 2025

Evi Vogel | Sunset Stories | 2025



Josef Buergi

 josefbuergi

Josef Buergi is a Swiss traveler, photographer, and storyteller who discovered his passion for photography in the 1990s. Having graduated from the Bale Institute of Technology with an engineering degree, he has nonetheless cultivated a successful career as a photographer, achieving skill and accomplishment through numerous workshops, self-instruction and the study of master photographers.

Artist Statement

I found myself immersed in a world untouched by time. My journey with the Mongolian nomads began as a photographer and a desire to witness a way of life so deeply rooted in tradition by photographing the daily life, the herders, the animals and the landscape.

Josef Buergi | Mongolia



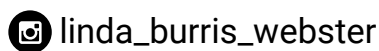


Josef Buergi | Mongolia

Josef Buergi | Mongolia



Linda Burris Webster



Linda Burris Webster is a photographer who is driven by a curiosity about people and how social and political issues impact on daily lives underlines her work. She has a BA in English Literature from Austin College in Sherman, Texas, and an MA in Education.

Linda draws inspiration from her travels to more than 50 countries, from years of living abroad, from extensive research. After distilling the lessons of her experiences and research, she uses her photography to explore and raise awareness of dilemmas, conflicts, and injustices that are unfolding in various locations around the world.

Linda learned photography through books, short courses, visiting museums and galleries, studying others' work and making mistakes. Her first sculpture, produced in Junior High, was one of the regional winners in San Antonio and was sent to New York to be exhibited there. Originally from Texas, she has resided in the UK for a number of years - but still says y'all!

Artist Statement

These works draw attention to individual human lives—lives that are invisible when we look at a map. It is about people and their lands, people and their countries. It begins by identifying nations facing distressing issues: environmental destruction, human rights violations, gender inequality, political upheaval, and even war.

I explore these geopolitical concerns by transforming maps into sculptural forms. I tear, twist, cut, crumple, and reshape them—turning these maps into physical embodiments of the traumas each territory endures. The sculpted forms attempt to evoke both the suffering and the resilience of the people who inhabit these regions. Through this process, maps become something more visceral, expressive, and human.

The final works are photographs of these reconstituted map sculptures. By returning the transformed objects to a two-dimensional format, the photograph paradoxically echoes the flatness of the original map—once again denying the viewer full access to the form. This flattening becomes a metaphor for lost perspectives and suppressed narratives.

Before we could write, we made maps. They are among our earliest tools for understanding the world. A map is often seen as a neutral graphic representation—an objective model of space. But maps are far from impartial. They reflect choices: how to frame, scale, and orient the world. These choices carry ideological weight. For example, the Mercator projection, long dominant in Western cartography, greatly distorts the relative size of continents—shrinking those in the southern hemisphere while enlarging those in the north. Implicit within such distortions is a worldview shaped by power.

Like maps, photography is about perspective and authorship. A snapshot of an idea could describe both. By denying the viewer a full sense of the sculptural forms, these images also question agency: Who gets to see? Who decides what is seen?

Maps depersonalize. These images aim to do the opposite. They invite the viewer to look more closely, to question the narratives behind our most pressing headlines—and, most importantly, to consider the human experiences behind those headlines.



Linda Burris Webster | Mali: Conflicted | 2024



Linda Burris Webster | China: Secrets and ... | 2021

Anna Severchuk

 Olizuza0

Project Statement

This series explores the quiet language of objects through the lens of visual poetry. Each photograph features a unique arrangement of vases with flowers, branches, and fruits, set against bold colored backgrounds. These still lifes are not merely decorative—they become visual metaphors for fleeting emotions, seasons, and inner states. Through color, form, and natural elements, the series invites viewers to pause and read these compositions as silent poems told without words.





Fai So

 longman.foodphotography

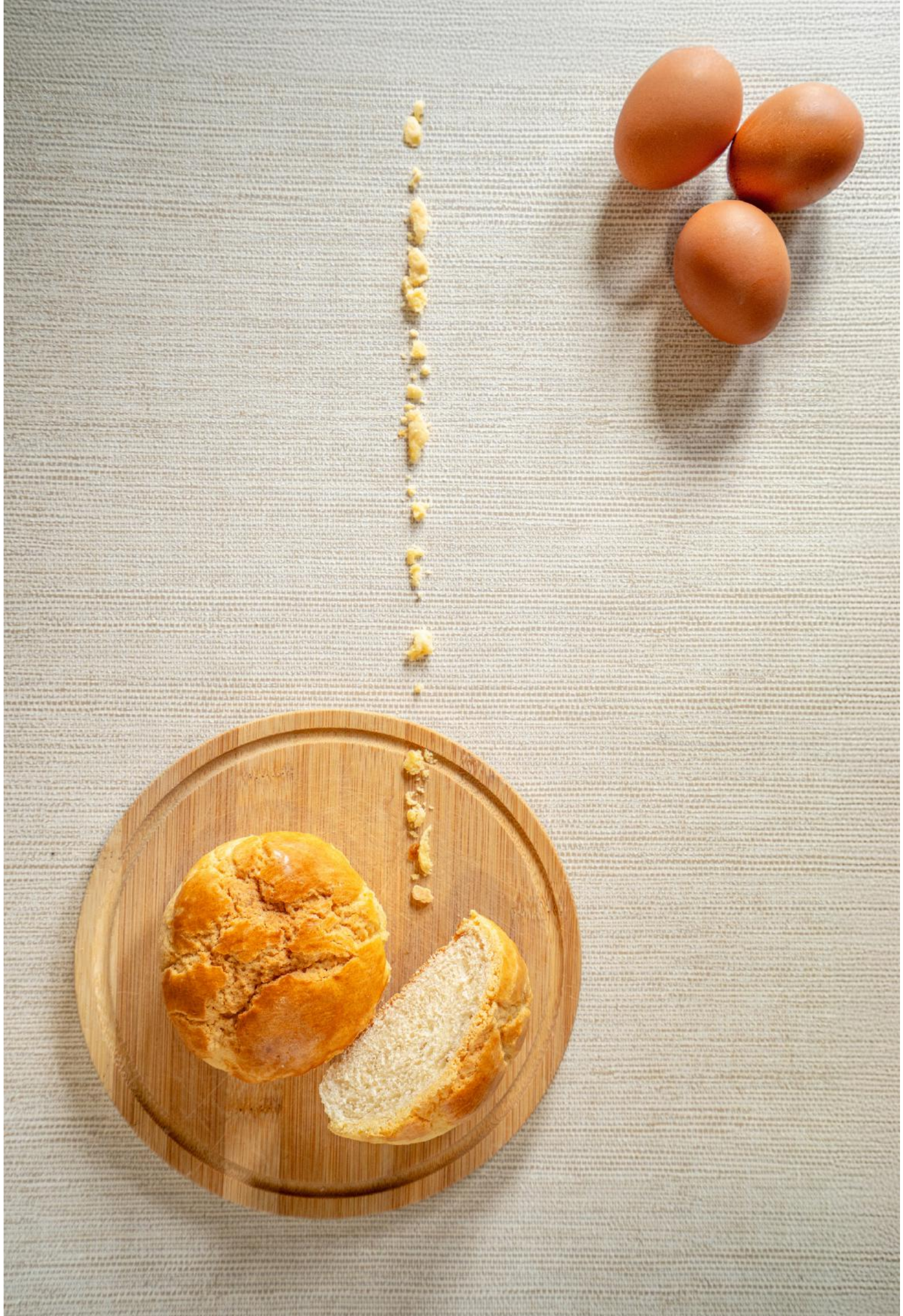
Originally from Hong Kong and now based in London, I am an award-winning photographer and video creator. Photography has long been my passion, a way to explore light, shadow, and the art of storytelling through the lens. Recently, I have turned my focus to food photography, approaching it not just as documentation but as a poetic medium — a space where form, texture, and narrative intertwine.

Artist Statement

In this series, I explore food as visual poetry rather than mere sustenance. Through minimal compositions, graphic lines, and abstract gestures, everyday ingredients are transformed into symbols and metaphors. Each image tells a story where simplicity and form become the language of emotion, inviting viewers to see food not just as nourishment, but as art.



Fai So | Caprese Reimagined



Vassia Kontomou

 zaharoteutlo

Artist Statement

Portraits as a statement






Vassia Kontomou | Hungry | 2025



Vassia Kontomou | Loneliness | 2025

Vincenzo Scarantino

 vincenzo_scarphotos

My name is Vincenzo Scarantino. I was born in Sicily and spent many years living in Rome as a student. I now live near Milan, where I work as a pharmacist.

I am a self-taught amateur photographer with a deep passion for street photography.

Since childhood, I've always been drawn to photography. During family gatherings and vacations, I would take pictures of my relatives using disposable cameras or old compact ones gifted to me by family members.

However, my true love for photography took shape in 2016, during my third year at university, when I bought my first DSLR camera.

At first, photography was a way to clear my mind—walking the streets of Rome or through the countryside of my native Sicily, capturing anything that sparked emotion or a sense of freedom.

Over time, this evolved into a genuine interest in documenting everyday life and urban spontaneity, gradually leading me closer to street photography as a form of visual expression.

I am currently working on completing my long-term project focused on the streets of central Rome, while also developing new series dedicated to other cities across Italy and Europe.

Project Statement

Street Rome

The images selected for this publication are part of Street Rome, a long-term photographic project centered on the streets of downtown Rome.

The project began in February 2018 with a spontaneous shot: a man captured mid-step as he crosses a puddle on Via della Conciliazione. What started by chance gradually turned into a deeper exploration, ultimately coming to an end in 2022 with my departure from the city.

Each image reflects my personal vision of Rome—its rhythms, contrasts, and humanity. Set against the backdrop of the city's most iconic locations, the photographs portray tourists and locals alike: the everyday actors who inhabit and animate Rome's public spaces.

This visual narrative weaves together scenes that are emotionally resonant for me, evoking memories of the past and glimpses of imagined futures. The photographs are rich in color, shaped by fleeting glances and passionate embraces, all imbued with a subtle sense of irony that mirrors my way of seeing and interpreting the world.

Street Rome took form during a particularly difficult period in my personal life. Over time, and thanks in part to the photographic escapes that led to this body of work, I found the strength to move forward. Almost without realizing it, I went from being a distant observer to an active participant in the life of the city.

While framing it through the lens, I was, in my own way, living it—and telling its story.



Vincenzo Scarantino | Roma Cities



Melissa Jolanda Celoro

 framesofjolanda

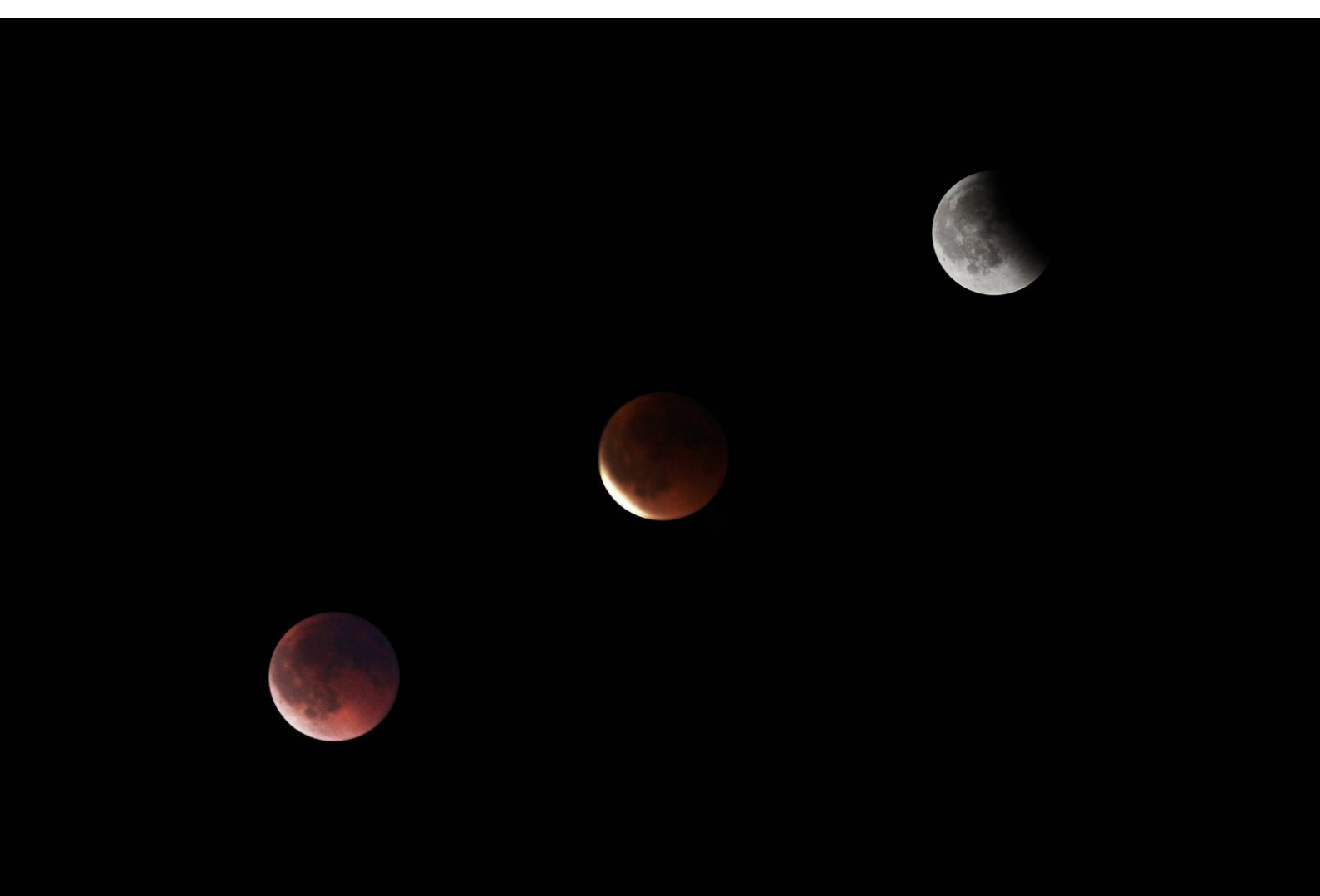
My name is Jolanda, and I have always been passionate about photography and artistic composition. I began my journey with drawing, which later led me to explore digital photography and compositing. I am currently studying Cinema and Media Engineering at the Politecnico di Torino, where I combine my artistic vision with technical skills to create engaging multimedia and interactive projects.

Artist Statement

My photography captures moments that reveal beauty in both the natural and urban world. I explore celestial events like lunar eclipses, the warm tones of sunsets over cityscapes, and the delicate details of nature. Through compositing and careful composition, I aim to create images that are visually striking and invite viewers to appreciate the extraordinary in everyday life.

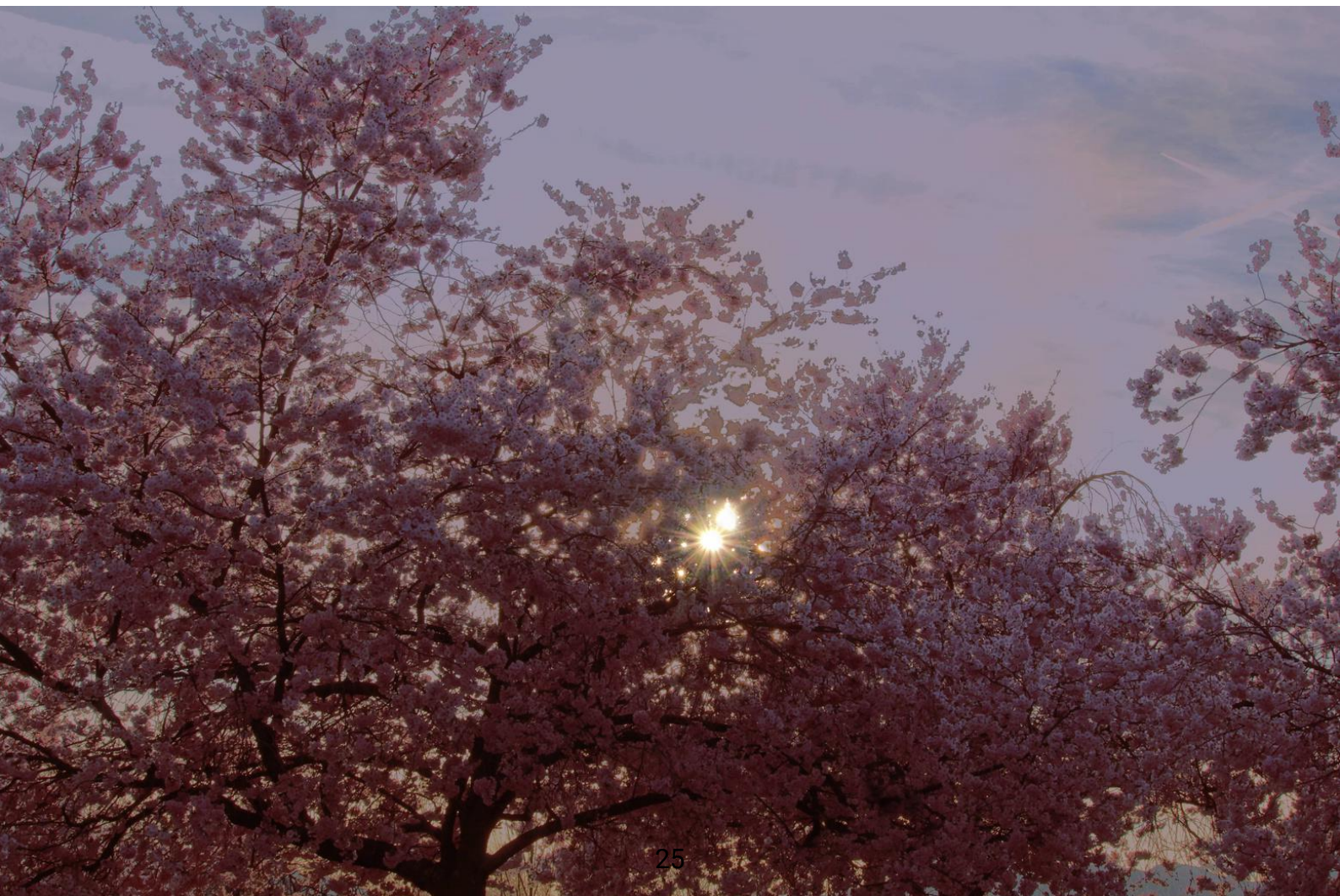


Melissa Jolanda Celoro | Chasing the Sun | 2025



Melissa Jolanda Celoro | Composition Lunar Eclipse | 2025

Melissa Jolanda Celoro | Cherry Blossoms | 2025



Alberto Bellini

 albertooobellini

Alberto Bellini is an Italian photographer who is specialized in landscape photography. His style has been strongly influenced by Luigi Ghirri and the photographers featured in the historic collective exhibition entitled “Viaggio in Italia” (Journey through Italy). A writer and copywriter, he works in the field of multimedia communications. He learned to take photographs using his father's old cameras, which did not have light meters. Today, he shoots exclusively in digital.

Artist Statement

The human element is often present in my landscape photography. It is always someone who looks, who replicates my own gesture of openness towards the world. Looking at those who look, photographing those who photograph, brings to light a sort of self-portrait in the mirror. There is empathy and experiential harmony that closely links those who look at the photograph with those who are portrayed and the one (me) who portrays, and all of us with the landscape, which acts as an immersive frame.





Arina Tsymbal

My work in photography grows from observation and attention to detail. I am interested in how an image can capture not only a moment, but also the atmosphere and unspoken emotions behind it. For me, photography is about silence, fragments, and subtle gestures that build a visual narrative.

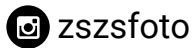
As an emerging photographer, I want to create images that are not decorative, but communicative: photographs that make people pause, reflect, and feel. My artistic vision is to use the camera not only as a tool of documentation, but as a way to build empathy and connection through visual storytelling.

Artist Statement

A fleeting presence dissolves into radiant gold, where light overwhelms detail and nature's forms expand beyond perception. The figure lingers at the edge of disappearance, suspended between the visible and the intangible, as silence crystallizes into form.



ZsZsPhoto - Zsuzsanna Sárközi



Zsuzsanna Sárközi is a Hungarian photographer whose work explores the relationship between light and emotion. Her images often reveal subtle traces of human presence, the poetic qualities of nature, or the transformation of everyday objects. Her work has been featured in several international calls and exhibitions, and in 2025 she was published in Visual Poetry Journal, Issue #6.

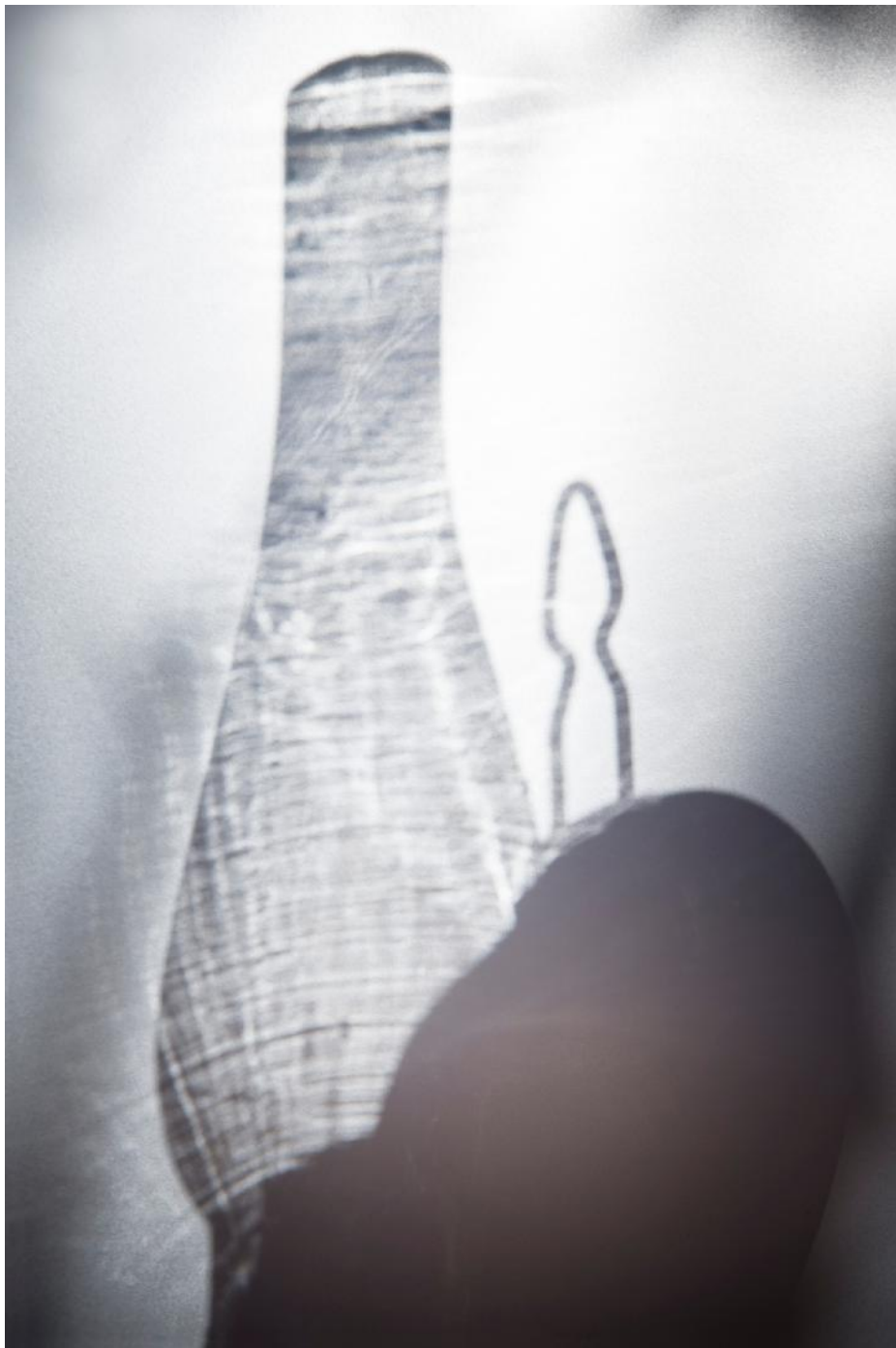
Artist Statement

This series, *Silhouettes of Fragility*, is an ongoing exploration of light, transparency, and perception.

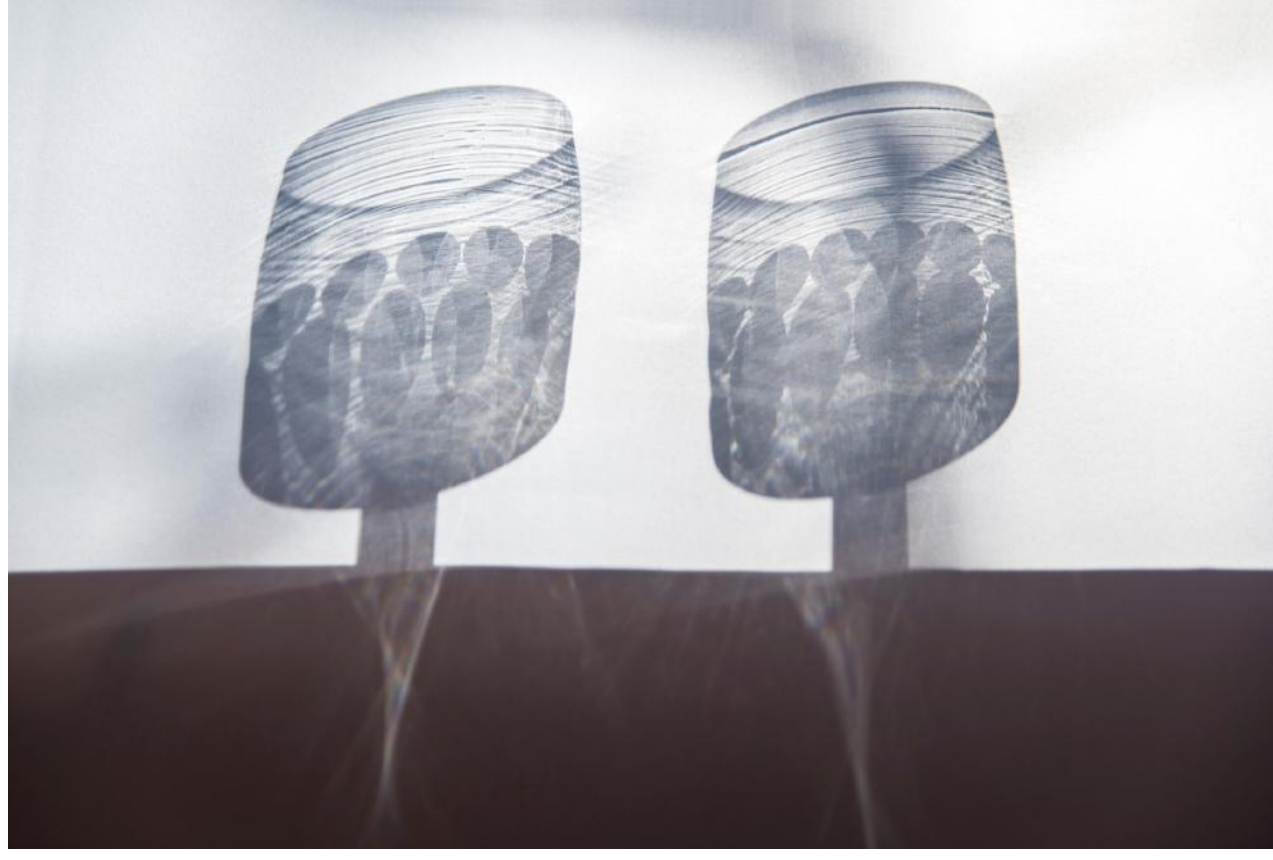
Using simple glass objects – a lamp cover, drinking glasses, a bottle – placed against a bright background and photographed through a *passe-partout* paper, I aimed to reduce them to fragile silhouettes.

The work reflects my fascination with the way light can strip an object of its weight and material presence, leaving only a delicate outline behind. These images are not final statements but rather part of a process, a step in my search for new ways of seeing everyday forms.

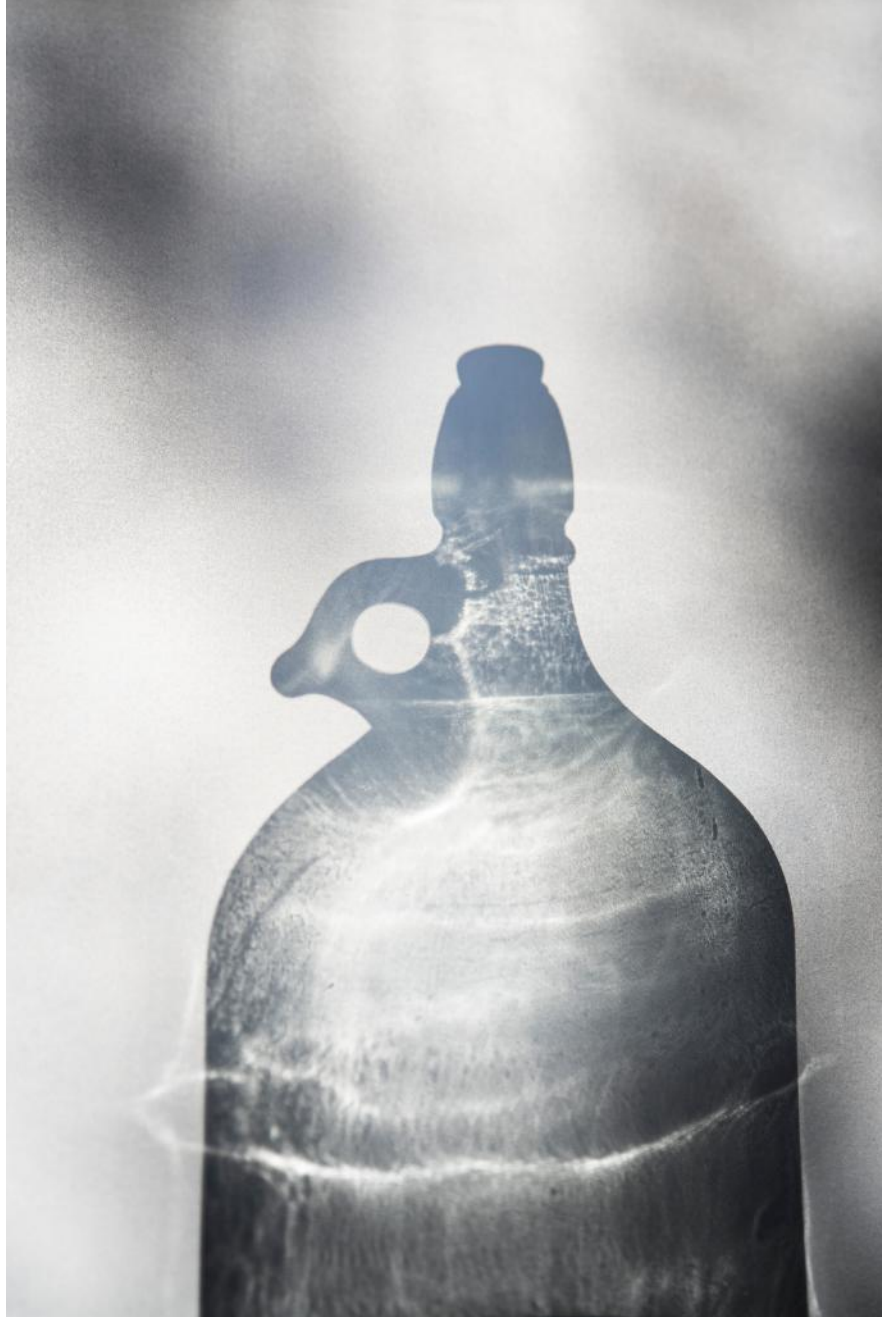
By transforming ordinary objects into fragile abstractions, I wish to invite viewers to pause and sense how easily things can shift between presence and absence, solidity and fragility.



Zsuzsanna Sárközi | *Silhouettes of Fragility* | 2025



Zsuzsanna Sárközi | Silhouettes of Fragility | 2025



Zsuzsanna Sárközi | Silhouettes of Fragility | 2025

Seongyeon Park



I'm a wanderer. I do not like to define myself by things like profession, age or nationality. But just for the information, I'm a 23-year-old young woman living in South Korea. I like to travel and explore something new and I'm always eager to meet daring adventures.

Artist Statement

I use the camera as a tool to capture the moment, which flows away and disappears when there's no delicate attention. Through the photos, I try to deliver the atmosphere, sound, wind, and my emotion at that exact time.

To me, taking a photo and reviewing is a work that turns a boring, dull daily life into a beautiful shining movie-like moments.

These are the short background stories behind these four photos.

I took the and the while rushing. I had to rush out because of the closing time of the museum and the ticking traffic light. Even while I was walking on a hurried steps, all elements of the surroundings passing me captured my eyes, so I had to take a shot.

And the other two, and were taken while walking well at ease, following the labyrinth-like streets of Venezia, sometimes with lots of people in the plaza and sometimes being alone in a narrow street. That was a nice way to appreciate the city.

The main emotion and atmosphere that I feel whenever I review these photos are respectively: sudden quietness of the museum, relaxed-busyness of the city, cheerful, yet heavy start of the day and hesitation and anticipation before going beyond the new door.

I hope these are well conveyed through the photos so that the audience could feel it too.

Seongyeon Park | The Orsay Clock | 2024





Seongyeon Park | Barcelona Walk | 2024



Seongyeon Park | Venetian Gondola | 2024



Seongyeon Park | Hidden Alley in Venice | 2024

Vika Shabli

 vika.shabli

Artist Statement

In my practice, I experiment with imagery through light, flexibility of movement, and manipulation of materials. Film photography occupies a special place in my work—as a way to slow down and observe details. In the frame, it is important for me to combine visual experimentation with personal story, creating images that balance metaphor.

5 solo exhibitions in St. Petersburg.

Participation in more than 10 group exhibitions in galleries and art spaces.

Jury member of the Russian Photo Awards 2025.

Publications in online galleries Photo-Vogue, Sguardo Art, Iconic Artist, and Dodged magazine.



Vika Shabli | Air | 2025



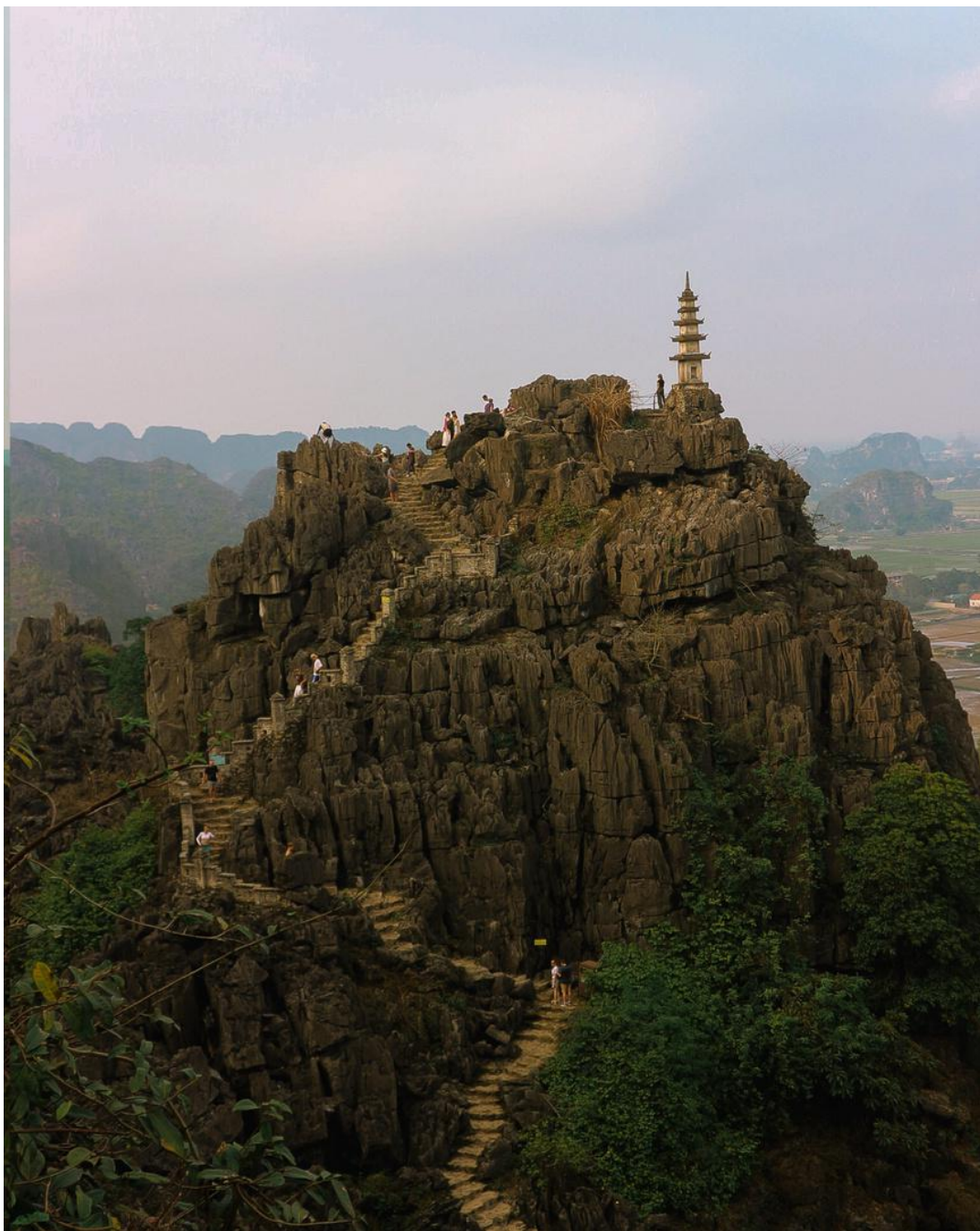
Caterina Terzolo



Student of DAMS disciplines of art, music, cinema and digital media in Turin Italy, i was always drawn to cinema and photography. My main focus today is street photography i love to capture details of every day life, to more unusual situations, my camera became the extension of my eye and a way to tell story's without speaking about them. Photography for me is a beautiful mean of expression it has a duality, it tells a story for the photographer but maybe the viewer can totally see something else in it. I have been featured by Docu Magazine for a special fanzine edition of 20 photos, featured as well in an upcoming book called "100 photographs of Italy" and working on a self produced short film.

Project Statement

My project was shot in Vietnam from Hanoi a city full of colors, flags and people that animates the streets by playing checkers sitting on plastic stools and improvised tables on the sidewalk, selling every kind of colorful fruit on the back of their bicycles, dancing in the parks to getting on four on a small motorbike. Hanoi is full of life. The Vietnamese work, have fun, eat on the streets this shows to me how there is a big sense of community that evolves not in confined and close spaces but in the open air. Ninh Binh province a beautiful region home of the first ancient capital of Vietnam, crossed by Tam Coc river that carved amazing caves that flow out to incredible views of limestone mountains that are 250 millions years old gives the viewers an ancient full of history and natural mood.

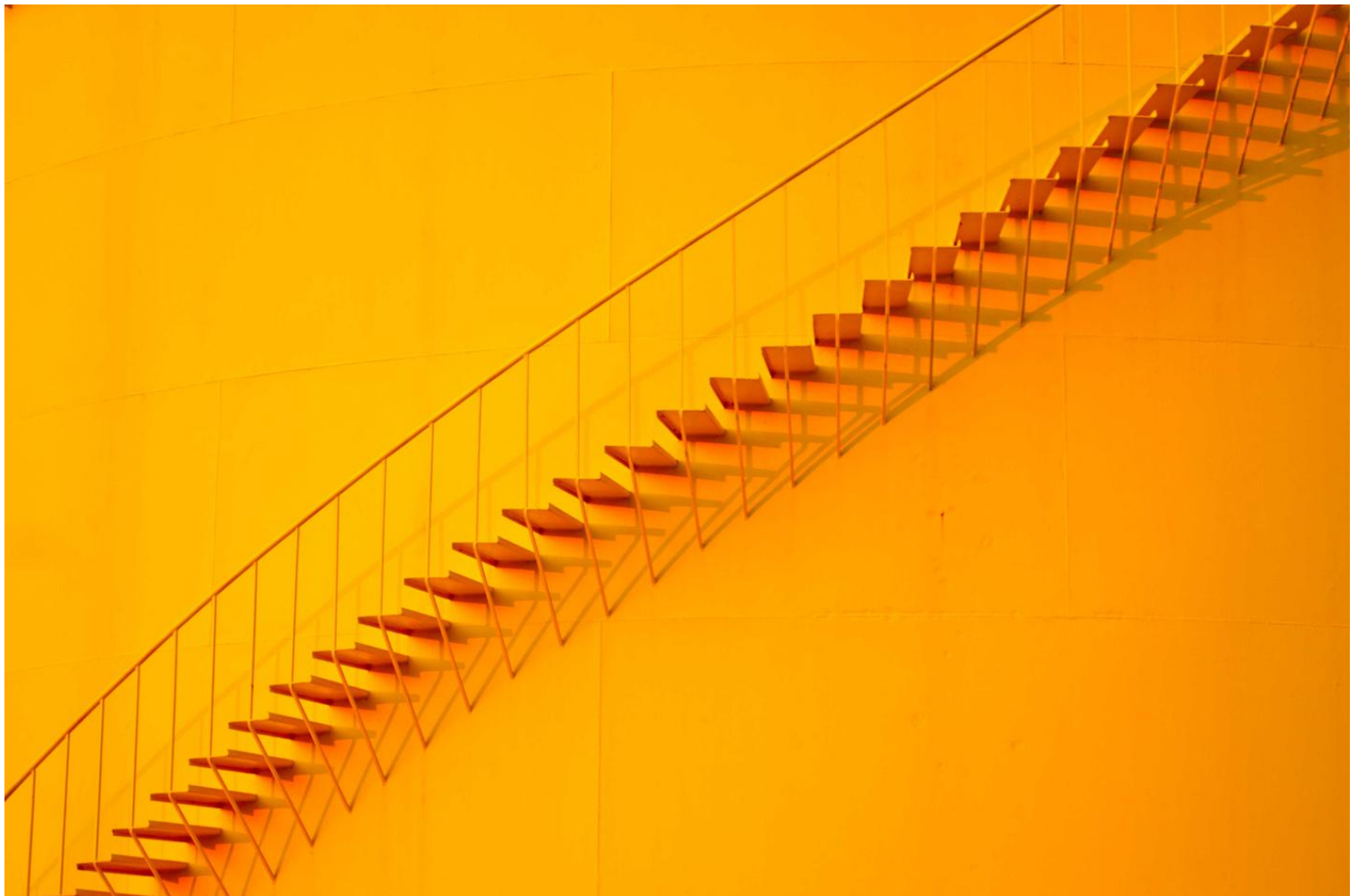


Miljenko Bajat





Miljenko Bajat | Open Windows



Miljenko Bajat | Staircase

Alan Pelz-Sharpe

 southphillyflaneur

As a visual artist (Film & Photography) based in South Philadelphia, my work, widely exhibited in Europe and the US, explores the 'psychogeographic' concept of 'the spirit of the place.'

I focus on the impact of the environment on the psyche.

I studied Television production at the North London Polytechnic & photography both at the Working Mens College (London) & The Institute of Photography (falmouth university).

Artist Statement

Atlantic City is one of the strangest places in the USA - part luxury casino, hotel, and spa complexes, part abject poverty - these two aspects sit in stark but direct contrast to one another. In 2024 (ongoing), I began a series of walks that explored the city, from the magnificent beaches and Atlantic Ocean seafront, through the corridors of luxury hotels, and along the backstreets of the City. My goal is simply to reflect what I saw and felt during this series of often jarring walks.



Alan Pelz-Sharpe | Atlantic City | 2024

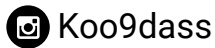


Alan Pelz-Sharpe | Atlantic City | 2025

Alan Pelz-Sharpe | Atlantic City | 2024



Soomin Kim



Soomin Kim is a visual artist hailing from Los Angeles, California. Growing up in the city, Kim was exposed to many diverse cultures and storytelling experiences. Kim uses photography to capture life around the city where he defines home with the curiosity of everyday life. Photographing moments in life that brings memory is a universal understanding in human experience which Kim leads to portray in his photos. Kim's work has been published in Docu-Magazine and participated in various different event gallery showings. Kim is currently working on his MFA candidacy in Rochester Institute of Technology photography and related media program.

Artist Statement


My body of work delves into the concept of memory, particularly focusing on how memories fade, fragment, and blur over time. With a limited amount of family archives, I've come to understand the struggle of holding on to the past. This work aims to preserve memories, not by recreating them, but by constructing new photographs that replace potential memories—those moments without specific images attached. In a sense, these photographs act as substitutes for memory, but they do not erase the fragments I am able to retain. They become a vessel to hold the elusive pieces of my past. These places, people, and objects I photograph are, in their own way, memory stand-ins. Through their representation, I aim to fill in the gaps left by time, attempting to make sense of the memories that slip away. The photographs themselves are born from anxiety: the anxiety of not being able to keep memories intact as they naturally deteriorate with time. I photograph to create a visual space for these fragments, giving them a place to exist outside of my mind. These images don't simply serve as recollections but as a way of anchoring my experience, a tool for preserving the transient nature of memory.

Soomin Kim | 2023





Anastasia Suvorova

 nastya_suvor

Artist Statement

I am drawn to both subject and fashion photography, and my goal is to create visual narratives where people often take a secondary role, allowing the central elements to shine. My work exists at the intersection of commercial and artistic photography, blending advertising strategies with aesthetic expression. This allows me to explore the delicate balance between the practical function of an image and its artistic potential.

I firmly believe that true beauty lies in the details, which often go unnoticed at first glance. In my projects, I focus on texture, color, and the form of materials and objects. These elements, like a microcosm, reveal complex and multi-layered aspects of visual perception, enabling the viewer to reflect and immerse themselves in aesthetic contemplation.



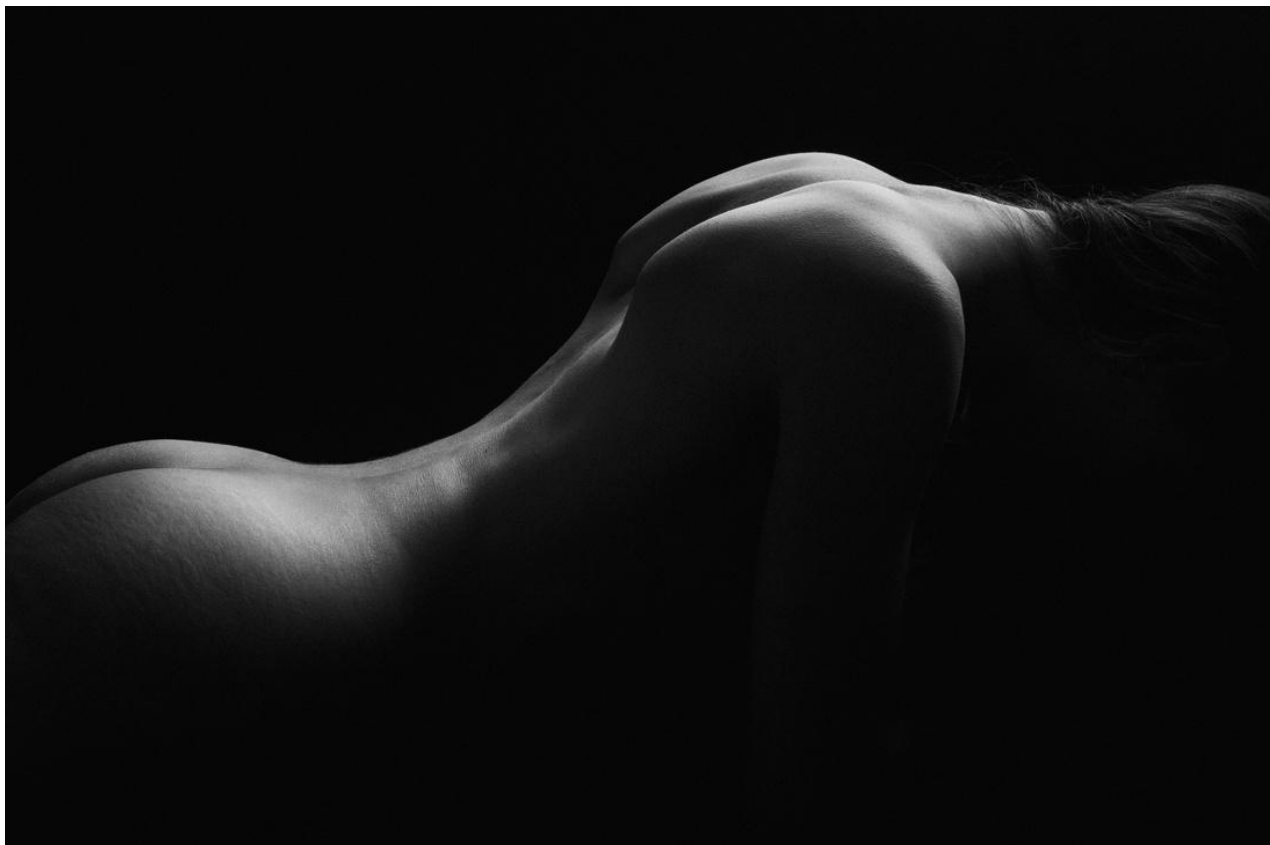


Tiago Saint-Maurice

 t.saint.maurice

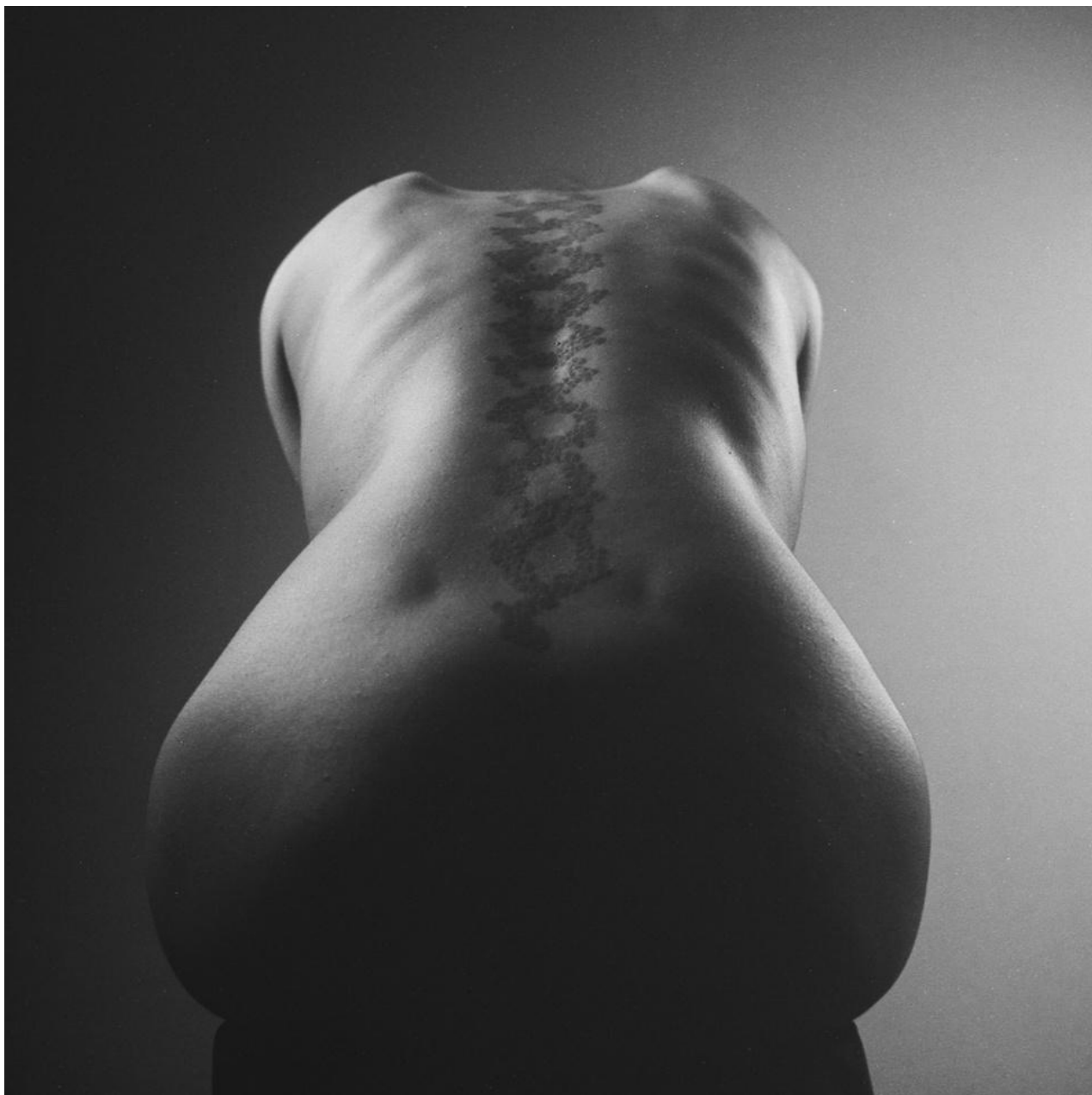
Heavily inspired by modern photography, although not pursuing a career as a professional photographer, I've been studying and developing my own photography style in abstract forms, shapes and textures.






Tiago Saint-Maurice | 2025

Tiago Saint-Maurice | 2025



Enrique Garcia

 photobn_egs

Artist Statement

I'm a Madrid-based photographer whose minimalist, black-and-white images explores the emotional tension between individuals and the solitude of territory through light, shadow and poetic silence.

I'm currently delving into documentary photography projects from a more personal perspective, not so much focused on description but rather on creating more aesthetic or poetic narratives.





Paul Morris

 paulmorris177

Paul has been a practising fine artist for over thirty years. In 2014 his first book - A Toby in the Lane, A History of London's East End Markets - was published.

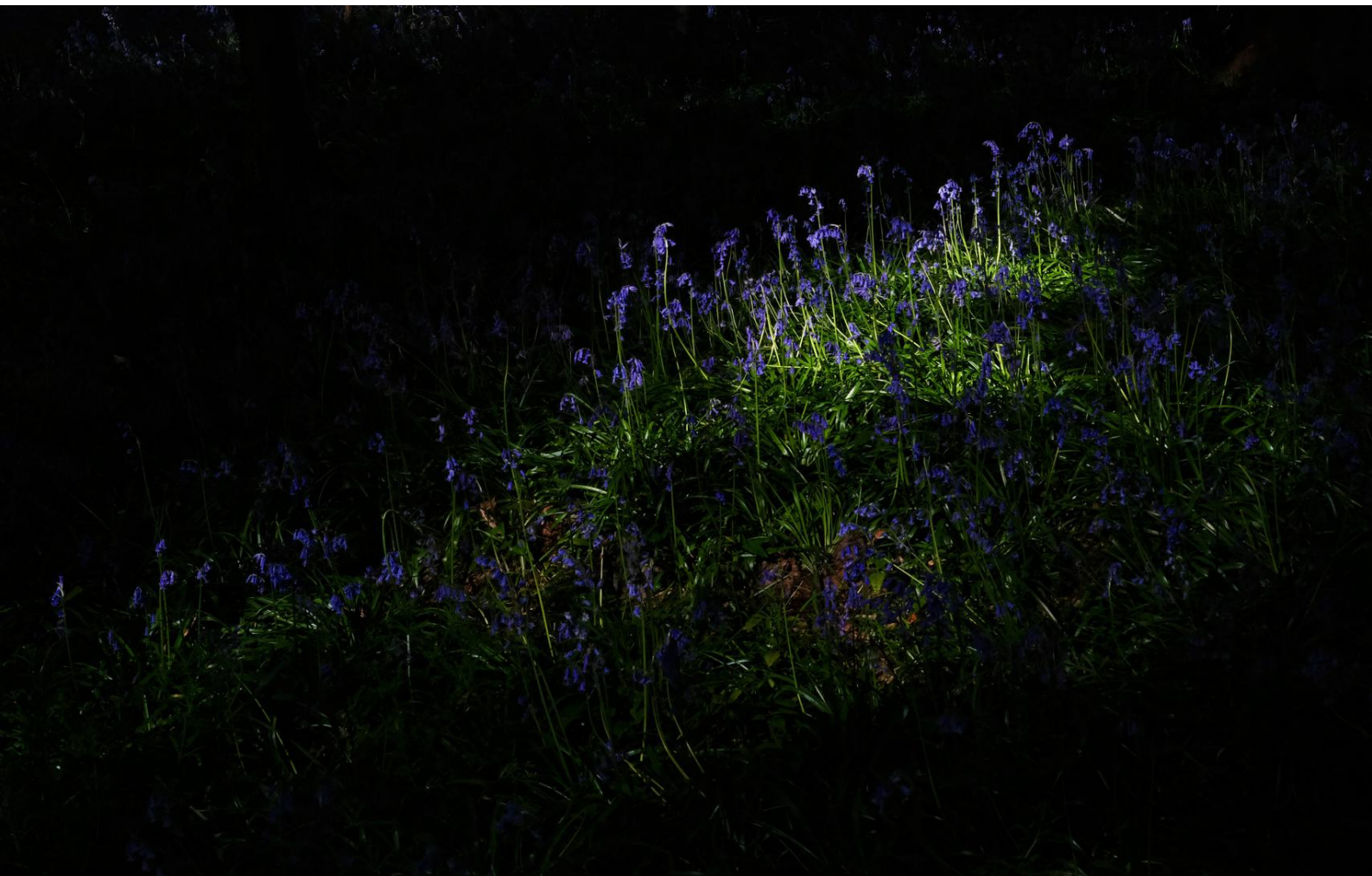
His main focus of artistic interest is a fervent love of photography based mainly in London, Hertfordshire and coastal areas of England.

Project Statement

FRAGILE BEAUTY

These recent set of photographs are contemplative in nature, and restraint. These images are studies in subtlety and quiet observation, where the overlooked becomes significant. Led by the Japanese philosophy of wabi-sabi — a world-view that embraces imperfection, impermanence, and the quiet beauty found in decay. Influenced also by Minimalist photography, I aim to emphasize sparseness, careful composition. Many of the subjects reflect natural and man-made imperfections: weathered wood, weeds breaking through cracks in concrete, abandoned buildings, and the forgotten objects within them. Found, discarded, and quietly enduring. Plants touched by both light and shadow reveal a quiet radiance — fragile, fleeting, and profound. Through this work, I seek to find and share beauty in the imperfect, the transient, and the unnoticed.

Paul Morris | Bluebell Fish | 2024





Paul Morris | Blue Bowl | 2025

Virginie Boutin

 virginieboutinartiste

Virginie Boutin, a self-taught photographer and writer trained in theatre and philosophy, defines herself as an artist-essayist. Her work combines photography and writing to explore an aesthetics of reflexivity: conceiving the image as a mirror of thought itself.

Her photographs question traces, presence and absence, seeking to reveal the “universal intimacy” that connects us all. Through exhibitions, residencies, and poetic and philosophical publications, she builds a dialogue between the visible and the invisible, between language and silence. In parallel, she develops participatory projects with institutions and associations, extending her search for shared intimacy into the collective sphere.

Artist Statement

An Aesthetic of Reflexivity

“To photograph is to experience that reality never presents itself as such, but always from oneself.”

Photographing is to question the path from perception to representation by walking it oneself.

The image is not reality, but the illusion of a reality rendered similar to our gaze. It does not merely reproduce; it materializes the act of perceiving.

Every photograph bears the invisible imprint of the photographer: a frame, an angle, a height of view. In each image, their body is present, inscribed in the space of representation. Photography thus acts as a mirror: it reflects not the world, but the vision we have of it, and the presence of the one who looks.

It is a mise en abyme: seeing, being seen, seeing oneself. Photography makes perceptible the impossibility of leaving oneself to reach reality otherwise than from oneself.

I cannot leave my body to experience other bodies, nor think in other minds than my own. I am the frame.

From my Vanities, where I sought to depict disembodied thought, to my current explorations of autofictions in multiple exhibitions, my work experiments with this aesthetic of reflexivity: a thought taking itself as its own object, discovering itself in the photographic mirror.

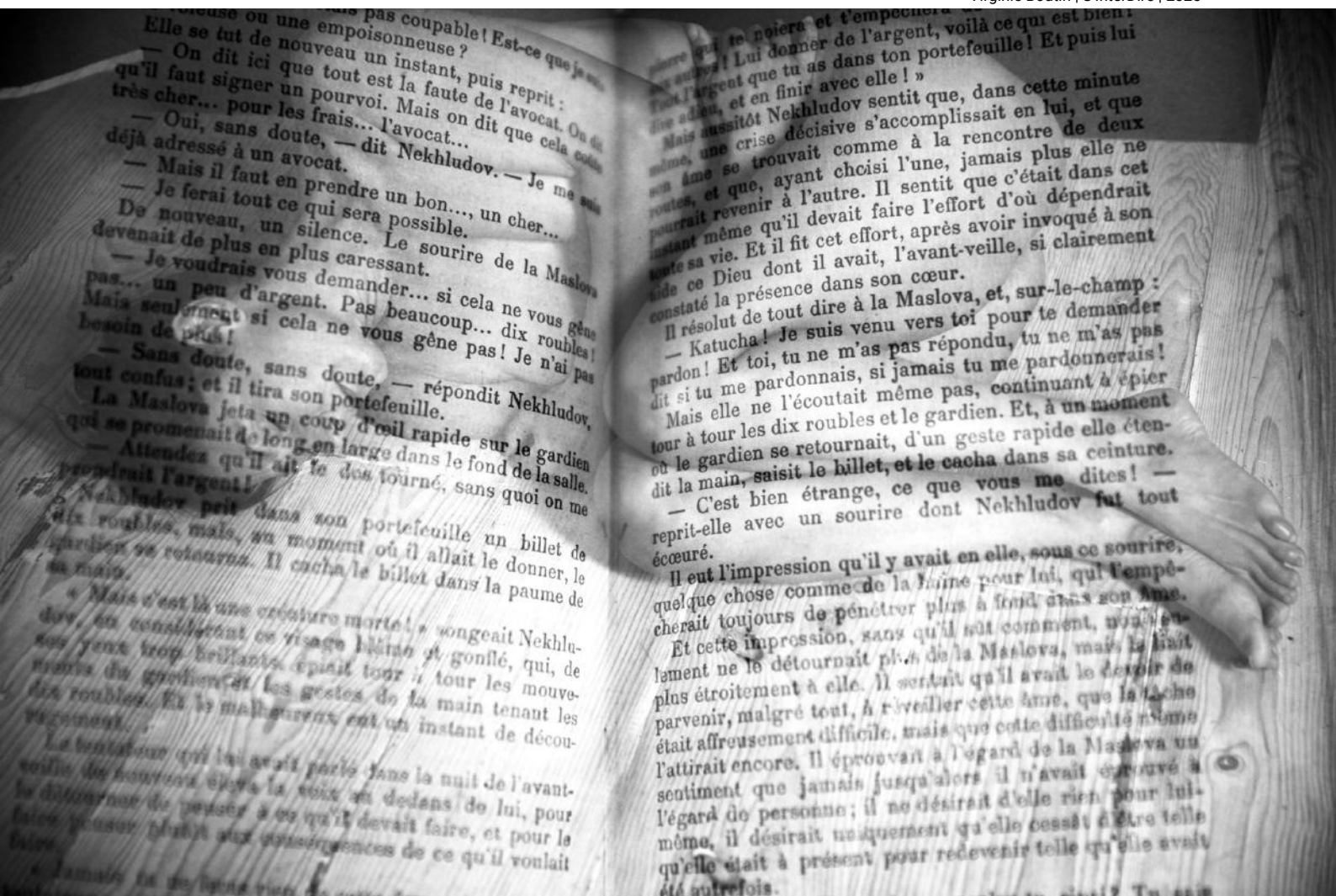
S'InterDire is a compelling exploration of the self through intimate, often fragmented, self-portraits. The series conveys a profound tension between presence and absence, visibility and concealment, which invites viewers to reflect on the limits we impose on ourselves. Boutin's use of light and shadow is particularly effective, creating a chiaroscuro that emphasizes both physical form and psychological depth. The framing and composition of each portrait are deliberate, drawing attention to the body as both subject and mediator of experience, while simultaneously maintaining an air of ambiguity that allows for multiple interpretations. What makes this series especially powerful is its balance between vulnerability and restraint. The subtle gestures, partial glimpses, and controlled exposure of the body evoke a sense of introspection and self-questioning, engaging the audience not only visually but intellectually. Overall, S'InterDire succeeds in transforming personal exploration into a universal meditation on identity, self-perception, and the boundaries of expression. The series resonates as both deeply personal and poetically universal, demonstrating Boutin's mastery of the photographic medium as a reflective, almost essayistic tool.



Virginie Boutin | S'InterDire | 2025




Virginie Boutin | S'InterDire | 2025



Virginie Boutin | S'InterDire | 2025

Fedorova Yelizaveta

 fedorova_yelizaveta





Giada Rosci

 jadascript.log

Giada Rosci (b. 1991, Italy) is an emerging photographer based in Rome. With a background in digital communication and cultural studies, she explores atmosphere, composition, and narrative through photography. While her current work often employs black and white to emphasize contrasts and mood, she is also experimenting with color and developing more introspective. Her practice moves between urban details, symbolic figures, and personal reflections, searching for poetry in both external and inner landscapes.

Project Statement

This selection of images explores the dialogue between stone, statues, and city life. From monumental buildings to unexpected figures, from intimate perspectives to surreal details, the series seeks to capture a sense of poetry within urban encounters. The choice of black and white emphasizes contrast and atmosphere, turning everyday scenes into visual metaphors that balance drama, irony, and silence.

Giada Rosci | Beyond the Sky | 2025





Sun Poon

I have loved the art of photography ever since I was little and my dad showed me how to click the button to take a picture. Everything I ever learned was from his knowledge, and each piece of equipment was lovingly chosen by him, and I am grateful every day for that and for the bond we share over photos.

Artist Statement

These photos and the people in them showed me and continue to show me what love is. They may look like the fairytale love most people dream of but never attain, but love isn't just that. Love is cultivated through hard work, determination, and trust. Love is shown not just through words and I love you's but actions too; small glances, light touches, kisses on the forehead, inside jokes, and tears of joy or sadness shared together. It is a love of being seen and known, all the walls come down, and this love accepts it all.

Sun Poon | Real Love | 2025





Sun Poon | Real Love | 2025

Maria Ferreira Quelhas

After inheriting her grandma's Olympus Mju II Zoom 80, Maria Ferreira Quelhas began to capture her life through 35mm film. As a 20-year-old amateur photographer, Maria focuses her "visual poetry journal" on what is found around her, mainly intersections between the everyday, her travels, and the cultures surrounding her.

Project Statement

Portraits of Mexico (est. 2024) is an ongoing series that is continued every time I return to Mexico. The project captures different moments throughout my time in the country that have caught my attention. Although no specific guidelines are followed, I gravitate towards capturing Mexico's vivid colors, architecture, and cultural practices. These are just a few shots of the many portrait filled rolls.



Maria Quelhas | Hércules | 2024




Maria Quelhas | SMA | 2025

Maria Quelhas | Dos sombreros | 2025



Neonilla Paliaki


 neonillh

Artist Statement
Consert photos





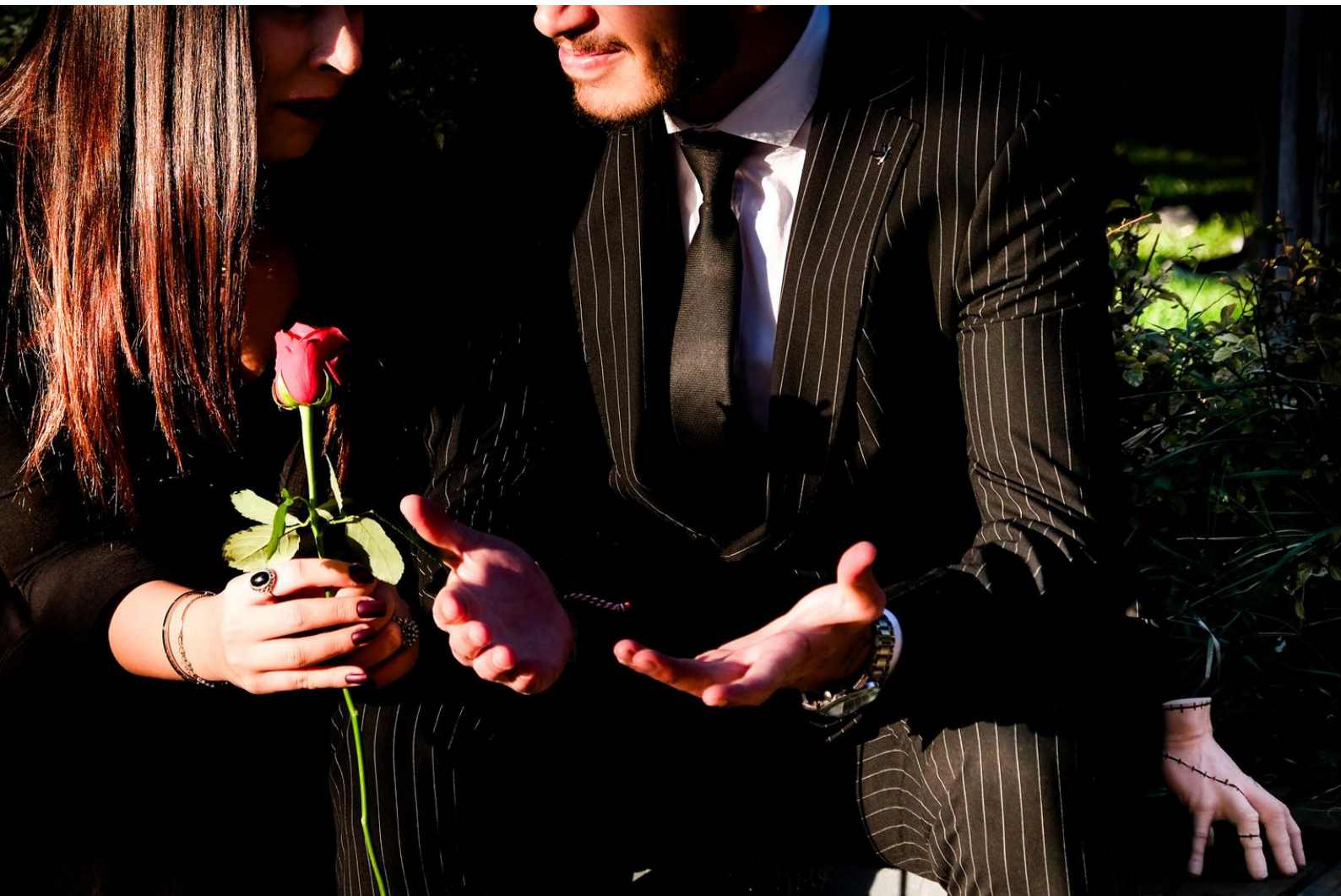
Gülhan Yıldız

 gulhan_instreet

I am Gülhan Yıldız, from Turkey. I think my interest in photography stems from my childhood, when I was a child, from the photography studio my father owned. While I wasn't fully aware of what I was watching or what I was a part of, it served as a silent guide as I found my own path. For me, street photography isn't just a genre; it's an attempt to capture life itself. Making visible the small moments in crowds, the emotions trapped between light and shadow, allows me to present both reality and mystery in the same frame. All of this speaks to me about the authentic side of life. On the street, I love to act intuitively and press the shutter when the moment strikes. Therefore, for me, the street is another way to both see and feel.


Project Statement

Reflections from the World.





JimmyHA

 [_jimmyha._](#)

A full time undergraduate student in Hong Kong.


Project Statement

I am taking photos in streets and residential areas around Hong Kong, certain kind of vibes and structures in those places are creating unqiues textures among the people and things, being captured in the image. I believed that street photography is more than shooting eye-catching stuff, and it is a way to tell stories, which the story is waiting for us to reveal.





Said Al Sulaimi

 banana__mx5

Film photographer based in Auckland. Work extends over a number of genres.

Artist Statement

My work focusses around capturing a story in every image, often the emotional interaction between people and their environments. These special environments can include nature, everyday touchpoints in life, or the hobbies we dedicate our time to. Whether it's my own story, or getting a view into another perspective.






Said Al-Sulaimi | Freedom Front | 2025

Said Al-Sulaimi | Shades of Sunset | 2025



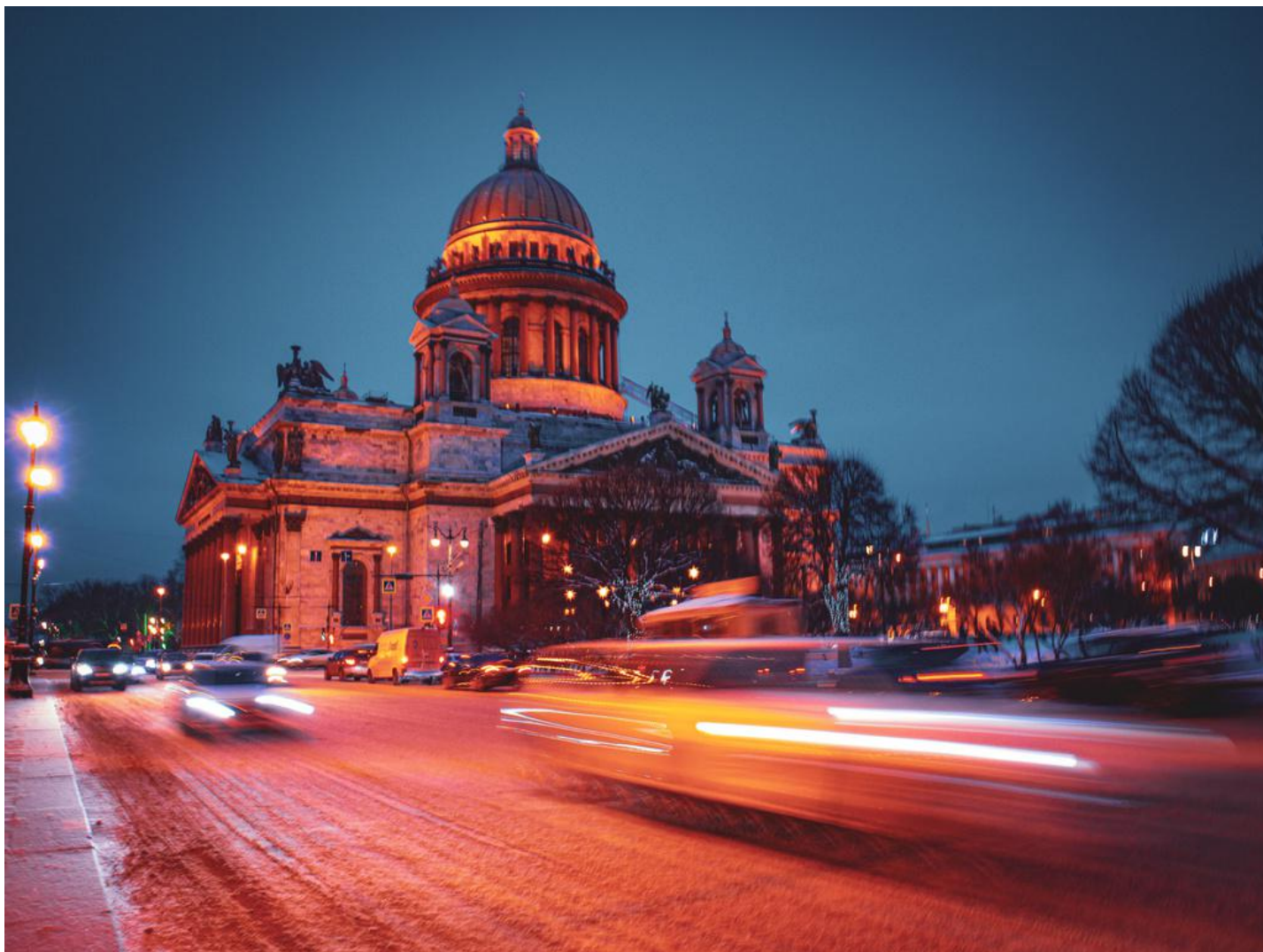
Evdokia Risak

 evdokia_risak

Artist Statement

I am a freelance photographer originating from Finland. I have been into street, still-life and portrait photography for many years. In this competition I want to share some of the best best pieces of my art.






Evdokia Risak | White Nights | 2021

Evdokia Risak | Precipice | 2025



Inaaya Nawaz

 inaaya.nx

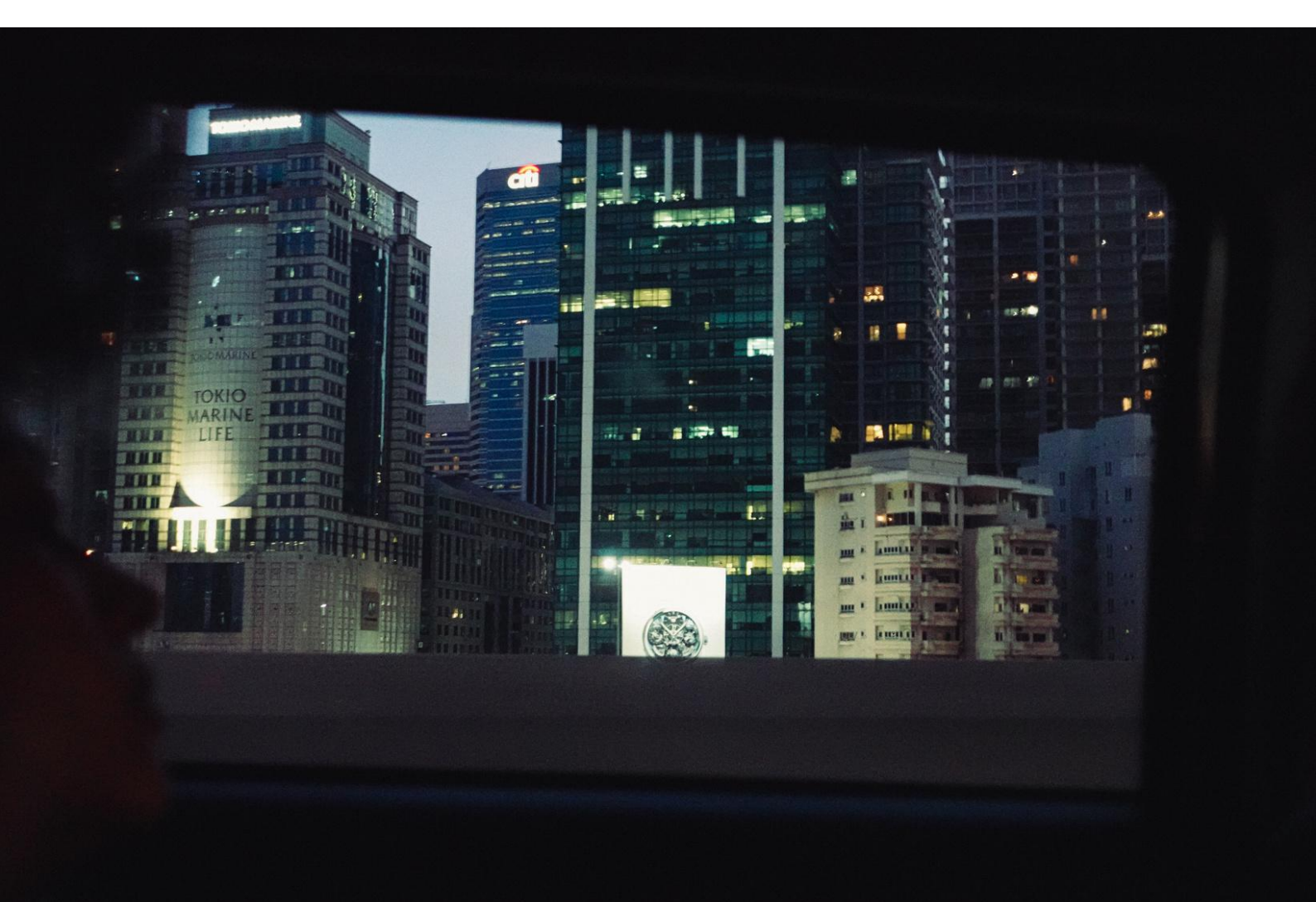
My name is Inaaya Nawaz. I am a photography enthusiast based in the UK. Though I am far from a professional, I have a strong appreciation for the quiet moments in everyday life that are often overlooked.

Artist Statement

Fragments of stillness - a rooftop, a window, and the spaces between city and nature.



Inaaya Nawaz | Rooftop Shadow | 2025




Inaaya Nawaz | City Dreaming | 2025

Inaaya Nawaz | Palm Garden | 2025



Petr Schreiber

 pschtmannequins

Petr Schreiber (Pscht) is a photographer from Brno, Czech Republic.

His work searches for silent narratives, capturing the overlooked poetry in places and situations people rush past on a daily basis.

Artist Statement

Tales of mannequins

Standing behind the glass, silent and still. Staring, witnessing our daily rush.

Ongoing project, started in Brno yet expanding across Europe, captures insights into their - and our - lives.

Moments of connection, quiet solitude, subtle comedies and the unspoken dramas both behind and in front of the glossy glass surface.

Each story standing on its own, each story part of the triptych, each story part of the big whole. Let me invite you to step closer to the glass and reach to the world behind.



Petr Schreiber | No Matter the Effort, It Remained with Her, Unseen but Felt | 2025



Petr Schreiber | They wished that none of them would stop by today | 2025



Petr Schreiber | The Doors Opened Before the Argument Was Concluded | 2025

Zachary Fairbrother

📷 mr_historical_hijinks

After graduating from the University of Sheffield in the UK with a degree in history, I moved to Japan on the Daiwa Scholarship programme, with the goal of learning Japanese so that I can pursue a career in academia as a historian of Japan - I've been living in Tokyo now for over a year. I specialise in what might be described as the 'fringes,' histories which destabilise the meanings of 'Japan' and 'Japaneseness.' For example, I've studied the Ainu, the indigenous people of northern Japan who have been erased in discussions of Japanese 'homogeneity.' I'm also interested in the histories of Japan's Queer community, the Japanese far-right, and of course, Japanese photographers.

Artist Statement

Through these photos I hoped to capture some of the many charms of Sado Island in the Sea of Japan, where I had the pleasure of staying for three weeks in early September, during the rice harvest. Sado is sometimes called the 'Island of Exiles' - Emperor Juntoku, the Buddhist monk Nichiren (who founded the sect of the same name), and the renowned playwright Zeami are just some of the historical figures to have been exiled there. But the richness of Sado's culture goes beyond the mainlanders who've found themselves there. Leaving humans aside, it's home to the Toki bird (scientific name: *Nipponia nippon*), its wings a beautiful orange-pink in the sun. The birds nearly went extinct but were saved by heavy conservation efforts, and today the people of Sado live happily alongside them, the Toki feeding on discarded rice during the harvest.

Sado's mountains are uniquely covered in rice-fields, in part a result of gold mining on the island. Centuries before Sado became home to Japan's second most productive gold and silver mine, its people were creating mountain streams to wash gold out of the soil for panning; these streams later became irrigation for rice fields, even high in the mountains.

The people of Sado are 'sutoreeto' - straight, as many of them put it. They speak without the complicated grammars of politeness that you find elsewhere in Japan, as if even strangers are already their friends and fair game for banter. People born on Sado are deeply proud of the island and its culture, and have worked hard to preserve it so that future generations can ride in tub-shaped taraibune, dance to the okesa folk song, watch Sado's own type of puppet plays, or experience onidaiko, taiko drumming enlivened even more with the addition of an oni, a protective demon. On an already small island, every neighbourhood has its own version of such traditions, which many islanders can distinguish at a glance.

Unfortunately, with young people leaving Sado for opportunities elsewhere and a birth-rate too low to replace them, the population is aging and so is the built environment. All over Sado are abandoned shrines and temples, collapsing houses, and structures completely overtaken by moss and vines. Many people work past retirement age to make up for labour shortages, and while some non-Japanese volunteer as caretakers at religious sites, one gets the impression that tourism to Sado, little further from Tokyo than Kyoto or Osaka, doesn't bring in enough funds to keep historical and cultural sites in good shape.

That's why, I suppose, I'm submitting these photos. They offer the smallest taste of Sado's truly stunning sights and fascinating rural culture, but I hope that they inspire even one person to visit Sado who otherwise wouldn't have. I feel like I owe that to Sado, and its wonderful people.



Zachary Fairbrother | Onidaiko | 2025



Carolina Dias

 [_photos.bycarol_](#)

Project Statement

This project brings together photographs that capture details noticed in everyday life across different places. Through small visual fragments (often overlooked in the flow of routine) I aim to highlight the beauty, uniqueness, and hidden narratives within ordinary elements of urban and daily spaces. Each image invites a closer look, revealing how details shape the way we perceive the world around us.



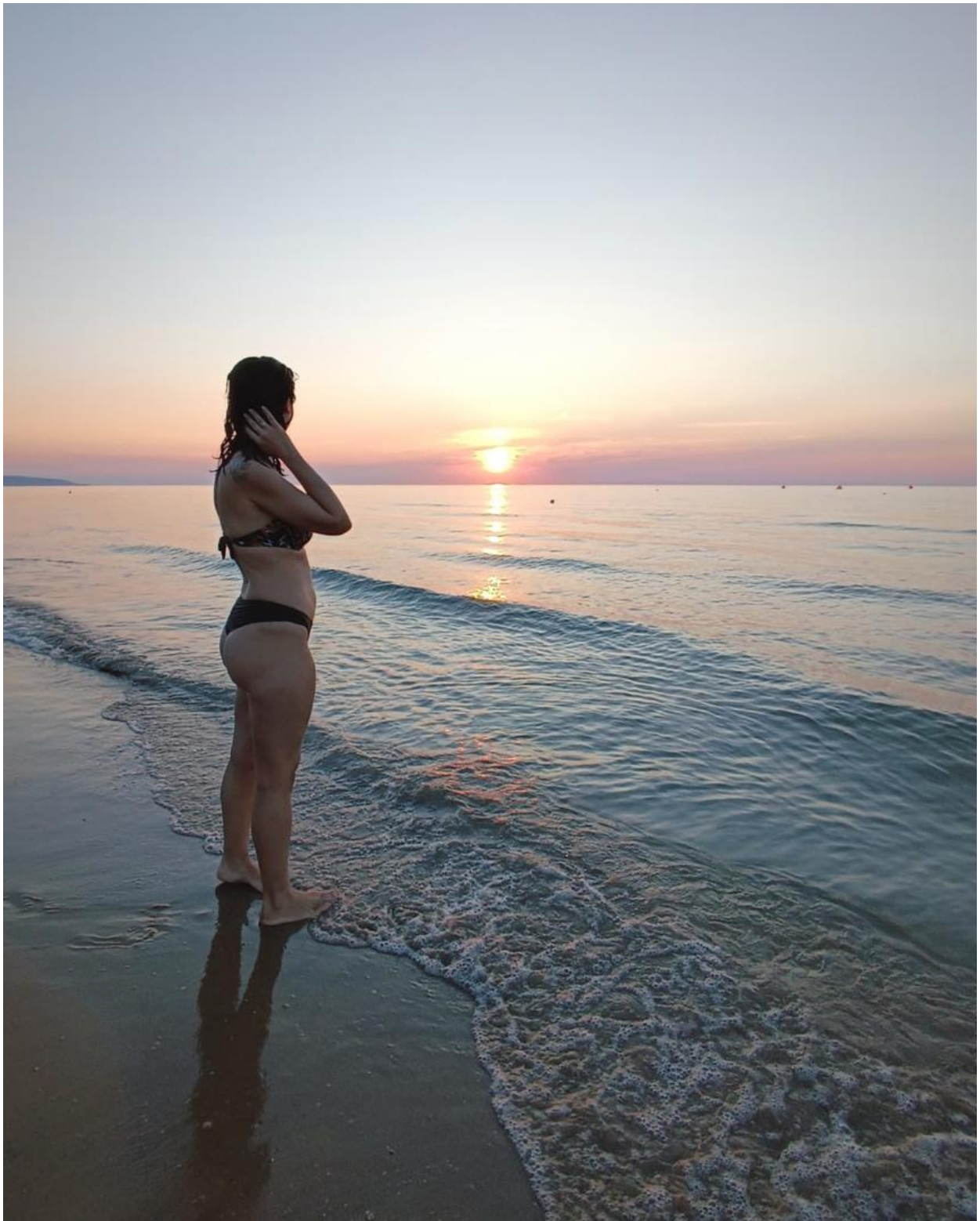


Michele Stuppiello

 michelestuppiello

Project Statement

My project, 'The Wonder of the Mediterranean,' is a photographic exploration of this captivating sea, with a special focus on the stunning coastline of Puglia.





Sanja

 sanjavlad

Hello, my name is Sanja and I love the art and power of photography.


Artist Statement

Fragments of a photograph.





Maya Henschel

 Mayaahenschel

Amateur photographer based in Alberta, Canada. New to publishing photography and looking to branch out of her comfort zone and explore many different types of photography, but mainly loves photographing her travels.

Artist Statement


Photography has always been something that connects me with nature and the world around me. When I take pictures I don't just want to capture a pretty setting, I want to capture a moment, a feeling. When I look back at a picture that I have taken I feel the sun from that day or I smell the ocean water, and I want people to feel that from my pictures.



Maya Henschel | Angeleyes | 2025



Sven Ramacher

 sv.endesign

My name is Sven Ramacher, born in Germany, about to settle in Hungary. I am a certified graphic and photo designer (OfG) and photographer with a passion for aviation and a deep fascination for technology, light, and atmosphere. Aviation has shaped my life from my first experiences as a paratrooper to later work in aircraft industries and in the cockpit. Today I work at the intersection of design and technology, creating photography and visual concepts that combine precision with aesthetics. My images aim to capture not only the machines themselves but also the quiet aura that surrounds them and sheer power that surround them.

Artist Statement

This series explores the dramatic interplay of motion, light, and engineering in modern aviation. Rather than focusing solely on the aircraft as objects, I seek moments where atmosphere and technology merge into a single visual experience. The images invite the viewer to sense the power and elegance of flight while maintaining a restrained, balanced visual language.

Sven Ramacher | H145 Airshow | 2025





Sven Ramacher | JU-52 | 2023



Sven Ramacher | Super Cougar Airshow | 2025

Elie Kayrouz

 eliekayrouz

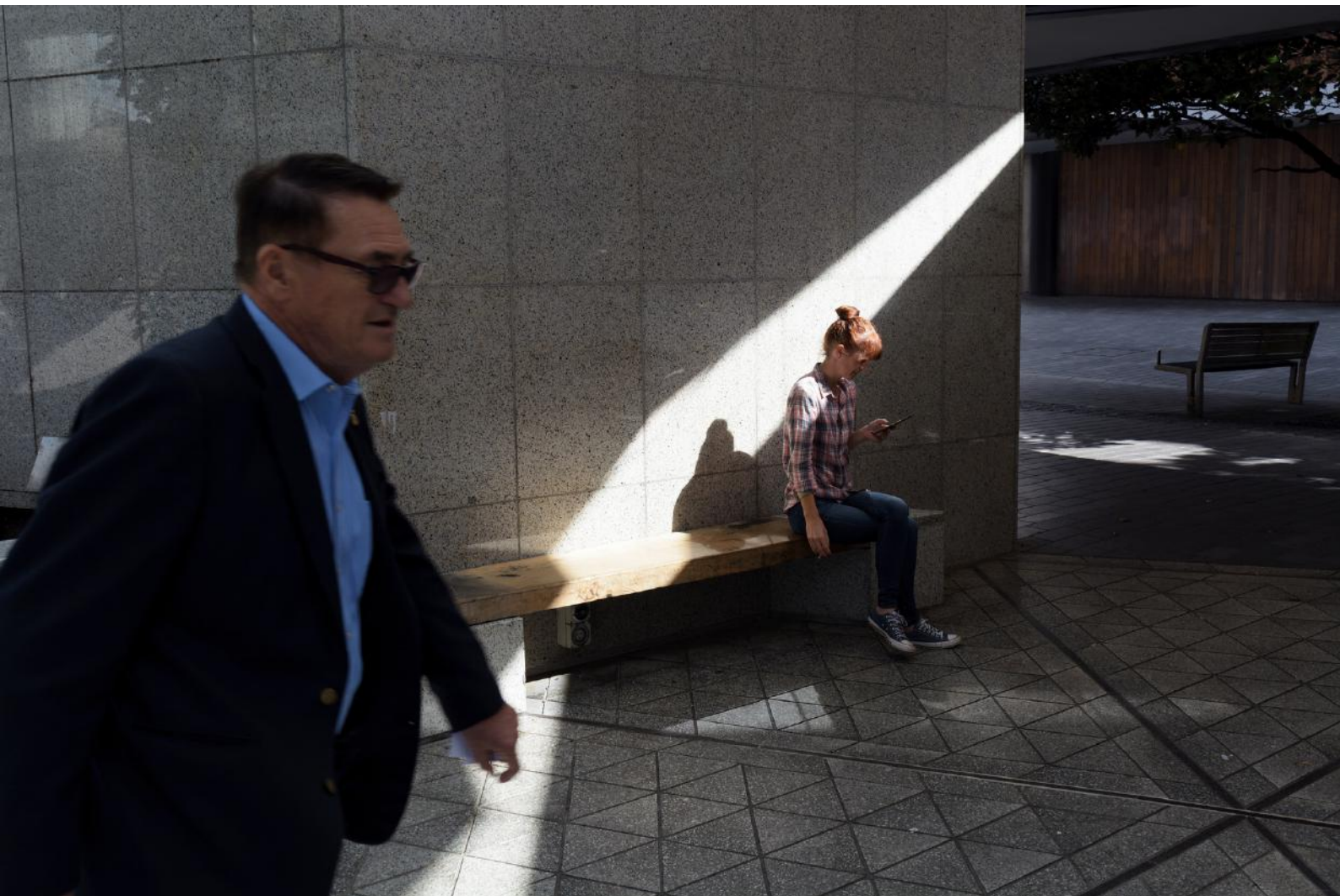
I'm a multidisciplinary artist from Canada currently residing in New Zealand. I am interested in the intersection of music, film, fashion and photography. I like the idea of being in service of the art, a vessel for ideas; capturing them and then asking myself what do they demand to become.

Artist Statement

Foster sincerity

Elie Kayrouz | Disappears | 2024





Elie Kayrouz | Smoko | 2024

Elie Kayrouz | Mr. Sunshine | 2024



Nagajna - Gaia Milani

 _nagajna

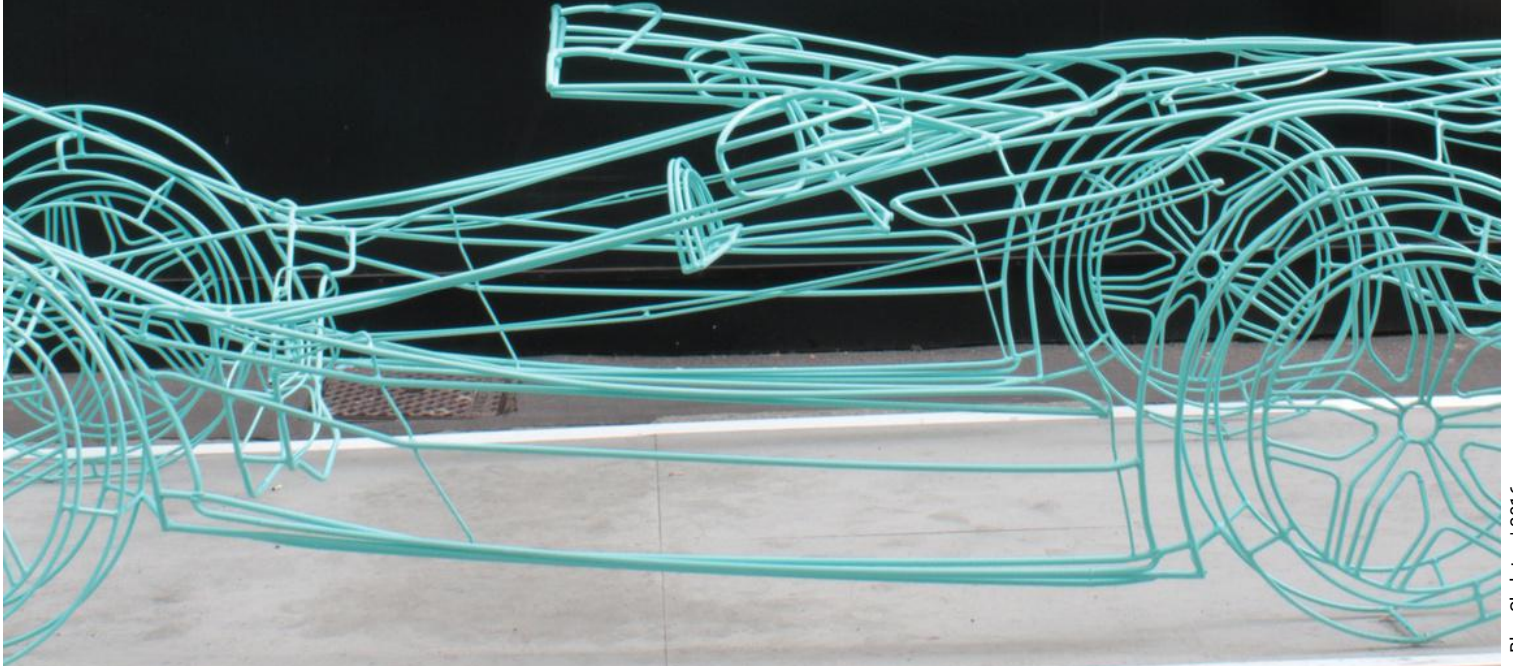
Gaia Milani (Nagajna) is an artist and graphic designer with an academic background in visual communication, which has provided her with a solid interdisciplinary approach that also shapes her artistic vision. Throughout her journey, Nagajna had the opportunity to work on cultural heritage enhancement and collaborate with major institutions. She's participated in exhibitions, conducted iconographic research, written texts, and designed multimedia content. She also led courses and workshops on topics related to graphic design, visual communication, and museography. Her artistic training is largely self-taught, but to keep her skills sharp and explore new techniques, she's attended numerous courses in Milan, Rome, and Florence. These have covered illustration, printmaking, and bookbinding, led by industry professionals and renowned international artists.

Artist Statement

loabitoqui - Living somewhere is not just inhabiting a place: it is recognising yourself in it, feeling that you resemble it. It is noticing changes that slip past those who look without memory or care. Signs, shop windows, and billboards along the streets and on the façades. Reflections, shadows, and colours that were different yesterday. A city made of fleeting presences and minute beauties.



Gaia Milani | Artificial Sun | 2013



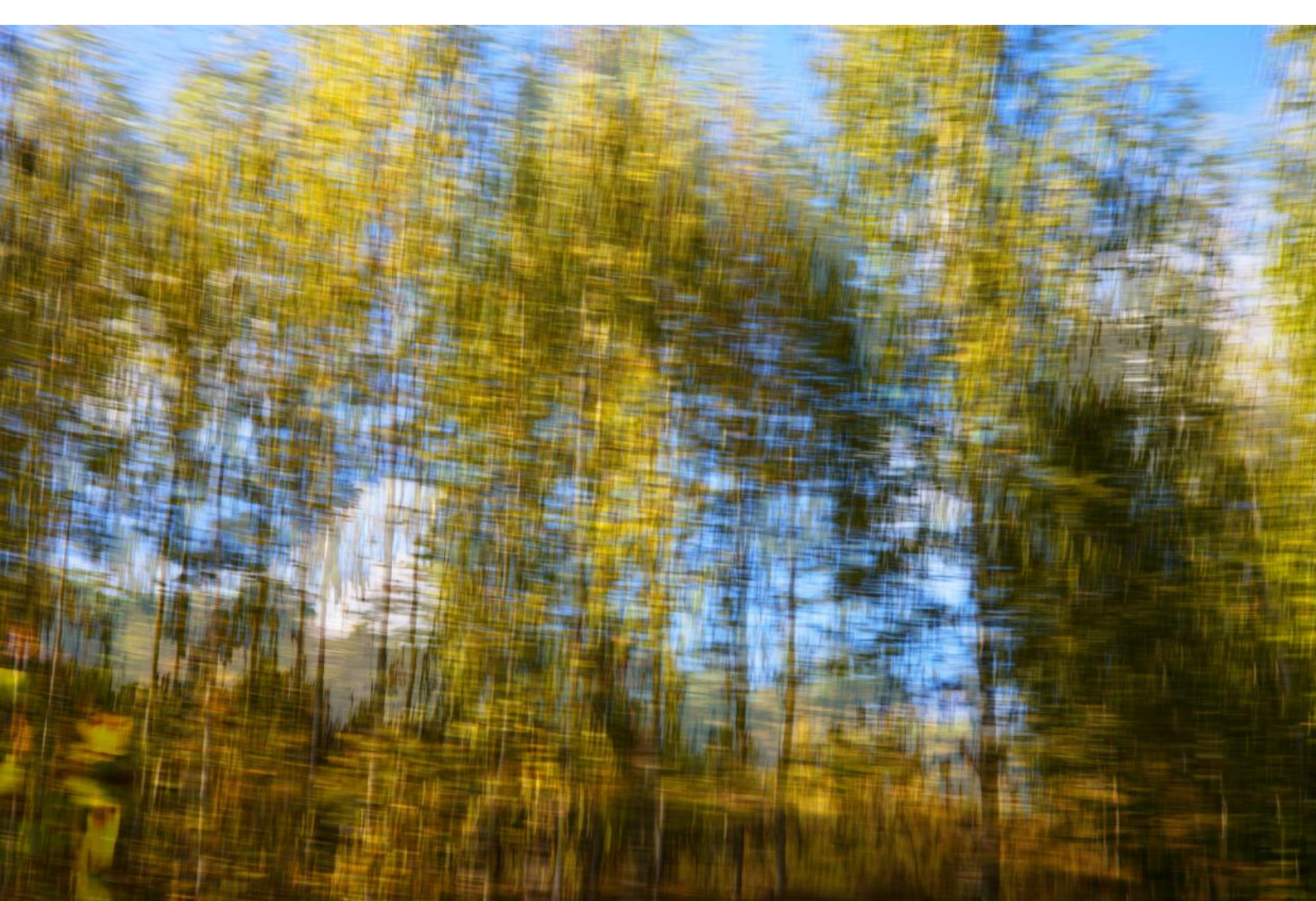
Alexandr Petrželka

Artist Statement

I walk through the landscape and look, observing trees, bushes, paths, stones. I take a few steps, look back – and I see the same trees, bushes, paths and stones, but differently. Have they changed? Have they moved? Is it just a matter of perspective? No, nothing is static, everything moves, lives. Reality, as we see it, does not actually exist continuously, it changes every fraction of a second. *Panta rhei*, a philosopher once said. That is why I have come to like the ICM style, intentional camera movement. It allows my – and the viewer's – imperfect eye to see reality more truthfully, more multifaceted, more perfect, more vividly. What is more, it opens wide the door to playful imagination.

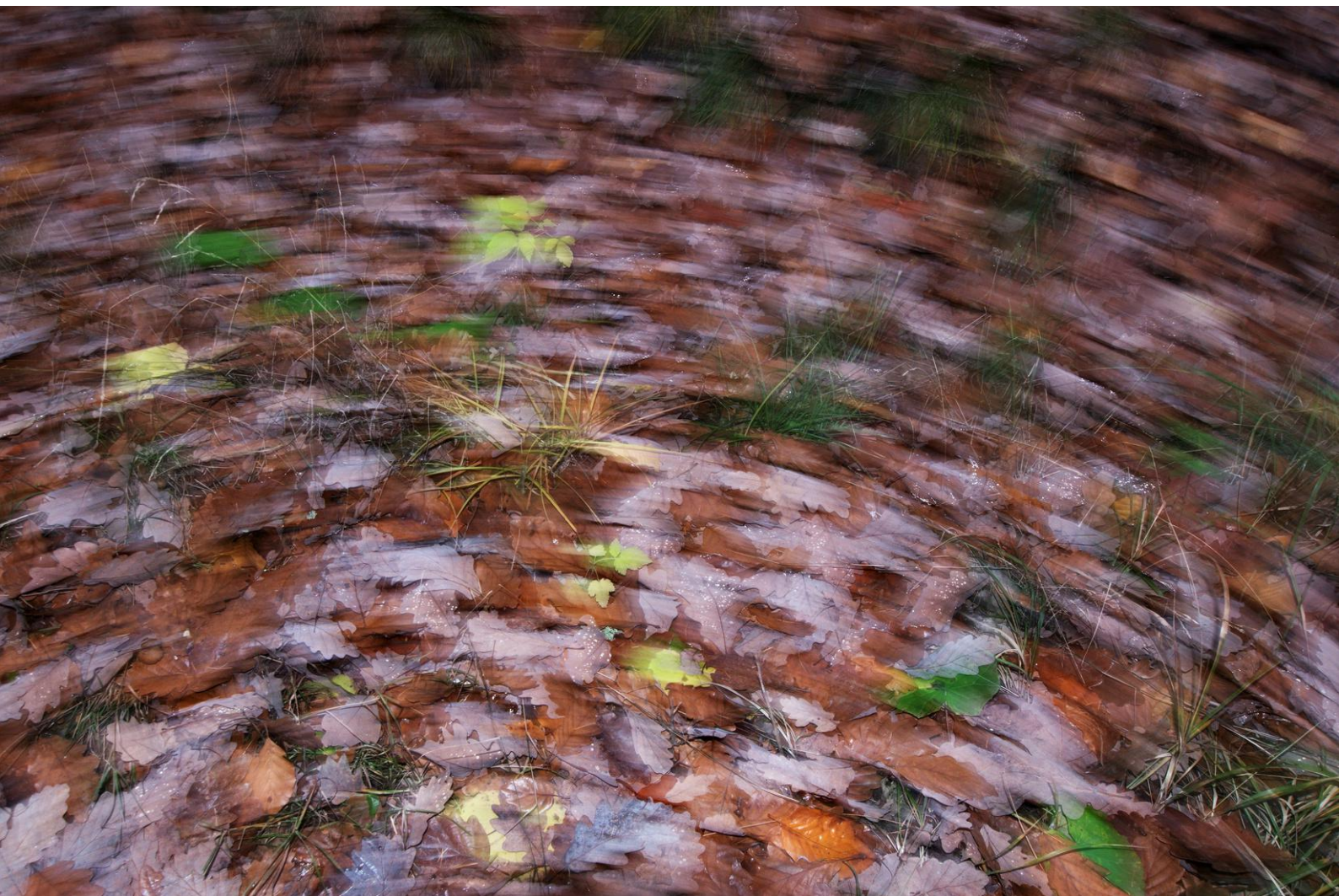
Alexandr Petrželka | Latecomer | 2021





Alexandr Petrželka | Birch Fabric | 2025

Alexandr Petrželka | My head is spinning | 2023



Nina Rosa

 Flufllitsa

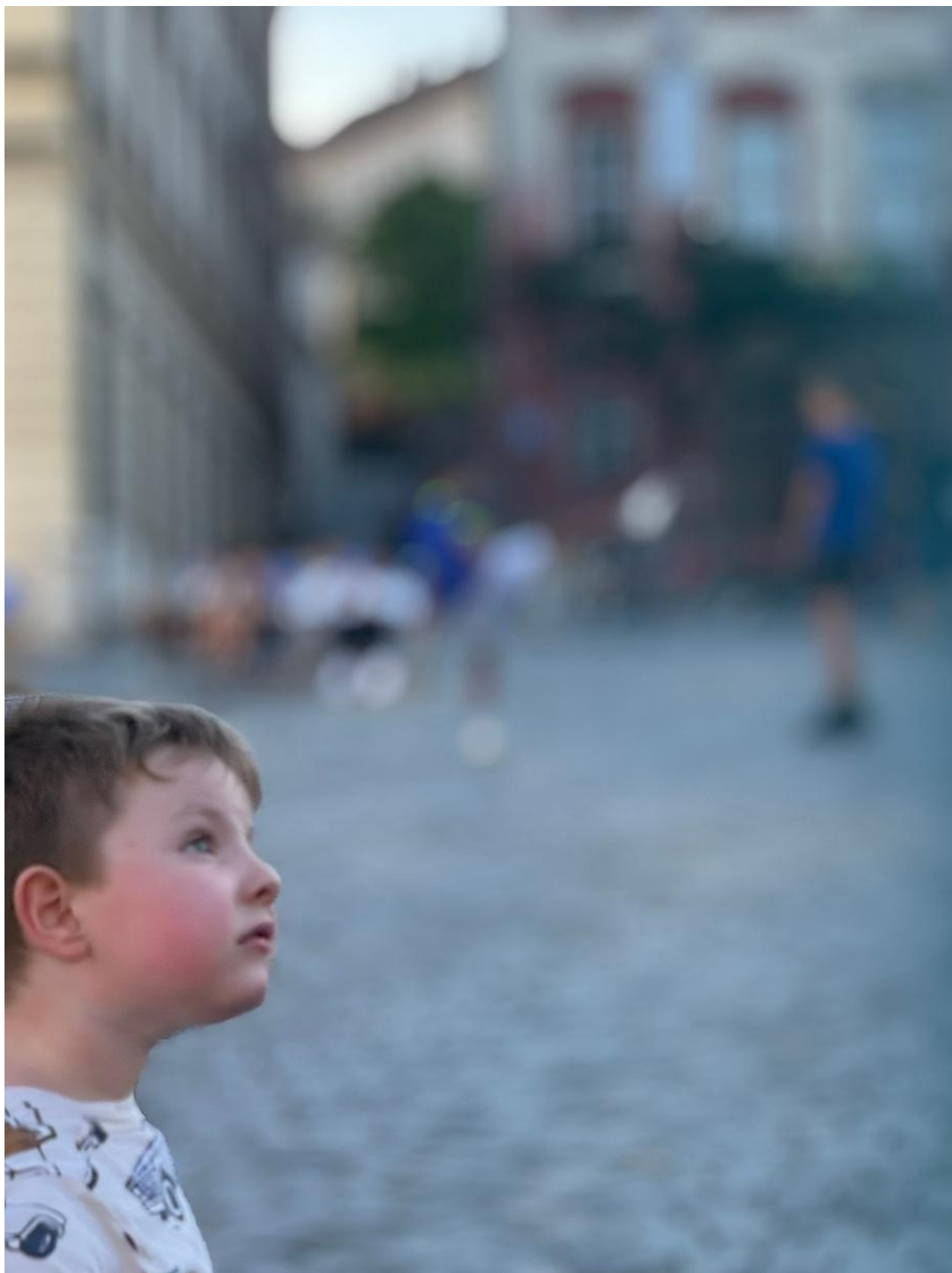
Artist Statement

His eyes widen with wonder, soaking in every detail of a world so new.

First time abroad, the cobblestone streets and towering buildings stand like giants before him.

In his gaze lives pure admiration—an unspoken awe at the beauty of places only whispered about until now.

A glance that says: the world is bigger, brighter, and more magical than I ever dreamed.



Nina Rosa | Papatriantafyllou – Wonder Eyes | 2025

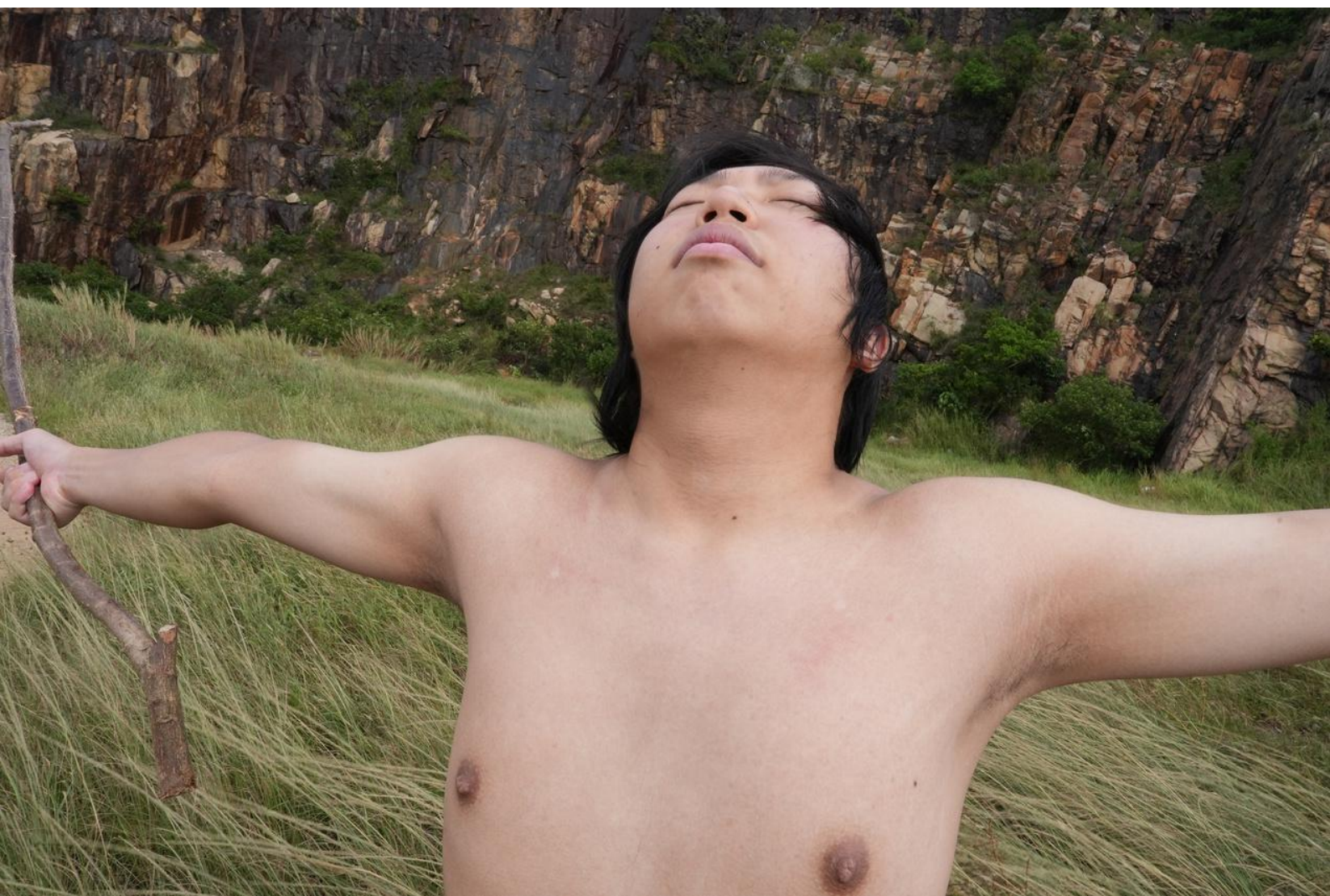
Roy Yip

 _roies.yip_

A journalism undergrad student, a film director, screenwriter.

Artist Statement

I am very obsessed with unique human body posture.



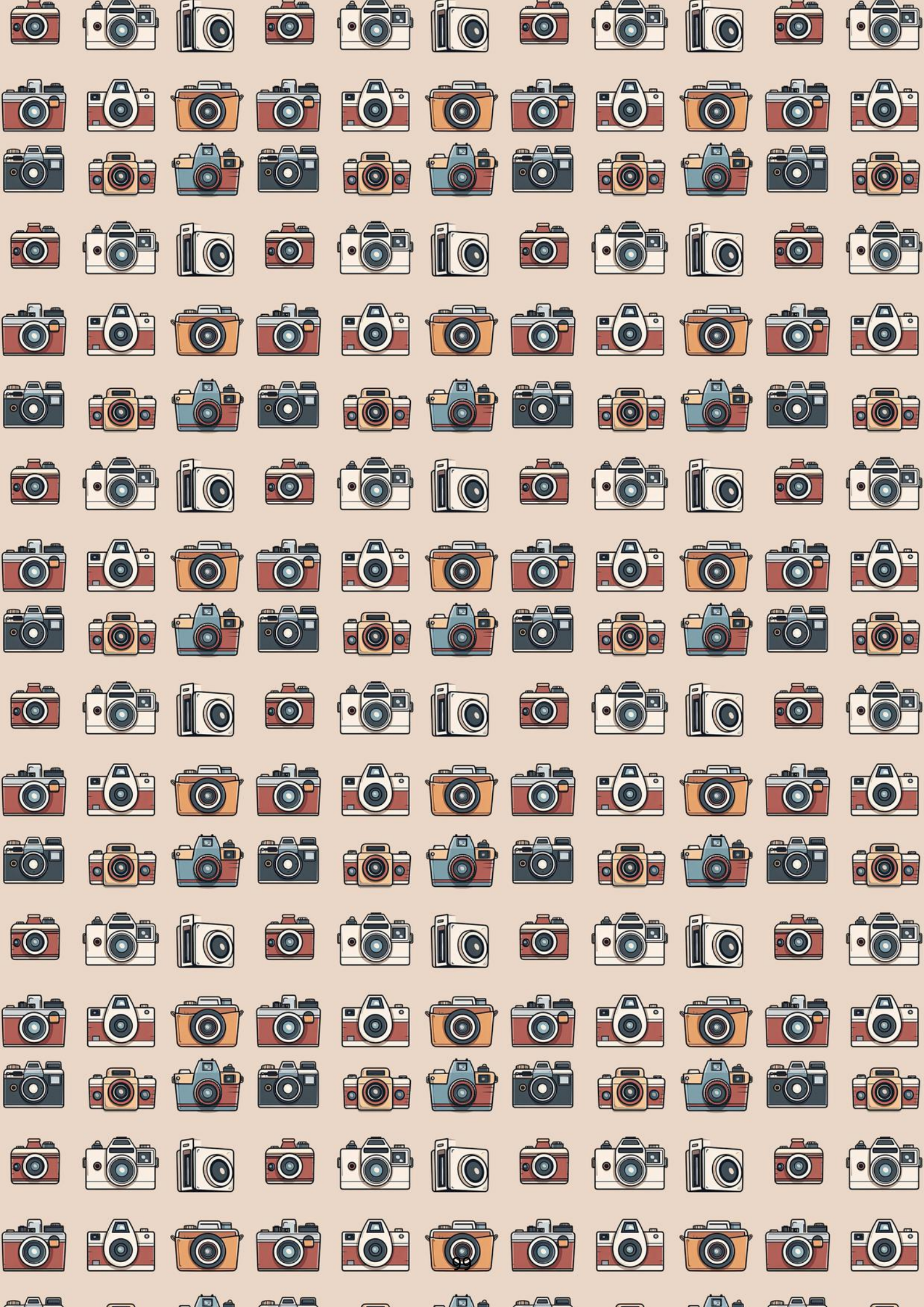
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