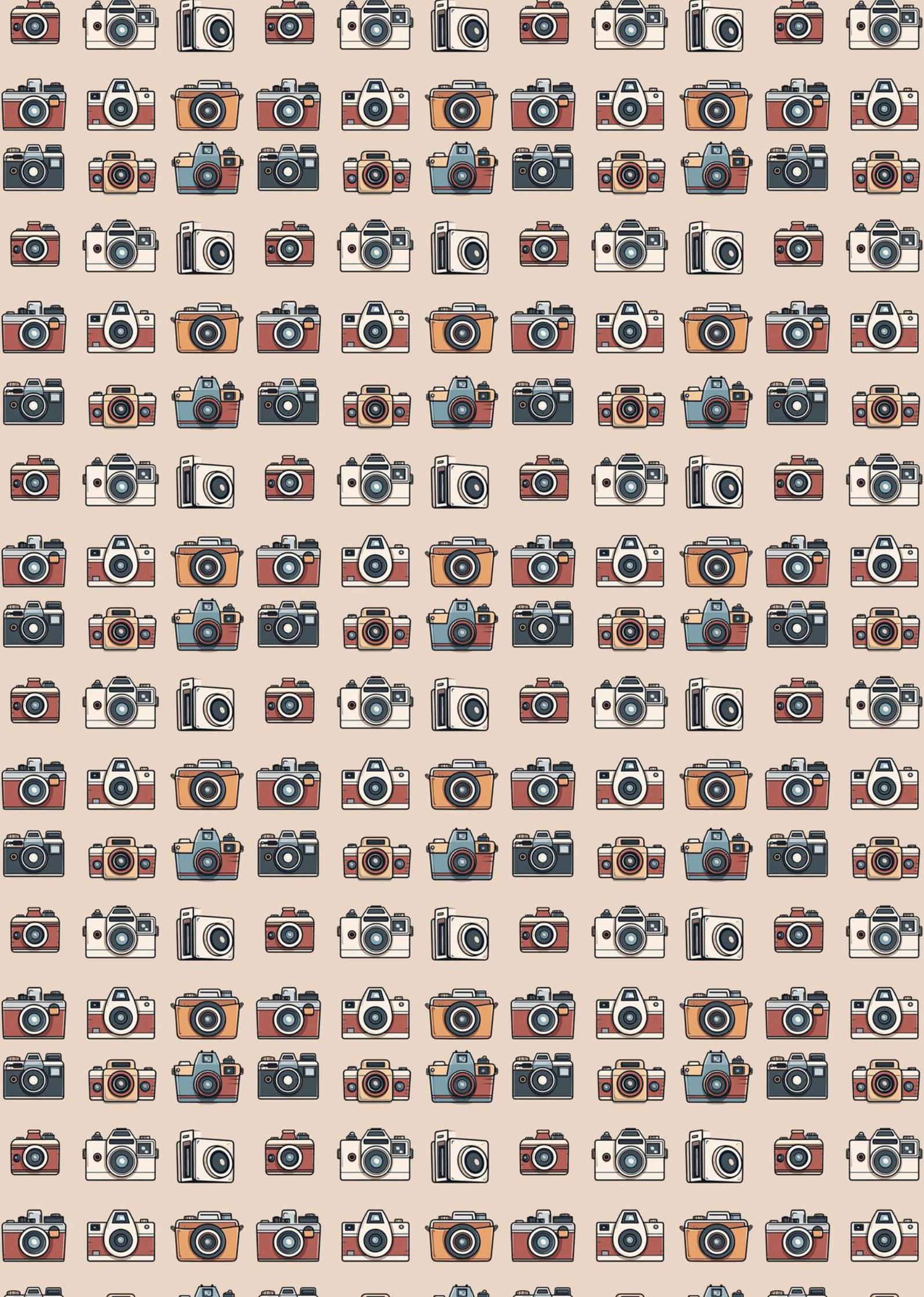


VISUALPOETRYJOURNAL.COM

VISUAL POETRY JOURNAL

NO 6

SEPTEMBER 25



— INTRO



Hello, dear reader,

Welcome to the sixth issue of our photography magazine. This edition continues our mission to showcase powerful visual storytelling from both established photographers and fresh new voices. Inside, you'll discover striking imagery that reveal the inspiration and process behind the lens. Whether you're a professional or simply passionate about photography, we hope this issue sparks creativity, reflection, and connection. Dive into a new collection of moments captured in every frame and every story.

Anna Gvozdeva

Curator of
Visual Poetry Journal

On the Front Cover:
Stefano Pediconi
Reflections
2025

On the Back Cover:
Pietro Ignesti
Piazzale Michelangelo
2024

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

Vince Franza

 vince_f4

"A city's beauty is not just in its buildings, but in the lives that inhabit them"
- Charles Dickens

Vince Franza, born in Noto (Sicily) surrounded with art and beauty, I now live in Milan, the pulsating heart and fly-wheel of Italy.

Divided between science and art, I try to tell the stories of cities and their people through the Street Photography. Playing with lights and shadows, lines and figures, I like to enhance the contrasts and emotions of every moment of everyday life.

I strongly believe in the extraordinary power of photography to transform ordinary moments into extraordinary narratives, celebrating the authenticity of people, cities and their deep connection.

Vincenzo Franza | Listen to the Art | 2024





Vincenzo Franza | Skating Sunset | 2025

Vincenzo Franza | Sunrise Solitude | 2025



INTERVIEW

Sule Ozturk

 wsuleler



You call photography “a connection with life.” What recent moment reminded you of that, and why?

Recently, I took a photograph of a couple waiting at a train crossing. There was nothing extraordinary happening, just an everyday pause, a train rushing by but something about their stillness against the movement felt deeply human. Moments like this remind me why I call photography “a connection with life.” It feels almost like stopping time for a second, holding stillness and motion together in one frame. The way they stood side by side, their faces lighting up with gentle smiles, the train creating a soft breeze around them, the train blurring past, it became a quiet story about time, movement,

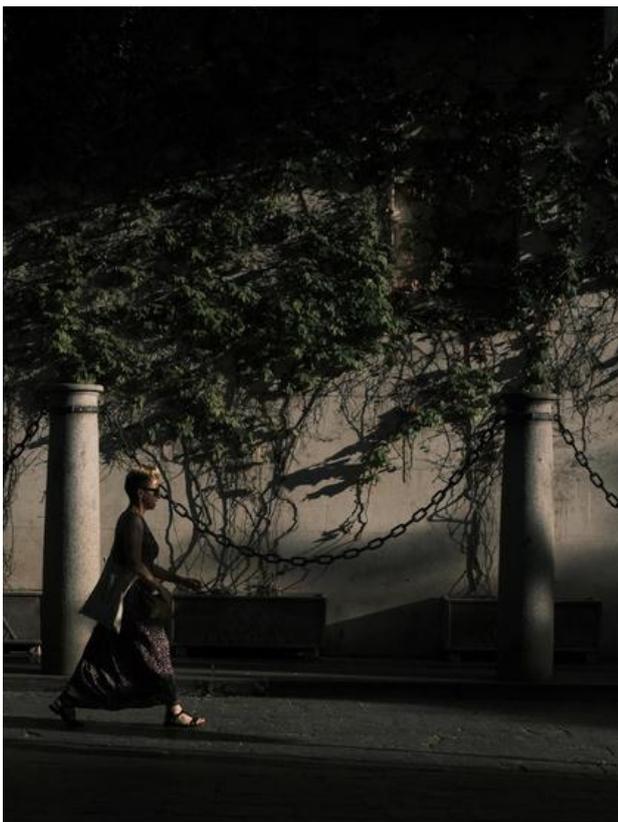
intimacy, and joy. Pressing the shutter in that instant was my way of saying: this fleeting second mattered. And for me, that’s what photography is catching life as it passes, while also finding a way to pause it.

How has living in Japan—its rhythm, etiquette, and visual culture—shaped the way you see on the street?

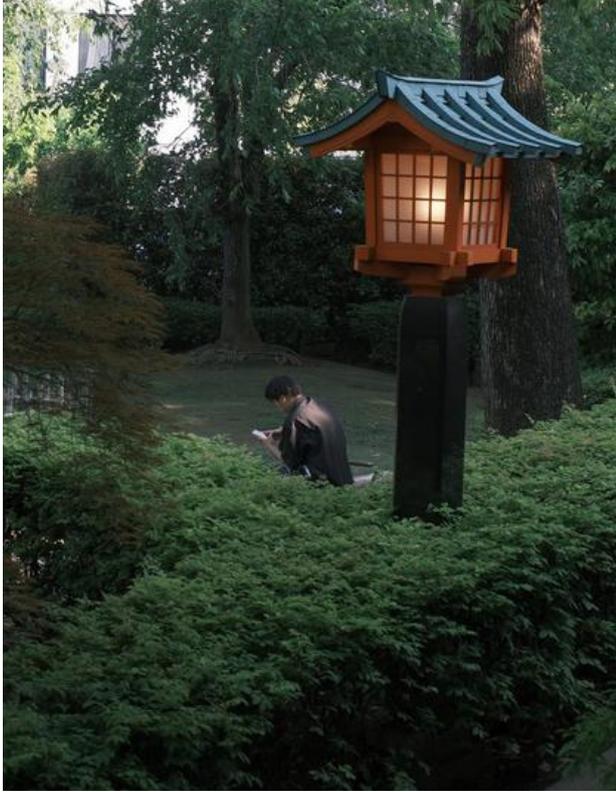
Living in Japan has definitely changed the way I see the street. As an engineer, I was used to looking at things with structure and detail, but here, the rhythm of daily life feels more fluid, almost choreographed. There’s this mix of variety and simplicity that really shapes how I notice moments. On one side, Tokyo can overwhelm you with layers of neon signs, crowds, and energy. But then, you turn a corner and suddenly there’s a quiet street with just a single lantern glowing, or someone arranging flowers outside a tiny shop. That contrast, abundance and restraint makes me slow down and pay attention differently. The etiquette here also influences how I photograph. People carry themselves with a certain respect for space, and that creates very clean visual lines, even in busy settings. It’s aesthetically beautiful, but also humbling, it reminds me that photography is not only about capturing what I see, but also about honoring the rhythm of the place I live in.

Your images often balance bold color blocks with small human gestures. What do you notice first: light, color, or behavior?

For me, it almost always begins with light. Light sets the atmosphere it’s what draws me in before I even think about people or color. Then color comes alive through that light, sometimes bold and loud, sometimes very quiet. But in the end, what makes me lift the camera is human behavior. A small gesture, a laugh between



Marie Goehner-David | Frailties | 2024



friends, someone carrying groceries, the way a person pauses in thought anchors the image. Without that, the scene might be beautiful, but it feels incomplete. I think that's where my background as both an engineer and a street photographer meets: I notice the structure and patterns first, but it's the human presence that gives them meaning.

Which habits from aerospace engineering (checklists, testing, precision) carry into your shooting and editing?

Some of my engineering habits still sneak into photography. Before going out, I like to double check small things like batteries charged, card empty, lens clean. It's simple, but it lets me relax and focus once I'm on the street. When I'm shooting, I think that engineering side makes me notice patterns and structure more quickly. But at the same time, photography is my space to break free from precision to let accidents, gestures, and light surprise me. So it's this balance: preparation from engineering, but playfulness from the street.

Do you pre-visualize frames or mostly react? How do you train for "fleeting, hard-to-catch" moments?

I don't really pre-visualize frames in a strict way, it's more about staying open and reacting to what's happening in front of me. On the street, things shift too quickly to plan much. What I do "train" is my attention: I try to walk slowly, notice small details, and anticipate where gestures or interactions might unfold. Catching those fleeting moments feels a bit like exercising a muscle, the more I practice, the more natural it becomes. Sometimes it's just about being patient in one spot, sometimes it's about moving with the rhythm of the street. I don't always succeed, but that's part of the magic those moments wouldn't be special if they were easy to catch.

How do you approach ethics and consent in street photography in Japan? Has your approach changed over time?

In Japan, I've become more conscious about ethics and consent than anywhere else I've photographed. People here value privacy and personal space deeply, and that has shaped the way I approach the street. I try to be discreet and respectful, if someone seems uncomfortable, I don't take the shot, or I let it go. Over time, my approach has softened. At first, I was very focused on capturing the "decisive moment" no matter what. Now I think more about the person inside the frame how they might feel, how I'm representing them. For me, street photography is not about stealing a picture, but about noticing a shared moment of life. That shift has made the practice more meaningful.

Travel broadens your perspective. How does your approach differ at home in Japan vs. abroad?

When I photograph in Japan, I move with more quiet attention. Life here has a rhythm of subtly small gestures, order, and balance so I tend to look for details and harmony in the frame. When I travel abroad, I find myself more open and curious, almost like I'm seeing with fresh eyes. I'm less shy about color, noise, or chaos. Maybe it's because I don't fully blend in, so I allow myself to be more experimental and playful. Every country has its own routines, and observing people within them is one of the most enjoyable parts for me. I try to capture people in their most natural moments, and those little nuances bring different layers into my photos. In Japan, life flows at high speed, but people's personal routines feel much calmer that contrast is rare, and being able to catch it is what makes photographing here so special.



SaharSadat Dehghanian

 Sahar.dehghaniann

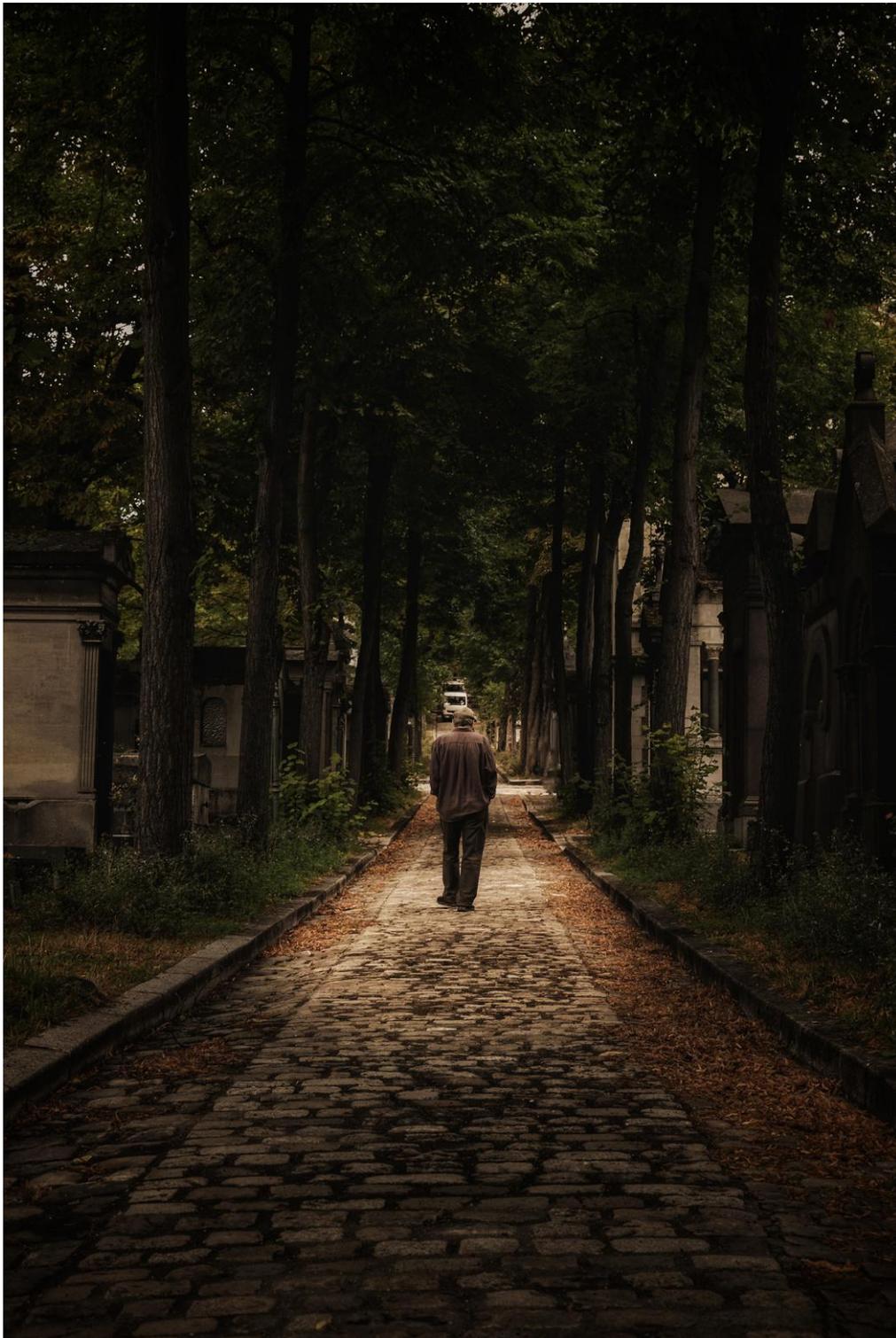
I'm SaharSadat Dehghanian, born in Iran and based in Paris since 2022. My professional journey in photography, cinematography, and editing began in 2019. With a deep passion for capturing moments and telling stories through visuals, I continue to explore and evolve in the world of cinema and visual arts.

Artist Statement

"Endless End"

A cemetery is not just a place for the dead; it is a path for the survivors...

You, like a fleeting ray of light, stand in the middle of this dark and mysterious path,
waiting for a sign, a word, or a presence,
so that perhaps one day you will discover this unknown path...



SaharSadat Dehghanian | Endless End | 2025



Catherine
BERTON-HUGUET
28.11.1927 - 2.03.1977
Georgette HUGUET
3.06.1926 - 2.03.2017

INTERVIEW

Pietro Ignesti

 [pietroignesti](#)



You grew up in an artistic family environment. How did this early exposure to art shape your vision as a photographer?

A photographer's vision evolves over time, with experience and personal growth, and is therefore constantly changing. I believe that living and, especially, growing up in an artistic environment has stimulated my perceptiveness and creativity, seeking to see and shoot beyond the superfluous, lingering on subjects and events, sometimes banal and seemingly meaningless, but perhaps for this reason even more revealing of a situation of historical, social, and existential uncertainty.



Pietro Ignesti | Vaticano | 2025

Having worked for many years as a skipper, how has the sea influenced your way of seeing and capturing the world?

I've always had a strong relationship with the sea. I worked for many years as a skipper on sailing boats. I've sailed a lot, even for very long distances. When you sail, you don't just experience the sea but also all the elements, like rain, rough seas, storms, and much more. These are natural spectacles that have remained with me, images that I've stored in my mind and are part of my visual as well as life experiences. Furthermore, by traveling, you get to know new countries and different cultures, which have enriched me personally and culturally. I believe all of this has influenced the way I see and capture the world.

What first drew you to street photography as your primary medium of expression?

I think that living in London for several years has influenced my life and my vision as a photographer. London is a multi-ethnic city, home to a wide range of cultures, ethnicities, and lifestyles, making it a vibrant and dynamic place, but also a fertile ground for diversity and individual expression. All of this has driven me to observe and seek to understand people and their diverse behaviors. What happens

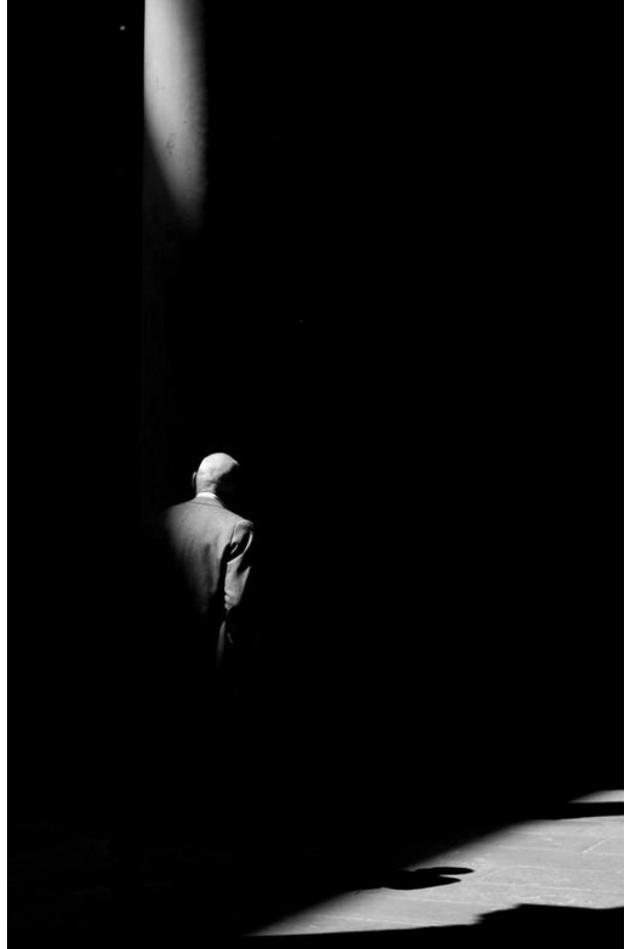
on the streets is a mirror of society and its constant evolution; photography allows me to immortalize it, offering my vision of humanity, its context, and its social destiny.

In your statement, you describe the street as a “visual container of behaviors.” Could you elaborate on this idea?

Today more than ever, the primary way to approach and understand the world is visual, and no longer textual, as it has been for centuries. We live in the era of constant internet connection via smartphones, exposed to a constant flow of visual impressions, in a globalized society and culture dominated by the constant circulation and dissemination of images. Fiction seems to prevail over reality. For me, the street is a stage, a visual container of behaviors, stories, and traces, where complex and dynamic interactions take place dictated by a "civilization of images".

Your photographs often capture fleeting human moments. What do you look for in these moments before pressing the shutter?

I observe a lot, even when I don't have my camera with me. I don't have a precise strategy; I simply photograph what I'm attracted to, subjects or situations that I find interesting, that fascinate me.



Pietro Ignesti | Step Into The Dark | 2025

My photographs are the result of my instinct, my visual education, and my experience in the field.

Living between Italy and London, how do the cultural differences of these places reflect in your photography?

Traveling and living in different countries opens your mind; you learn to have more open and flexible points of view and judgment. It's a combination of experiences that shapes you as a person and as a photographer. All these experiences add up over the years, giving you a personal vision of the world and your own vision as a photographer.

Many of your works are in black and white. Why do you choose this aesthetic, and what does it add to your storytelling?

Black and white has always attracted me, although lately I've also been taking a lot of color photos. I often choose black and white because the absence of color focuses attention on the composition, the lights, shadows, and contrasts, creating a more direct and powerful visual impact. Without color, the focus shifts to the form and structure of the image, allowing you to capture the essence of the subject.



Pietro Ignesti | Piazzale Michelangelo | 2024

Conrado Krainer

 ckraimer

I am a Brazilian photographer whose work investigates the relationship between nature, the human condition, and the poetics of light and shadow. Currently, I'm developing a body of work centered on the metaphor and symbolism of flowers, exploring fragmentation, time, and the tensions between slowness and acceleration in contemporary life. Over the past years, I've exhibited my work in galleries and cultural spaces in São Paulo, Barcelona, Rome, and Lisbon, and have received awards in national and international photography festivals. Parallel to my artistic practice, I also work as an atelierista at an international school in São Paulo, with a background in Visual Arts and Art Education.

Artist Statement

My art emerges where nature becomes body and memory: flowers captured through the lens, immersed in the intense interplay of light and shadow. I explore ephemeral beauty as a metaphor for both the human and the botanical, seeking in the photographic gesture a moment of suspension between being and existing. Photography becomes both vessel and bridge—connecting contemporary portraiture and experimental media, weaving together technology, organic matter, and ancestral echoes.

I do not see flowers as decorative landscapes, but as symbolic witnesses of cycles that resonate across social and environmental layers. My practice, rooted in fine art and mixed media research, opens reflections on memory, absence, and presence—each petal a trace, each shadow a dual force.

My work reclaims art as a political act: a vigilant gaze, an ecological ethic, and an aesthetic in tension. Through flowers, I question life's fragility and the silent power of resistance that continues to bloom.





Elena Khoroshiltseva

 elena_khoroshilceva

 photographer_xopi



Elena Khoroshiltseva | Stormy sea in Montenegro



Lucy Kenchington

 Lulus_lens_photography

Artist Statement

Fantasia is a collection that celebrates imagination, mythology, and the ethereal beauty of beings who exist between worlds. Angels, demons, fairies, and other winged creatures are brought to life as symbols of both light and shadow, hope and fear, innocence and power. Each image explores the timeless human fascination with what lies beyond reality – the spirits, guardians, and tricksters of myth that embody our deepest dreams and darkest emotions. Through wings as a unifying motif, this collection invites the viewer into a realm where fantasy and truth intertwine, capturing the fragile balance between the divine, the mystical, and the human soul.

I created this collection as a way to explore my own fascination with mythology and the unseen, using photography to question how these imagined beings reflect human emotion and identity. Fantasia became a space where I could merge storytelling, symbolism, and visual experimentation, allowing me to bring inner worlds and timeless myths into tangible form.

Lucy Kenchington | A Mother's Enchantment | 2022





Stefano Pediconi

 stefanopediconi.fotografia

With a passion for art in all its forms, I have gone beyond the boundaries of the architectural profession by combining design with content creation and photography: a cross-pollination that allows creativity to fully define both my personal and professional life. My photography ranges from subjects connected to my profession—lifeless architecture—to people, colorful, diverse and dynamic: a tool to capture the world's energy in a single frame.

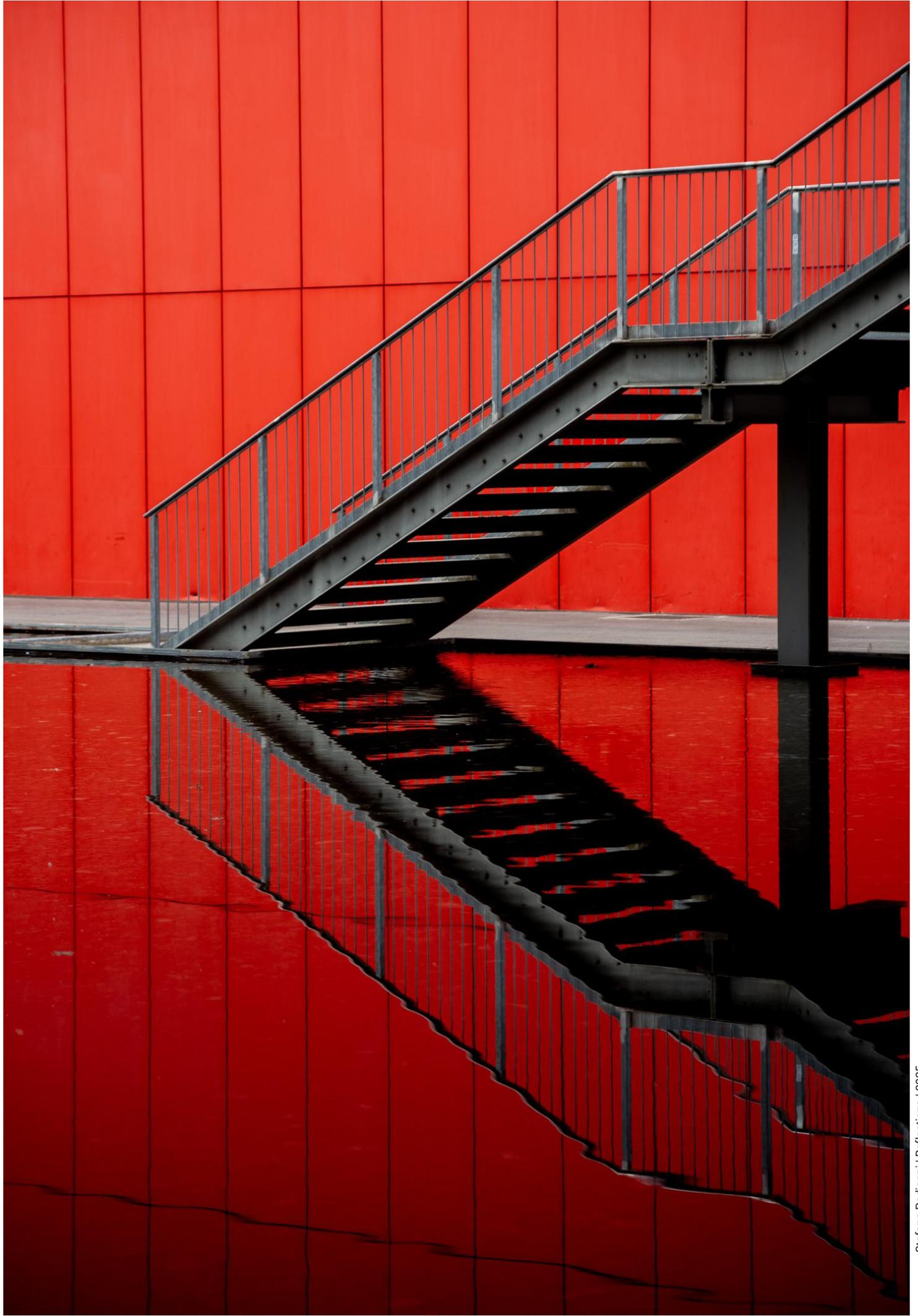
Color is a common thread throughout my activity and plays a key role in all of my photographic projects. It's a magnet, a symbol of creativity and imagination, joy and positivity.

Artist Statement

"In mathematics, two plus two makes four; but in art, it may become five, six—or even seven".

Nothing is ever quite as it seems: when reality is filtered through the eyes of creativity, it bends, transforms, and turns into an image.

And in the gaze of the beholder, even a simple reflection on water can unfold into an imaginary world where everything is possible.



Bao Dang

 aboifromtuyhoa

Artist Statement

"Where it truly lies" - a part of project "Inner voice", expressing the anxiety, depression, and fear within a person and where it originates from.





Thierry Galand

 ttaky.srl

With a degree in architecture, after working hard (too hard), I am rediscovering photography and taking the time to enjoy it.

Artist Statement

First, I traveled to Japan with my family in 2024 to get a first impression, and then I went solo in 2025 to seize the opportunity to discover Osaka and the World Expo site before it opened, and to share my perspective with a friend who is an urban sketcher, combining sketches and photos.





Thierry Galand | Japan | 2025

Thierry Galand | Japan | 2025



Ben Trojca

 blockus99

I am an amateur photographer based in Germany and a recent high school graduate, with no formal education in photography. Thus photography is very personal to me and I only started focusing on it more in 2024, trying to get the most out of my trusted 16-50mm. My work tends toward stillness, with a restrained palette and a focus on clarity. Geometry is a recurring theme, guiding me toward images that are clean, concise, and quietly deliberate.

Artist Statement

Capturing moments at every corner and being able to show these moments to anyone on this planet, is a modern luxury. The ability to capture light and share memories on film could very well be compared to magic and has fundamentally changed the way of interaction in our society. The more unaltered an image is, the better. The less it needs to convey its message, the better. An image is truly refined if it achieves its goal of expression with the least amount of ornament. The perfect photograph is a white square.

Ben Trojca | Headspace | 2025





Borna Bursac

 bornabursacphotography

Borna Bursac is a Croatian photographer based in Zagreb, who spent his early childhood in Lagos, Nigeria. His work spans surrealistic double exposures, black and white compositions, street photography, and long-exposure night images. His photographs have been exhibited in cities around the world including Rome, Zagreb, Belgrade, Athens, Chania, Zadar, and Varaždin.

Artist Statement

This is a series of conceptual double exposures i took in Croatia and Serbia, they were all taken with a 35mm film camera.

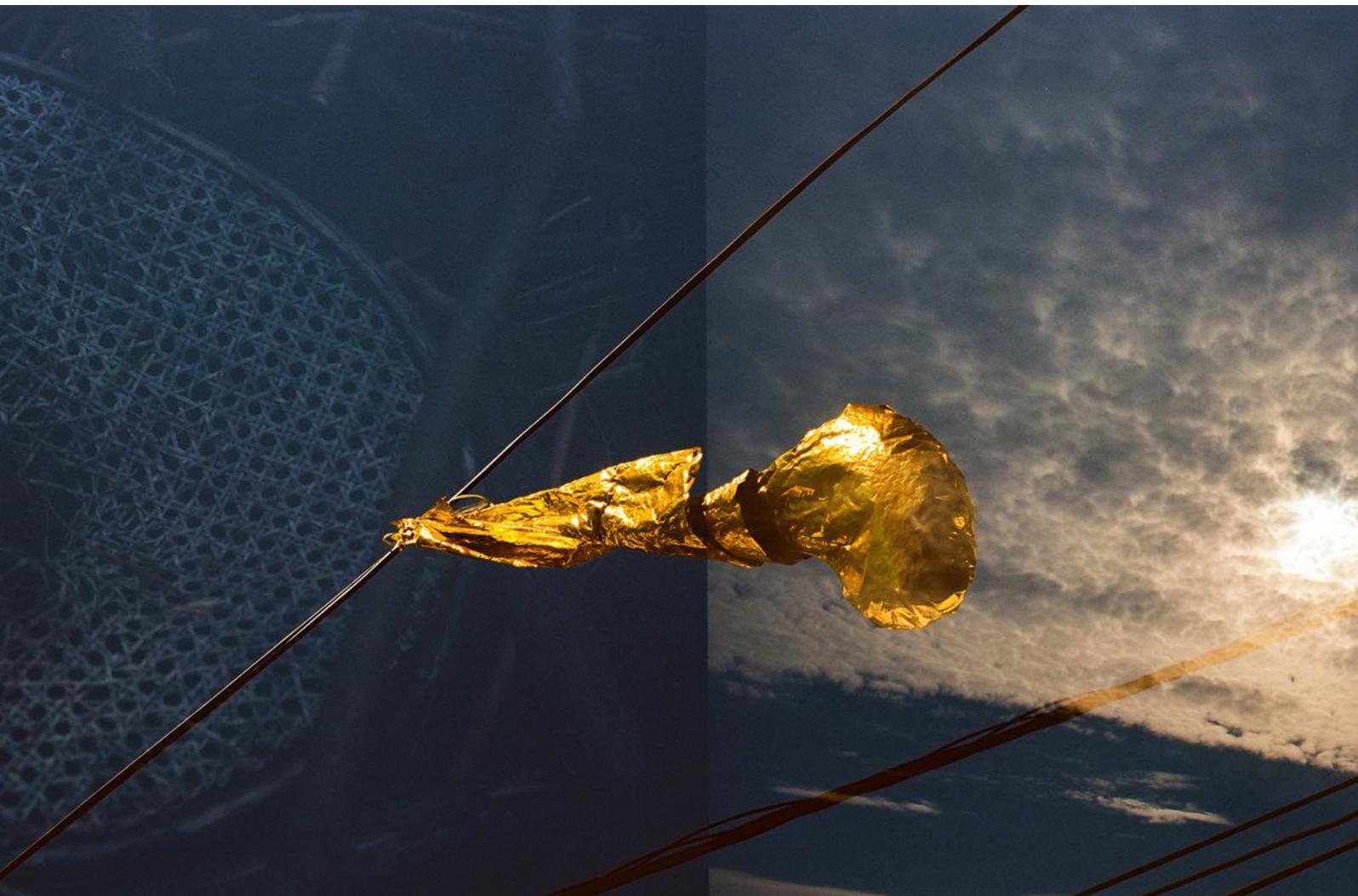
Borna Bursac | The Balloon Beach | 2022





Borna Bursac | The Home Colours | 2025

Borna Bursac | The Surreal World | 2024



Aleksandra Stępień

 aleksandra_studio

Artist Statement

Every story deserves to be told. That's my motto. I believe photography - just like the cinema - connect people. That's why even the most simply story is worth to tell.





Kylo-Patrick Hart



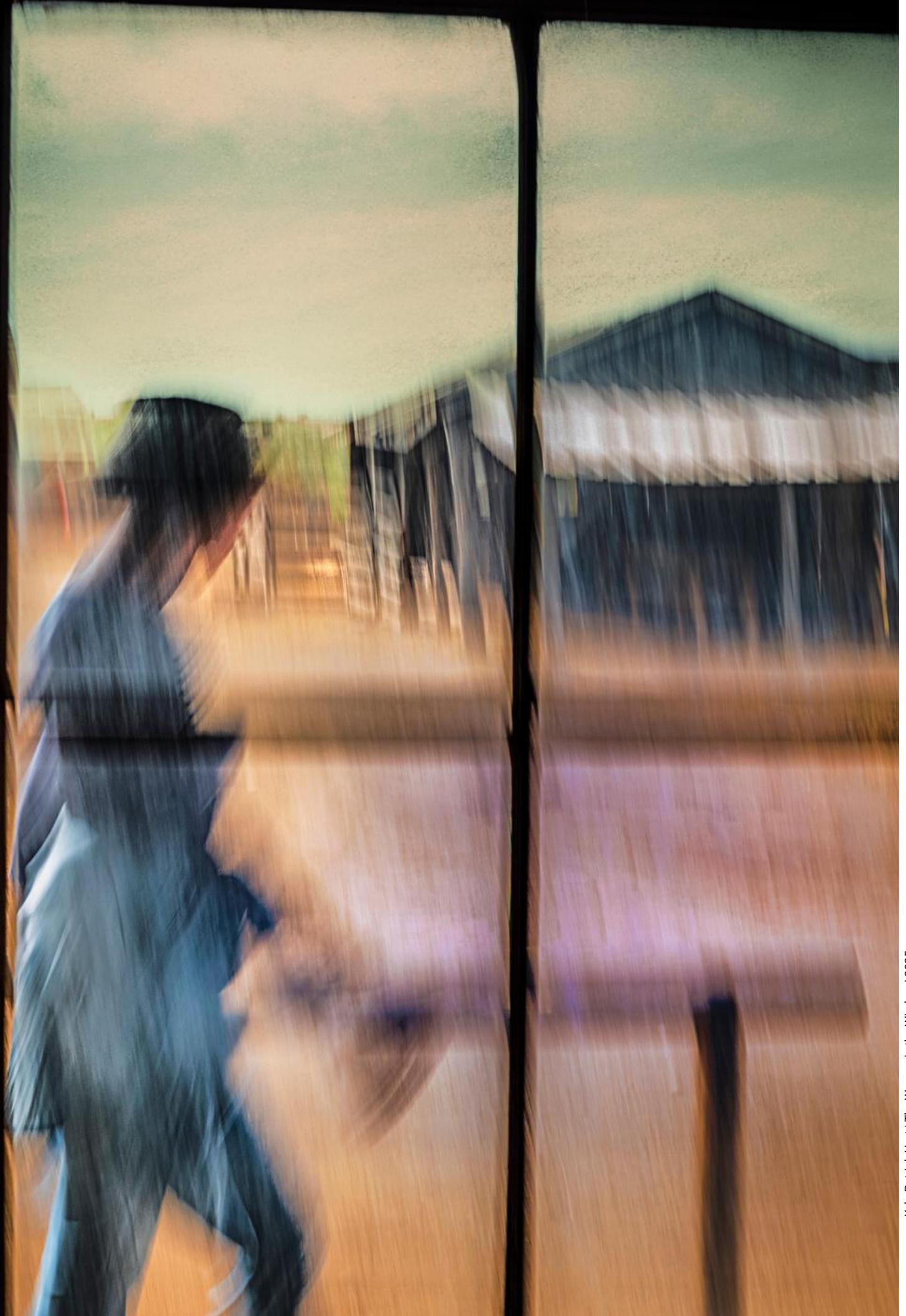
Kylo-Patrick Hart is an award-winning photographer (Budapest International Foto Awards, European Photography Awards, Global Photography Awards, Golden Shot International Photography Awards, London Photography Awards, Pollux Awards, Tokyo International Foto Awards, etc.) and chair of the Department of Film, Television and Digital Media at Texas Christian University (Fort Worth, Texas, USA). He received his formal training in digital media arts while a student at the University of Michigan and Wayne State University, with additional instruction provided by offerings of the Maine Media Workshops and Santa Fe Workshops. As an artist, his motivation is to discover and capture the beauty, even when it is not always readily self-evident, that surrounds us continuously in all areas of our everyday lives. His photographs have been exhibited in numerous cities throughout the United States and in several countries abroad.

Artist Statement

The title of my current project, from which these images have been culled, is Wild Western Blur. It combines the aesthetic appeals of intentional camera movement with the historically mythic storytelling appeals of the American Wild West. As can be seen in the contents of these photographs, my overall approach to photography and related forms of artistic production results from the combined influences of Cubism, Expressionism, Fauvism, Impressionism, and Surrealism, all of which affect how I see the world around me and then proceed to document it. This process involves important decisions regarding matters of abstraction, distortion, fragmentation, and emotional affect as well as whether to capture a subject realistically or instead quite innovatively. As both an artist and an admirer, my favorite photographs tend to be ones whose contents speak loudly for themselves — even when it is not immediately clear exactly what they are saying. They seek to inspire their viewers to wrestle with their intriguing contents and, as a result, ponder various aspects of our surrounding world in new and unique ways.

Kylo-Patrick Hart | Prairie Sunrise | 2025





Qiuyu Chen (Renata Chen)

 renataisreborn

Artist Statement

I'm Qiuyu Chen (Renata Chen), and I work primarily with both film and digital cameras. My practice is often driven by research-based methodologies and field studies, often focusing on documentary and humanistic photography. I aim to capture fleeting moments across cultures, seeking emotional commonalities and preserving them as visual stories. My work reflects an ongoing interest in cultural identity, transcultural connections, and the quiet yet persistent presence of women in history and tradition. Through projects across Asia and Europe, I explore how photography can serve as both documentation and dialogue, bridging people, geographies, and time.

This photography series is an ongoing analogue project that has continued for more than a year and a half. I use post-production of double or multiple exposures through digital compositing to blend time and space, aiming to convey a subtle yet enduring feeling that transcends geography and people, like a never-ending journey.

Series Title: Flash, Fade, Reverie (excerpt)





Qiuyu Chen | Flash, Fade, Reverie | 2025

Henri Heilala

 [henri.heilala.photo](https://www.instagram.com/henri.heilala.photo)

A semi-professional photographer from Helsinki, Finland. I mostly do nature and event photography, which perfectly balances my need for chaos and also calmer energy. I'm an engineer at heart, so I find that there's always more to learn when it comes to camera gear. Never stop learning!

Artist Statement

My goal is to capture moments and make them eternal. I enjoy venturing outdoors in the unique Finnish nature and framing images that many might not see are actually there! I'm also an avid event photographer, especially after COVID. During 2019-2020 it felt like many of us had lost quite a lot of joy in our lives, whether it be in the form of parties and gettogethers not being arranged, or just simply longing for simple company to go through what happened during the day. By capturing these joyous moments, I feel like I'm creating cherished memories which also often push us the extra mile in order to arrange meetings with people and not just stay at home getting bored. I hope my images bring lots of joy and inspiration for all of you!

Henri Heilala | Last Rays of the Autumn Sun Meet the Helsinki Shoreline | 2022





Henri Heilala | A Window into the Open Sea | 2023

Henri Heilala | Rock Formation Carefully Balancing on the Shoreline of Isosaari | 2023



Alexia Kalogeropoulou

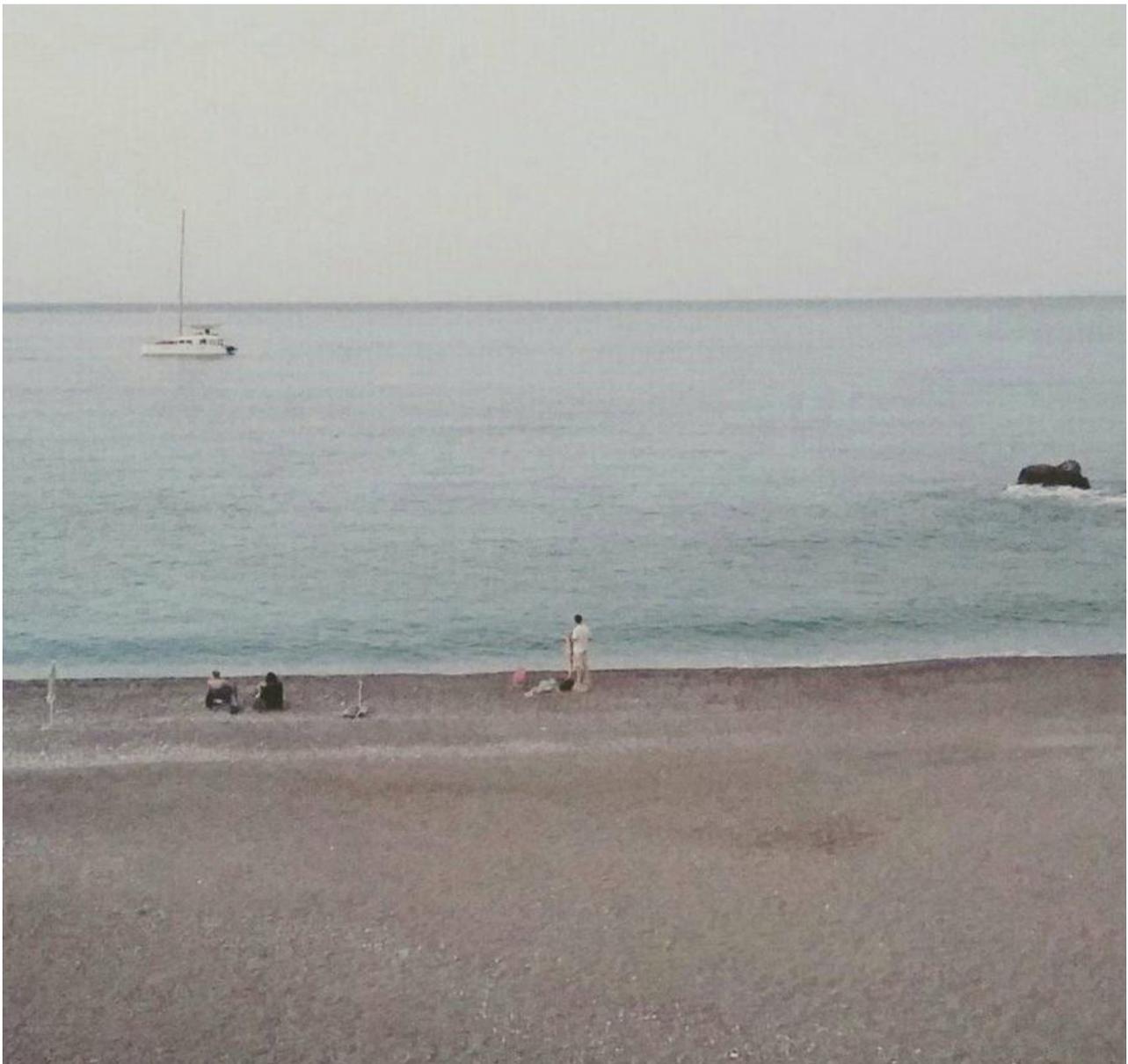
Alexia Kalogeropoulou was born in Athens, Greece, where she still lives and works. She is primarily a poet but also moves seamlessly across prose, photography, performance, and new technologies. She creates written and multimedia works that combine words, images, and sound to explore profound existential, environmental, and social issues. Her work is characterized by minimalist aesthetics and intense symbolism, drawing inspiration from nature, the passage of time, loss, memory, and the human condition.

She studied Psychology at the Faculty of Philosophy of the University of Athens, Cultural Studies & Human Communication (MSc), and Creative Writing (MA). Her poetic and multimedia works have been showcased at festivals and installations in Greece and abroad, while her photographic projects have been featured in both domestic and international exhibitions. She is the author of four books and has contributed to over ten collective editions.

Artist Statement

Light, shadow, the moment - a photograph is a verse beyond words.

Alexia Kalogeropoulou | Greece – Still Summer





Arturo Herrera

 art2di2

I'm a 37-year-old Mexican American based in Austin, Texas, with a long-standing interest in photography that's recently started to grow into something more intentional. While I still consider myself an amateur, photography has become a meaningful creative outlet that sits somewhere between serious pursuit and personal hobby. My work is raw and instinctual, often captured with my first camera, the Canon EOS R50, or occasionally just my iPhone. I rely on minimal editing. Simple adjustments through native tools or apps like Instagram, focusing more on the moment than on technical perfection. I'm still learning, still experimenting, and mostly just enjoying the process of seeing the world a little differently, one frame at a time.

Artist Statement

Over the years, I've become drawn to capturing what I call "little moments". Those fleeting, often overlooked fragments of time that somehow feel full of meaning, and these happened to be one of those moments.

Arturo Herrera | On the Verge | 2025





Arturo Herrera | Pink Beach | 2025

Arturo Herrera | The Boy and the Canyon | 2025



Beatriz Deschamps

 bia_f.d

Beatriz Deschamps is from Curitiba, Brazil. Has worked with photojournalism, registering different sceneries of Brazil.

Project Statement

Contours of Brazil

Each selection visually concretizes a different landscape and the complexity of Brazil's natural scenery - north to south. Humans are, in the registers, shadows or outlines, in an uncomprehended and immense ecosystem. The photos, taken through different years on personal travels, try to question the relation of nature and humankind.





Cristina Jantic

 herbooksinink

Cristina Jantic was born in Moldova and has spent half of her life living abroad, weaving together cultures and perspectives that now inform her art. She holds a Bachelor's degree in Journalism and Modern Languages, as well as a Master's degree in Management and Marketing. This combination reflects her dual path between analytical thinking and creative exploration.

Since childhood, Cristina has been drawn to the worlds of visual arts and writing, finding in them a way to express what words alone could not contain. Her professional journey led her into marketing, technology, and business, where she gained deep experience in digital transformation and creative strategy. Yet, art remained her truest language, returning to her like a constant rhythm.

Today, she combines her background and curiosity by blending poetry with artificial intelligence. She uses AI not as a replacement, but as an extension of her own imagination, a way to give form, texture, and life to her words. Her work navigates the intersection of the written and the visual, creating an aesthetic where memory, emotion, and symbolism converge.

For Cristina, art is a form of self-expression that begins where language becomes too heavy or complex. It is the space where intuition flows freely, where boundaries dissolve, and where ideas have no limits. Whether through poetry, photography (since 2010), or digital visuals, her work explores themes of identity, solitude, feminine strength, and the fragile beauty of impermanence.

Her artistic voice is both introspective and expansive, a quiet force that invites others into reflection, transformation, and the recognition of the unseen.

Artist Statement

My work is a dialogue between memory and presence. Through a vintage-inspired style, featuring muted tones, sepia textures, and cinematic grain, I seek to capture not just what the eye sees, but what the soul remembers.

These photographs are fragments of forgotten diaries, suspended between reality and dream. They are not about clarity, but essence: the silence of fog, the solitude of trees, the hum of a city corner, the stillness of harbors where boats rest like waiting souls.

I am drawn to the in-between spaces that feel at once familiar and estranged, fleeting and eternal. My style embraces imperfection, using atmosphere and softness to transform the ordinary into visual poetry.

Each image invites a pause, a breath, a moment of reflection. They are meditations on memory, solitude, belonging, and the fragile beauty of impermanence.

This is my language of visual poetry: a vintage, soulful lens through which I explore the human condition and the unseen layers of life.



Cristina Jantic | Stillness



Cristina Jantic | The Unseen

Cristina Jantic | Timeless



Hsien-Chih Chuang

Hsien-Chih Chuang is a Taiwanese photographic artist and scholar known for his poetic perspective and minimalist compositions that capture moments of emotional stillness and light. His work has received top-three honors in several international photography competitions, including the European Photography Awards, Budapest International Foto Awards, London Photography Awards, and New York Photography Awards. He has held numerous solo exhibitions and participated in prestigious international group shows, featuring his work at PH21 Gallery in Hungary, the Kuala Lumpur Photography Festival in Malaysia, and other global platforms. Chuang's photography reflects a profound aesthetic sensibility and a distinctive visual language that bridges lyrical observation with contemplative form.

Artist Statement

Twilight, Held in Gaze.

Photographed along the coastal edges of Taiwan, this series uses light as a language to portray the quiet moments of encounter between human presence and the natural world. As the sun slowly descends, wind turbines rise like lines of poetry, and the sea reflects the lingering glow of time. A solitary figure stands still by the shore, breathing emotional rhythm into the frame. I write a poem woven from light and time with the lens as my pen. Twilight here is not merely a visual scene, but a space of emotional resonance. In these photographs, the sun hangs like a golden punctuation mark above the turbines—suspended in hesitation—dyeing land and sea in warm, hushed tones. These images do not simply depict landscapes; they hold the stillness of fleeting encounters between human and nature—filled with waiting, gazing, the quiet distance between self and world, and an ineffable sense of belonging that cannot be put into words.





Matteo Manuguerra

Project Statement

"Echoes in Motion"

This series explores the tension between permanence and transience, using blur, shadow, and surreal staging to evoke memory, absence, and the passage of time. Figures dissolve into architecture, trains become canvases of fleeting faces, and silhouettes hover behind veils, reminding us that photography can capture both what is seen and what slips away.

Influences from Alexey Titarenko's ghostly cityscapes and Duane Michals' poetic narratives are evident, while echoes of Cartier-Bresson's compositional precision ground the work in photographic tradition. Yet, the images push beyond documentation, embracing chance, abstraction, and dreamlike ambiguity.

Echoes in Motion is less about freezing a moment than about letting it unravel, leaving behind traces of presence, fragments of stories, and visual whispers that linger like memories in motion.





Sasa Gouda

 sasa_gouda_

Teacher and amateur photographer.

Project Statement

Kubrick's Echo

Recreating the classical poster of the film "Lolita".



Marcie Moore

 gm_c0nstrct

Artist Statement

Over the past five years, my journey as a photographer has been one of discovery, growth, and a deepening connection with both my medium and the communities I work within. Through my time at the University of the West of England, I have developed a strong foundation in both technical and conceptual aspects of photography, using my practice to explore themes of identity, community, and belonging.

In parallel to my academic work, I also delve into personal projects that engage with local communities, as well as people and places that I take and interest in. Driven by a curiosity about the spaces where the personal meets the collective, I seek to highlight the often-overlooked stories familiar to me, cultivating ideas and stories that may be overlooked by many, bringing attention to the quiet narratives that shape our lives. Thereby, I create work that invites the viewer to look deeper, to see beyond the surface, and to recognize the beauty in the everyday. Photography, for me, is not just capturing an image—it is about capturing the essence of a moment and the layers of meaning that lie beneath it.

Marcie Moore | Working Man | 2025





ZsZsPhoto - Zsuzsanna Sárközi



I am a photographer from Hungary, focusing on capturing moments where silence and emotion meet. My work explores the dialogue between light and shadow, everyday reality and inner reflection. I am drawn to street photography, animals, and lyrical, symbolic imagery – always seeking the hidden poetry in the ordinary. For me, photography is both remembrance and self-expression, a way to hold onto fleeting moments and transform them into timeless visual impressions.

Artist Statement

This series is a visual meditation on silence, reflection, and the hidden symbols of everyday life. Each image acts as a fragment of an inner poem – whether it is the gaze of a portrait, the fragile geometry of nature, or the abstraction of reflections. I seek to express emotions that are often unspoken, yet universally felt: solitude, hope, fragility, and quiet beauty. The photographs do not tell a linear story, but rather invite the viewer into a space of contemplation, where meaning emerges from simplicity and suggestion.



Zsuzsanna Sárközi | Reflected Silence | 2018



Zsuzsanna Sárközi | Silent Gaze | 2021

Zsuzsanna Sárközi | Whisper of Seeds | 2020



Luka Zlatanov

 luka_zlatanov

Artist Statement

A series of photos shot on a 35mm point and shoot camera, the Halina 150.



Luka Zlatanov | On Every Street | 2024



Luka Zlatanov | On Every Street | 2024

Luka Zlatanov | On Every Street | 2025



Claudio Paglia

 cpphotographer_

I was born in Cassano d'Adda in 1987, and from a young age, photography was part of my life thanks to my father, who served as a photographer in the army. His black-and-white images—intense and timeless—sparked a passion in me that has only grown stronger over the years.

My personal journey in photography began in 2012, though for a long time it remained a hobby I nurtured during events and family gatherings. In 2019, after moving to the Netherlands, my photography reached a new level of maturity. During challenging times, the camera became a tool through which I could view the world differently—with deeper, more attentive, more human eyes.

The street has now become my natural environment: it's where I search for raw emotions, hidden details, and fragments of real life. As one of my biggest inspirations, Daidō Moriyama, a Japanese photographer, once said:

"There is really no better place to start than an ordinary shopping street."

I shoot in black and white for two simple reasons: because this visual language allows for a more intimate, personal storytelling—and because it is my way of expressing gratitude to my father and the photographic legacy he passed on to me.

Project Statement

"The Pulse of Streets"

The project explore how urban spaces capture the emotional and social rhythms of society.

The street, as a container of countless lives, represent a dynamic canvas, from moments of compassion too exuberant celebrations, and the simplicity and frenetic everyday life. The photographs taken in Italy, Amsterdam and Malta show the diverse cultural hues of life and how these streets are a stage for human interaction and connection.



Claudio Paglia | Quite Kindness | 2025



Claudio Paglia | The Heart of Valletta | 2025



Claudio Paglia | Sidewalk Sisters | 2025

Kate Markova

 markmorkos

Originally from Ukraine, currently in immigration. Photography and poetry were one of the first my hobbies. I noticed quite early that there is something going on with this world, and I am desperately trying to share this feeling through my photos.

Artist Statement

Being away from home can be quite a challenge. At times you feel so light, like a feather - any blow of wind could carry you somewhere you never expected to be. Sometimes you are just an object yourself, lying on a bed, waiting for the wind to move you again. In this silent world of things, you begin to wonder: what actually happens to other things when we're not looking on them? Do they come alive, as we once believed when we were children? Or are they simply waiting for someone to notice them, to interact, to show them that they are important and loved? Do they still feel their own meaninglessness when no one is there to prove otherwise?

Sometimes I find myself standing in the middle of a crowded street, staring at a tiny thing that nobody else cares to see, trying to feel its emotion. Is this streetlight happy to stand here? Could that little kettle be desperate to share its deepest secret with secret? Do things ever get tired of being just things? Maybe those small footprints pressed into the asphalt carry their own story. I cannot tell these stories - I simply don't know them. But a photo can - just let it talk to you with its visual poetry.

Kate Markova | Languor | 2025





Octavia Taylor

 8tayviiiia

Artist Statement

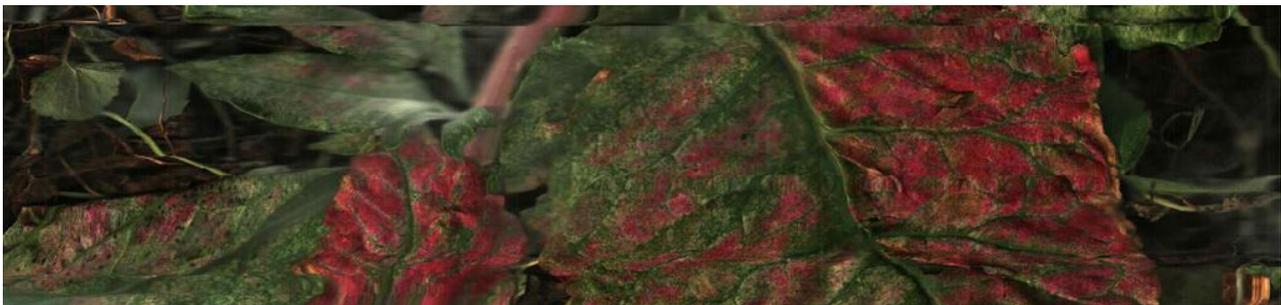
This project focused on using a handheld scanner, usually used for documents, in an alternative way. The scanner creates blank space wherever the subject wasn't, creating a unique effect. I focused on nature and capturing abstract shots of leaves and flowers.



Octavia Taylor | Late-Summer



Octavia Taylor | Leaflet | 2025



Octavia Taylor | Leaflet - Two | 2025

Rik Roos

 Roos_rik

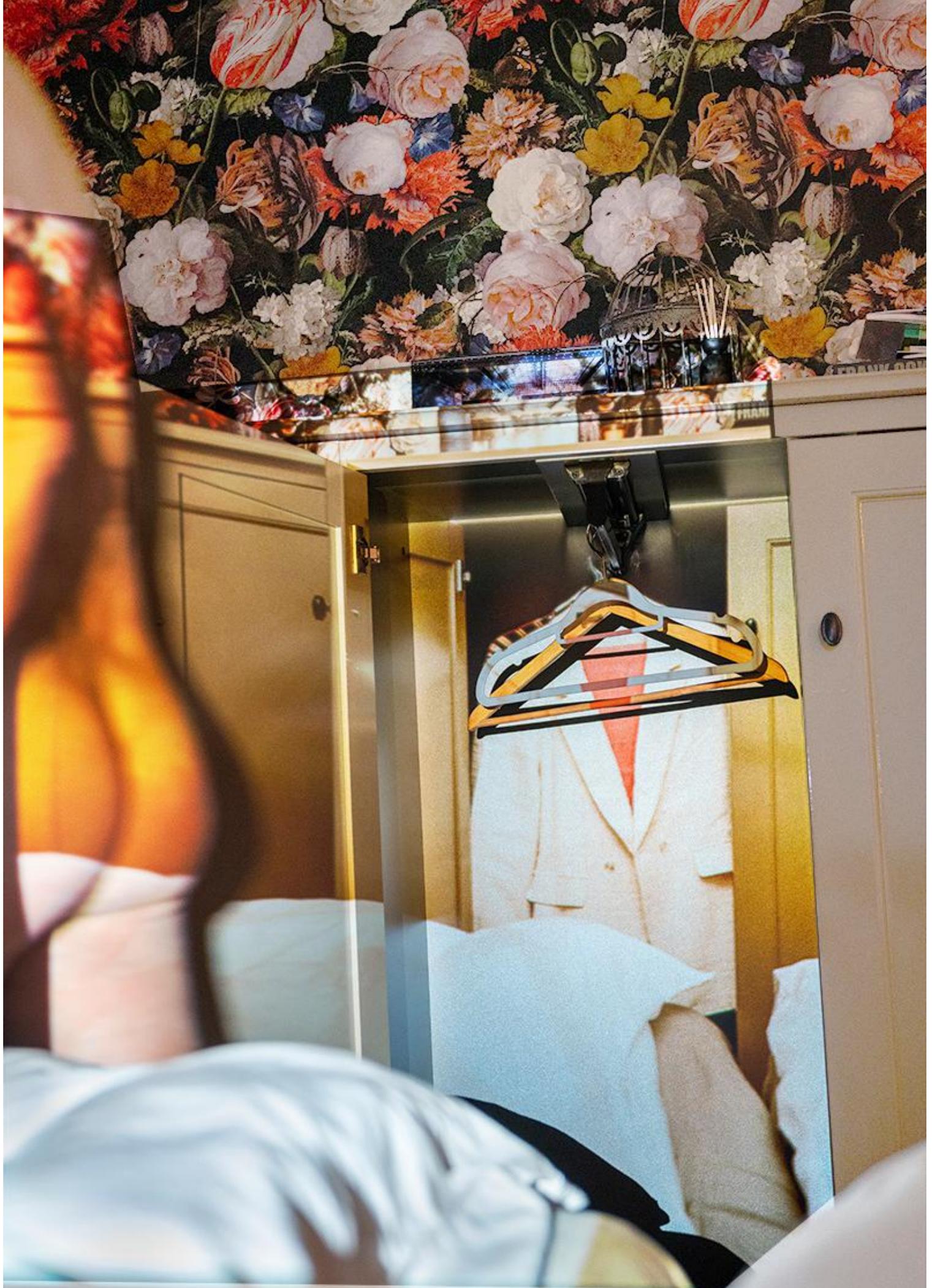
Rik Roos is a Dutch photographer based in Amsterdam, graduated from the Academy for Photography (FOAC) with the series and book "Echoes of Desire". Rik also completed modules at the International Center for Photography (ICP) in New York. The work of Rik Roos explores intimate emotional themes, desire, loneliness, regret, often rooted in personal experience but resonating universally. He also addresses broader social issues, such as industrial farming, through projects like a photographic 'requiem' for pigs, inspired by the concept of the 'guilty landscape'.

Artist Statement

A photographic exploration of longing, doubt, and emotional projection. Inspired by the Korean concept of In-Yun—the invisible threads that connect lives over time—the series navigates the fragile space between memory and imagination, between desire and absence. Each image is a fragment of a world that feels close but remains just out of reach. The work moves between intimacy and distance, reflecting a deeply personal inner landscape shaped by love, regret, and loneliness. Through quiet observations and staged illusions, it questions what we hold onto, what slips away, and whether we ever truly see what is in front of us—or only what we hope to find.



Rik Roos | Missing You | 2024



Sergio Romero Fernández

 sdeseis

Artist Statement

Those mysterious shadows that turn vulgar situations into fantastic ones.

Sergio Romero | The Avenger | 2023





Sergio Romero | King Mystery | 2025

Sergio Romero | Almost, almost | 2025



Konstantinos Charisopoulos

 xarisopoylosk

Artist Statement

The project I am submitiing is about the famous "Greek Summer", and how a local greek sees it.





Yulia Smart

 yulia.smart.smm

I'm Yulia Smart, a photographer and videomaker based in Desenzano del Garda, Italy, but my passion has no borders. My journey began with a degree in Public Relations, followed by further studies in marketing, and years dedicated to honing my skills in photography and videography. What truly drives me is creating meaningful content that brings your ideas and vision to life.

Alongside my creative work, I've developed my own method of phototherapy—#RealYouTherapy®—a method designed to help people feel confident, seen, and authentic through photography.

I participate in events and photography exhibitions across Italy, contribute to magazines, and illustrate books. Right now, I'm deeply immersed in a personal project close to my heart: a book and photobook titled "Frammenti di Resilienza"—a tribute to strength, rebirth, healing, transformation and resilience of women who have experienced violence. The book will be translated into several languages to connect with and inspire a broader audience.

I love bringing ideas to life through images, with care, attention, and soul.

As a teenager and young adult, I wrote articles and stories. After a long break, I've returned to writing with renewed passion. Today, I write essays.

Artist Statement

Frammenti di Resilienza is more than just a book—it is a photographic and literary journey into the heart of personal transformation. Through a deeply intimate narrative, it shares the story of a woman who has endured and emerged from the trauma of a toxic relationship. Each photograph and each written fragment unveils a piece of that journey, capturing not only the pain, but also the strength, healing, and rebirth that follow.

The book invites readers to reflect, as it guides them through a raw emotional arc—from the shadows of abuse to the rediscovery of inner light. Every chapter is carefully constructed around a visual narrative that mirrors the stages of this human experience, allowing readers to feel the emotional nuances before, during, and after the violence.

Each page reveals a fragment of resilience—a step on the path to reclaiming self-worth and personal identity. Together, the images and texts create a moving dialogue, emphasizing the importance of recognizing and nurturing the inner resources that enable survival and growth.

More than a personal story, this project becomes a collective reflection—a call for cultural change. It urges us to recognize the quiet strength within ourselves and others, and to reimagine a world where healing and empowerment are not only possible, but supported.

Frammenti di Resilienza is also an act of love—for every woman who has found the strength to resist. This volume stands as a testimony of resilience, but also as a tool. The reflections, psychological insights, and suggested strategies within do not aim to explain trauma—they aim to accompany those who have lived it, and those who truly wish to understand.



Yulia Smart | Fragments of Resilience | 2025, Model: Ilaria Calza

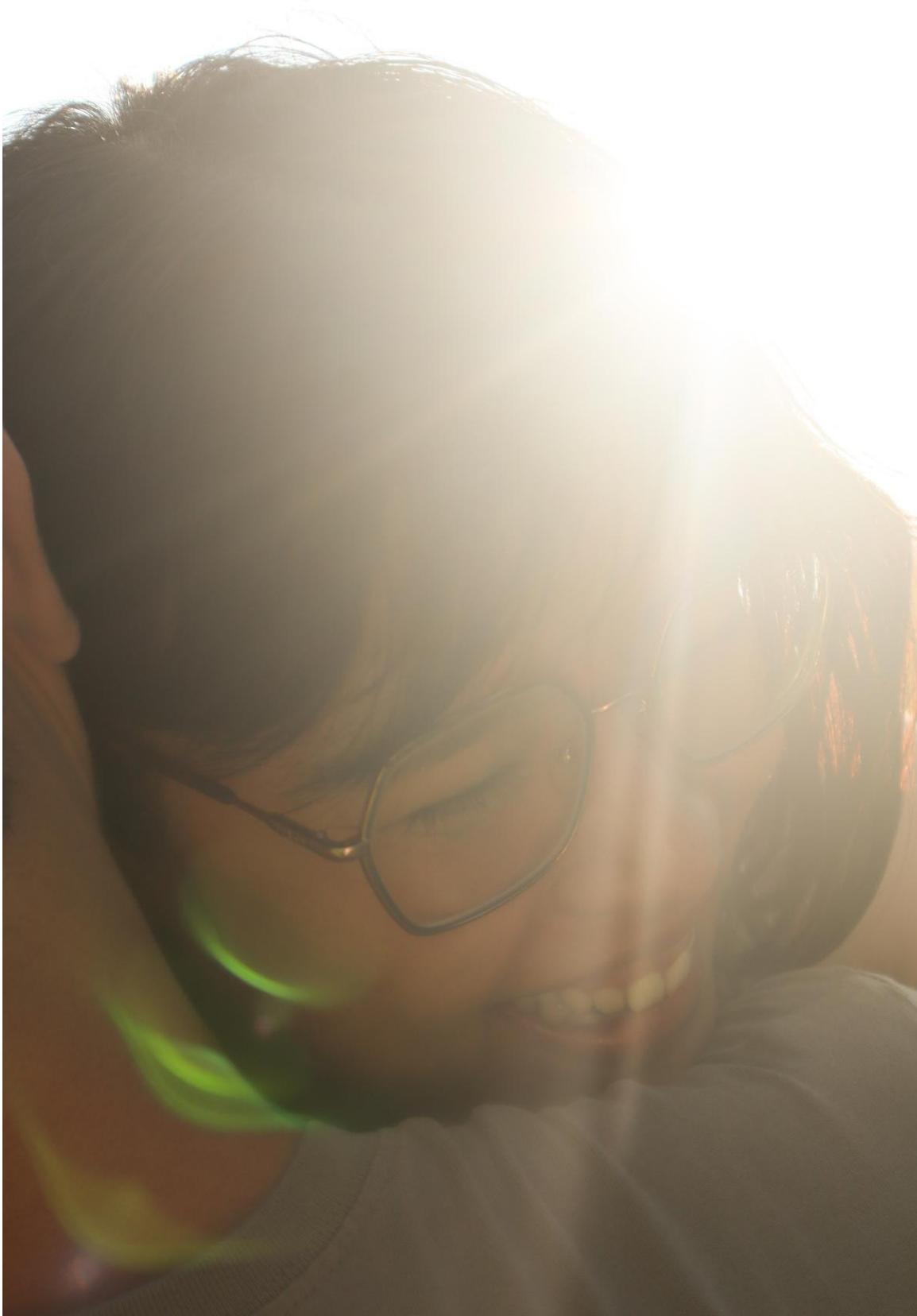


Noel Garcia

 knowell_11

Artist Statement

Noel Garcia is a multi-disciplinary creative based in Canada. Influenced by the beauty of God's creation, Noel's work consists of meaningful observations, chance stories, and poetic reflections.



Noel Garcia | Home | 2025



Noel Garcia | Attention | 2024

Noel Garcia | Minute | 2025



Antoine Roussel

 antoineokk

Fashion Student from Lyon, France. I've been doing photography for the last 3 years, alongside activity as casting assistant for fashion shows.

Project Statement

This Project is an ode to dadaism movement, through photographs taken during Willy Chavarria SS26 Fashion Show. These photographs were edited in Black and White in order to highlight the silhouettes and the shadows, in contrast with the colorful palettes of the Dada style.



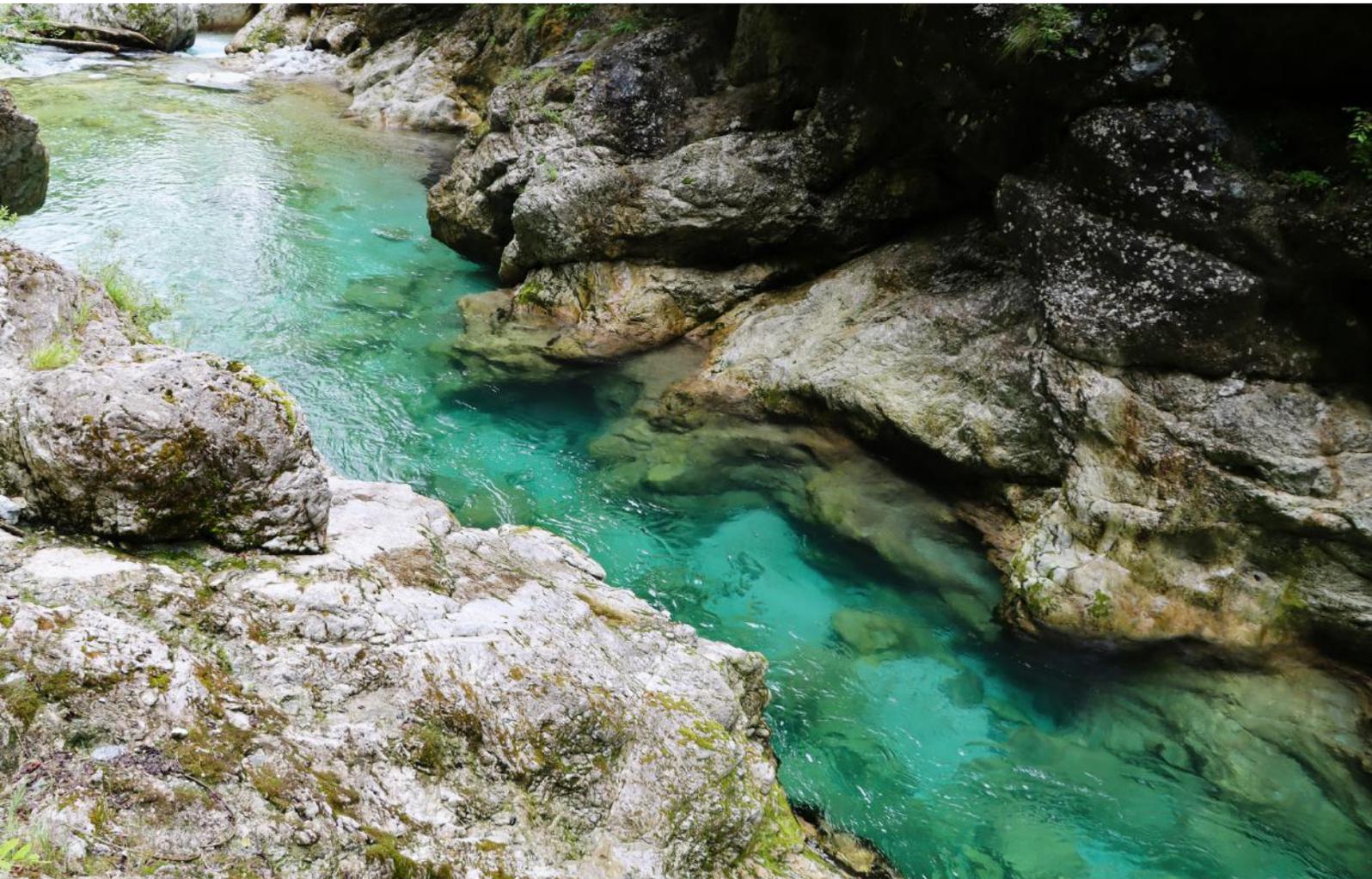


Dragan Panic

 panjvision

Videographer from Serbia





Eszter Kálmán

 eszter.kalman

I am a Hungarian visual artist and researcher with a background in political science, anthropology, and photography, based in Amsterdam. My interests lie in locality, community building, and bottom-up resistance.

Artist Statement

When we were in Lisbon, my father said to my brother over the phone: “Your sister is taking pictures of everything uninteresting.” I just smiled as he glanced at me and continued observing an old city living its days like an elderly person. Much like the elderly, Lisbon has been left to decay by a government unwilling or unable to care for it. It then falls to its citizens to keep the city alive, with temporary yet resilient solutions and improvised architectures.

These marks of ad hoc care are evident throughout the city, yet signs of constant vibrancy and dynamism are everywhere too, contributing at once to its vitality and to its inevitable decay. Within and beyond this cycle of destruction and reconstruction stands a city wearing its age with dignity – observed, each in our own way, by my father and me.



Eszter Kalman | Wrinkles of the Proud City | 2025



Eszter Kalman | Wrinkles of the Proud City | 2025



Eszter Kalman | Wrinkles of the Proud City | 2025

Ella Mateea

 shotbyellamateea

An amateur visual artist/photographer that's constantly improving her way of freezing unique and authentic moments in the form of meaningful stills.

Artist Statement

What I portrayed in this project is a combination of passion and beauty, in a very personal circumstance, combining together my enthusiasm for intersecting lights, shadows and skin and my sister's drive to express her identity through her craving of poledancing, even in unusual and difficult environments. This project is called 'shipwrecked pollerina' - the intersection of stability and chaos.



Ella Mateea | Shipwrecked Pollerina | 2025



Ella Mateea | Shipwrecked Pollerina | 2025

Ella Mateea | Shipwrecked Pollerina | 2025



Maria Alves

 mariaa.raw

Maria Alves is a Portuguese photographer with a lifelong passion for art. While studying Film at university, she discovered photography and was captivated by its expressive power.

Fascinated by the ability of a single image to convey emotions and messages, she chose to specialize in this field.

Her main goal is for every photograph to evoke a feeling—whatever it may be. Photograph and create to feel.

Artist Statement

The selected works reflect my artistic style of photography, created in the most personal way. Most of the time, I am fascinated by dark, eerie compositions that reveal hidden elements and stories within the scenes.

What interests me most is capturing atmospheres, isolated moments, and emotions. I enjoy exploring concepts and going beyond the purely objective view of a place. I ask myself: what does each space have to say and to tell? And how can it be interpreted through photography?

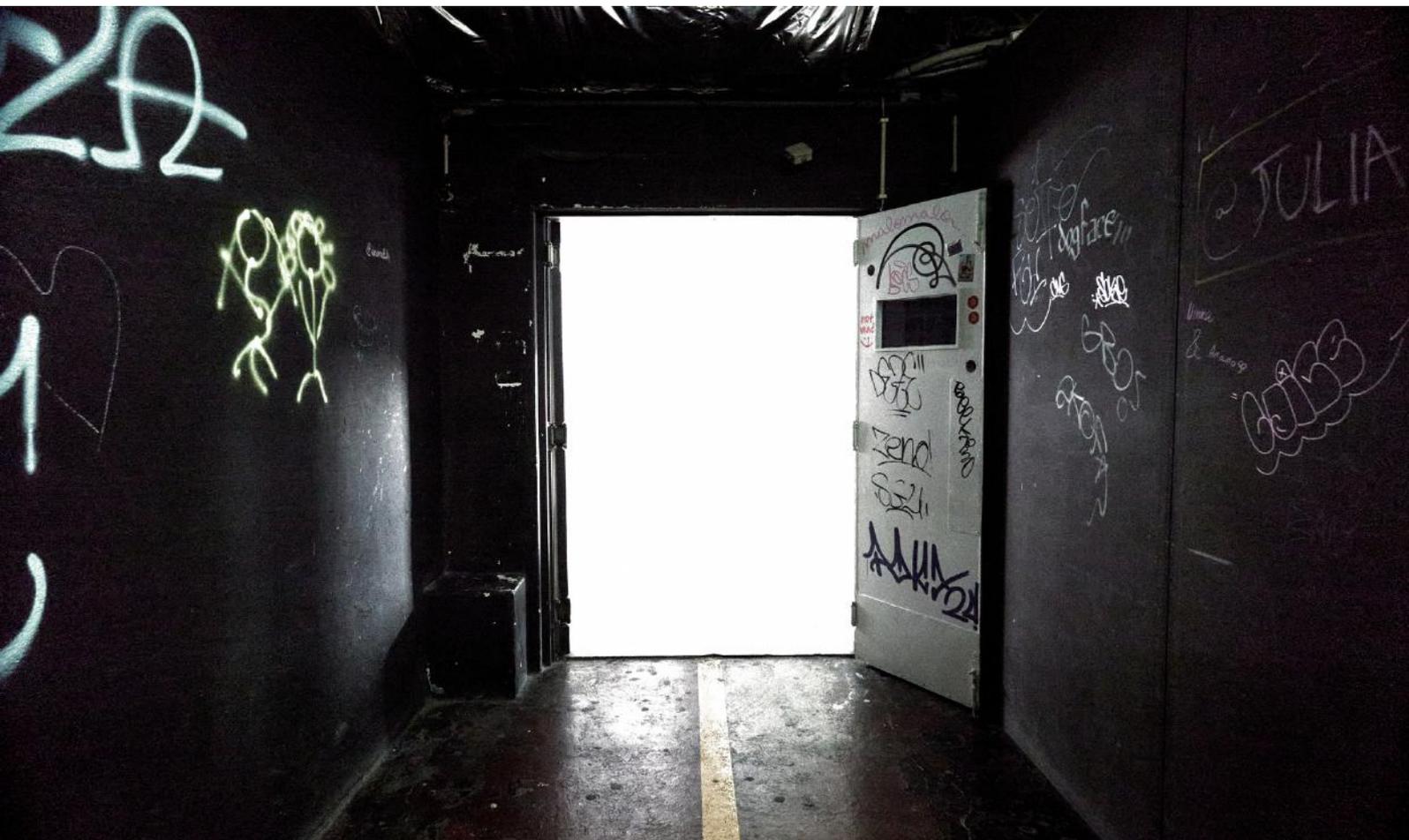


Maria Alves | Electric Fence | 2025



Maria Alves | Thoughts That Cannot Be Contained | 2025

Maria Alves | What Awaits Us | 2025



Maria Lenina

 maria.lenin.a

Maria Lenina is a photographer from Buenos Aires, Argentina.

She studied at the film school in the city of Cordoba.

Her work has been exhibited in galleries in Argentina and Europe. She has also participated in group exhibitions and publications in Japan, the United States, Germany, France and Mexico.

Artist Statement

Who is the dreamer?

This is a project I have been working on for three years. It consists of small visual fragments of interactions and the idea of preserving postcards from others. The perspective of my work is connected to the dreamlike and the poetic. These photographs are the result of contemplation as an exercise, of the need to archive small observations as treasures in contrast to the immediacy to which social media leads us.





Sophie Ackroyd

 sophieaackroyd

Born in Switzerland, I am an Irish/French multidisciplinary artist, currently based in London. My love for everything and anything artistic consists of moments and memories that I wish to remember. My need to photograph and capture is fed by my artistic enquiries which often feel larger than life: using a camera to translate this becomes cathartic. I look at different approaches in communicating what I observe or wish to create artistically where a visual language is born. Photography is the primary tool but I also write, paint, draw. There is always something new to photograph - on every corner, in every face, at anytime.

Artist Statement

Art embodies storytelling, and at the centre of mine lies the intimacy of day to day life and the stories, faces of humans I will never see again.





Oliver Kühnel

 monoauge

I am Oliver Kühnel, a photographer based in Cologne, Germany. My photographic interest lies primarily in sociocultural themes and the 'quirks of everyday life', which I express through my own interpretation and visual language in reportages, portraits, and artistic projects. I regularly exhibit and publish my projects - such as my first book, LIMBUS, which won the bronze medal at the German Photobook Award in 2023/2024.

Artist Statement

At the height of the pandemic, Oliver Kühnel's photo series "LIMBUS" was created, which reads like a photographic essay on the zeitgeist of the time, on experiencing deep loneliness and on love, or rather: the longing for it. Kühnel understood the collective feeling of isolation early on as the sorrowful constant noise of the pandemic years and finally gave it a photographic language with "LIMBUS".

Stylistically, this is underpinned by all the other-worldly allusions to actually mental experiences: A dead tree stump suddenly becomes a metaphor for our emotional "stumping off." Sleeping birds in barren treetops point us to the comatose state of our social sense of self. Radiant power lines tell of neuronal overexcitement and diverse self-portraits let us know that all this is not happening on the outside but inside the mind.

With "LIMBUS", Oliver Kühnel has implemented a visual language for emotional states that does without clichés and makes words superfluous. It is so concrete that we may guess that it is autobiographically readable and yet so universal that everyone may effortlessly read their own mental abysses into it.

Text: Kevin Wolf, 2023.



Oliver Kühnel | Limbus | 2023



Oliver Kuehnel | Limbus | 2023

Oliver Kuehnel | Limbus | 2023



Simone Runnett

 simone_photography02

I am a documentary photographer whose practice is grounded in telling personal and emotionally resonant stories through image-making. My work focuses on exploring the everyday lives of those around me, family, friends, and close communities, capturing moments that often go unnoticed but carry deep meaning. Through a sensitive and intimate approach, I seek to create visual narratives that reflect lived experiences, relationships, memory, and emotion.



Kyla Johnk

 kylajohnk

Madrid based artist from the Colorado Rocky Mountains.

I am an artist driven by the singular moments that come from the world around me, moments born in nature, the streets, through textures, color and movement. These close-ups help me discover the world's raw beauty. My work explores the patterns and forms that are often overlooked. When creating I am suspended in time. In this space, I am free to explore and experiment, allowing the work to evolve in its own rhythm. I lose myself. Compositions are everywhere.

Recently I have also ventured to reflect deeper into meaning and create pieces that also demand my perspective, my fears and the unpleasant realities of the world.

Project Statement

Embrace

A deeper look at a "selfie". One that reveals insecurities. This project marks a time to confront and to embrace our bodies. Free it from constant criticism. Worth should not be based on what we look like. What matters is our minds. Redirecting beauty.





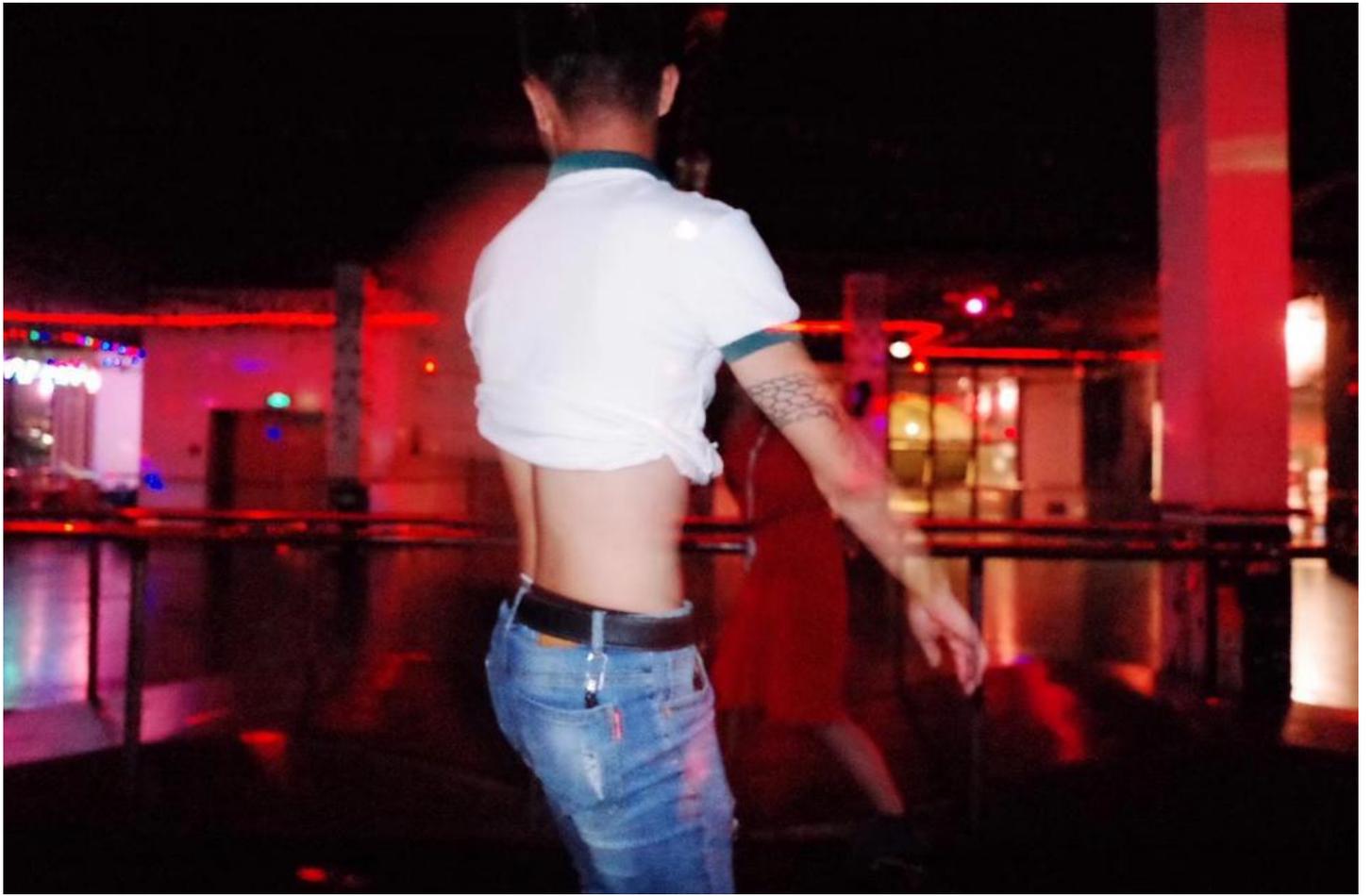
Siqi Wang

 daozaizhee

Artist Statement

Siqi Wang, born and raised in a small town in central China, now based in Vienna. Wandering through small-town streets often labelled as "tacky," I capture moments of reverie. With the raw texture of low-resolution images, I seek to restore a familiar sense of precarity, creating a memory anchor for people in a turbulent world.





Carlo Gallo-Balma

 gallobalmaa

Carlo Gallo-Balma is a visual artist born to Haitian and Italian parents in the Dominican Republic and currently based in Milan. Working in photography, performance, and visual narrative, his work reclaims feeling as experiences that engage and resonate.

Having an Advertising background and a Master's in Photography and Visual Design from NABA – Nuova Accademia di Belle Arti, Carlo has created photographic books, videos, and performances that challenge memory, ancestry, and identity. His recent projects include "Echoes of the Loa" at UFO Gallery in Milan, a performance that is very much related to his search to locate his roots.

Artist Statement

My practice is grounded in the dialogue among identity, memory, and emotion. Born in the Dominican Republic to an Italian father and a Haitian mother, I have always lived at the convergence of intersecting cultural stories. This multiple identity affects the way I look and the way I create – seeking bridges between the personal and the universal.

I photograph primarily, but often extend into performance and moving image as extensions of the same question: How might one internal feeling become visible? Through photographic books, video, and performative work, I investigate the body, the archive, and the landscape as topographies where emotion and lineage converge.

Now based in Milan, where I recently completed a Master's in Photography and Visual Design at NABA, I continue to work on projects involving experimentation and narrative. A way of translating inner landscapes into visual experiences that invite the viewer not only to look, but to feel.

Carlo Gallo-Balma | Sometimes in Dreams | 2025



*The doors whisper secrets to me
in languages I don't yet understand
and the mirrors return to me
faces that I don't know if they are mine.*



Carlo Gallo-Balma | Echoes of the Loa | 2025

Carlo Gallo-Balma | Haiti | 2025



Thierry Camus

 tcphotosparis

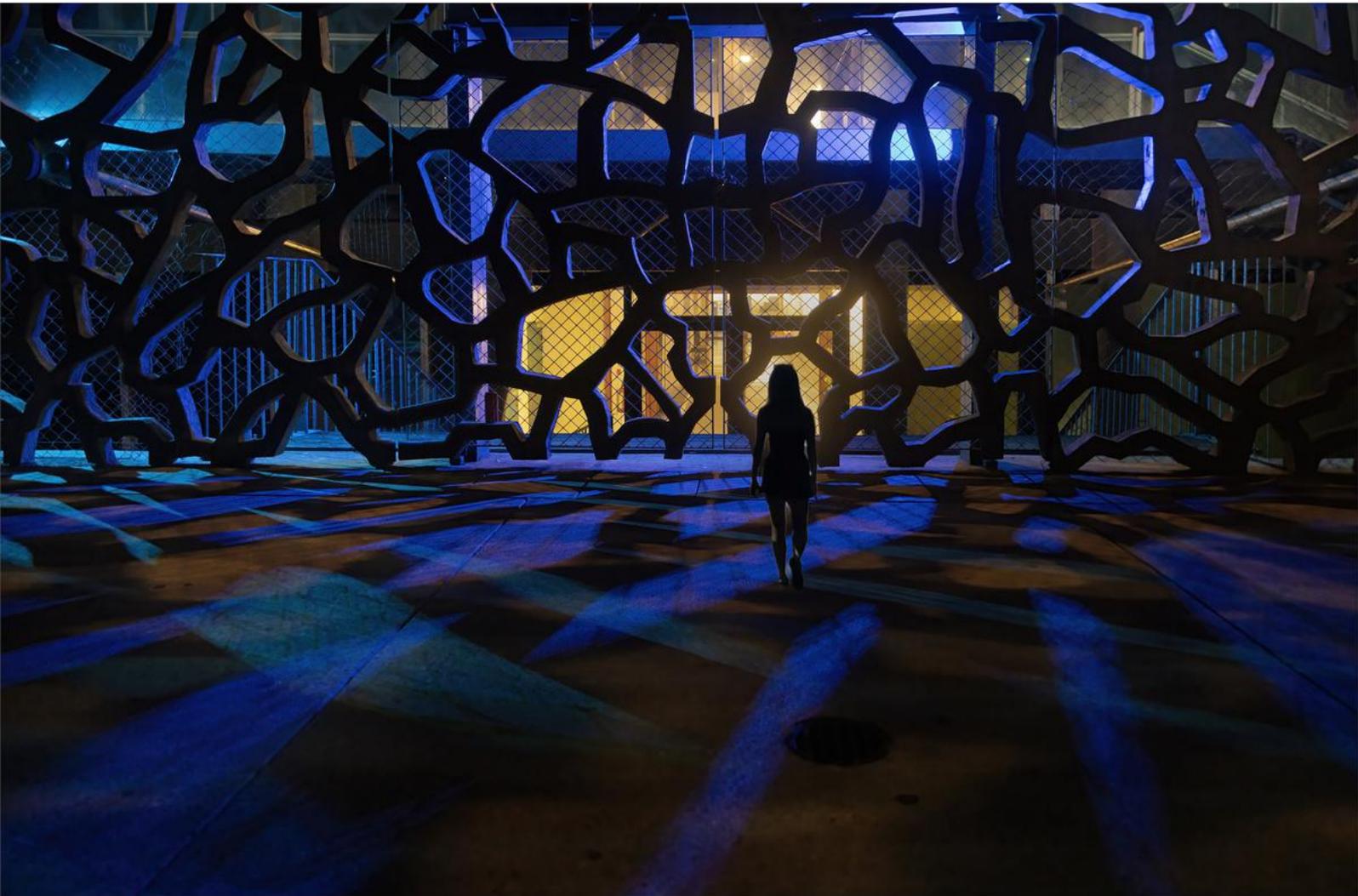
From the black and white film photo lab of my teenage high school to my full-size CANON of today, passing through slides in the 90s and the arrival of digital in the early 2000s : a lifetime with photography as a passion, amateur and self-taught.

Artist Statement

Over the years, my way of taking pictures matured and I felt like "interpreting" what I was seeing, discovering the world and showing it in my own way. Taking pictures meets the need and the secret desire, to leave a trace of this vision and to convey an emotion. Offering my point of view and expressing my uniqueness, this is what being a photographer means to me.

Architectural photography fascinates me and the city is my inexhaustible source of inspiration. It's not the building itself that interests me, but its LINES and COLORS.

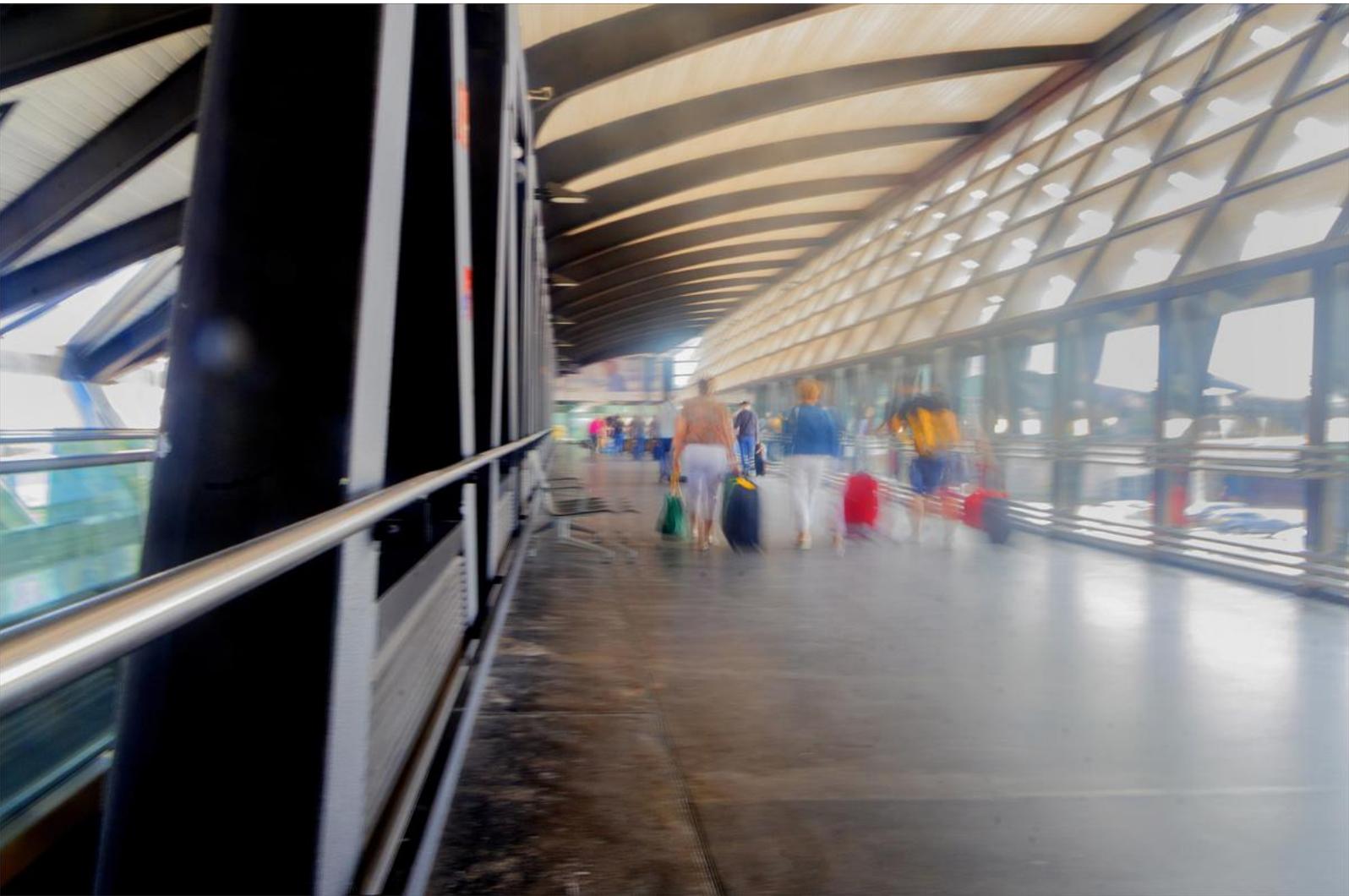
Thierry Camus | Alone | 2025





Thierry Camus | Alone | 2025

Thierry Camus | Unreal | 2025



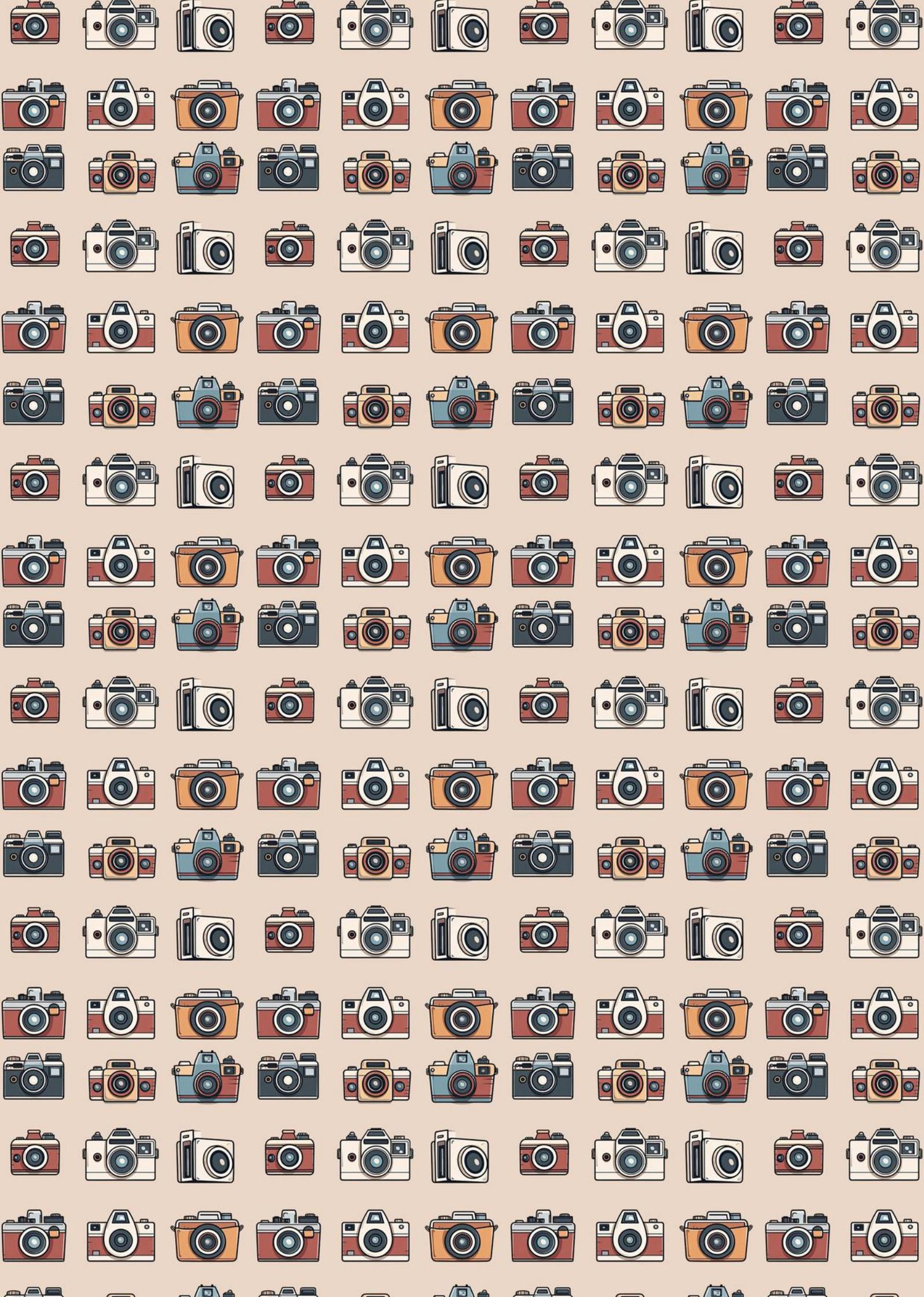
CONTENTS

Interviews

Sule Ozturk	6
Pietro Ignesti	10

Featured artists

Vincenzo Franza	4	Luka Zlatanov	54
SaharSadat Dehghanian	8	Claudio Paglia	56
Conrado Krainer	12	Kate Markova	58
Elena Khoroshiltseva	14	Octavia Taylor	60
Lucy Kenchington	16	Rik Roos	62
Stefano Pediconi	18	Sergio Romero Fernández	64
Bao Dang	20	Konstantinos Charisopoulos	66
Thierry Galand	22	Yulia Smart	68
Ben Trojca	24	Noel Garcia	70
Borna Bursac	26	Antoine Roussel	72
Aleksandra Stępień	28	Dragan Panic	74
Kylo-Patrick Hart	30	Eszter Kálmán	76
Qiuyu Chen	32	Ella Mateea	78
Henri Heilala	34	Maria Alves	80
Alexia Kalogeropoulou	36	Maria Lenina	82
Arturo Herrera	38	Sophie Ackroyd	84
Beatriz Deschamps	40	Oliver Kühnel	86
Cristina Jantic	42	Simone Runnett	88
Hsien-Chih Chuang	44	Kyla Johnk	90
Matteo Manuguerra	46	Siqi Wang	92
Sasa Gouda	48	Carlo Gallo-Balma	94
Marcie Moore	50	Thierry Camus	96
Zsuzsanna Sárközi	52		



VISUAL POETRY JOURNAL

A black and white photograph of a person holding a large, dark umbrella. The umbrella is the central focus, its dark fabric contrasting with the lighter, blurred background. The person's arm and part of their dark clothing are visible on the right side of the frame. The background shows a cityscape with buildings and a street, but it is out of focus, creating a sense of depth and atmosphere. The overall mood is contemplative and artistic.

NO 6

SEPTEMBER 25

VISUALPOETRYJOURNAL.COM