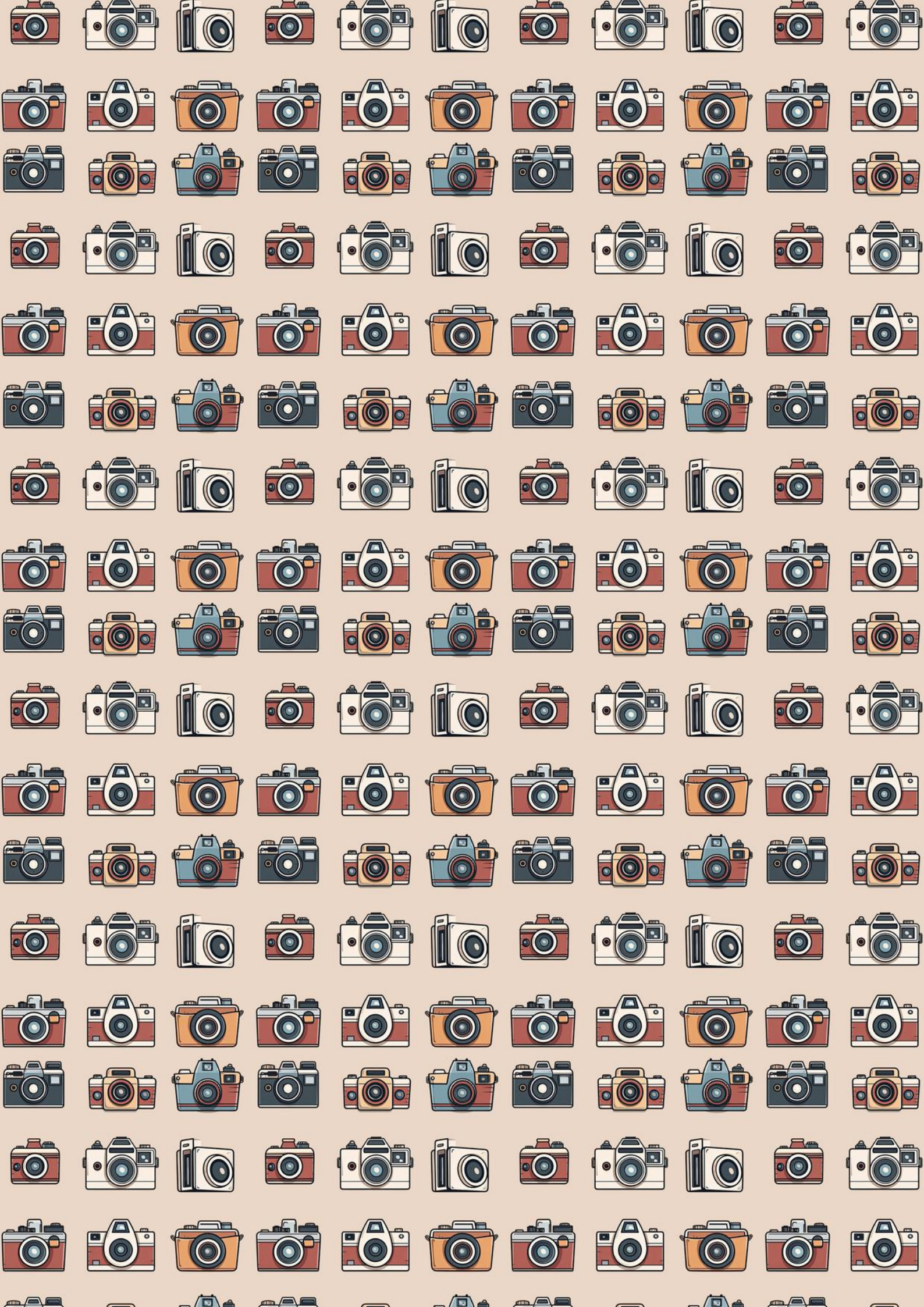


VISUALPOETRYJOURNAL.COM

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— INTRO



Anna Gvozdeva

Curator of
Visual Poetry Journal

On the Front Cover:
Laetitia de la Villehuchet
Silence

On the Back Cover:
Silent Film Wanderer

Hello, dear reader,

Welcome to the twelfth 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 reveals 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.



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

Jessica Kramer

 artbyjesskramer

Artist Statement

This is a series of my travel photos taken across the USA. There is a stillness to each of them that invites you into each moment from the fog over the lake, to the mountain range in Nevada, all the way to the Big Island of Hawaii.

Jessica Kramer | Stillness in Nevada | 2024





Jessica Kramer | Colors of Waimea Canyon | 2014




Jessica Kramer | Foggy Shades of Blue | 2024

CURATORIAL REVIEW

by Anna Gvozdeva

Melis Şamdancı

 melissamdanci



Melis Şamdancı | A Crowd of One | 2025

Melis Şamdancı's *A Crowd of One* is a sophisticated visual treatise on the fluidity of identity during displacement. As a Turkish-German filmmaker and photographer transitioning between Istanbul, London, and Milan, Şamdancı utilizes her lens as a tool for navigation. The collection succeeds in its primary goal: capturing the precise intersection where a subject's internal state meets their external environment, effectively blending high-end fashion aesthetics with the introspective soul of arthouse cinema.



Melis Şamdancı | A Crowd of One | 2025

The portfolio is structured into three distinct narrative chapters, each demonstrating a versatile command of lighting and environment:

The Internal Space: The studio-based works, such as *Swamp Goddess*, use sheer fabrics and dramatic lighting to explore the "architecture of the human form". The use of translucency creates a "vulnerable yet shielded" atmosphere, where the subject is stripped of external noise.

The Natural Synthesis: Images like Bound To Earth transition to expansive landscapes. The photographer demonstrates a keen eye for "wild textures," placing subjects amidst ferns and golden fields to document a metamorphosis of rooting oneself in "new soil". The Urban Witness: Captured on the streets of Milan, this segment shifts to the spontaneous energy of the street. The technical approach here favors sharp focus and bold presence, reflecting the "hurried pace of modern life".

Critical Observations

Şamdancı's background in filmmaking is evident in her "heavy focus on visual narrative". Her compositions do not merely capture a person; they capture a "cinematic moment of existence".

Strengths: The strength of the work lies in its cohesive emotional arc. By moving from the controlled studio to the untamed forest and finally the frantic city, Şamdancı mirrors the psychological journey of an immigrant finding their footing in new territories.

Areas for Growth: While the "high-end aesthetic" is polished, there is a risk of the fashion elements occasionally overshadowing the "subconscious" depths the artist seeks to explore. In some landscape shots, the subject's integration into the environment is so seamless that the "internal state" of the individual—their unique story—can feel secondary to the overall visual harmony.



Melis Samdanci | A Crowd of One | 2025




Melis Samdanci | A Crowd of One | 2025

Conclusion

A Crowd of One is a compelling "visual diary" that transcends mere portraiture. Melis Şamdancı proves herself to be a "perpetual observer" capable of translating the intangible feelings of displacement into tangible, high-contrast imagery. Her work stands as a testament to the ever-changing nature of the human spirit when placed in "new territories".

Giuseppe Buono

 mrjosephgood_official

My name is Giuseppe, and I'm a Milan-born photographer currently based in Barcelona, where I've been living for over three years. Alongside my work in cancer genetics at the Vall d'Hebron Institute of Oncology of Barcelona (Spain), photography has become one of the most meaningful and defining parts of my life. My scientific background shapes the way I observe the world – with attention, precision, and curiosity – while photography allows me to explore its emotional and intuitive dimensions.

My journey into photography began several years ago, driven by an almost obsessive desire to freeze time and preserve emotions within a single frame. What started as curiosity gradually became a necessity – a way to give permanence to fleeting moments and transform feelings into something tangible. After moving to Barcelona, I immersed myself more deeply in both the technical and artistic aspects of the medium, refining my vision and developing a visual language that truly reflects who I am. I am currently an active member of the Barcelona Take a PhotoWalk Community and part of the Street Shooters GR collective.

Street photography is my natural terrain, with a particular devotion to black and white. When I walk through the city – often accompanied by music – I try to tune into the rhythm and energy of urban life. Every scene carries its own vibration, and I seek to connect with it before pressing the shutter. For me, photography is not merely a technical exercise; it is a therapeutic and transformative process. It allows me to translate emotions – whether bright or shadowed – into something pure, authentic, and honest. Through the interplay of light and darkness, I aim to capture the essence of fleeting moments and reveal the quiet poetry hidden within everyday life.

Curiosity is what drives me forward. I believe that growth comes from careful observation, humility, and the courage to express one's own vision of the world.

Artist Statement

Amateur photographer.

Giuseppe Buono | Smoking Man | 2024





Giuseppe Buono | Go Ahead | 2026



Giuseppe Buono | Innocence | 2026

INTERVIEW

Silent Film Wanderer

 silent.film.wanderer

What first inspired you to create the "Still Here" series, and how did the concept develop over time?

Well, in fact, this series was created rather spontaneously. Overall, I'm simply excited to have photo walks and to take pictures on the streets of both my hometown and other cities when I travel. So, at some moment, I decided to analyze my own works in order to reveal whether I have some specific style and whether my works can be divided into clusters according to some idea. And I noticed that there are works which combine urban atmosphere (sometimes rather cold) and a person or an animal as a symbol of life that still persist. As for development, I think that after I conducted my analysis, I started to pay more attention to one actor in



the scene. Previously, I was taking street shots, which mostly showed the busy urban atmosphere. But looking for one single actor became the next level for me, I think.

Your images emphasize small human figures within vast architecture. What draws you to this contrast between scale and presence?

Very nice question. I think that the major drive of this contrast is my huge love for geometry. I love geometry from my lower school years. Lines, symmetries, angles, asymmetries... All of them excite me so much. I have lots of shots of just architecture, without any actors. Pure minimalism. But I thought, what if I add a main actor to this geometry? It will bring presence and dynamics. So, I would say that this contrast is driven by my eternal love for geometry and capturing moments on the streets.

Why did you choose to shoot this project on black-and-white film rather than digital or color photography?

First of all, maybe it will sound unexpected for some readers, but I don't take digital photos at all (except for iPhone, of course). I don't have a digital camera. As for black and white, I simply noticed that I "see" the scene much better in black and white, rather than in color. Especially, if I would like to capture the strong urban vibe as in this series. Also, black and white film does not depend on the sun as much as color. In my case, it ensures more versatility and expands the vision. But I also shot on color film, especially on sunny days.

Many figures appear solitary, thoughtful, or partially hidden. Are these moments staged, observed, or discovered intuitively?

Probably, all of these options. For example, while making



the shot with the bird between two buildings, I was about to take a picture of just the buildings. But for some microsecond I opened my second eye and noticed the bird flying from the bottom. So, I waited for the moment when this bird appeared directly between the buildings and then made the shot. Thus, I would say that this particular shot was both observed and discovered intuitively.

Mostly, all the moments are observed. I just walk through the streets and look at other people or figures, trying to predict their future movements. It also applies to the shot with the man under the giant bridge. I was standing above and looking in the opposite direction from what is seen in the picture. Then I noticed this man and sunbeams falling on the ground. I turned, waited for the man, and clicked the camera.

How do you approach composition when working with strong urban geometry and repetition?

When working with strong urban geometry, I begin intuitively. I respond to lines, structure, and rhythm in the space, then adjust my position carefully to make the composition feel precise and intentional.

I pay attention to symmetry, but I don't aim for perfection. Often, I wait for a human presence to enter the frame, as with the man under the bridge. In other words, someone who subtly disrupts the order. That tension between



structure and life is what makes the image complete.

Do you see the city in this series as a hostile environment, a neutral backdrop, or something more complex?

Of course, I don't see the city both as hostile and as neutral. For me, it's definitely something more complex. The city can feel overwhelming in scale, but it also creates structure and rhythm.

In this series, the urban environment is not an enemy. It's a system that shapes human presence. Sometimes it absorbs people, sometimes it frames them, but it doesn't erase them. There is tension, but also coexistence.

What do you hope viewers will feel or reflect upon when encountering these images?

I hope viewers feel a sense of quiet recognition when encountering these images. The city can often feel overwhelming, but I would like these photographs to slow that experience down.

For me, the series is about presence, that is, about being small in scale but still existing with weight and meaning. I hope viewers reflect on their own place within the structures that surround them. If the images offer even a brief moment of stillness or self-awareness, that feels meaningful to me.



Giulio Valenti

 giulio.valen

Artist Statement

My work explores the quiet tension between people and the spaces they inhabit. Travelling through Asia and North Africa, I seek those fleeting moments when a figure, a wall, or a beam of light reveals something essential about a place. I am drawn to movement within stillness, to anonymity. Each image is an attempt to slow down, to look twice, and to find the extraordinary in the unremarkable.


Giulio Valenti | Crescent Moon | 2017





INTERVIEW

Shanta Lee Honeycutt

 mz.shanta_lee_honeycutt

You describe yourself as a "practitioner of entanglement". What does entanglement mean to you today, and how does it shape the way you move between photography, writing, film, and community-based work?

I've come to think about conscious and subconscious entanglement which impacts how I move between the different mediums. There are things within my photography where I might approach a project thinking purely of images or how the camera may invite me to think about the images being produced. Yet, at that very moment, I may not be aware of how those specific images I have created will then impact or lead to the creation of something written months, or even years later. In this example I share, there is some kind of subconscious entanglement happening between the camera and pen that I am not readily aware of. When I am aware of the conscious entanglement, let's say between film, photography, and writing, it is an act of all of those mediums being in conversation with each other, informing each other, and also, informing me.

When I think back to when I started referring to myself as a practitioner of entanglement, I was really gravitating towards the quantum definition of entanglement as if I or my work was always aware of how it was being impacted by other parts of my practice. The more I sit with this concept, the more I realize that there is also the act of making space for the ways the subconscious enters into this equation.

When I think of the way my practice of entanglement engages with others, I experience it when they share with me what my work – either my photography, any of my writing, film, etc. – stirs within them. This adds more layers to how I consider my work and others coming in contact with each other and perhaps, impacting each other. Naively, I once thought that I would have an idea of what this kind of impact would be but realized that (1) I would not always be able to witness when others came in contact with my work and (2) I can't have any control over the kind of engagement or interpretation any one community might have in relation to my work. These realizations have helped me to see how entanglement moves between known and unknown, seen and unseen, and that my path as I move between these things is not always going to be well lit.

Your background spans poetry, nonfiction, visual art, and public intellectual work. How does language inform the way you see - and frame - an image?



Shanta Lee Honeycutt | Original Berserk | 2020



Shanta Lee Honeycutt | Crow Goddess | 2021

There are many times that language is not a factor. Oddly, as someone who works so closely with words, I don't think that words are the best vehicle and I have often felt that over the years, as a species, we have become over-languaged (I still marvel at our ability to engage with language with each other at all!). So when I start thinking about the image or images I seek to capture, the image itself becomes the language. I'll take the example of my obsession with abandoned places. For years, I had no language for why I was drawn to them. I was not aware that it had become a "thing" that people were doing, I just felt a certain kinship.

Those abandoned landscapes and places – the ones I have visited and the ones I wish to visit – become an unspoken language that will inform how or if I can capture them through film or photography. I have that same relationship with engaging with the natural world as well. Language, in these cases, sometimes comes after. Almost as if it is a conversation that starts with symbols demanding silence, a lot of space, and time before I get to connect that image with any kind of language.

Then there are ongoing projects like my Dark Goddess series. The language came in the form of an inquiry that included a conversation with a friend who was working as a barista at a coffee shop just over 12 years ago. I was either reading something, or heard something, and as a result, I was going down a short rabbit hole of learning about the Afro-Brazilian spirit, Pomba Gira. Between the conversation with my friend, and this exploration, I asked a series of questions: Who or what is the Goddess when she is allowed to misbehave and journey unapologetically to darker realms? Who is the Goddess when she is allowed to expand beyond bearer of life, nurturer, and all of the other boxes that confine women? Those questions, and others added along the way, stayed within me for years. Some of those questions were shared with the models who were also collaborators in the way we selected locations, designed costumes, etc., for the Dark Goddess series. And while that inquiry laid some of the foundation for the series, there were still many surprises for how the images were framed and shaped.

Funny enough, recently it occurred to me that the only dialogue that my short films mostly have is my husband's original sound compositions. Thus, even when language is a factor in helping to shape concepts, like with the Dark Goddess series, I wish for the images to carry their own language without any interference of words.

You often work with myth, ethnography, and cultural anthropology. How do you approach these traditions ethically, especially when working across lived experience and collective archetypes?

To put it simply, I approach with a lot of care and the understanding that I am far from anyone's expert. This care includes: gathering insights from those who are connected to these topics (an example of this was my attempt to try to interview all of the individuals who posed for the Dark Goddess series), and research. This approach was shaped by my experiences as a photographer, journalist, and my travels.

This question has me thinking about how some of my mediums like photography and film, have a history in a distorted power dynamic, and the projects that inspired me to think very differently about my approach.

An early project that impacted my thinking about my role behind the camera was Perfect Imperfection. This was a collaboration that started around 2013 with photographer Liz LaVorgna. The project emerged from a conversation she and I had about the pressures society was placing upon people to achieve perfection. While exploring this topic of asking our subjects to choose their physical, emotional, or other imperfections, Liz and I talked at length about how to work with how we approached this topic with our various models. In some cases, this also involved engaging with each person about which photos were chosen before they were shared with the public. Within my ongoing work, Dark Goddess, I find myself needing to go back and add more understanding to both the deities who are represented and the ones that I am interested in exploring to continue to expand my understanding of the concept.

As a journalist, you learn very quickly how important it is to approach with a non-negotiable sense of morals and ethics. I've often said that when I am in the role of journalist, I feel like I am a secular clergy person with the twist that you must take what someone shares with you to include in the pursuit of truth. And depending on the specific kind of journalism, you are tasked with the responsibility of knowing that you are entrusted with someone's work – which involves their craft, time, sacrifice, and so many other things – along with how they wish to be presented in the world. This is a very humbling experience and something I sat with everyday when I was involved with co-editing Sign & Breath: Voice and the Literary Tradition with Philip Brady. We interviewed over 40 esteemed artists and writers along with one of their chosen works to be included within the anthology. Again, it is experiences like this one that encourage the practice and approach of care.

Additionally, through my travels to a few other countries, like living in India for five months, I knew that I had to approach these experiences with a lot of care and treat myself as if I were a blank slate. During my time in Cuba, it was very key for me to learn very quickly the full scope of my lack of understanding, especially as it relates to the complicated history between the United States and Cuba.

Along the way, it has not hurt to learn about the mistakes of history in all of the ways that engagement with other cultures or practices have been mishandled. These unfortunate instances continue to be very instructive if for no other reason than to be a decent human.

I am still very much learning all of the ways of how to continue to approach the various traditions I engage with through my practice.

Risk seems central to your practice - you've written about the need to be "swallowed" by the work. What kinds of risks are you still willing to take as an artist, and which ones have become non-negotiable?

As far as risk goes, everything is on the table and the things that I would never offer up for negotiation are a given (like my loved ones, for example). I think the riskiest things within creating involve being open to having one's very understanding of the world or concept of sanity shaken to a point that it forces one to have to re-consider, re-thinking, and start from scratch. I am still very open to being wrong and having my very understanding of things shaken. It is also a high risk, for example, to take a book or concept I have been working on for years and admit that I may

need to destroy it and create something different. Or the challenge of stepping away from any one specific medium, like stepping away from my writing, or photography for instance, in order to re-enter it again from a different vantage point (and I still do those things).

I continue to sit with that statement about willing to be "swallowed" by the work, and the more I think about it, the more it comes back to being willing to risk disappearing even my very concept of myself, or disappearing further into myself, to see what comes out of that in ways that would expand what I have originally envisioned. Risk these days is less about the things outside of myself, but what are the layers and unexplored rooms that dwell within me. I also most always return to the risks that are most deceptively simple on the surface. The risk of always remaining a student and learning something new.

And when it comes to non-negotiations, I will repeat what one very good friend once said to me. Everything is negotiable. Within my creative practice, all risks are negotiable.

Your work frequently resists easy interpretation. What kinds of questions do you hope viewers leave with after encountering your photographs?

I hope that viewers leave asking themselves:

What would giving myself permission look like, feel like, taste like, or sound?

Have I gone as far as I can go under all of my own layers for what I think I see within this image and the world around me?

What about this makes me uncomfortable? And if it is making me uncomfortable, have I journeyed enough towards the risk of getting cut by my own edges?

In the case of my subjects that don't involve people: What are my relationships with places or things? How do my relationships with these places or things shape how I experience the world?

How has your understanding of the sacred feminine changed over the years, especially in dialogue with contemporary conversations around gender, power, and embodiment?

I have come to the place of thinking about sacroprofanity. This probably best sums up some of my thoughts in trying to answer this question taken from a piece I wrote as a part of my 2022 exhibition in thinking about the sacred and profane in relationship to the sacred feminine:

"It is no surprise that profane was my kind of worship on the road to the sacred. If we speak the sacred, we must live the profane. Pro fans as in out in front of the temple, key words: out in front. In the words of Millie Jackson speaking about speaking the profane as holy on open stage, "If it comes up, it's comin' out."

When I think of sacroprofanity, it lives within the everyday, not just a concept that we deify. This pairs with a lot of the conversations happening now with continuing to explore gender, power and embodiment which feels very much about challenging the who, what, where, and how of the narrative of how one is a woman in the world. I am very much looking forward to the day that these things are no longer debated, protested, or contentious conversations, but instead, embodied and empowered realities that is just a way of being for all without apology.

Looking ahead, what territories - conceptual, emotional, or formal - are calling you next?

For years, I have been interested in organizing a fashion show that brings together the sartorial and other mediums, especially the element of performance art. I have been attempting to find beauty or awe within things that don't involve travel or what I consider adventure. Is there another way of seeing with the constraint of not getting onto an airplane or into a car to go "find" the adventure or magic?

Also, because I have been so good at aiming the camera at other places, things, and people, I am turning over an idea in my head to turn the camera onto myself (which many have done, I am forever inspired by Carrie Mae Weems's Kitchen Table series). Other territories that are calling to me involve asking myself these two questions to bring me to those places that are beyond where I am now:

Am I risking enough?

How can I make space for expanding and inviting in what I can't know, see, understand or feel right now?



Shanta Lee Honeycutt | Dark Aphrodite | 2021

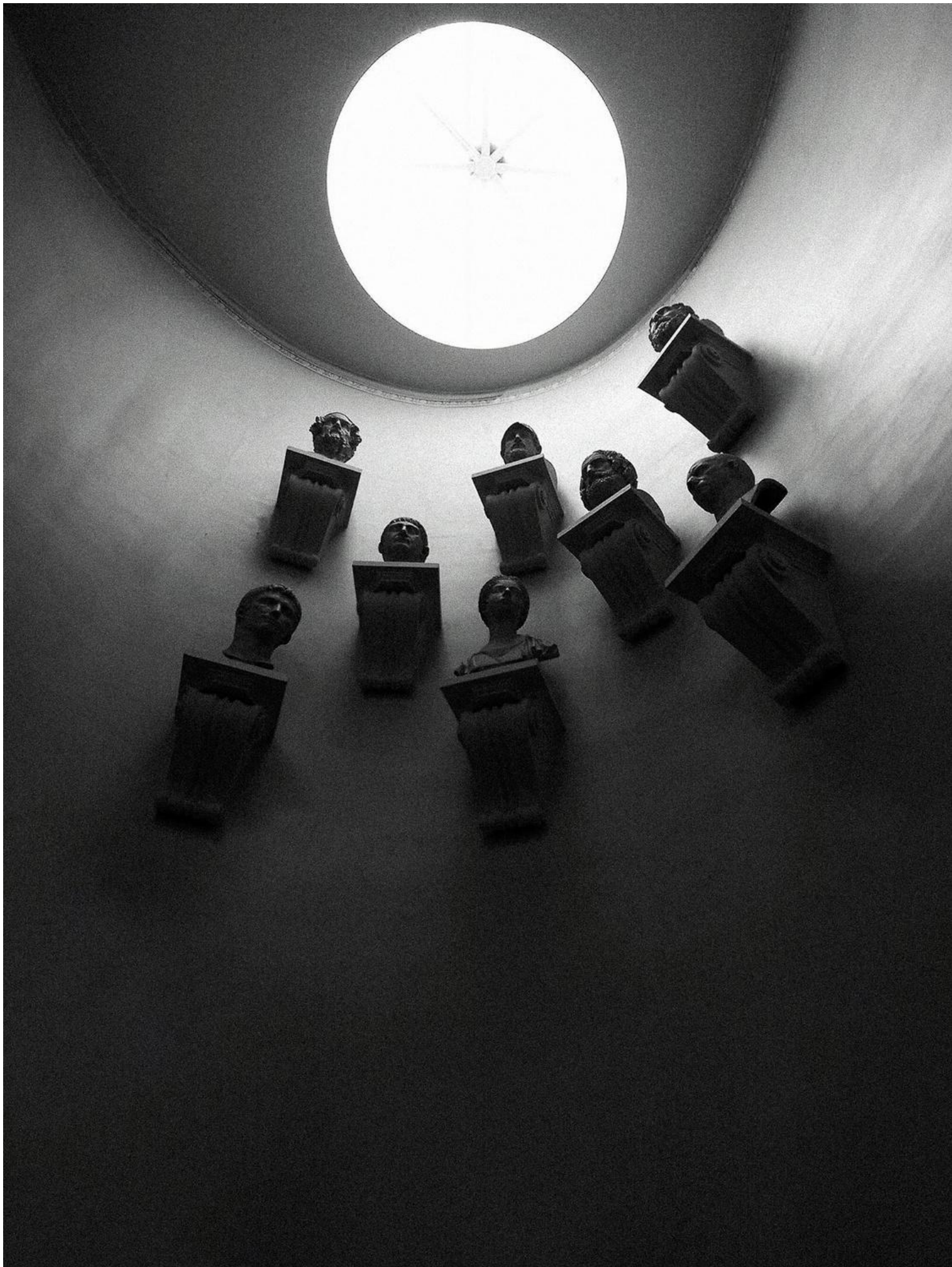
Sam Lawrence

 samjklaw


Born and raised in Berlin, and currently residing in the UK, photography has been a loved hobby and passion. Ranging from using equipment including mobile phones, analog, and mirrorless, and covering themes.

Sam Lawrence | Cold Calm | 2017





Steve Morton

 smort321

Project Statement

I endeavour to explose almost every facet of imaging and photography.






CURATORIAL REVIEW

by Anna Gvozdeva

Eddie Law

 hongkongstreet2016



Eddie Law | Hong Kong Shades | 2026

The recent evolution in the work of this Hong Kong-based photographer marks a significant departure from 26 years of traditional street photography. After a career defined by the "straightforward and documentary" capture of reality, the shift toward a hazy, dreamlike aesthetic represents more than a stylistic change—it is a philosophical realignment. By treating "dreams as a form of reality," the artist seeks to navigate the psychological landscape of a post-pandemic society through the medium of the portrait.

Technical Execution and Aesthetic Shift

The transition from the directness of earlier projects, such as *HK Masquerade*, to the current "hazy" style is a bold technical pivot.



Eddie Law | Hong Kong Shades | 2026

The Dreamlike Lens: The soft-focus and ethereal textures serve to decontextualize the subject from the physical constraints of Hong Kong, placing them instead in a non-linear, emotional space.

Liminality: The photographer successfully targets the "moment in between"—the transition between fixed states. This technique effectively bypasses the performative nature of traditional portraiture, allowing for a more authentic revealing of the subject's inner world.

Interaction and Spontaneity: Despite the dreamlike output, the process remains grounded in human interaction. The spontaneity of these sessions ensures that the "haze" does not become a barrier, but rather a gateway to the subject's true personality.

Critical Observations

The core of this work lies in the tension between the photographer's rigorous background—spanning over two decades—and this new embrace of the unconscious.

From Fact to Feeling: The pandemic-induced shift from capturing "what is" to "what is felt" provides a poignant commentary on the collective psyche of the COVID-19 era.

The Reveal: The artist's most compelling achievement is the capture of the "unconscious moment". In these fragments, the subject is neither posing nor fully aware of the camera, creating a rare sense of intimacy that is often lost in high-definition documentary work.

Cohesion: While the style is experimental, it maintains a professional maturity. The "dream" is not a distortion of reality, but an expansion of it, grounded in the hundreds of individuals documented during this historic period.



Eddie Law | Hong Kong Shades | 2026

Conclusion

This body of work represents a masterclass in artistic reinvention. By moving away from the "direct" and toward the "unconscious," the photographer has found a more profound way to document the human condition. The result is a hauntingly beautiful collection that suggests the truest version of ourselves is found not in our fixed states, but in the hazy moments between them.

Morgan Harrison

 blueleafprints

Morgan Harrison received his Bachelor of Fine Arts from Virginia Commonwealth University in 2022, and now works as a photographer, print maker, designer and illustrator based out of the Shenandoah Valley. He creates work using digital, analogue, and experimental photographic processes, drawing, relief print making, and collage. Morgan's work centers on themes of the human spirit and our relationship with the world around us.

Artist Statement

The walk for peace, led by Venerable Bhikkhu Pannakara, started in Fort Worth Texas on October 26th, 2025 and has since then captured the hearts of millions online. People were drawn to the spectacle for a variety of reasons. But, in the midst of doom scrolling one November afternoon, it was the pure display of human endurance and compassion that caught my attention.

Over the next few months, I watched this group cross 2,300 miles of the United States set to the backdrop of increasing civil unrest. Venerable Bhikkhu Pannakara and his companion's foil to the political violence, ICE raids, shootings, and general chaos was undeniable and captivating. Come the middle of January, living so close as I do to their final destination of Washington D.C., I made the decision to go and meet them there, and capture this socially historic moment.

It's February 11th, and I'm waiting with a large crowd of observers and followers at the head of a line that extends the 2.5 miles between St. Mark's Episcopal Church and the Lincoln Memorial where the closing ceremony is to be held. When the final procession begins and Venerable Bhikkhu Pannakara makes his way up the street, he is a striking figure. He walks barefoot, his bright orange robes are dotted with the police badges collected on the journey, and the swelling mass of monks adorned in similarly warm hues contrast the grays and blues of the nation's capital. People from all over the country have gathered to be a part of this moment, to walk in the name of something they find to be bigger than themselves and lay down their message on the same steps as so many storied calls for peace have been made before. And there's me, with a camera, awash in this river of compassion in the hopes that I might capture and preserve even a shred of this moment for the times ahead.


Morgan Harrison | Gathering | 2026





Morgan Harrison | Venerable Bhikkhu Pannakara | 2026

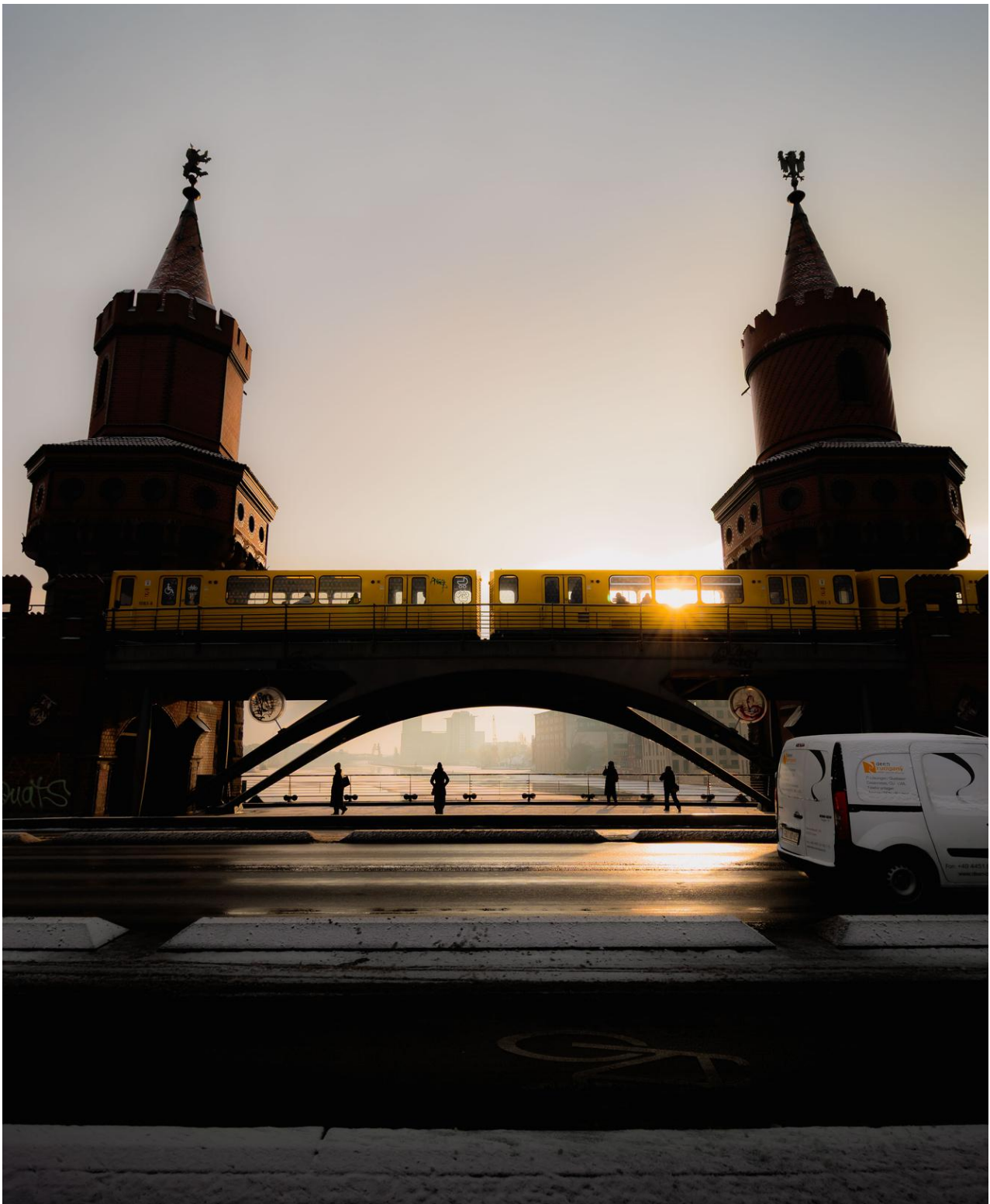
Adrian Smarrelli

 a_smarrelli_photography

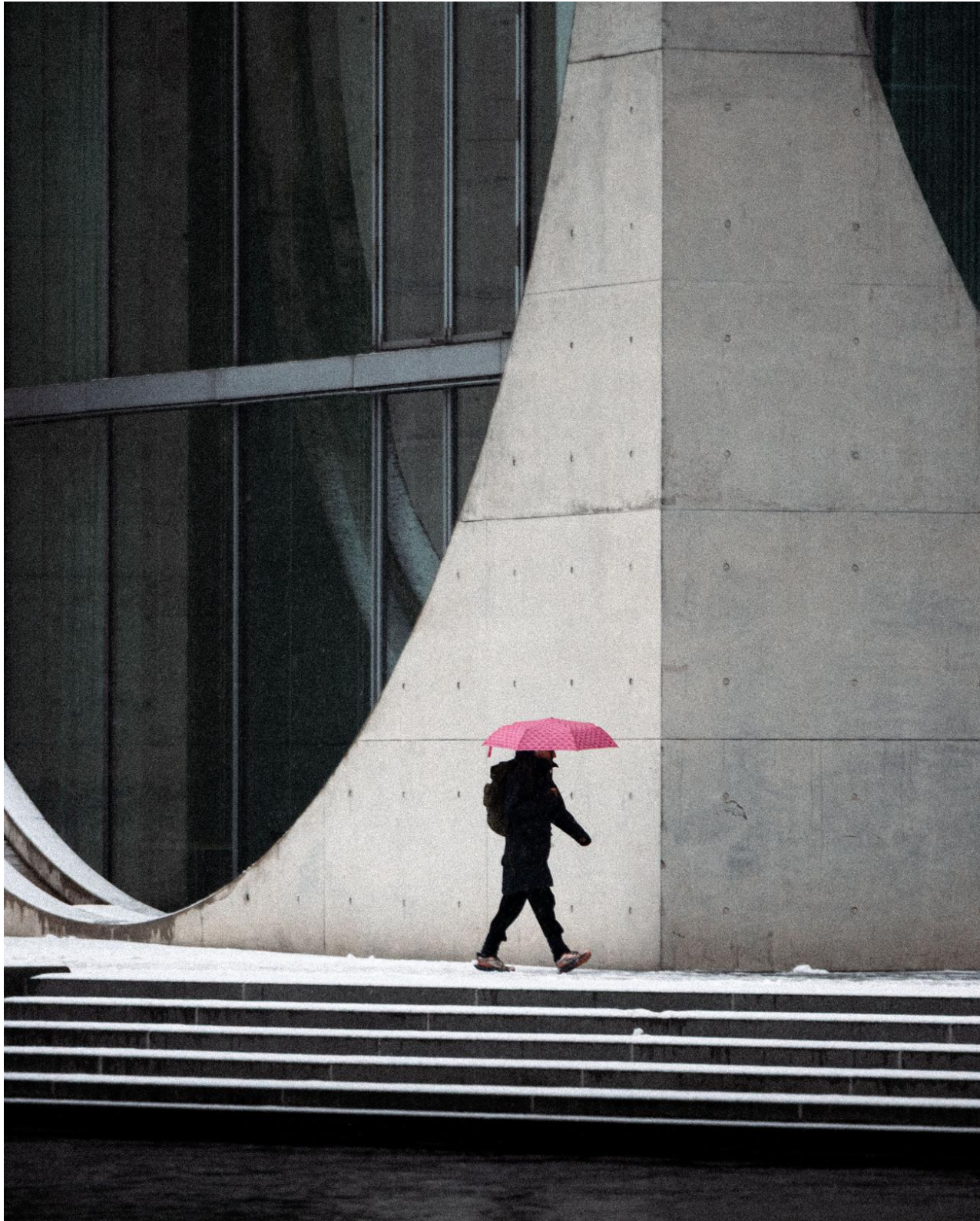
Based in Berlin now, I was a carpenter for 16 years in Australia and then moved to England in 2019 where I bought my first DSLR camera. I started taking photos in England and that's what really sparked my interest in photography. It started as a hobby, and now it's taken me to some of the most amazing places around the world. I enjoy street and travel photography the most because you get to meet some very interesting people and no two days are the same.

Project Statement

The photograph captures the Oberbaumbrücke bridge at sunrise on a cold winter's morning in Berlin with the iconic yellow U-Bahn train crossing between the bridge's red-brick Gothic towers. Once a Cold War border dividing East and West Berlin, it's now a symbol of Berlin's reunification.



The photograph captures a person taking a walk along the Spree River with the backdrop of the sweeping, monumental concrete curve and glass windows of the Marie-Elisabeth-Lüders-Haus. The pink umbrella giving some colour to an otherwise grey Berlin winter's day.



Evgeniya Kutovaya

 karunaya

Originally from Russia, she travels extensively, photographing immigrants within their local communities and exploring themes of identity and belonging. She studied photography at Bulkin Studio School.

Artist Statement


Photography for me is a way of navigating emotional and existential chaos. Through the camera, I search for moments of stillness, vulnerability, and psychological depth. Each image becomes an attempt to hold what is fleeting — to create order within inner turbulence and to transform personal perception into a shared visual language.

Evgeniya Kutovaya | The Unknown | 2026





Maria Abina Kramer

 abinamodernart

Artist Statement

When I can reflect what my eyes see through a lens and be able to capture that feeling and pass it onto you, this is what it looks like: You quietly celebrate life with an awesome Piña Colada, you see and feel the love between the flowers, and you to go into that place of serenity. I want you to feel the world around you with open eyes. Don't just live on it.

Maria Abina Kramer | Serenity | 2023





Melinda Thompson

 mel.t66

Melinda's photographic approach is based on many years of engagement and is informed by her earlier career in London with work including advertising, corporate portraiture, editorial and music label commissions. This expanded into a creative skill based evolution into 3d and sculptural making for film, theatre and working alongside notable British artists.

Melinda's current practice is concerned with intersubjectivity and the latent state of objects and places as potential metaphors. She hopes to continue this development through more project based work and public engagement.

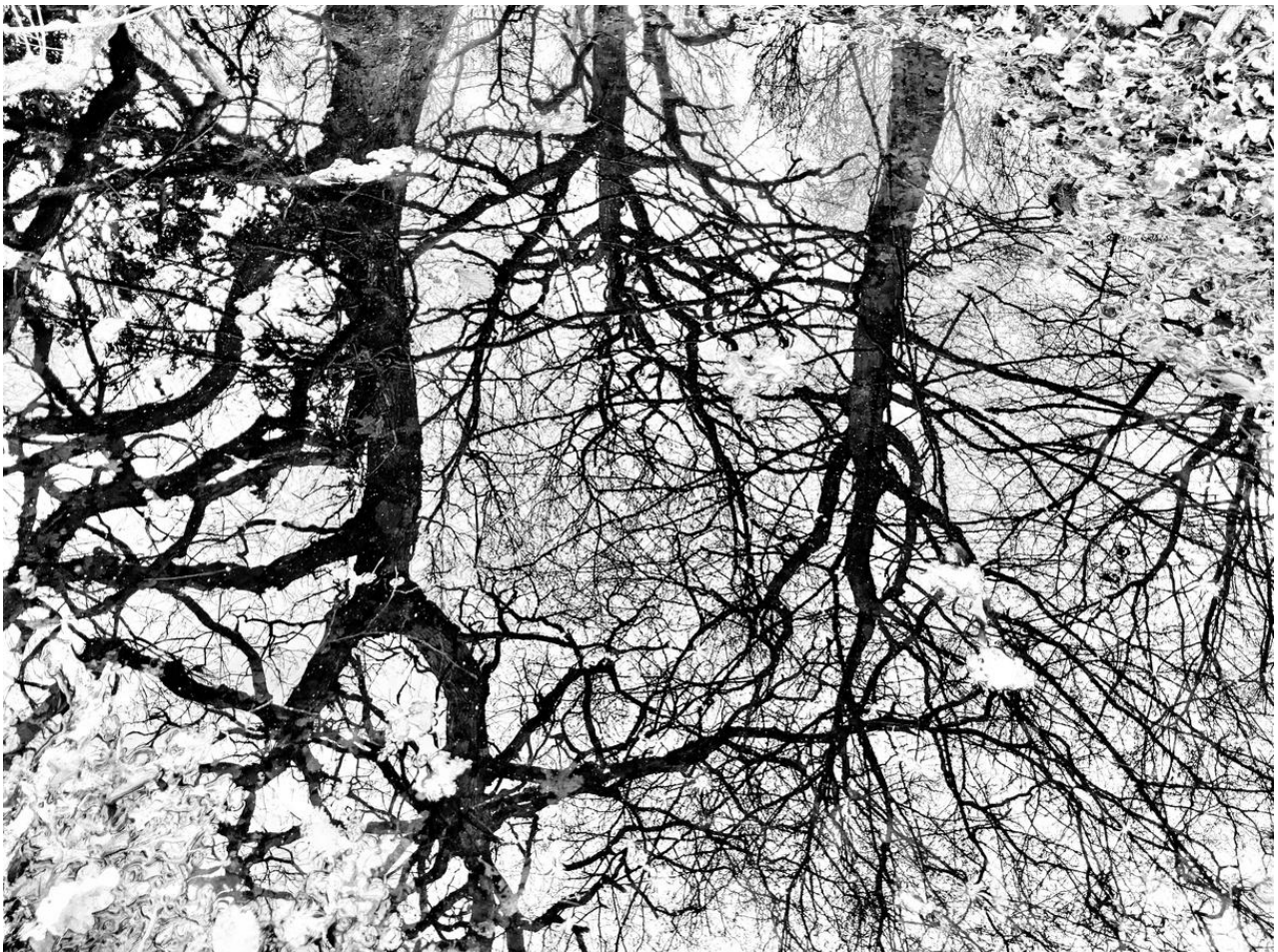
Project Statement

Water as a metaphor can symbolise the human experience, in particular change and adaptability. The Wet Woodlands of the British Isles are increasingly under threat. These cloistered damp environments provide a fertile habitat for many animals, rare plants and ancient trees. They are also extremely important in their ability to help clean our water, providing a buffer against pollutants from industry and helping to mitigate against climate change. There is much to be gained from their preservation.

By contrast, the vast expanse and dry searing heat of a desert is a complete sensory shift on many levels. Yielding woodland ground contrasts with shifting sands, sponge like textures conversely oppose cracked earth and brittle scrub.

In juxtaposing the two environments where water, or the lack of it has had a profound effect, I hope to engage the viewer on an emotional level of connection to the landscape and our interaction with it. Both domains are captivating and entrancing for the beauty and mystery that lie deep within them.

Melinda Thompson | Wet Woodland, Dry Desert | 2023





Melinda Thompson | Wet Woodland, Dry Desert | 2023



Melinda Thompson | Wet Woodland, Dry Desert | 2023

Hardik Bachu

 hardik_bachu

Just a person trying to capture my view through a lens.

Artist Statement


My focus is trying to catch and freeze things that are sometimes overlooked when seen in real time.

Hardik Bachu | Right on Track | 2023





Viktoriia Tsygankova

 tory_dm

I was born and live in Russia. I work in IT but photography is how I slow down and truly notice the world around me. I frame life as I see it - instinctively, often unexpectedly - and from time to time I manage to preserve these fleeting moments in digital photographs. I mostly shoot with my phone. My images are spontaneous, captured in the middle of everyday life or during unplanned walks. I'm drawn to small details - in nature, architecture, interiors - and to animals or people who are completely absorbed in what they're doing.

Photographer's Statement

I'm interested in showing life from slightly different angles and inviting viewers to pause and notice what might otherwise go unseen. The photographs I've selected reflect what moves me most: dedication - whether it's a performer on stage, a football player playing through harsh weather, or a dog patiently waiting; the quiet immersion in nature's beauty; and the architecture that quietly surrounds and shelters us as we live our ordinary days. For me, photography is less about staging a scene and more about recognizing a moment when it reveals itself.

Viktoriia Tsygankova | Devoted Expectation | 2024




Viktoriia Tsygankova | Dedication | 2025





Laetitia de la Villehuchet

 laetitiavillehuchetphotography

Laetitia de la Villehuchet (FR, 1969), who lives and works in Paris, studied at the university Paris Dauphine- PSL, where she obtained a Master's degree in Management (1990). After a degree in Finance and Taxation, she turned to the world of design, joining one of the major design agencies where she headed up the brand packaging division.

In 2003, she moved to Brussels, where she set up the Belgian subsidiary of the same agency and joined the agency's branch dedicated to prospecting for brands.

In 2011, she devoted herself to her passion, joining the "Atelier Contraste" school in Brussels, where she took workshops in portraiture, landscapes, studio and creative process. At the same time, she obtained an academic diploma from the "IP Institut de la Photographie".

In 2023, she obtained her tosa Photoshop certification.

She has held numerous exhibitions in Brussels and is now represented by Galerie Daltra in Megève. She took the photos for the 'Paysans Designers' exhibition for the "Musée des Arts Décoratifs" in Bordeaux.

Her clients also include hotels and offices, where her landscapes can take on their full dimension. Her work has won awards, including the Tifa Japan prize for the Dust series and the Daily Science prize.

These series have appeared in "blind", "l'oeil de la photographie", Marie Claire Korea, "Réponses Photo". she devotes herself entirely to photography, taking part in competitions, calls for projects and [residencies.at](#) at the same time, she is an avid collector of photo books and is working on a book of her own.

Artist Statement

SILENCE

Nature is the space where I become an animal once more.

I walk, I climb, I lose my way.

I seek the light as one seeks a presence.

In these silent landscapes, something surfaces.

The scent of damp earth, a vibration in the air,

the fleeting trace of an ancient memory.

Sometimes, an image emerges

like a fragment of a forgotten paradise.

My Rosebud.

I then try to hold on to this fragile moment.

I welcome it, I listen to it,

then I entrust it to the light.

And so the image is born:

from an encounter between the world and an emotion.

I give it a body, a substance,

a surface of paper where it can breathe.

For I believe in images that linger,

in those we can touch,

in those that hold within them the silence of the place.


Faced with the intangible flow that passes through us,

they become fragments of memory,

inner landscapes.



Brigitte B Burckhardt

 [bbbeaglebearphotography](#)

Brigitte started with photography at a young age inspired by her grandfather. In her twenties she travelled the globe and discovered her passion for landscape and street photography, be it colour or BnW. Today she is also experimenting with abstract approaches.

Her photography has been exhibited physically and virtually in the UK, the US, the EU, Switzerland, Canada, Japan and more. It has been published in international art magazines, books and received awards.

Currently she is working on three long term projects, the aim is to have them published.

Artist Statement

Creating is a drive and photography was for me the obvious path.

When going for a photoshoot it is important for me to get in an almost meditative state, that way I feel really connected to my subjects and environment. When my eyes, my heart and soul are at one, aligned I might have done some good work and tell a story that I then hope to convey to the viewer.




Brigitte B Burckhardt | The Skater & the Shadow



Brigitte B Burckhardt | At Dusk

Véronique Zaborowski

 veronique_zaborowski_

Véronique Zaborowski is a French writer and artist. Passionate about photography since always, she captures urban landscapes with intuition and sensitivity. Her approach, born of a personal exploration, favors simplicity, light and atmosphere.

Artist Statement

Terre et Ciel is a serie of urban photographs born from a personal exploration of everyday landscapes. The images capture moments when light transforms ordinary places.

Zaborowski Véronique | Breach






Zaborowski Véronique | Rift



Zaborowski Véronique | Omen at the Edge

Antonella Cunsolo

 antonellacunsolostudio

Born in Sicily in 1974, she graduated with a degree in Psychology from the University of Rome and specialized in psychotherapy and phototherapy. Her passion for photography began at an early age, thanks to her father, who often photographed her. She began with urbex and landscapes, then moved on to portraiture, a field in which she attended several workshops with Italian and international masters.

She specialized in fashion photography at the prestigious Kaverdash Academy in Milan.

Her projects straddle the line between art and psychology.

She is the author of two books: "Io non muoio" (I Do Not Die) and "Noi siamo bellezza" (We Are Beauty).

She has received numerous awards in various national and international competitions.

She has exhibited in various galleries and museums.

Using a conceptual language, she is working on a series of photographic projects aimed at giving form and meaning to complex issues such as mental distress, anxiety, depression, dissociation, eating disorders, and trauma.

Artist Statement

The project "Borderline Ocean" aims to describe the condition of psychological suffering, halfway between neurosis and psychosis, which is often the result of childhood trauma: neglect, abandonment, physical and/or sexual abuse.

A past that is not confined in time, but continues to live in the present, reactivated every day, influencing the way we feel, love, and exist, and casting its shadow on a fragile, inevitably compromised future.

It is born from multiple true stories, from hours of listening and sharing, from open wounds that still bleed, from memories of an unfortunate past that never fades and inexorably affects the present.

I chose a conceptual, rather than reportage-like, language for two fundamental reasons: first, to respect the intimacy and vulnerability of those experiencing this condition; On the other hand, because I wanted the images to have a universal value, so that anyone experiencing these states of mind can identify with them, and those close to those who suffer can begin to truly see what often remains hidden and must necessarily be listened to, understood, and addressed.

The Project also aims to promote collective responsibility. It's not enough for institutions to remove minors from unsuitable family environments: it's necessary to heal their wounds, accompany them, and support them over time. Especially in adulthood and not only until reaching legal age. Because those who grow up in a fractured state remain fragile and can hardly build full independence without ongoing support.

Many of these conditions are not even diagnosed.

The presence of mirrors and reflections is intended to emphasize the unstable self-perception and the resulting fragmentation. The two spheres, black and white, indicate the extremes, the opposites, that coexist within the borderline personality, incapable of being integrated by the individual who remains crushed by them. Even in relationships, unable to integrate good and evil, the individual oscillates between idealization and devaluation and/or persecutory feelings (paranoia), with serious repercussions on interpersonal relationships.


The technical and chromatic choices aim to create an atmosphere of isolation and solitude, with a strong sense of judgment and external observation. The use of neutral colors and minimalist compositions aims to convey a sense of apparent calm, which contrasts with the internal emotional turmoil typical of borderline personality disorder.

The subject is suspended between two realities: the external world and the internal one.

Reality is not denied, but translated, transformed by a defense system born of pain. The reflection of a swallow in flight becomes a desire to escape; a long-awaited freedom, but also an illusion: escape cannot happen, and the subject remains trapped in his own pain, confined in the corner of an abyss from which he cannot escape.



Bohan Song

 mary_song10

Bohan Song is a Toronto-based photographer and a photography student at OCAD University. Her work explores movement, culture, and everyday moments through sports, travel, and documentary photography.

Artist Statement

This photograph captures a quiet moment as horses and their handler move through rising dust under warm sunlight. The drifting dust and soft backlight create a sense of motion and atmosphere, reflecting the rhythm between animals, people, and landscape. Rather than focusing on spectacle, the image highlights a fleeting everyday moment shaped by light, movement, and environment.





Krystyna Novikova

 whispersofgrainanddust

This project portrays my hometown of Kharkiv as an emotional landscape. Through grain, blur, and shadow, the city appears suspended between light and darkness, presence and absence.

Krystyna Novikova | Kharkiv: The Playground | 2024






Krystyna Novikova | Kharkiv: Do You Remember



Krystyna Novikova | Kharkiv: Woman and Ducks | 2024

Diogo S. Quintas

 dq_fts

Diogo S. Quintas was born and raised in Lisbon, Portugal, where he currently studies Architecture. His academic background influences the way he observes and represents spaces and environments. Although relatively new to photography, Quintas approaches the medium with a focus on clarity and simplicity, often exploring minimalist compositions to communicate ideas in a direct and essential way.

Artist Statement

Portugal has a long cultural and historical connection to the ocean. The series Pescadores explores this relationship through the daily activity of local fishermen. By focusing on simple compositions and essential elements, the work seeks to capture both the atmosphere and the cultural significance of this traditional practice.

Diogo Quintas | Fishermen | 2026





Jaime Palagi

Artist Statement

Everyday life unfolds in serene rhythm wherever war's shadow does not fall. There, people, animals, and perhaps even spirits, each pursue their own unhurried paths.

Jaime Palagi | Lady's Ritual Fire | 2025





Juan Rodríguez Morales

 [juanrodriguezmoralesphoto](#)

Juan Rodríguez Morales was born in Madrid in 1980. In 2003, he completed his studies in Psychology at the Autonomous University of Madrid. Shortly thereafter, he began studying photography at the Popular University of Alcobendas (Madrid). From the outset, he was interested in documentary photography and street photography. In 2011, he participated in a photography workshop with Alex Webb and Rebecca Norris Webb. After this workshop, his vision of photography changed.

In 2013, he was selected to participate in PhotoEspaña Descubrimientos with his work "Una gran ciudad" (A Great City). He has been part of the collective project 'Contemporáneos' (Contemporaries), participating in various group exhibitions and in the book "Contemporáneos" published by La fábrica in 2015. With this collective, he has organized several group exhibitions, including those held at Segovia Foto, Imaginaria, and the PhotoEspaña Off Festival in 2016.

Individually, he has been selected as a finalist in various festivals focused on documentary and street photography, including Eyeshot, Miami Street Photography Festival, Aussie Street Photo Festival, Brussels Street Photo Festival and Encuentros da Imagem.

His work has been published in digital and print media, including Clavoardiendo, AYE Magazine, PhotoArt Magazine, Dodho Magazine, The Hidden Photo, F-STOP Magazine, Eyeshot Street Photography Magazine, Positive Magazine, Fraction Magazine, Docu Magazine, Float Magazine, DocuStreet Magazine, Ain't Bad Magazine, Color Tag Magazine, Körper Magazine, and Broad Magazine, Caption Magazine, Street Photography Magazine, About Photography, Frayme Magazine.

In 2023, he published his first book, entitled Ghost World, with the publisher Calma y Sosiego.

Artist Statement

As a photographer, I have always been interested in documentary photography and street photography. Both have gone hand in hand since the beginnings of photography and constitute the most democratic form of photography that exists. All you need is a camera, to go out onto the street and document everything around you. From the beginning, I have always been interested in subjects related to everyday life and even those that are seemingly trivial or unimportant. Whether it is life in a suburban town in my project "Ghost World" or what happens on a fair day in "Fair Day," I am interested in things we can identify with and that at the same time have a hidden side that we rarely perceive. In Fair Day, I try to bring out that hidden side of the fair. On the one hand, it is colorful and cheerful, but on the other, it is a melancholic and nostalgic place. This project follows in the footsteps of great color photographers such as Alex Webb, Stephen Shore, and William Eggleston. Their way of understanding street and documentary photography as an activity full of poetry has profoundly influenced my work, and their mark is reflected in one way or another in my photographs.

The title of the project in English is no coincidence. "Fair day" can be translated as "fair day" but also as "good day." Going to the fair is synonymous with sharing moments of fun among colorful attractions and candy stands. For a week, the routine of daily life comes to a halt to make way for Ferris wheels and roller coasters, greasy food stands, colorful vendors, and cotton candy. Couples with young children come to enjoy the attractions and perhaps buy a cheap toy. At the same time, teenagers move from one place to another looking for that girl or boy they like so much and whom they hope to find next to the bumper cars. Everything seems different at the fair and, at the same time, it is the same. The teenagers who kiss today on the Ferris wheel will tomorrow take their children for a ride at a fair very similar to the one of their youth. The fair is a world unto itself that we have all inhabited at some point and that, in a way, encapsulates what life is all about.

It is a place full of color and light where you can enjoy yourself and relax, but it is also a space where melancholy and nostalgia are very present, reminding us that in a few days the fair will move on to another city, leaving us with the company of our daily routine.

Since 2014 I have traveled through the fairs of several Spanish cities trying to capture with my camera this fair spirit, on the one hand, so full of color and life, and on the other hand, so full of nostalgia.



Juan Rodríguez Morales | 2024



Juan Rodríguez Morales | 2022

Michael C Higgs

 michaelhiggsphoto

I am a photographer whose work is shaped by extensive world travel and a passion for capturing the visual richness of the world. Drawing inspiration from diverse cultures, landscapes, and everyday scenes, my photography reflects a global perspective rooted in exploration, movement, and curiosity.

Storytelling is a defining element of my work. Each image is created to evoke a sense of place and moment, inviting viewers to connect emotionally and imaginatively with the scene. Through thoughtful composition, I aim to create photographs that feel immersive and timeless, allowing the viewer to experience the story beyond the frame.

I approach photography as a fine art practice, emphasizing vibrant color, light, and dynamic angles to create visually striking compositions. Every piece is crafted as a standalone work of art, balancing artistic expression with technical excellence to produce images that resonate with collectors and celebrate the beauty of the world through a personal lens.

Artist Statement

Life is lived when it is explored. My artwork is my exploration of the world around me, I capture all I can and I love to share it with everyone.


Michael C Higgs | Sunset at Molokini Caldera | 2004





Michael C Higgs | A Gaudí Balcony in Barcelona, Spain | 2016

Stefana Daniela Brat

 stefana_daniela

Artist Statement


Bucharest, Dissected As a human being I am prone to structure, order, rules and procedures, therefore as a photographer I often seek to bring order in the visual chaos that currently is the architectural landscape of Bucharest city, that contains a mix of older buildings built between the two World Wars, socialist buildings built during the Communist Regime and office buildings built in the more recent years. Therefore, I often use geometrical shapes and the overlap of various layers as a visual representation of order and structure within that architectural landscape. Where other people see ugliness and pieces that don't make sense, I see slices that in fact do convey a certain structure, once you extract and separate them from the bigger picture. Thus, similar to a surgeon that with great precision dissects and removes pieces from the human body, as a photographer I visually extract urban fragments from the city's architectural landscape and bring them closer for observation and inspection, hence the title of this series. Lastly in terms of the chosen photographic medium, all the photographs presented in this series have been shot in Bucharest, using an old FED2 socialist rangefinder analogue camera.

Stefana Daniela Brat | Slice | 2025





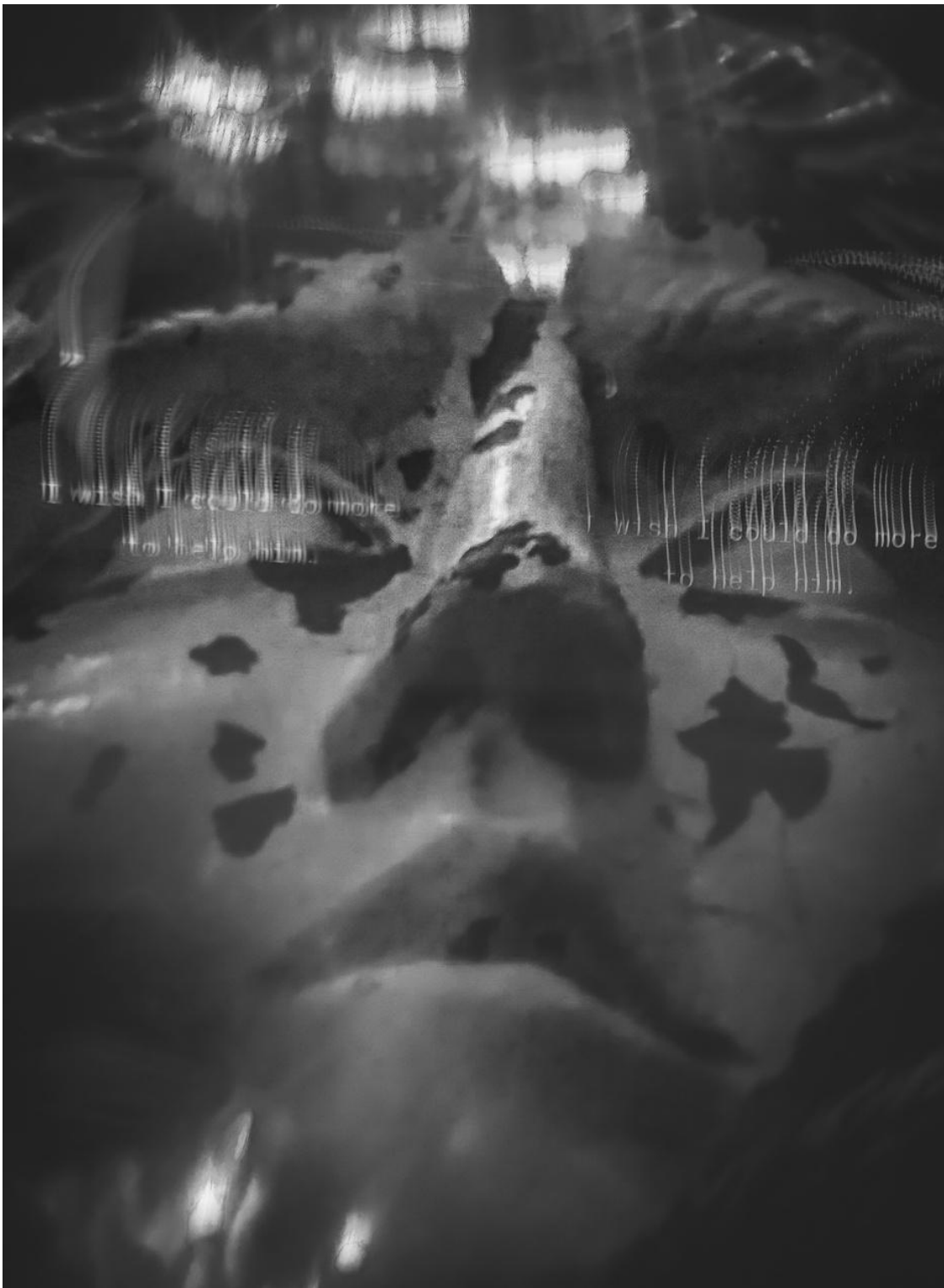
The Monochromatic Society

 the_monochromatic_society

Hamburg, Germany Self-taught photographer specializing in black-and-white photography, examining perception, memory, and time. Experienced in conceptual photography skills, such as long exposure, shutter drag, and double exposure. Dedicated to the cultivation of a unique visual language through consistent practice, critical self-reflection, and observation.

Artist Statement

I am influenced by conceptual fine art practice and black and white photography. Creating visual dialogues between structure and fragility, My photographic pieces explore how the eye creates meaning by utilizing techniques that involve motion, time, and visual perception. This allows me to turn physical spaces into reflections on presence, memory, and impermanence.





Brandt Olesja

 alesja_brandt

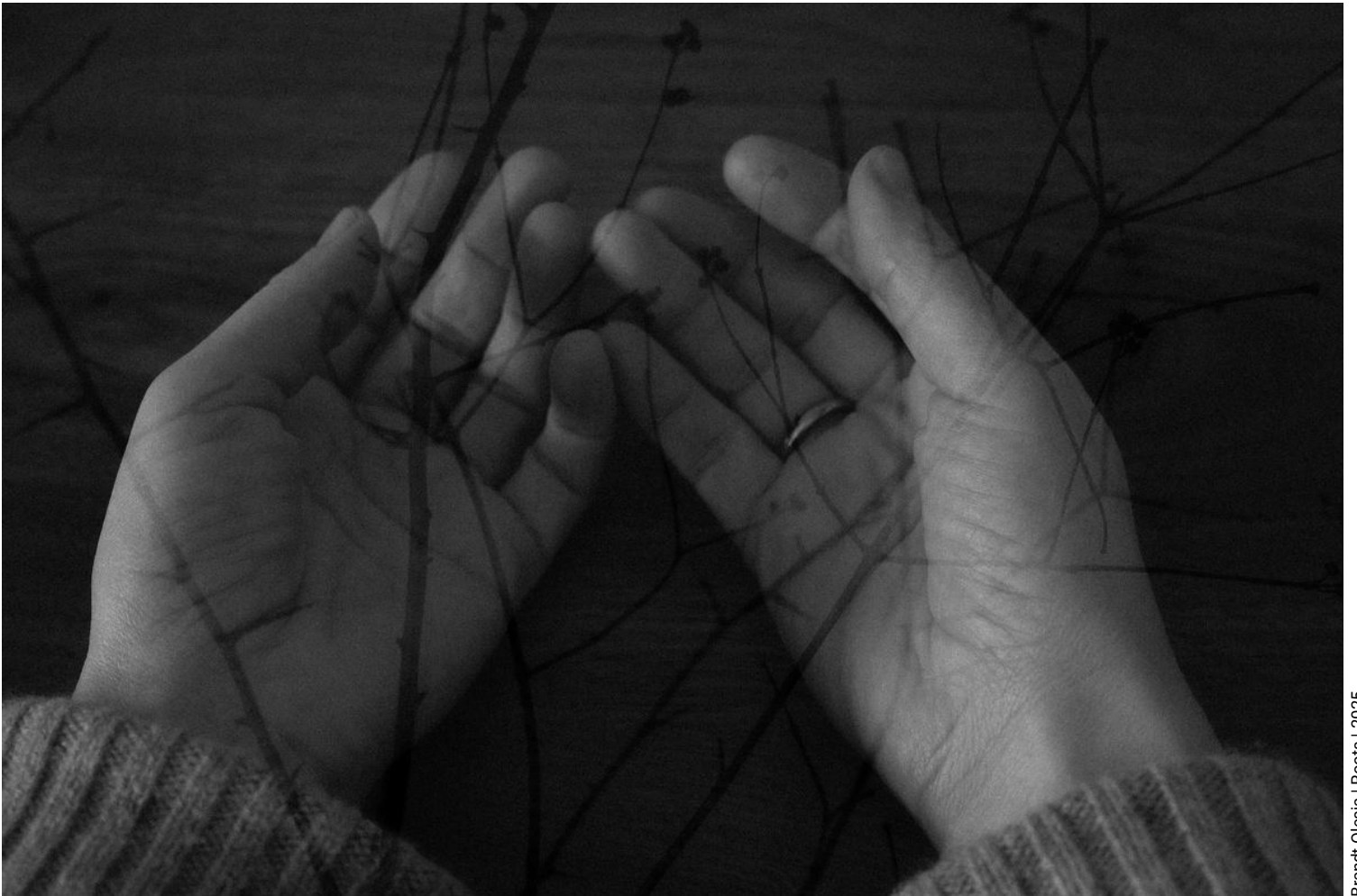
Olesja Brandt is an emerging photographer from Germany. She works with portraiture, architecture, and art imagery, developing a minimalist style based on the purity of lines and emotional restraint. Her photographs are an attempt to connect the external world with internal experience, finding sincerity and personal stories in every form and gaze. She is learning photography independently and through masterclasses of contemporary artists.

Artist Statement

I left my homeland in childhood, but it never left me. *Roots* follows the quiet ways it survives—stored in small archives, held in hands, resurfacing in images within images. Between the present and the remembered place, I live with a persistent sense of not fully belonging, as if home exists mainly as an inner landscape.

Brandt Olesja | *Roots* | 2025





Yasuhito Hatajima

 hatajima

Born in Fukuoka, Japan, in 1981.

Based in Tokyo, working professionally as a photo retoucher while pursuing photographic projects and research.

Artist Statement

In landscapes where human-made structures merge with what we call nature—grass, trees, and undergrowth—I feel a quiet reverence, almost like faith.





Andrei Musatov

 vpolenavole

Artist Statement

Street photography, everyday life in Bulgaria.





Beatrice Wong

 missypfeathers

Beatrice Wong is a Hong Kong based transwoman who is part photographer and filmmaker, part writer, part DJ and musician. Her focus on photography currently is reigniting a sense of wonder in the wonderful cityscapes of Hong Kong since leaving behind the world of addiction, a world that has blinded her from seeing beauty. Her modus operandi is patient street photography with little retouching, she doesn't know how to use Photoshop, what she does know is - to loiter in the streets of Hong Kong that's full of contradictions, to point the camera at scenes where grace pierce through the shadows.

Artist Statement

After 30 years of self-destruction, going to seek out and doing the work in recovery has led me to see myself and the world in a new light, light that's both literal and metaphorical; light that is healing, light that is overwhelming, light that is hope carving out a path in an existence of dread and sorrow. This street photography project is reflective of my spiritual journey in recovery, a willingness to let light in to quell the pull of the dark void in one's soul, the act of allowing oneself to be touched by light while treading amongst the doom and gloom of uncertainty and instability.

Beatrice Wong | Life Among the Wilted | 2026






Beatrice Wong | A Way Out of the Greyness | 2026



Beatrice Wong | Duality | 2026

Brana Petrovic

 brankapetroviccc

My name is Brana Petrovic, I am a photographer situated in Toronto, Canada. I am a film and English studies student at the University of Toronto and I am very passionate about my photography. I began this journey about 2 years ago when I found a bunch of my moms old cameras in the closet and I started experimenting and fell in love ever since. As well as, I make short films during my free time and I love literature which inspires me a lot when I walk down the street or do my daily activities. My favorite things to shoot are nature/animals, everyday life and small details that usually aren't seen or noticed. This leads me to my new project which I would like to share with you guys.

Artist Statement

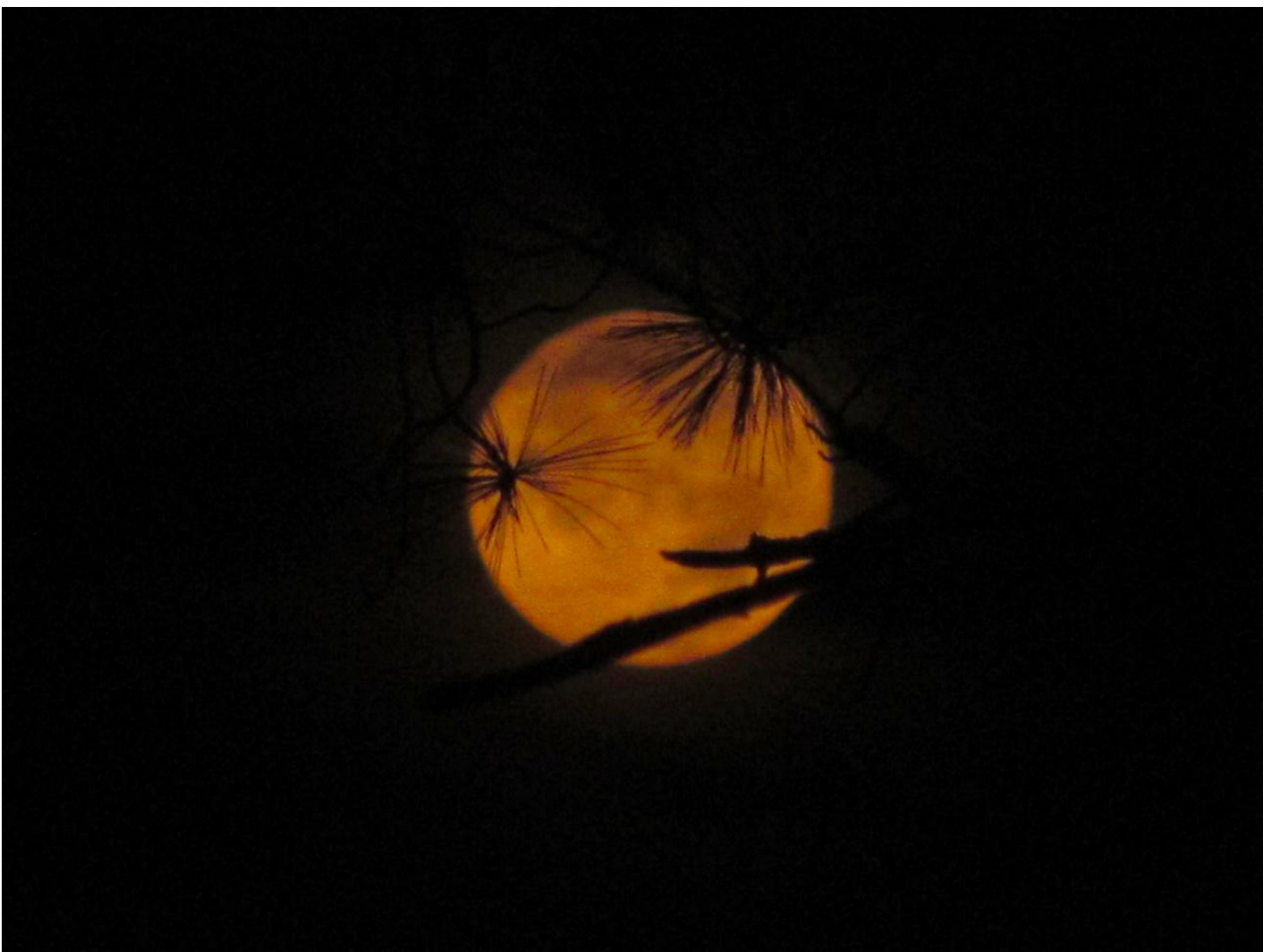
I have been working on this project called "slow life" for about a year now and started it because of a certain feeling I had when listening to my favorite album, Deja Vu by Crosby, Stills, Nash, and Young. My attachment to music has inspired me a lot in the way I see things around me and one thing I have noticed is how much nostalgia I feel when I am surrounded by nature and small things that occupy my life such as the furniture in my home or the little distinct details on my jeans. Everything fascinates me. Listening to that album made me reflect on the things I find beautiful and I wanted to capture that in this project. I want people to feel comfort and warmth just like I did while taking this photos. I know how busy we are with school and work, but I believe everyone should pay attention to the little things because those are the things that make up this beautiful life.

Brana Petrovic | Childhood | 2025






Brana Petrovic | Hummingbird Resident | 2025



Brana Petrovic | Sturgeon Moon | 2025

Teresa Comito

 photography.tere

In this series, I explore quiet human presence within everyday spaces.

Rather than focusing on spectacle, I am drawn to moments of stillness- gestures, glances, distances, and the spaces between people.

Working primarily in black and white allows me to reduce distraction and concentrate on form, texture, and emotional nuance. I am interested in dignity, not as something dramatic, but as something inherent. Whether in a fleeting encounter, a shared gesture, or a solitary figure within a vast landscape, I seek the subtle poetry of ordinary life.

These images were created through attentive observation and patience. I do not stage or interfere. I like to listen visually.

For me, photography is not about capturing decisive moments of action, but about sensing presence, the quiet weight of being there.

This work is an attempt to translate that stillness into a visual language.





Astrid Scheuermann

 astridcaridadscheuermann

Astrid Scheuermann (Panama City, 1993) is a Berlin-based documentary photographer and filmmaker. Born and raised between Germany and Panama, her work is shaped by a cross-cultural perspective and explores themes of identity, cultural diversity, collective memory, and the relationship between humans and the environment.

She studied Journalism and Audiovisual Production at Universidad Latina in Panama City, and later completed a Master's degree in Film, Photography, and Media at the University of Leeds (UK).

Her short documentary film 1989 screened at international film festivals and received three awards. Her work has been published in outlets including GEO, Berliner Zeitung, Märkische Oderzeitung, Südwest Presse, Lausitzer Rundschau, and La Estrella de Panamá.

Artist Statement

For the Ngäbe, Panama's largest Indigenous group, water is origin, memory, and spiritual force. In Ngäbe cosmology, the world emerged through water, a source of both creation and destruction that continues to shape cultural identity and the relationship between community and land.

Today, these relationships exist alongside growing pressures on Indigenous territories. Hydroelectric projects and mining interests have transformed parts of the landscape, raising ongoing debates about land, resources, and the future of the Ngäbe-Buglé comarca.

Amid these changes, Ngäbe communities are strengthening local initiatives that seek to preserve cultural knowledge and reinforce collective autonomy. Community-led projects focused on education, environmental stewardship, and cultural transmission aim to empower younger generations while maintaining deep connections to land and water.

Astrid Scheuermann | Klosay | 2026





Astrid Scheuermann | Angela | 2026



Astrid Scheuermann | Guayabal | 2026

Lamar Alahmar

 kodakbylulu

Lamar Alahmar is a Syrian photographer and visual storyteller. Her work is shaped by a sensitivity to nostalgia and the emotional weight hidden in everyday scenes. She is drawn to familiarity yet distance, photographing moments that connect memory, time, and absence. Favoring observation over intervention, Lamar's work allows images to form through stillness and melancholy.

Artist Statement

My work explores nostalgia and meaning in the simplest of things. I am drawn to scenes that carry a quiet emotional weight, only revealed when seen through my lens. Working with light and presence alone, I allow each scene to speak for itself through patience and sight, free of any artifice.


Lamar Alahmar | Once We Rode | 2025





Lamar Alahmar | Dance of the Wind | 2025

Irena Jekic

 irenajekic

Irena Jekic from Serbia. Photography is a passion and a creative hobby for me. Alongside photography, I am also a writer and poet, and visual imagery often connects with my literary work and artistic expression.

Artist Statement


Photography is a hobby that allows me to observe and document moments, light, and atmosphere in everyday life. Through my images, I aim to capture simple scenes that tell a story or evoke a certain feeling.

Irena Jekic | Military Drill | 2025





Bing Lu

 lbm128_photo

Bing Lu, 鲁冰 (b. 1999) is a Chinese photographer from Beijing, China. She received her BFA in Photography from Massachusetts College of Art and Design and her MFA in Photography, Video, and Related Media from the School of Visual Arts in New York. Her practice began with long-term, documentary-based portraiture in Boston. After moving to New York City, Lu expanded her exploration into abstract photography incorporating analog techniques, alternative processes, and material experimentation. Through revision, material experimentation, and sustained observation, her work examines how images are constructed, altered, transformed and perceived within contemporary visual culture.

Artist Statement

'What remains after the image' is an ongoing photographic series shaped by the experience of living in separation from a significant other. It is made from archival images exchanged between us, and developed through sustained observation and material experimentation. The photographs go through processes of cutting, folding, dodging, burning, scanning and recombining. Questions of persistence, direction, and what comes next guide each image, informing decisions to preserve, alter, or erase visual information. The images engage with states of absence, despair, dream, and desire, reflecting how memory shifts under conditions that resist instant resolution, and how emotional presence can relentlessly firm even when images no longer refer to a specific time or place. A shadow cast across snow, earth after a storm, a path disappearing into fog... From something intimate to the sweeping force of vast and unknowable, each image desires wonder and revelation. The work seeks for how photographic meaning is formed through slowness, friction, and embodied experience, and in what absence reveals, rather than what it leaves behind. The series considers photography as a gradual progress that resists instant gratification, and retains the traces of the maker's hand.


Bing Lu | Snow Day | 2026





Bing Lu | Storm | 2026

Sonia Maguin

 sosomayo

My name is Sonia. I moved from France to Vancouver, BC, Canada after graduating high school to enroll in Arts studies. My passion for photography developed in high school, when I first bought a film camera to capture moments with friends. Over the years, I have witnessed how my skills and own genre improved, shaping my unique visual style and encouraging me to pursue my photographic journey.

Artist Statement

My pictures include street photography, portraits, landscapes, overall any moments of every day life that I thought were worth capturing through the lens. I become inspired by hidden symmetry, public spaces overtaken by people, communities. I would say there is a touch of emotional lightness in my photographs, as they almost feel like instant records of lived scenes. Travelling also allows me to gain a deeper understanding of my environment and, through that, to explore settings that are worth shooting.

Sonia Maguin | The Saint-Michel Quays





Sonia Maguin | A Glimpse of San Francisco's Chinatown | 2026



Sonia Maguin | Chess Match in Lille | 2025

Molly December

 molly35mm

Hey, I'm Molly December, an analogue photographer, poet and ecologist working primarily with 35mm and 120 film. I love to shoot analogue as I believe that the rich grain of film most accurately captures the world and dreams around me, whilst encouraging thoughtfulness, patience and moments of stillness in a fast moving time. I love all things fantasy, sci-fi, magical realism, nature and feminism, themes which help me to navigate my life and consequently inspire my art.

Artist Statement

I have followed your magazine for a long while and have always loved your title 'Visual Poetry'. As a poet and photographer, I always strive to capture meaningful narratives and emotions in my photography, often as a means of self expression and therapy. Lately I have become newly physically disabled and as a consequence have spent a lot of time alone in bed thinking about all my life's dreams and aspirations, and how these will now be very different to what I once imagined. I have been pondering lots about summertime, my body, and my childhood dreams, all areas of my life that will now be much changed. This has inspired me to gather together a dreamlike series from photographs I have taken that, together, illustrate my current state of mind.



Daniel Ribeiro

 danieljrocharibeiro

Daniel Ribeiro was born in the summer of 1985 in the coastal city of Póvoa de Varzim, in northern Portugal, to parents born in South America and Africa. From an early age, he developed a strong interest in portrait photography and family photo albums, drawn to images that document relationships, everyday life, and the passage of time.

His photographic practice began over twelve years ago, when he acquired an old analog camera – a Pentax Spotmatic – originally intended as a birthday gift for a friend. That moment marked the beginning of his photographic journey. Since then, he has focused primarily on photographing people: friends, family members, children, and occasionally strangers, developing his technical skills through manuals, books, and hands-on practice with fully manual analog cameras.

Artist Statement

Where Touch Lives moves within the space where intimacy exists before language.

Through gesture, weight and proximity, a mother and child negotiate closeness – playful, consuming, instinctive.

These images trace a bond that is not fixed but constantly shifting, where touch becomes a way of knowing.

Daniel Ribeiro | Almost Laughter





Daniel Ribeiro | Learning Your Face



Daniel Ribeiro | She Remains

Alexandru Crisan

 alexandru.crisan.photo

Alexandru Crişan (b. Bucharest, Romania 1978) is a visual artist interested in the existential complementarity of objective and nonobjective forms of expression. As far as the latter is to be unpacked, his “counter-professional” career in photography began in 2008; his paintings stand, for almost three decades, as the most intimate, borderline atavistic, acts of divulgence. Assuming that taxonomy is of any consequence, he is partial to fine-art photography and Abstract Expressionism. Crişan’s works have been presented in over a dozen international exhibitions, have been published in over 50 peer-reviewed magazines, have received over 500 international awards and nominations, and are part of several privately owned collections and art galleries.

Artist Statement

THE WĪKAROS TRIPTYCH (A DAEDALUS PLAYLIST, v. 3.0)

“In Breughel’s Icarus, for instance: how everything turns away
Quite leisurely from the disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the sun shone
As it had to on the white legs disappearing into the green
Water, and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.”
(W. H. Auden, “Musée des Beaux Arts”, 1940)

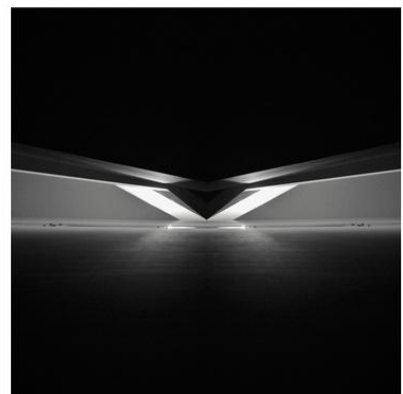
About artworks:

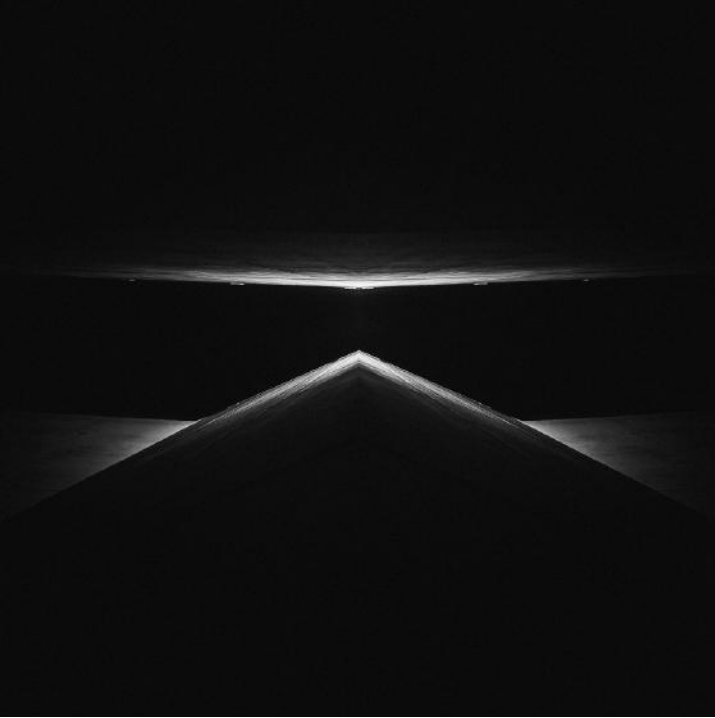
This triptych tells the story of a son. Here dreams Icarus! His father bestowed upon him a gift of freedom and independence. The son hastily embraced the gift and dared to mirror it a destiny. Here soars Icarus! Oblivious to the rest of the world, he spreads his wings in hope of a perpetual game of permutations that would define his very self. His safety net: the illusion of geometrical repetitions with illustrious outcomes. His destination: the hypothesis of a rainbow, distilled into courageous parametric re-compositions. Here rests Icarus. And elsewhere, since the autumn of ‘17, rests a father.

About project:

The Alien Structures photographs are part of a larger series entitled Impossible Architectures, started a few years ago, which is a long-term open-ended project structured in three different tiers. The sequence that I’m presenting puts under a hyper-realist intimate scrutiny several architectural images. The mirroring applied to the original images accentuates the inherent dual nature of the subject and creates a new potential space of self-integration, thus giving birth to new impossible architectural disclosures. The reflected image is, in fact, a newborn architectural space that enriches the world of the imaginary, highlighting the infinite possibilities to dream on. The world of dreams, the most intimate of spaces, becomes a never-ending speculation – perhaps a little Freudian, but nonetheless nourishing. It is not a haze, but a daydream, within which different scenarios may be played-out by the viewer’s imagination.

Alexandru Crisan | Wikaros Triptych

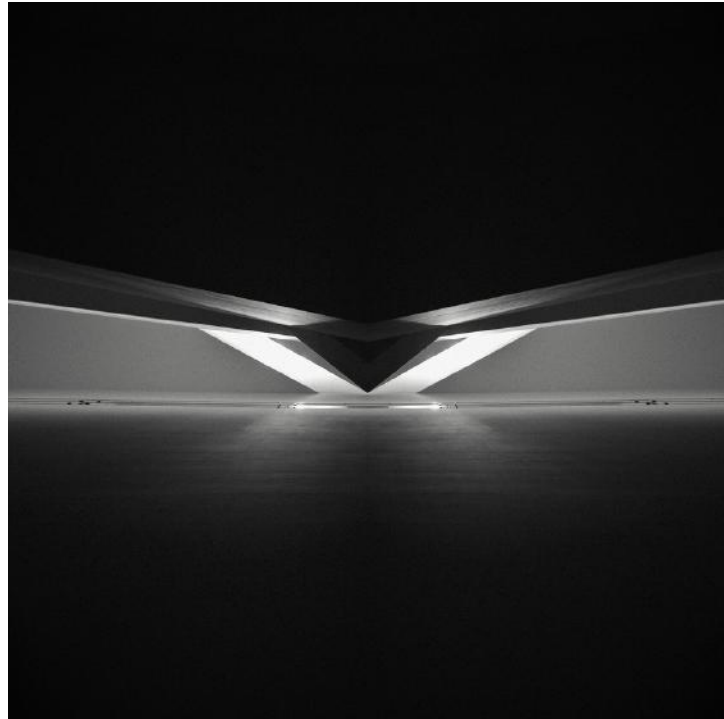




Alexandru Crisan | Wfkaros Triptych




Alexandru Crisan | Wfkaros Triptych



Alexandru Crisan | Wfkaros Triptych

Avery Roderick

 averyr_photo

Avery Roderick was born and raised in Northern Virginia and graduated from George Mason University with a BFA in Art and Visual Technology. They've always had a love for photography ever since they first picked up a camera in their freshman year of high school, and since then, they've never looked back. Most of their photographs have a conceptual framework that intends to tell stories of the human experience and cultivate a community maintained by connection.

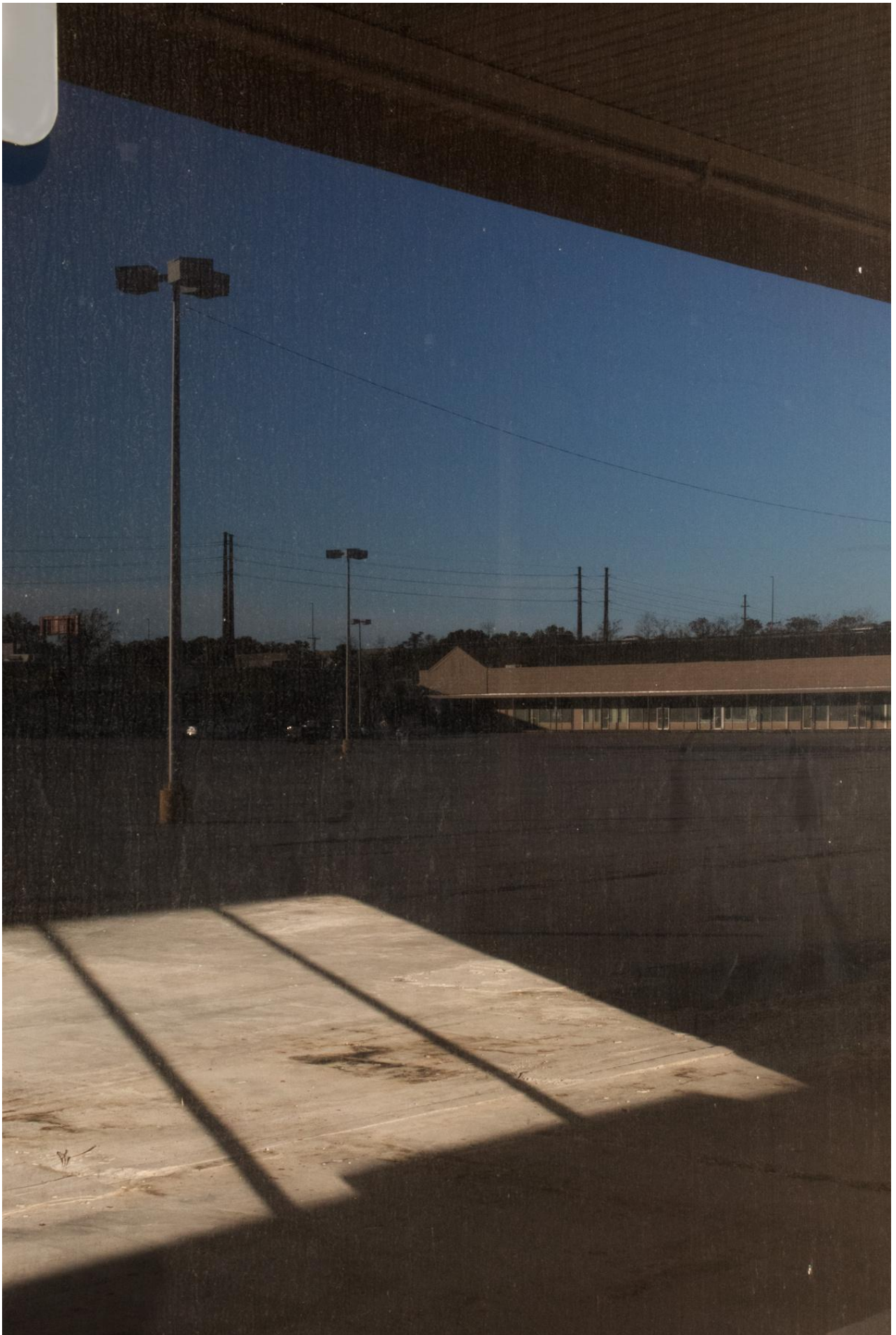
Artist Statement

As a new college graduate who had never lived anywhere other than their childhood home in the essence of Northern Virginia suburbia, I took a chance. I moved twenty minutes from Atlantic City, New Jersey. I was treading entirely new water, and after ten months, nearly succumbed to the height of the waves. Struggling to find any form of human connection in the local area, I became drawn to the structures that were left to decay. It was easier to relate more to these vacant memories that had slowly accumulated, like bodies in a morgue. Like many people in this area, it became easy to fall into a cycle of survival. I found that I wasn't doing anything other than struggling to hope for better. I had an empty jar and no way to fill it.

As the days began to blur, I recognized that this area had become a product of years of broken promises that isolated local communities. As the broader state of our country languishes, I began to reflect on how much of that decline stems from similar circumstances. The government has been failing its people, and that failure has become a weapon to sow division. Both division and distrust have turned inward, draining the fabric of our society, our vitality, and emptying our jars. However, the potential to grow persists and refuses to die. Like plants, our societal fabric can recover, and we can choose to fill our jars. It is time to restart.

Avery Roderick | Restart | 2025





Ziyan Mei

 Ifphotogrpah

Ziyan Mei is a Vancouver-based photographer and a BFA student at Emily Carr University of Art + Design. His practice focuses on animals living within human-designed environments, examining how systems of care, control, and spatial organization shape behavior and presence. Working through observation rather than staging, Mei's work explores quiet tensions between freedom and management, often blurring the boundary between the natural and the constructed. His photographs have been exhibited in academic and independent contexts and are oriented toward both exhibition and public-facing presentation.

Artist Statement

This project examines animals living within human-designed environments, focusing on moments where natural behavior intersects with systems of care, control, and spatial organization. Rather than presenting wildlife as distant or untouched, the work observes animals as they exist within everyday structures—fences, shelters, furniture, and pathways. Through observational photography, the project explores quiet tensions between freedom and management, highlighting how space shapes movement, rest, and presence.





Elijah Brown

Artist Statement

Jack of all trades, Master of none. Elijah Brown is a practicing traditional artist, digital artist, writer, poet, photographer, musician. Passion comes and goes but the love for art is a driving force in all of his creations. From the clearest to the most distorted photo, all has a place in his work.

Elijah Brown | Koi





Dovile Blaskeviciute

 dovilebla

Artist Statement

I love capturing real moments, genuine expressions, and the subtle glimpses of everyday life. To me, these are fragments of life's true poetry. They inspire me to stay curious about the world and encourage me to keep discovering it – both with my own eyes and through the lens of my camera.

Dovile Blaskeviciute | Evening Stillness | 2025





Dovile Blaskeviciute | Dao Woman | 2026



Dovile Blaskeviciute | Who Are You Looking At | 2026

Yusuf Toplu

 yuspective_

Artist Statement

This photograph was taken in Şanlıurfa, one of Türkiye's ancient cities. It's a photograph with a story. I named this photograph 'Ancient Love'.



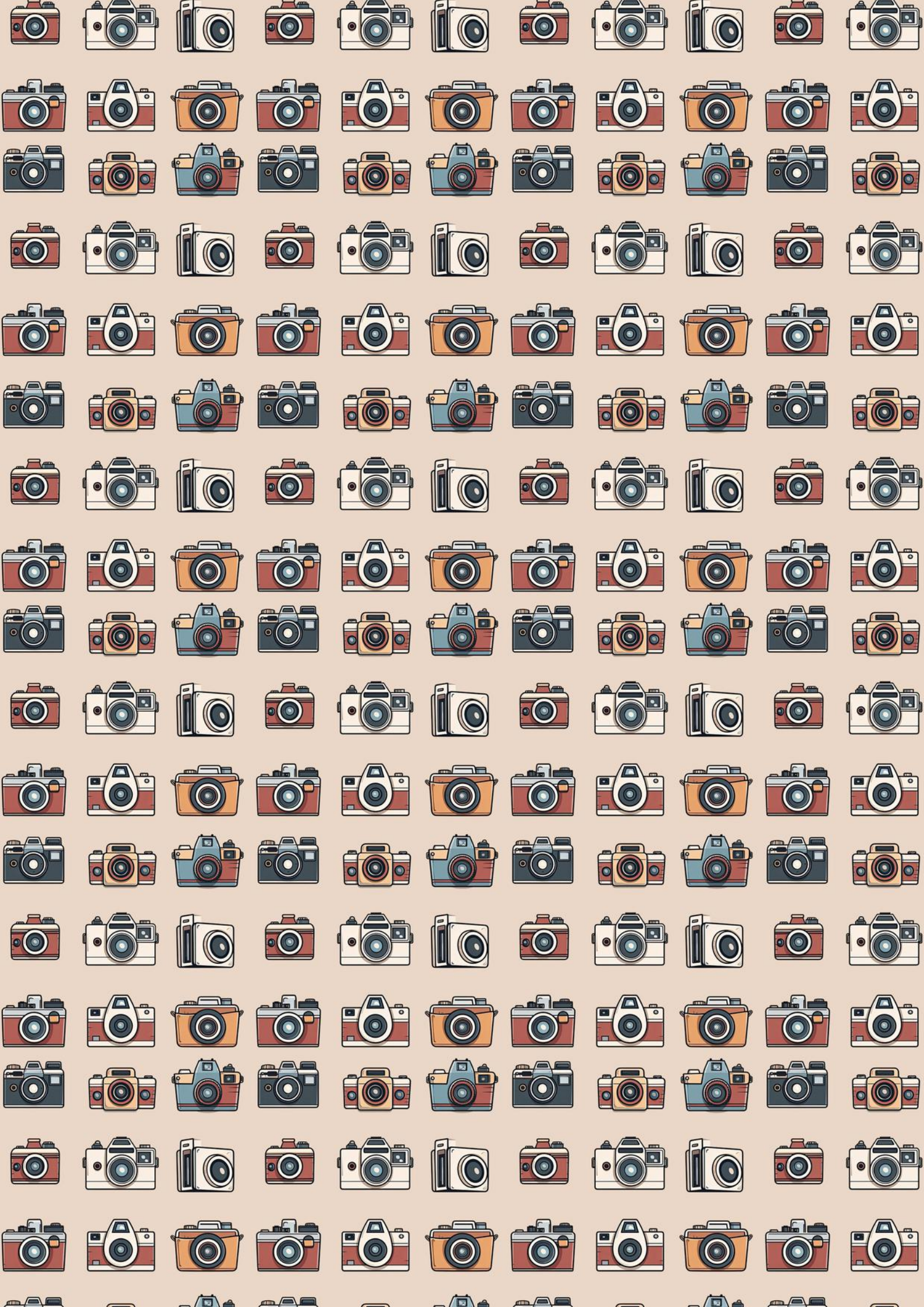
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