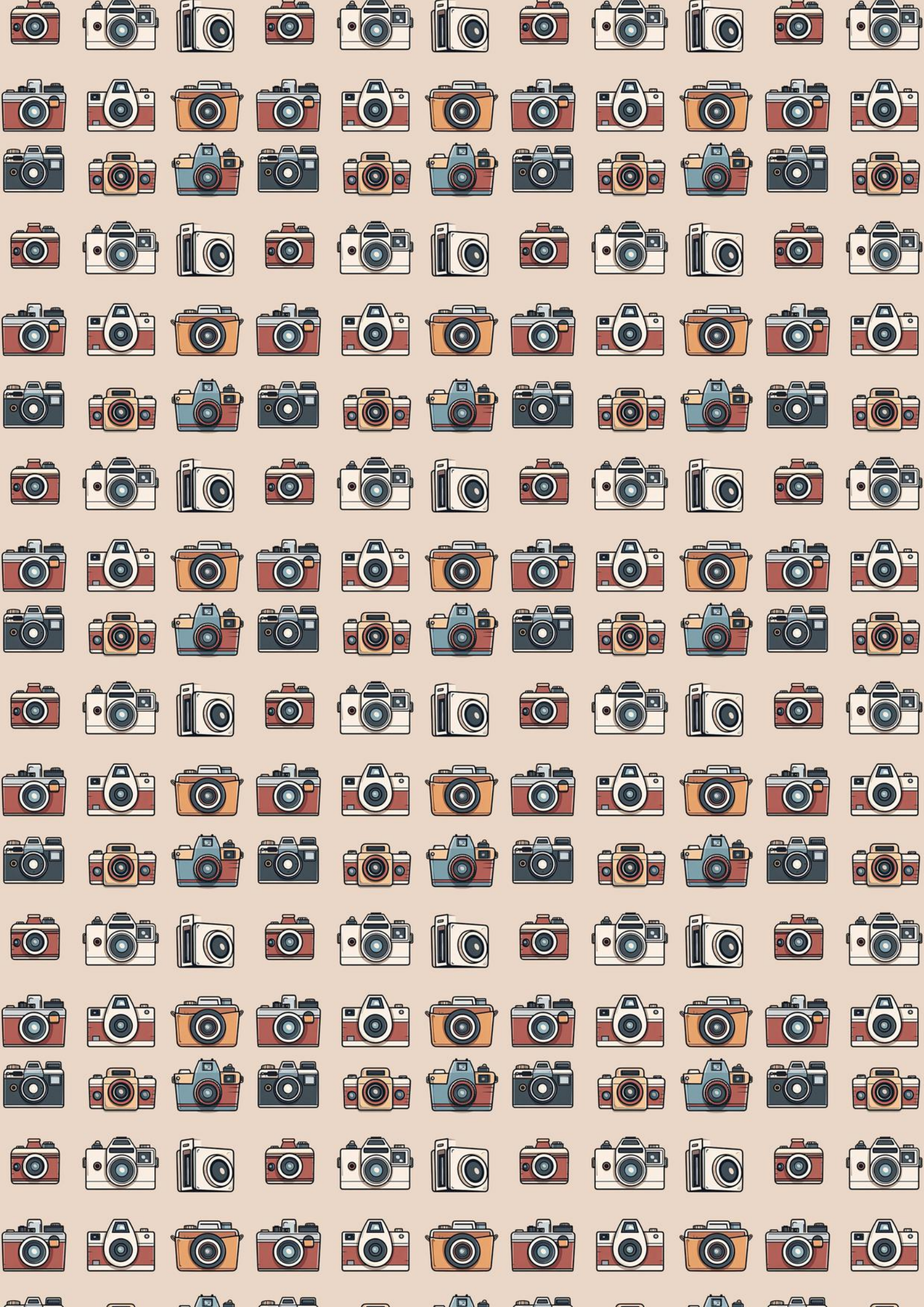


VISUAL POETRY JOURNAL



NO 10
JANUARY 26



— INTRO



Anna Gvozdeva

Curator of
Visual Poetry Journal

On the Front Cover:
Petar Marjanović
Guardian of the Rice Fields
2025

On the Back Cover:
Stefan Preiss

Hello, dear reader,

Welcome to the tenth 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.

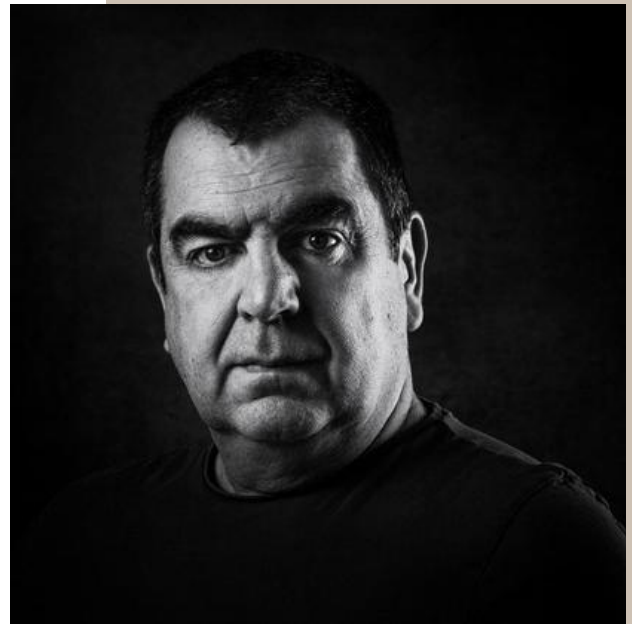


We invite artists to submit their works for publication in our magazine: <https://visualpoetryjournal.com/open-call/>

INTERVIEW

Christian Kieffer

 christiankieffer



Your photographic journey in Latin America spans more than two decades. What first drew you to this region, and why has it continued to call you back?

As a tourist, I visited Latin America for the first time in the early 1990s. I particularly appreciated the diverse culture and the local people. I began learning Spanish, and my wife and I started organizing our trips independently. I have always been fascinated and impressed by how, particularly indigenous populations, strive to preserve their culture and way of life despite challenging economic circumstances.

You describe portraiture as a way of telling the stories of unknown people. How do you build trust and connection with individuals from Indigenous communities you photograph?

This question poses significant challenges and is not straightforward to answer. Many of my friends, whether residing in Colombia or Panama, have posed similar inquiries, as capturing images of these communities can be difficult for them as well. Firstly, the psychological aspect of photographing people generally plays an important role. Secondly, it is essential to educate oneself about the culture beforehand and to maintain a high level of respect at all times. Engaging in discussions before beginning to take photographs can be beneficial, and spending a few days in a particular area proves helpful. My tours are not commercially organized; I always collaborate with local friends and photographers. Proficiency in Spanish is necessary, although in certain regions, indigenous communities may only communicate in their native languages.

You often work in black and white, even when



Christian Kieffer | Sarachui



surrounded by visually rich landscapes. What does black-and-white photography allow you to express that color cannot?

Black and white photography often captures the essence of the subjects being photographed and directs viewers' attention to the most important aspects, particularly the subject's soul, when executed well. While vibrant colors, such as those discussed in this article, are also intriguing, they tend for me to be more challenging to achieve.

You have returned repeatedly to the Sierra Nevada and visited communities such as the Kogi, Arhuaco, Wiwa, and Kankuamo. How has your perception of these communities evolved over time?

I developed a better understanding of their way of life. After 2017, during my first organized visit to the Ciudad Perdida (Lost City) in the Sierra Nevada, I had multiple opportunities to engage with some of the local communities, which provided me with deeper insights into their lifestyle and culture.

How does physical effort - long treks, remoteness, and time spent in the mountains - shape your photographic process and mindset?

I am currently 55 years old and reflect that I should have undertaken such treks 30 years ago. At this point, I need to work on my fitness as the

conditions are hot and humid, making some of the treks challenging for me. During my last trek, my photographer friends from Colombia were in their late twenties, but I am appreciating every moment of this experience. Since I switched to a medium format camera six years ago, my number of clicks has reduced. I tend to take my time, often engaging with people first to make them comfortable before capturing their images. I find myself reverting to a portrait style rather than adopting a more documentary approach. I have a strong appreciation for my new 55 mm lens. However, there are times when capturing the right moment requires quick reflexes to freeze important instances.

As a self-taught photographer, how did you develop your visual language, and which experiences influenced it most strongly?

It has a lot to do with my previous job as a police officer in criminal investigations. I was trained to observe closely, and by studying the work of documentary and environmental photographers, I gained valuable insights. Aside from my artistic studio portraits, I typically do not spend much time on post-processing.

After so many years of photographing people across cultures, how has this practice changed the way you see humanity - and yourself?

With tears in my eyes. I find myself questioning why people in the Western world often complain about less significant issues when I return home.



Christian Kieffer | Sarachui

Enis Yücel

 enisyucel_photography

I am a documentary photographer based in Istanbul. My work is driven not by the urge to capture, but by the responsibility of witnessing. Mentored by masters like Steve McCurry and David DuChemin, I have cultivated a visual language which I define by "Epic Intimacy"—a balance where cinematic atmospheres meet the deepest human emotions.

My approach rejects heavy digital manipulation, preferring instead to reveal the "emotional truth" of a scene through masterful use of light, shadow, and color. Whether documenting the plight of the Rohingya or the quiet poetry of Istanbul's streets, my lens seeks to preserve the dignity of his subjects. For me, photography is a confrontation space where the viewer is invited to look beyond the aesthetic surface and connect with the shared resilience of the human story.

Artist Statement

Photography, for me, is not a tool to record the world as it is, but a process of reinterpreting it within the shared ground of humanity. My production is far from static; it is a living structure that progresses in tandem with my personal transformation.

I do not view the concept of 'unaltered reality' as a dogma in my work. However, my intervention is not to digitally distort reality, but rather to reveal the emotional truth of that moment through my choices of light, color, and composition. My visual language establishes an 'epic intimacy'—sometimes focusing on a quiet gaze amidst the chaos of a refugee camp, other times on hope blossoming under difficult conditions. The sole compass determining my technical choices is the feeling I wish for the scene to evoke in myself and the viewer.

I aim to convey the 'invisible' emotion that lies beyond the visible. Therefore, my loyalty is not merely to the physical form of the scene, but to the human story and the dignity at its core.

My photographs are not just aesthetic surfaces for the viewer; they are encounter spaces where one can find their own internal questions. My goal is that when you look, you do not just see a 'moment,' but feel the shared destiny of being human behind it.

Enis Yucel | Tenggers and Horses | 2014





Enis Yucel | Harnessing the Hemp | 2018



Enis Yucel | The Two Acts | 2025

INTERVIEW

Maurice Hicks

 slycelyfe



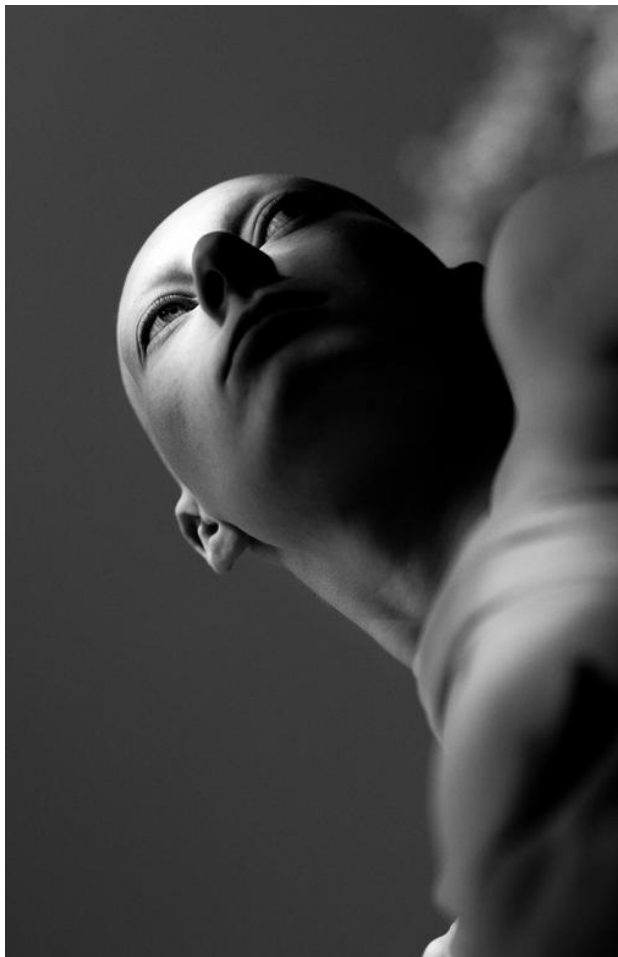
Your journey spans New York, Atlanta, and Japan. How have these different environments shaped

your visual language and storytelling approach?

I love all the places that have helped me become the creative that I am today, however, Japan was the first place that made me realize that photographers are a group of people who should be actively respected and viewed as artists who are documenting the human experience. They're archiving the moments of all of us and that's something to be cherished.

The photo book space in Japan is extraordinary. These are bodies of work that open the doors to people, places, and times. Access to things that we'd just never be granted. You see as photographers develop relationships and trust with a variety of communities. In America, we seem to only give this treatment to photographers who have now passed. In my experience, Japan and its photography enthusiasts have created a support system that wishes to give artists their flowers while they're still alive. I'd argue that Japan's photo book reverence simply does not and could not exist in America.

Many of my friends in the states who are photographers spend their time doing weddings, corporate videos, and family photos. A gig economy that doesn't view photographers as artists and wants as little personal input as humanly possible.



Maurice Hicks | Alien To This World | 2025



You're there to take the photo and deliver edits. That's it. It's a reality here that commands very little respect, that's why you see so many photographers from the US who focus on the perks of their gigs and rarely ever on the work itself, because they hate the work and they're doing it for clients who don't respect them. Don't believe me: Ask most working photographers how often a client asks, 'Why should I pay your rate when my kid can take photos on their iPhone?'

I remember returning from my first experience at KyotoGraphie bursting with enthusiasm. 'They actually love you. Not just what you can do for them. They love you as an artist.' I routinely say this to my friends and they still can't wrap their heads around it. Your vision of the world and how you choose to capture it is a gift. And you deserve to be valued for that. Full stop.

You often reference classic cinema and international film. Which directors or films have had the greatest influence on your photographic style, and how do those influences appear in your work?

Directors: Spike Lee. Wong Kar Wai. Anton Corbijn. Hu Bo. Sofia Coppola. Nicolas Winding Refn. Richard Linklater. Barry Jenkins. Kelly Reichardt. Bi Gan. Almodovar. Too many to name.
Films: Do The Right Thing. Moonlight. In The Mood For Love. Punch Drunk Love. Drive My Car. Perfect Days. Family Romance LLC. Long Day's Journey Into Night. Waltz With Bashir. Drive. Klute. Like Someone In Love. Also too many to name.
I think if anything, each of these creators and films have a way of depicting human experiences in such a way that makes me want to act. Either in a journey to be a more connected human being or inspire me to create. Regardless of how a particular piece or sequence manifests itself, I'm almost always exploring the human experience. Also, sometimes I find humor in making fun of America's fascination with fashion.

Leaving corporate life for photography is a major turning point. What was the moment when you realized you needed to make that change?

I was in Japan after finishing my 'AKIKO' project and I was in Haneda airport waiting for my return



flight. Countless delays eventually led to a cancellation because something was wrong with the plane and the pilots didn't feel safe flying it. And there wouldn't be another one from the carrier for another 20 or so hours. They gave us all the routine hotel and food vouchers, information that I obviously forwarded on to my manager. Initially, she responded wonderfully, thanking me for letting her know and urging me to travel safely. I assumed that was taken care of and went on a search to use the food voucher, as one does when given free food money.

However, about 30 minutes after the pleasant end of our previous conversation, she began messaging me again and her tone was now accusatory, aggressive, and demanding. 'You really need to find a new flight' and 'We need you to work on getting back here'. It was very clear that she reported the situation to someone higher up who then told her that she needed to press me. It was beyond obvious. And she wasn't someone who possessed the ability to massage her messaging to hide this. I had given that organization 15 years of my life, and during that time I was never someone who ran out of PTO or abused the system. And it's not like airlines give out hotel and food vouchers for funsies if someone believed I was lying to them in order to extend my time away. I hadn't done anything to warrant being disrespected in this manner, and it infuriated me.

Additionally, my 'AKIKO' project and the process of making it was significantly transformative for me. And I knew that this sort of project was something I



Maurice Hicks | Who Are They | 2025

wanted to do more of.

However, the moment in which I knew I was quitting was when I got done reading another one of her ridiculous text messages, lowering my phone and looking at my food voucher-obtained meal and realizing I didn't even want to eat it anymore. She had ruined my meal. That's unforgivable.

Your series often feels cinematic, mixing beauty with tension or social commentary. How do you



Maurice Hicks | Dinner Is Served | 2025



balance narrative, aesthetics, and emotional intensity in a single frame?

When I was in film school, one of the most crucial pieces of advice was 'show, don't tell'. That's still an integral part of my process. The elements within the frame should be there for a reason. They serve the idea. If it's in the frame, it should be questioned. When everyone involved realizes that the idea is bigger than any of us, you naturally understand that we're all just pieces that build towards a common message. A purpose. Many of these ideas are universal. When you have the elements, after exploration and critical thinking, the balance finds itself almost naturally. You don't have to fight for it.

In your upcoming project Dream(s)2, what themes or ideas are you exploring that differ from your earlier books?

My current project explores fandom, parasocial relationships, and fandom. I'm old enough to remember a world before influencers and watching them become synonymous with society almost the world over has been interesting. Dream(s)2 examines that on a hyperfocused scale.

Many of your images seem to ask questions rather than give answers. What questions are you personally trying to explore through your photography?

I've always been a bit of a social activist, however in the states, there is usually a point in which people are tired of being confronted with it. They shut down. And they almost never respond positively or openly to anger. Even when the anger is warranted. The current political climate of the United States is a tricky one to navigate, especially in terms of art regarding the opinions, experiences, and perspectives of marginalized groups. So we have to get creative. Especially when you're being subversive.

I'm often reminded of a scene from the film Cop Land. It features Ray Liotta and Sylvester Stallone. Liotta's character delivers some amazing advice, 'The goal is perpetual motion. You turn the wheel when you hit a red light. You want to come at them head on? No. You move diagonal. You jag.' If I'm being perfectly honest, that advice applies equally in both the corporate and art worlds. So when I create and I want to say something, I present the issue in a fashion that the intended audience will want to look at it. It's a trick. And I've seen people get upset when they realize that they're being confronted with a topic that they may have wanted to avoid. Men, in particular, get antagonistic. You see the moment of the epiphany as it dawns on them. It's beautiful. That's always been hilarious to me.

But to finally answer your question: I wish to pose questions about social justice, racism, feminism, bodily autonomy, materialism, and equality. All things deemed worthy of getting you put on a list somewhere within the current administration.

How do you work with models and subjects to create the raw emotional authenticity seen in your portraits?

Almost all of my portrait sessions are designed beforehand as sequences. Even when more abstract in nature, I develop a clear beginning, middle, and end. Usually there is a climax of sorts. Shot lists are expanded in such a way that they include 'moments', not just reference images. Having all of this information allows for the vision to be clearly communicated, and when clarity is presented, the ability to grasp the material is so much easier. It ensures that myself and the model are operating the same universe and that allows for a tremendous ability to explore and create something unique.

Noa Reichenberg

Artist Statement

My work traces the quiet moments in which the natural world reveals its own language. Each photograph is an attempt to listen—to the way light touches a fallen branch, to the tension of a single leaf suspended in air, to the fleeting geometry of water rising and collapsing against the horizon. I gravitate toward scenes that sit at the edge of transformation: growth becoming decay, stillness becoming motion, darkness giving way to sky.

These images are drawn from everyday encounters, yet they carry the sense of something half-seen—an undercurrent of order, fragility, and resilience. By isolating small gestures of nature within wider, shifting environments, I look for the poetic intervals that often pass unnoticed.

What ties these moments together is not grandeur but attentiveness. My photos are an attempt to hold onto the transient: the way the world speaks in textures, contrasts, rhythms of passing time. In collecting these fragments, I hope to offer a space where the viewer can pause, breathe, and recognize their own reflections in the delicate, persistent beauty of the natural world.


Noa Reichenberg | Nature's Painting | 2021





INTERVIEW

Lisa Nienhuis

 lisa_nienhuis



Your work captures very quiet, emotionally charged moments. What draws you to these silent spaces, and what do you feel they reveal?

I am deeply drawn to quiet, unspoken moments because they hold a kind of truth that words often cannot express. Silence allows emotions to surface in their most honest form. In these still spaces, I feel that every detail, a shadow, a breath, a subtle gesture, reveals something raw

and intimate about being human. My images come from a place where emotion is allowed to exist without explanation, and where small moments become powerful stories.

How do you recognize the exact moment when a feeling becomes an image for you?

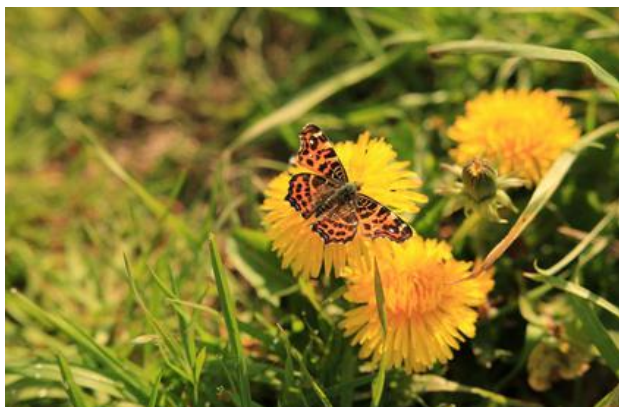
For me, a feeling becomes an image the moment my heart reacts before my mind does. It's a quiet shift, like something inside me whispers, "Now." I recognize it through a combination of intuition and emotional resonance. When I sense that a moment holds a truth or tenderness I don't want to lose, I lift my camera. That immediate, instinctive connection guides my timing far more than any technical decision.

Natural light plays a significant role in your photographs. What does light mean to you emotionally and artistically?

Light feels like a language of its own, gentle, honest, and deeply emotional. It can soften a



Lisa Nienhuis | Departing Grace | 2025



scene, reveal hidden emotions, or highlight the fragility of a moment. Artistically, natural light grounds my work in authenticity. Emotionally, it reminds me that even the quietest stories carry warmth and depth. Light allows me to paint feelings without altering reality; it becomes part of the emotion I'm trying to capture.

Eric Guillemain's words – "Let your heart photograph" – became a turning point for you. How have they shaped the way you approach your work today?

Eric Guillemain's words "Let your heart photograph" changed everything for me. They reminded me that photography is not about perfection, but about honesty. Since then, I approach my work with much more vulnerability and trust in my own emotional instincts. This shift also opened my heart to new inspirations. One of the deepest influences has been Johnny Depp's artistic spirit, the quiet sincerity, the gentleness, the way he creates from a place of truth. He inspired me to understand that art can be both fragile and powerful at the same time. Eric's words and Johnny's artistic authenticity together helped me realize that my camera should follow my heart, not rules. It's from this combination of guidance and inspiration that my visual language has grown.

Your images feel soft, honest, and unforced. How do you stay connected to this authenticity in a world full of noise and expectation?

I stay grounded by working slowly and intentionally. I allow myself to feel first,

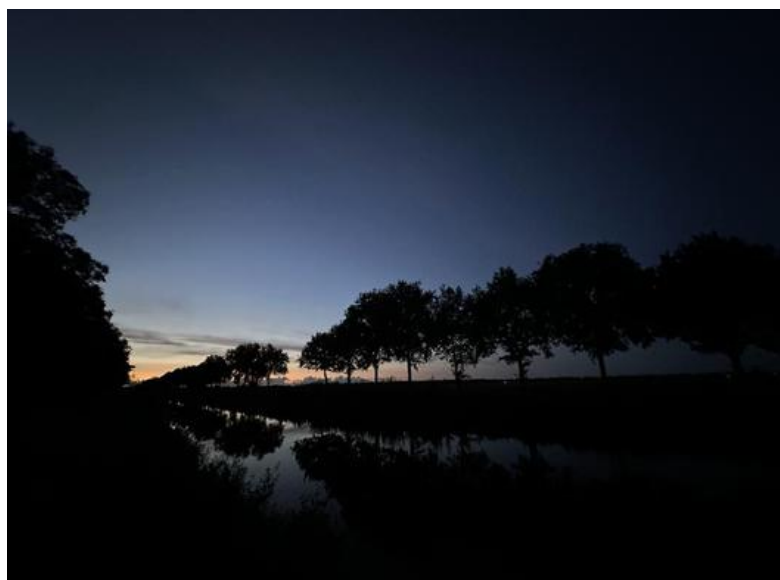
photograph second. Disconnecting from pressure and comparison helps me stay true to my emotional vision. I remind myself that authenticity comes from presence, not perfection. When I create from sincerity rather than expectation, my images remain soft, honest, and real.

Is there a specific moment or memory that deeply influenced your visual language?

Yes. There was a period in my life filled with quietness, introspection, and emotional healing. During that time, I learned to observe the world differently and more gently, more attentively. That intimate relationship with stillness shaped my visual language. It taught me to see beauty in subtlety, and to capture emotion through simplicity rather than intensity.

How do personal experiences and emotions shape the stories you choose to tell through your images?

My personal experiences are at the heart of everything I create. Every emotion, joy, loss, softness, longing and becomes a lens through which I see the world. These inner landscapes guide me toward the stories I want to tell. My photographs become reflections of my own emotional journey, allowing viewers to feel something familiar, even in the quietest moments.



Lisa Nienhuis | Edge Of Night | 2025

Petar Marjanović



Petar Marjanović is a photographer, creative director, and multimedia creator whose work exists at the intersection of documentary photography, travel, and cultural discovery, shaped by an explorer's perspective and a contemporary storytelling approach.

Holding a degree in Creative Media from Middlesex University London, his multidisciplinary background shapes a narrative-driven approach to image-making. Through his lens, Petar has captured adventures, people, and cultural moments from the Middle East to Nepal and Bali. His image from Cappadocia was shortlisted for Wanderlust Magazine's Image of the Year in the Türkiye category and showcased in a London exhibition.

His practice brings together adventure and observation through immersive visual storytelling, documenting not just how a place looks, but how it moves, breathes, and unfolds - guided by authenticity and curiosity.

Artist Statement

Away from Ubud's growing urban landscape, a few Balinese uphold age-old farming traditions, tending rice terraces as their ancestors did. Their lives are intertwined with the land, preserving centuries of culture, knowledge, and daily rituals - sustaining both the land and the island's enduring cultural heritage. Bali, Indonesia - January 2025

Petar Marjanović | Guardian of the Rice Fields | 2025





Karen Safer



Karen Safer, a native Angelino, is an internationally exhibited, award-winning photographic artist and poet. Her passion for art began when given camera & crayons at 3 and immersed in California's visual language. A lifelong traveler, she has explored over 230+ countries/territories, embracing both the exotic and unexpected. Influenced by her father's black-and-white photography and her mother's insatiable curiosity for knowledge and travel, her inspirations range from ancient Assyria to conceptual works of Cindy Sherman. She began as a painter before choosing photography in college, earned a master's degree in art (UCLA & CSULB) and has a professional career in design and architecture. With 14 solo exhibitions and participation in over 670 shows, she has received more than 600+ awards, including 1st PI Julia M Cameron Award, PISPA, TIFA, reFocus, CEV & DecAgon 1st PI, Exposure One, etc. Her work has been featured in 180+ publications, such as LENS, Dodho, ArtTalk, ArtTour, Docu, One Eyeland, The Holy Art, Spotlight, Visual Poetry Journal, etc. She has exhibited worldwide even alongside Jackson Pollock in group exhibit in Tokyo Metropolitan Art Museum and continuously in London, Paris, Rome, Berlin, Prague, Venice, Florence, Barcelona, Budapest, Dubai, São Paulo, Seoul, Sydney, Tokyo, Hong Kong, Zurich, New York to Los Angeles, etc. Her work is held in numerous collections, and she is member of many organizations including LAAA-825 Gallery (monthly exhibitions), LACP, IAA-USA, APA-LA, CA Art League, etc. A self-described "romantic old soul" with intellectual cravings, she navigates the digital world while connected to art's timeless essence. She embraces color but venerates black & white – realistic & abstract.

"An artist has the whole world big or small to capture." KJ Safer

"Wherever I am is my favorite place in the world." KJ Safer

Artist Statement

We live in the shadows and patterns, the stuff that photography is made of. The images I have chosen for this submittal are mainly color but some monochrome. The focus is ethereal, dreamlike or radiant. I recently heard the famous astronomer Neil deGrasse Tyson speak about art vs. science where he succinctly defined each art piece as something "unique" with nothing before or after it ever being the same, as opposed to the science world where everything is already present but possibly not yet discovered. I subscribe to that observation.

I am a long-time photographer from film to digital who has traveled across most of the planet's surface and still, I come back to basic, straightforward images. I've experimented with more cutting-edge and au courant techniques and that is fine, but I seem to go back to my first orientation to the photographed image, inspired by the masters - simple, clean lines and straightforward. I don't label myself a particular type of photographer - undefinable by category or genre; I am just a picture taker who snaps what appeals to my eye.



Karen Safer | Pastel Skies



Karen Safer | Moon Over Socotra Dunes



Karen Safer | Balloon Over Bagan

Kat Roumelioti

 blue.kimono

Artist Statement

Searching for quiet moments of connection with the world around me. Following whatever unfolds with curiosity, letting the camera reshape the familiar into something new.

Kat Roumelioti | Fuji | 2025





Kat Roumelioti | Kamakura | 2025



Kat Roumelioti | Falling Petals | 2025

Danielė Balsytė

 balsytedaniele_

Danielė Balsytė is a Lithuanian-born, UK-based visual artist currently residing in London. She graduated from the University of Portsmouth in 2024, where her focus evolved from fashion photography to social documentary, driven by a deep interest in the power of images to address socio-political issues. Her work delves into the intersections of memory, history, and visibility, often highlighting what is overlooked, silenced, or erased from collective memory. She is particularly drawn to landscapes—not only as physical spaces, but as quiet witnesses to the passage of time, holding the weight of both personal and collective narratives. Her images reflect on how these landscapes embody the stories of individuals and communities that have often been forgotten or overlooked.

Artist Statement

The Silent Noise of Everything in Between is a work in progress that explores the complexities of genocidal grief. Through personal narratives, abstraction, and poetry, Danielė Balsytė invites viewers to reflect horrors endured amidst the ongoing crises in Palestine, as well as the broader societal issues that sustain such suffering.

Using photography, Danielė captures the silence and emptiness that follow tragedy, reflecting the profound loss and the void left by lives cut short. Her work extends beyond personal reflection to address global power imbalances, economic exploitation, and class inequalities. By intertwining visual and poetic elements, Danielė aims to foster a deeper understanding of these interconnected issues, encouraging viewers to pause, contemplate, and pay tribute to the lives that continue to be taken away.

Daniele Balsyte | The Silent Noise of Everything in Between | 2023-2025





Daniele Balsyte | The Silent Noise of Everything in Between | 2023-2025



Daniele Balsyte | The Silent Noise of Everything in Between | 2023-2025

Sue Ridge

 susan.ridge

Sue Ridge studied at Kingston School of Art and Goldsmiths College. She is an artist and Visiting Lecturer at Chelsea College of Arts.

Recent commissions include X-Ray Archive funded by The University of the Arts, working with the six college Archives and Special collections. This involved an exhibition of prints at Central Saint Martins Archives Windows Gallery 2018.

She is a brother at Art Workers Guild London.

She is a member of the collaborative group - Embroidered Minds exploring epilepsy and the William Morris Family exhibiting at UCLH Neurological Hospital Library, Queen Square London and the Chelsea Flower Show 2018.

Recent Exhibitions

1. Light as Material – m2 gallery Peckham London
2. Rebirth exhibition – Monserrat Contemporary Art 547 West 27th St. New York 2025
3. X-Ray Archive Chelsea College of Art Library January 2025
4. London Independent Photography – Subject – Object January 2025
5. Royal Academy Summer Show 2022 – 2 x Cyanotype prints

Artist Statement

The colour still life images utilise light as a material using an interplay of transparent panels with glass spheres and prisms. Framed through the lens of contemporary Japanese architecture, the compositions recall key principles of minimalism using simple geometric shapes and saturated colours.

Sue Ridge | Chromatic Still Life | 2025





Sue Ridge | Chromatic Still Life | 2025

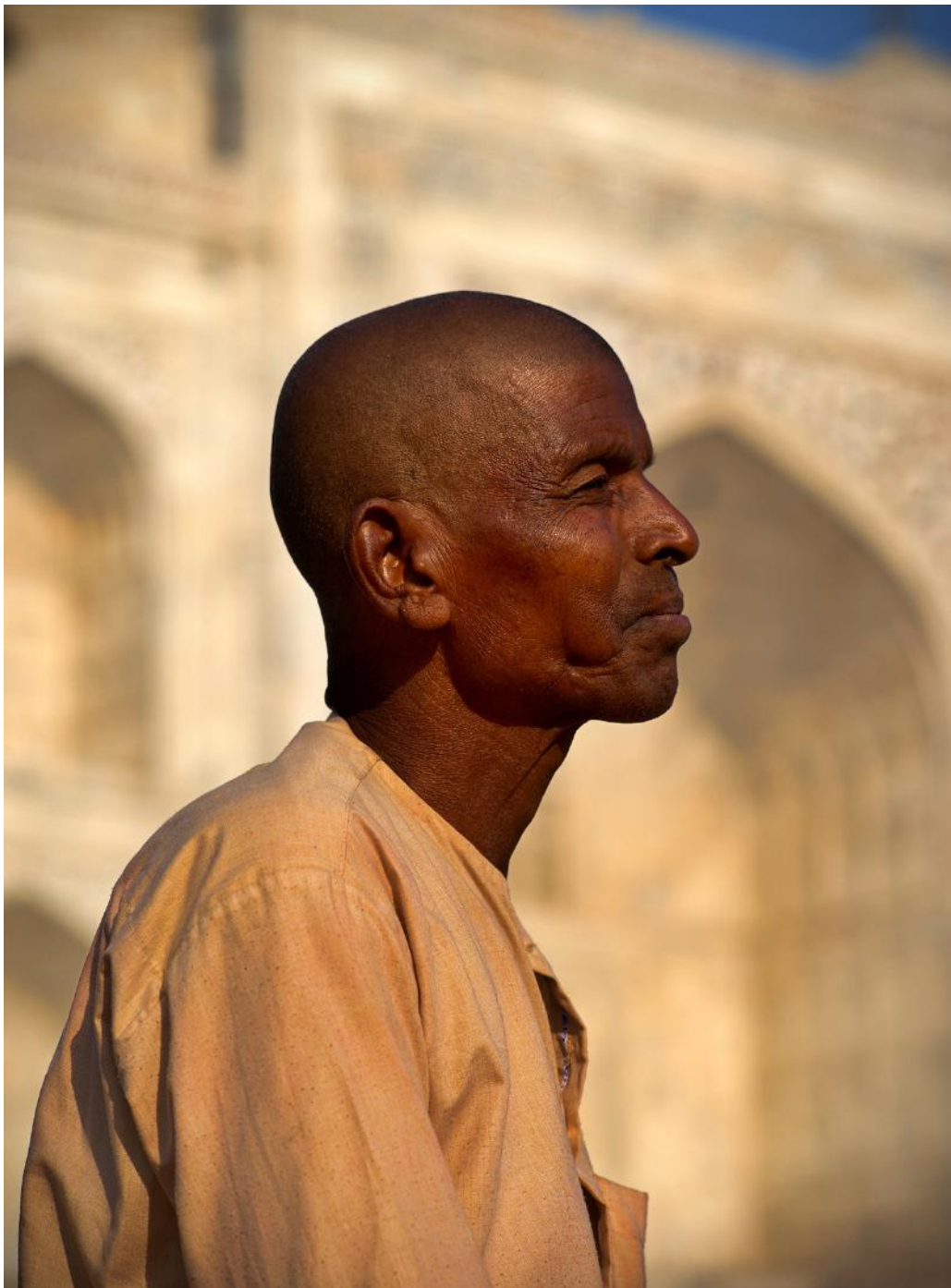
Stefan Preiss

 photostef68

Started photography as a young boy with a simple AGFA camera. Over the years I tried to improve and in the last years I switched to travel-/street-/people photography. I am fascinated by the work of Steve McCurry and met him last year in Munich. He is an absolutely inspiring person. My favourite locations are the streets of Nepal and India. Looking forward to be back there in the next few weeks to create more storytelling photos.

Artist Statement

My hope is to bring joy in the life of the people looking at my photographs. The moment when I press the shutter release is magical to me and is the moment when I am most connected with the people in front of my camera.





Middy Sebolavy

 middysebolavy

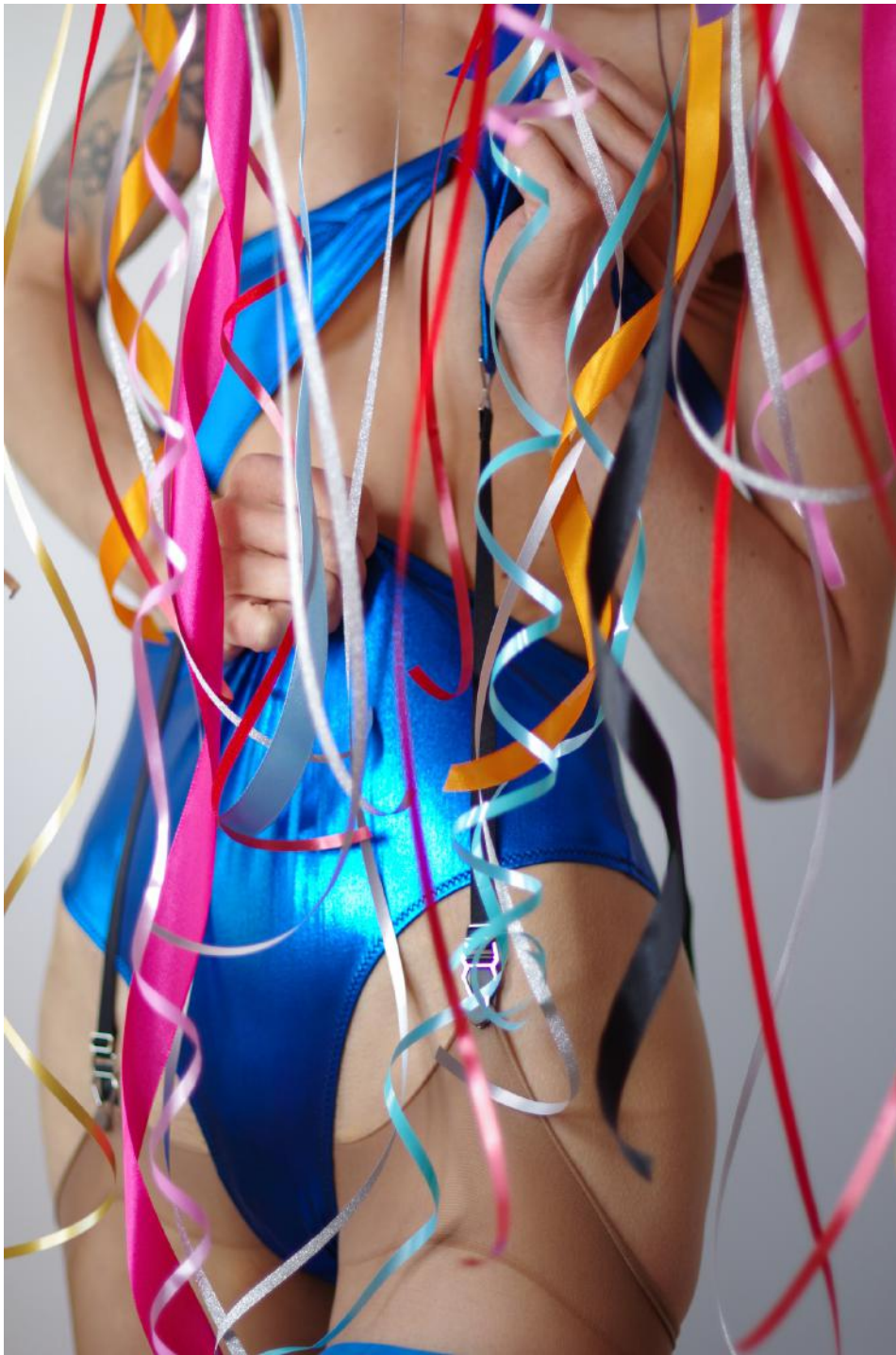
Artist Statement

The work of Middy Sebolavy explores notions of invisibility, gaze, and resistance through a poetic and committed body of work.

Her series emphasize the place of women in the history of art, emotional confinement, and the social isolation characteristic of our digital age.

Between fragility and strength, she revisits genres : still life, self-portrait, and urban photography, to reveal erased voices and persistent presences.

Each image becomes a space of revelation and memory, where beauty is born from the fracture, and visibility becomes an act of resistance.



Middy Sebolavy | Spiraling Body | 2025



Middy Sebolavy | Neutrino Reverie | 2023



Middy Sebolavy | Follow Your Heart | 2021

Eleni Sabani



Eleni Sabani is a writer, artist and systemic and family therapist. She focuses on human relationships and erotic communication.

Her first book "The dust weighing down our shelves", was published in Greek by Kedros publications and was nominated for the Varveris Award.

She writes essays for literary and sociological journals. Her second book "The way the things have to break" was published by Enipnio publications in 2022.

She has participated in many book and literature events. As an artist, she participated with the #txtureadings series in an exhibition among other artists in Athens.

She makes different readings of everyday moments.

Artist Statement

I believe the world is a disco ball.

Life is created by the way light lands on different surfaces, producing ever-changing reflections.

In the same way, perception is formed through encounters. Through relationships—with people, places, and moments—we experience reality.

For me, encounter is the supreme political act.

It is where meaning is shaped and transformation becomes possible.

Across my roles, I explore how meanings shift through personal aesthetics, emotional movement, storytelling, and a deep connection with the surrounding scenery.

Eleni Sabani | Santa Palermo | 2025





Axel Schouten

 axels.camera

I am a Dutch amateur photographer who lives in the northern province of Groningen. What started as a passion for painting and drawing turned to an obsession with photography. When I was 19, I bought my first camera, and I haven't put it down since. I love observing the world for its beauty and contradictories through practicing photography.

Artist Statement

The slow oncoming of winter in Northern Europe is something that has changed since I was young. What used to be marked by snowfall and frozen-over canals, is now more of a perpetually grey and rainy period. Still, the feeling of winter has remained in some ways. In this project I explore what winter feels like and has felt like for me through the years. My approach is an expressionistic one. In this project I don't aim for the faithful recreation of scenes. Rather, I try to capture a certain feeling and experience that is authentic to what I feel when the temperatures start to drop and the days grow shorter.





Mara Torri

 Maratowers76

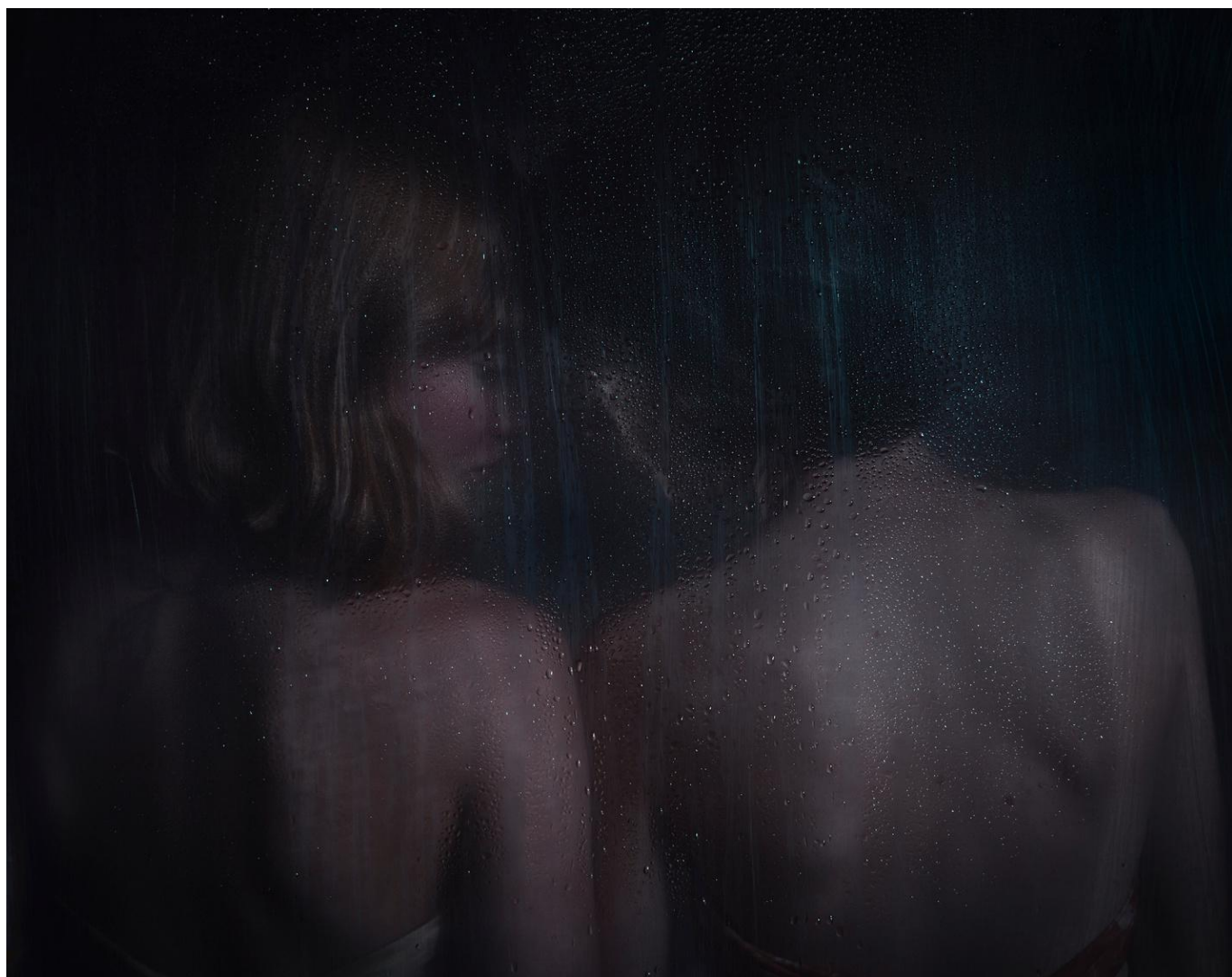
Mara Torri is an Italian photographer. A lifelong photography enthusiast, her training has increasingly led her to portrait photography, particularly "staged photography", one of the most popular techniques in contemporary visual language. Mara is the director, set and costume designer of her narrative choices: images created with the help of models who become fully-fledged protagonists of the story. Everything is controlled: lighting, setting, subject postures and atmosphere. Often these are more complex productions, entirely similar to what happens in cinema. The goal is to immerse the viewer in visionary stories and worlds through her expressive, emotional and harmonious journey.



Mara Torri | Pennywise | 2023



Mara Torri | Ophelia | 2025



Mara Torri | Sisterhood | 2024

Amy Lovisa Frame



I am a swedish-british photographer with a background in engineering and mathematics, working out of my workshop in Finland where I live with my family, many cats, chickens and our dog. I started my company Lovisa prints from my barn to be able to share my fine art prints with others, and have really enjoyed seeing my art take place in people's homes.

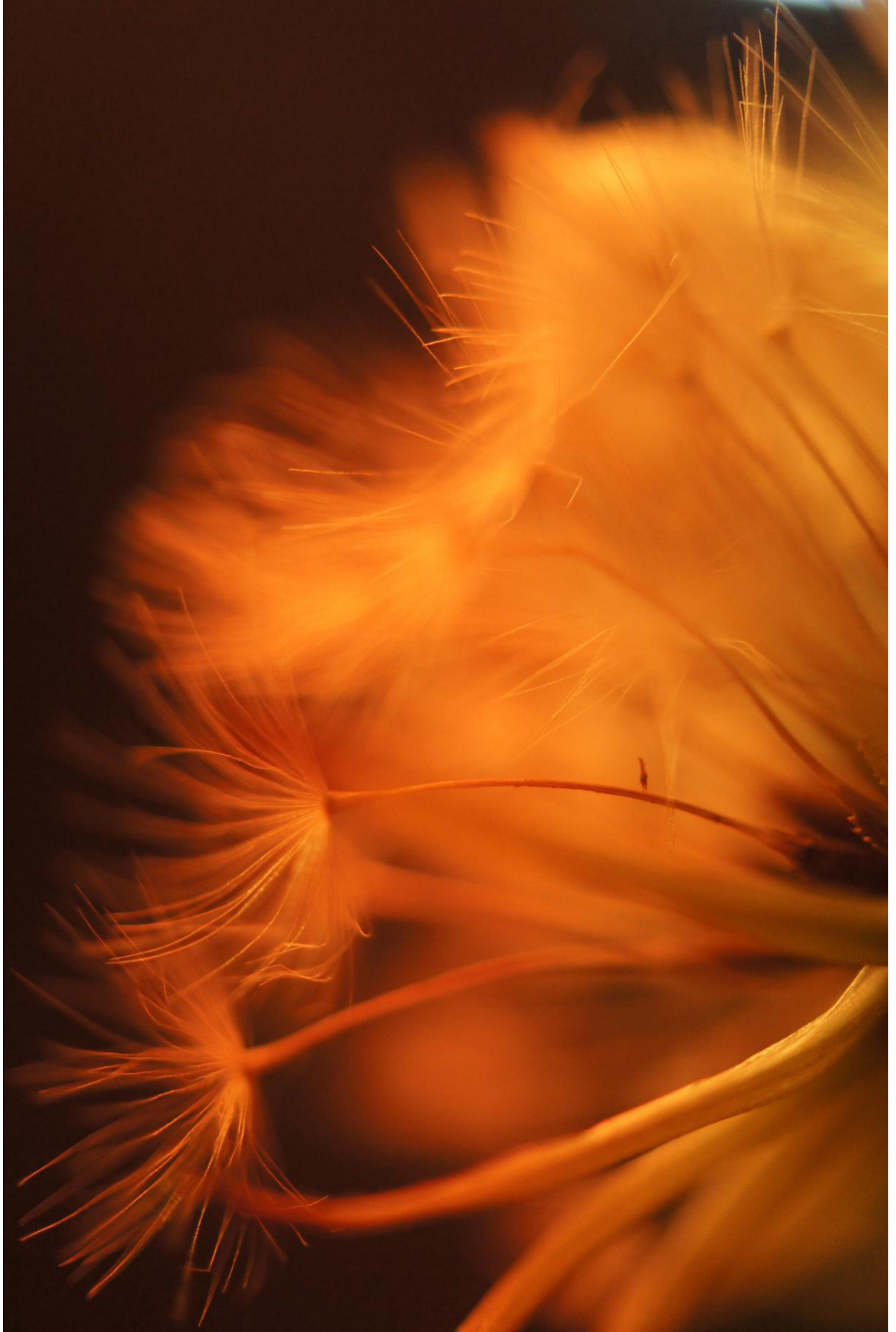
My photographs focus on capturing emotions, colour and the gentle beauty of the world around us. I take my photographs on a Sony Nex 5 and a Sony A7 IV, and use physical mediums and older methods for playing with light and colour, such as coloured glass and other materials.

Artist Statement

I personally experience the world through colours and patterns. I hope for each picture to act as a translation of how I see my surroundings - the nuances and details that are waiting to be viewed in all objects and places.



Amy Lovisa Frame | Shimmer | 2025



Mikhail Kalinnikov

Mikhail Kalinnikov (Nizhny Novgorod, Russia, 1993) is an artist-photographer and researcher. He is an experimental physicist by training. Since 2019, he has actively participated in international exhibitions. He was a finalist in Art Revolution Taipei 2023-2024 and projects from loosentart 2023 and 2025. His works are held in private collections in Europe, Russia, and Asia.

Project Statement

"Prints of a Moment" Series

Photography is one of the artist's primary mediums. In this medium, the artist adheres to the principle of "a photograph as a print of a moment." Each work is the result of a first and single glance, without searching for the right angle, continuous shooting, or post-processing. This method is a practice of intuitive trust in the world, where the camera captures the state of matter between revelation and the ineffable.

The artist primarily photographs winter/night landscapes, concealing a secret within. The photograph merely points to this secret, without attempting to unravel it.

Mikhail Kalinnikov | Prisoners of Ice | 2023





Mikhail Kalinnikov | Snow Queen | 2023

Oliver Gajić

Amateur photographer from Serbia that has been interested in capturing moments ever since I saw my older brother doing the same. Starting from high school and going into college I have tried my hand in a lot of things as hobbies but photography stuck around long enough for me to start going out with a camera. From 2023 I have tried to capture as much of a diverse subject range as I could be it portraits of humans or animals, the rising tensions of a protest or the calm village breeze. I photograph mostly for myself and don't have the tendency to post or publish, I hope I can soon change that with this being my first submission.

Artist Statement

I don't try to stick with one singular theme with my photos. Diversity is something that always drew me to photography: For 'Tensions' and 'Sparks', I had the opportunity to capture the moment of a protester, standing high above anyone else, lighting a flare as a sign of dissatisfaction with the current state of the country but also a light in the darkness we found ourselves in. One photo obscures the face and humanity of the protester, a way of showing the angry mass that had gathered despite the smoke. The other shows a celebration, the face of a man who is standing with joy seeing how many have come to unite against a common foe.

'Village Girl' is a contrast, soft and dream-like with vibrant colors. A callback to a simpler time of enjoyment.

The last two, 'Envy' and 'Yearning' represent human emotions with non-human faces. Trapped animals who have no way of escape, one staring at the human with envy through the cage. Wishing it had the freedom it deserves. The other staring at the sky with yearning. Unbothered with the presence of others while dreaming of flying one day.

Oliver Gajic | Sparks | 2025



Oliver Gajic | Tensions | 2025

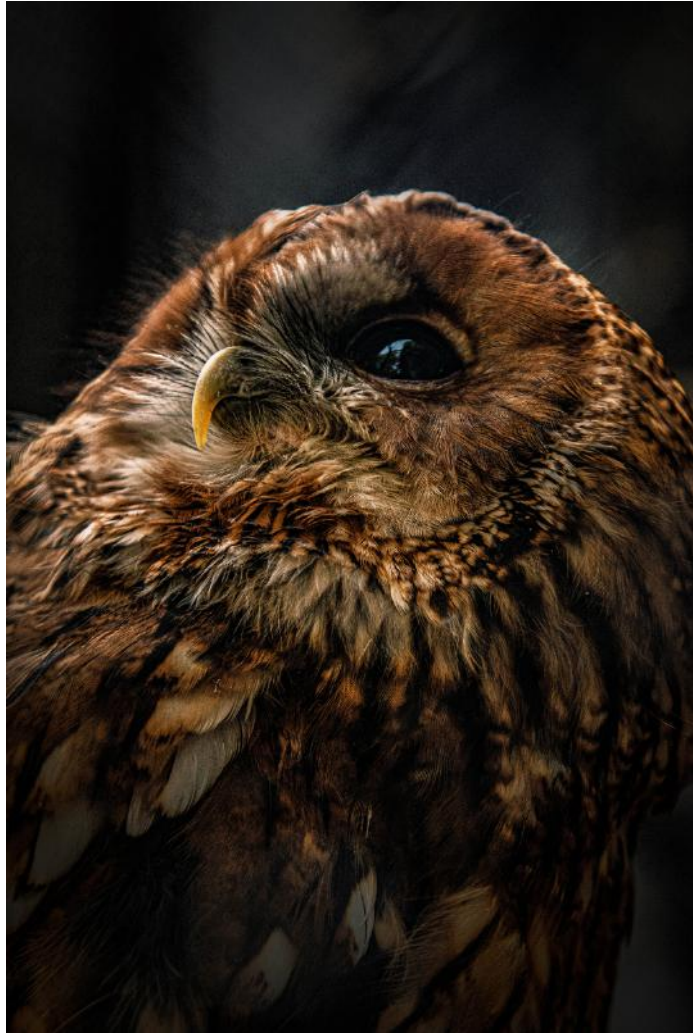




Oliver Gajic | Envy | 2025



Oliver Gajic | Village Girl | 2025



Oliver Gajic | Yearning | 2025

Xinrui Zhang

Xinrui Zhang is an architect whose photographic practice explores estranged spaces, residual light, and the erosion of spatial certainty.

Project Statement

This project examines spaces in which architecture begins to lose its solidity. Boundaries soften, surfaces fragment, and spatial relationships become uncertain. As form erodes, interiors no longer operate as stable containers but as porous conditions—sites where enclosure and openness coexist without resolution. These are spaces that feel familiar yet estranged, shaped by the gradual erosion of spatial certainty.

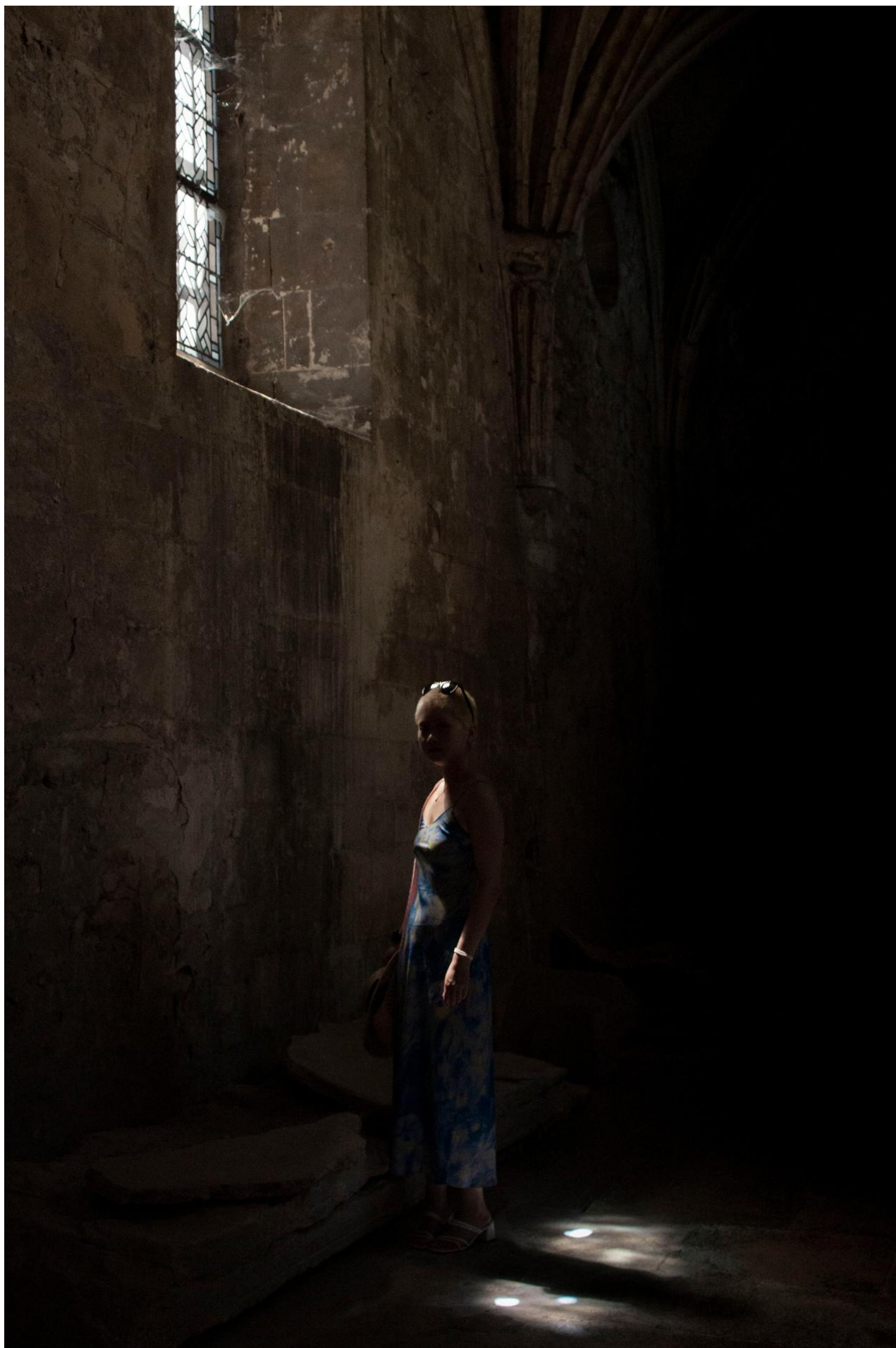
Figures appear within these environments in diminished, unintentional states. They do not direct space or narrative, but are shaped by it—drawn toward light, momentarily revealed, or absorbed into shadow. Presence is contingent rather than purposeful, registering as trace, interruption, or quiet persistence.

Light functions not as illumination but as a spatial force. It condenses, interrupts, or lingers unevenly, forming centers of attention that are calm rather than spectacular. What emerges is not event but residue—moments in which space asserts itself through light, scale, and stillness.

The work approaches haunting as a spatial condition rather than a narrative event: an atmosphere shaped by residual presence and subtle forces that remain active without intention. These images register architecture as quietly unsettled—inhabited in reduced ways, yet continually reshaped by light, distance, and time.

Xinrui Zhang | Candlelight | 2023





Xinrui Zhang | Phantom | 2024

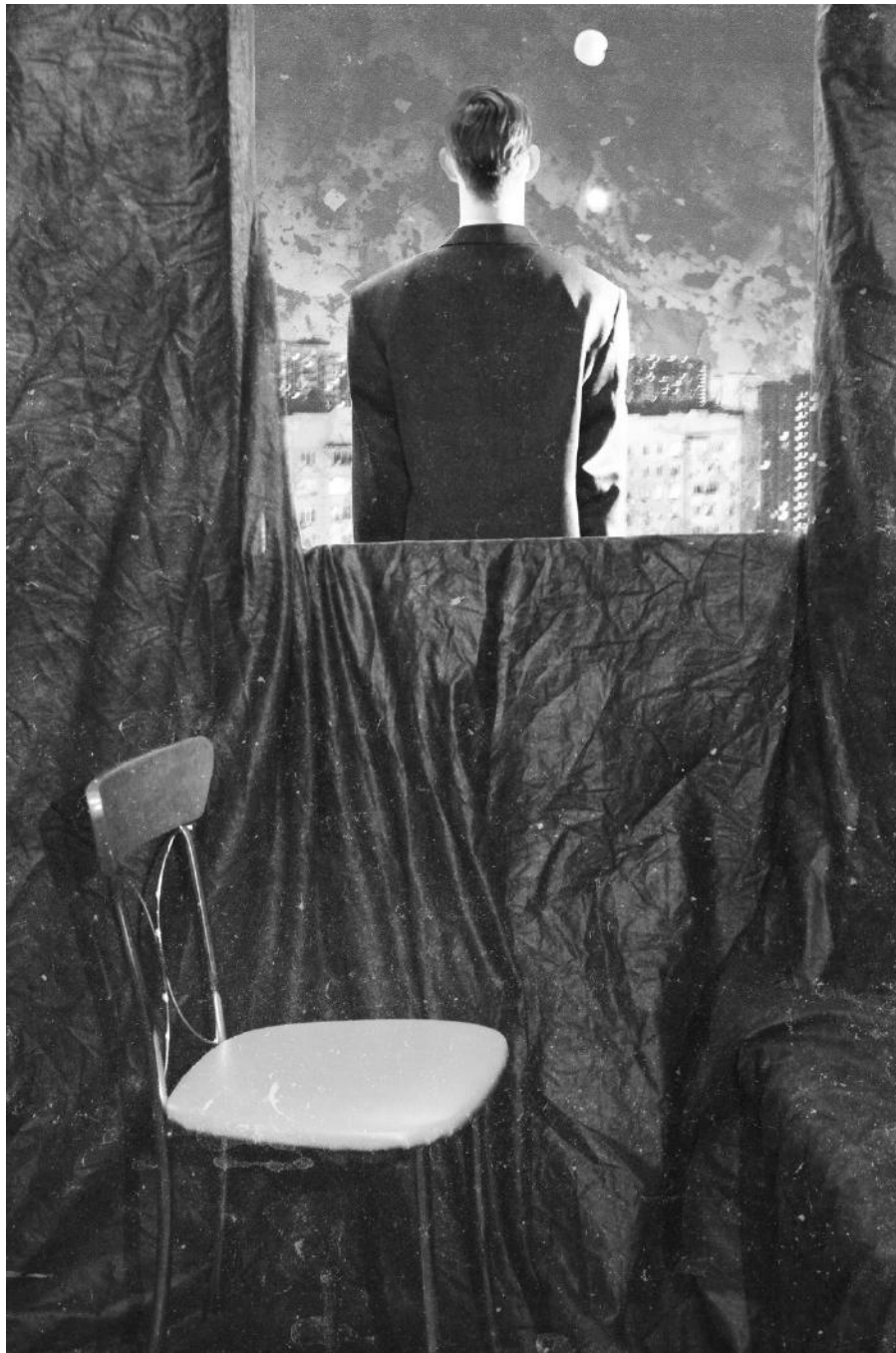
Ivanna Stepanova

 synthiabakly

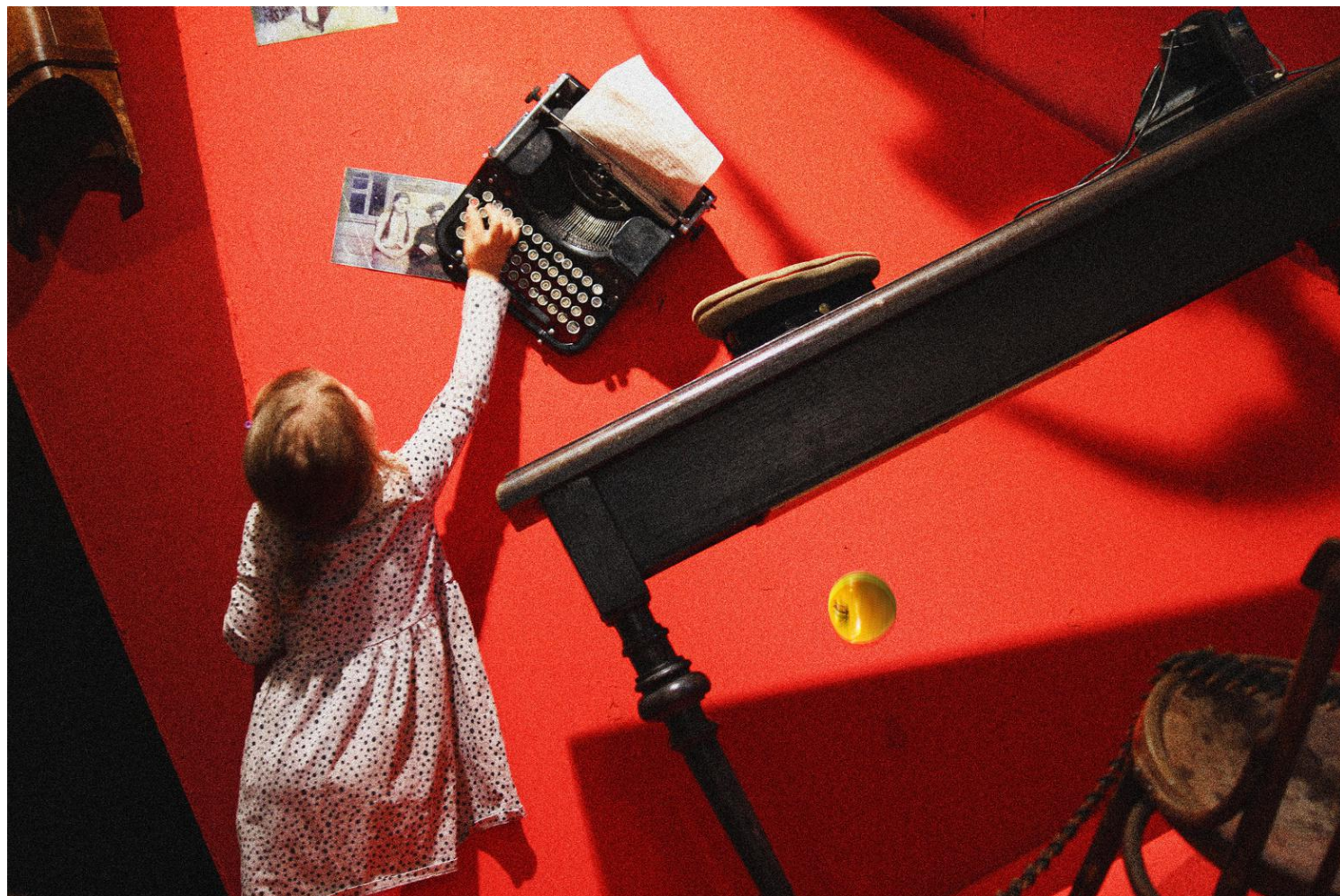
Ivanna Stepanova is a multidisciplinary artist who combines representational painting, drawing, and photography in her artistic practice.

Photographer's statement

The concept of the photo series "From and To" is built on the nonlinearity of the stages of human life. A mosaic of moments represents memories that do not follow a calendar; they emerge chaotically and associatively, intertwining naivety and anxiety, carefreeness and the first serious decisions. We grow up while remaining children—or perhaps children have always been adults. Where, exactly, does the boundary between "from" and "to" lie?



Ivanna Stepanova | From and To | 2025



Moghrion

 moghrion

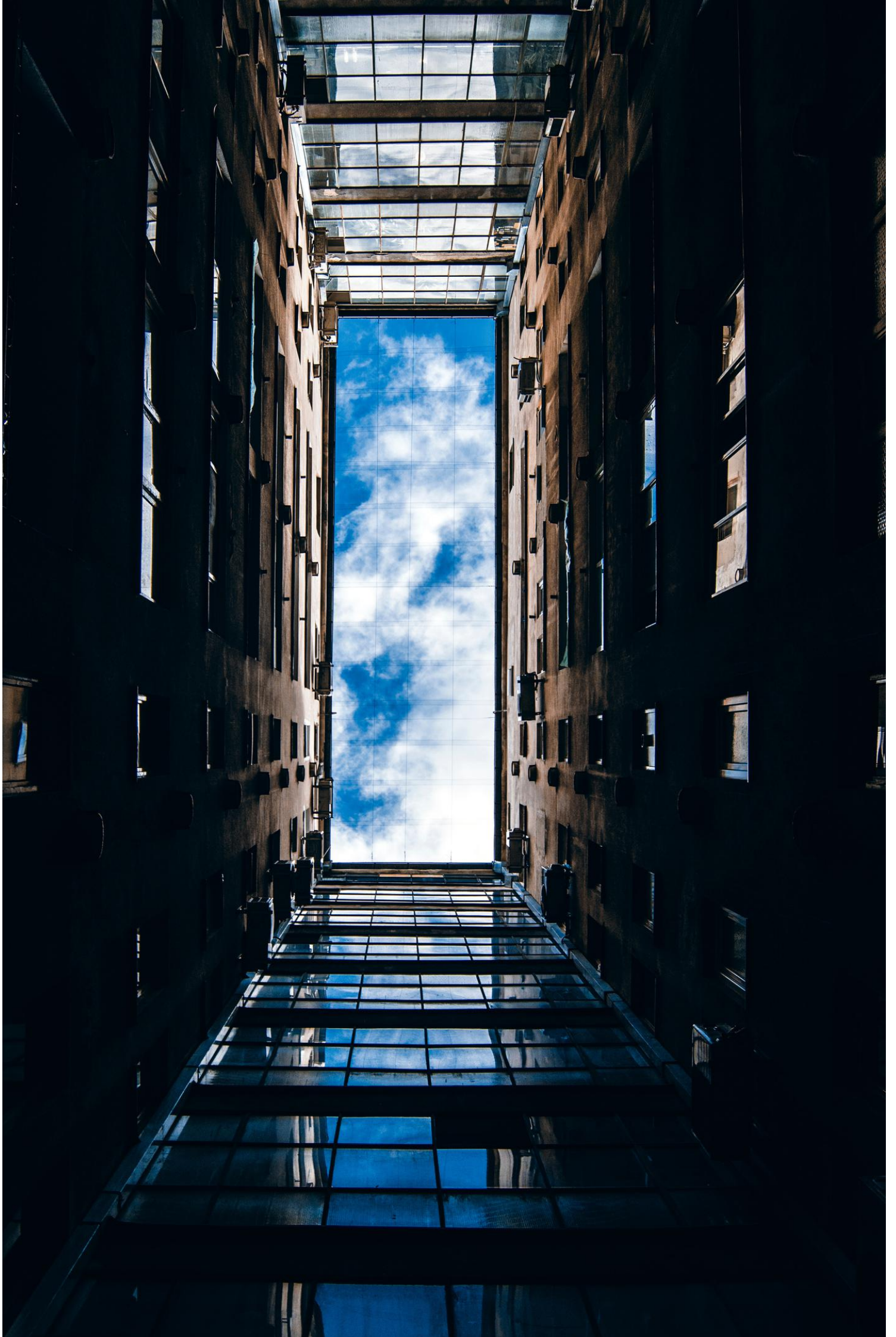
Artist Statement

My work focuses on overlooked spaces and moments where human presence is implied but rarely seen. I gravitate toward industrial decay, stark architecture, and environments shaped by neglect or routine. These places reveal structure, repetition, and tension without needing embellishment.

I use strong geometry, contrast, and atmosphere to strip scenes down to their essentials. The aim is to show how light, space, and silence define a location more honestly than people ever could. Whether it's a corridor, a greenhouse collapsing into itself, or a forest disappearing into fog, I'm interested in the point where the familiar becomes unsettling and the ordinary turns symbolic.

This series observes the world as it is: raw, imperfect, and unfiltered.





Sven Valentin

 sven.valentin

Sven is a German-born portrait photographer drawn to real people and unpolished authenticity. He gravitates toward subjects who aren't professional models, creating space for vulnerability, personality and quiet intensity to surface in front of the lens. With a focus on thoughtful composition and minimal post-processing, his work seeks honest emotion rather than manufactured perfection. He uses photography as a medium for storytelling, exploring human emotion, inner worlds and the subtle tensions of everyday life. Through his ongoing projects, Sven builds visual narratives shaped by hope, resilience, introspection and the invisible stories behind faces and places. His portraits don't just capture appearance — they capture mood, memory and humanity.

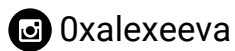
Artist Statement

The images are part of my project "Sophia - A Heartbeat of Hope". They show Sophia who just received several life-changing news. She works herself through the valley of pain, suffer and doubt and finally finds new hope. The Project is titled "Sophia - A Heartbeat of Hope"

Sven Valentin | Sophia | 2025



Alexandra Alekseeva



Alexandra Alekseeva is a contemporary metamodern artist, digital photographer, and the author of socially significant cultural projects. She lives and works in Moscow. She is the mother of two daughters.

Project Statement

The Concept of the “Sumo Baby” Work

A pregnant woman sits in a sumo pose, as if preparing for a decisive match. But her fight is for life, for love, for a new soul. Every fold of the body is a sign of strength. Every breath is a step onto the tatami of the future. This is not just a pose — it is an inner state.

“Pregnancy is not fragility. It is heavy weight. It is not about weakness — it is about the strength growing inside.”

I created this work literally in ten minutes, under a kitchen lamp. I suddenly realized that labor would begin soon, and I didn’t have a single photograph of my pregnancy. This is how Sumo Baby was born — without preparation, without studio lighting, without ideal conditions, in home pajamas.

The work was included in the top 100 best contemporary art works of the past 20 years, according to the Arte Laguna Prize 2025.



Alexandra Alekseeva | Sumo Baby | 2023

Takeshi Yamamoto

 t_yama0420

Takeshi Yamamoto is a Japanese photographer working between documentary and fine art. He explores light, silence, and the traces of emotion that remain in ordinary moments. His work searches for a quiet presence within the world's shifting landscapes.

Project Statement

A sunflower without color becomes a quiet sun. In its petals, I found a slow breath, a shape of light that lingers without claiming attention. This flower blooms not by warmth, but by silence—a presence that stays when everything else has passed.





Takeshi Yamamoto | Ishida Taidô / Body as Prayer | 2013



Takeshi Yamamoto | Hands and Rice | 2013

Grace YuXuan Gao

 I_am_grayce347

I am a photographer with a multicultural background, and my perspective is shaped by moving between different cities, cultures, and visual environments. This constant shifting informs the way I observe the world: quietly, curiously, and with a sensitivity to the small, candid moments that reveal how people relate to their surroundings.

My creative practice centers on documenting everyday life through a subconscious lens—capturing gestures, textures, and fleeting scenes that often go unnoticed. I experiment with a different cameras, many of which I find in second-hand markets. Reviving these older tools allows me to explore different visual languages, embrace imperfections, and give new life to objects that might otherwise be discarded. This approach reflects my commitment to sustainability as well as my belief that each camera carries its own history and narrative.

Through my photos, I reconnect our personal experience with urban observation, creating images that invite viewers to slow down, look closer, and discover softness within the structure of the modern world.

Artist Statement

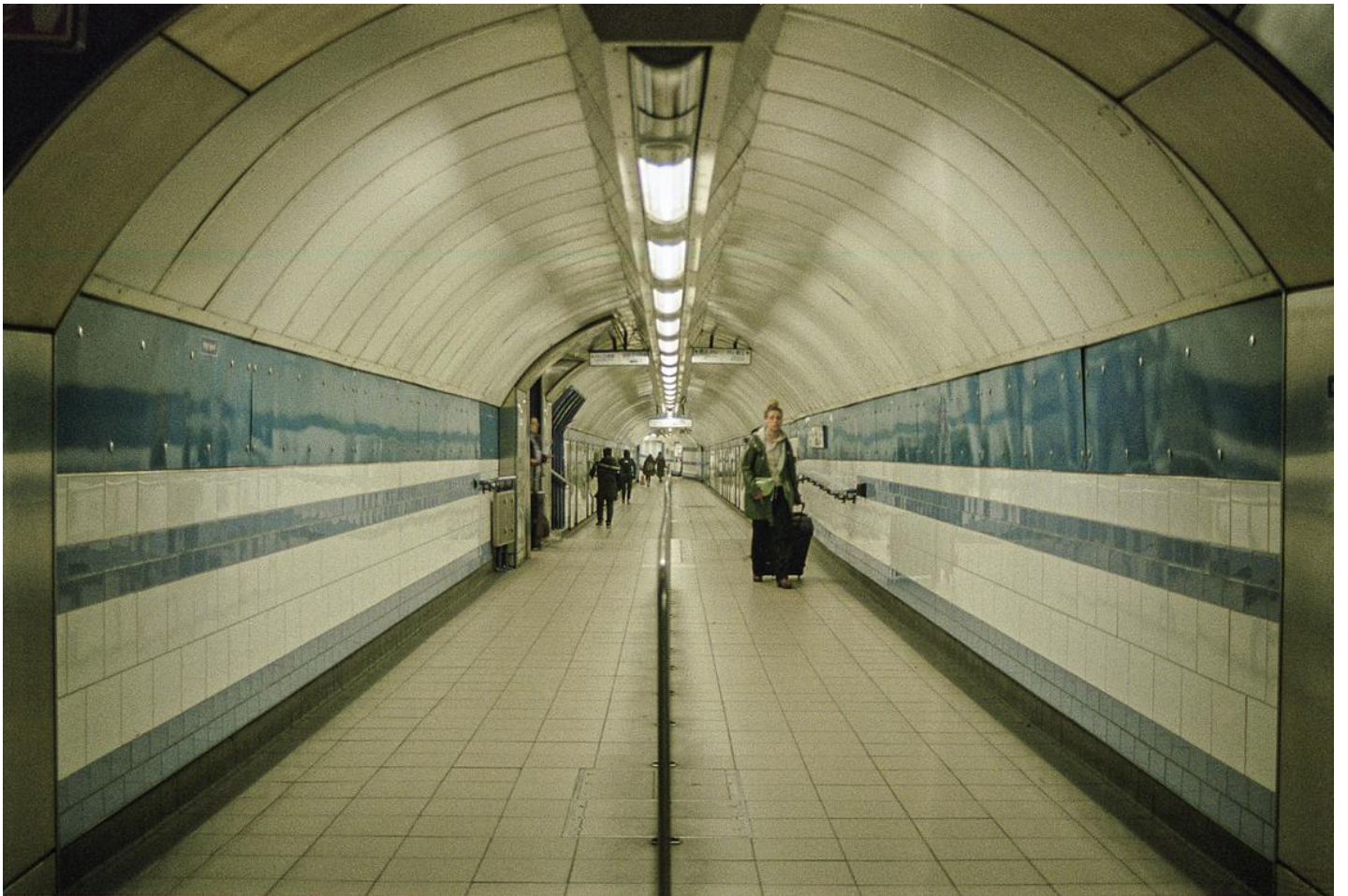
This project started when I moved away from home to a different part of the world and has been continued as I travel. I explore the tension and harmony between lived experience and urban architecture. In cities shaped by concrete, metal, and angularity, I search for traces of softness, moments human presence reshapes the rigidity of built environments. Through photography, I examine how people move, exist, and feel within these structures, and how the urban landscape mirrors our internal states.

I am drawn to candid, often overlooked moments: a reflection on a glass façade, a light cutting through a geometric street, or a glance that interrupts the architecture's uniformity. These scenes become a dialogue between the landscape and the self. They reveal how we are constantly connecting with the weight of structures around us with our own subtle forms of softness, vulnerability, and affects.

My images are both observational and introspective, which are part documentary, part self-conscious. As I explore my subconscious awareness of space and movement, I click the shutter without actively thinking about the result. Ultimately, my practice is an attempt to find tenderness within architectural density, and to invite viewers to reconsider the emotional dimensions of the cities they inhabit.

Grace YuXuan Gao | Air in Fixture






Grace YuXuan Gao | Jubilee Line Shot on Film



Grace YuXuan Gao | The Silence of Waiting

Martin Lavertu

 martin_lavertu_

Born in Quebec, Canada, Martin studied photography and media arts and holds a Master's degree in Interdisciplinary Arts from the Université du Québec à Chicoutimi. He has exhibited widely across Quebec and Canada, presenting work that explores visual perception, materiality, and the intersection of photographic processes with contemporary media. In addition to his artistic practice, Martin teaches visual arts at both college and university levels and contributes to several research projects in the field of art, focusing on experimental image-making and interdisciplinary collaboration.

Artist Statement

My photographic practice is rooted in a reflection on time and its effects on the materiality of constructed spaces. Decay appears as a process of erasure that reveals the fragility of forms, where texture becomes a sensitive language. Each image stands as a visual document, bearing witness to transformation and disappearance, and thus reveals the tension between persistence and vanishing.



Martin Lavertu | Last Shelter | 2025



Martin Lavertu | Broken Geometry | 2025



Martin Lavertu | Wind Trace | 2025

Oana Nicolae



My name is Oana Nicolae and I'm a film photography anthropologist. I reside in Bucharest, but I find my inspiration in the rural parts of Romania, where I like to observe the every day life of the villagers.

Project Statement

A place at the end of the world.

The village of Sfântu Gheorghe is located in the Danube Delta, right where the Black Sea meets the Danube. Situated where the map ends, it is a not an accessible place by car, it can be reached only by boat. The community has a long line of fishermen, a trait that is perpetuated for generations, being the main source of income for the most of its inhabitants, specialised in sturgeon fishing, a type of fish which can only be found in the Black Sea and the Caspian Sea. The Danube Delta has been listed on the UNESCO World Heritage in 1991, with several areas currently off-limits for the tourists. Nowadays, more than 50% of the biosphere reserve is intact, and the entire area is split into zones, to control the tourism, fishing and hunting.

Oana Nicolae | Danube Delta | 2025



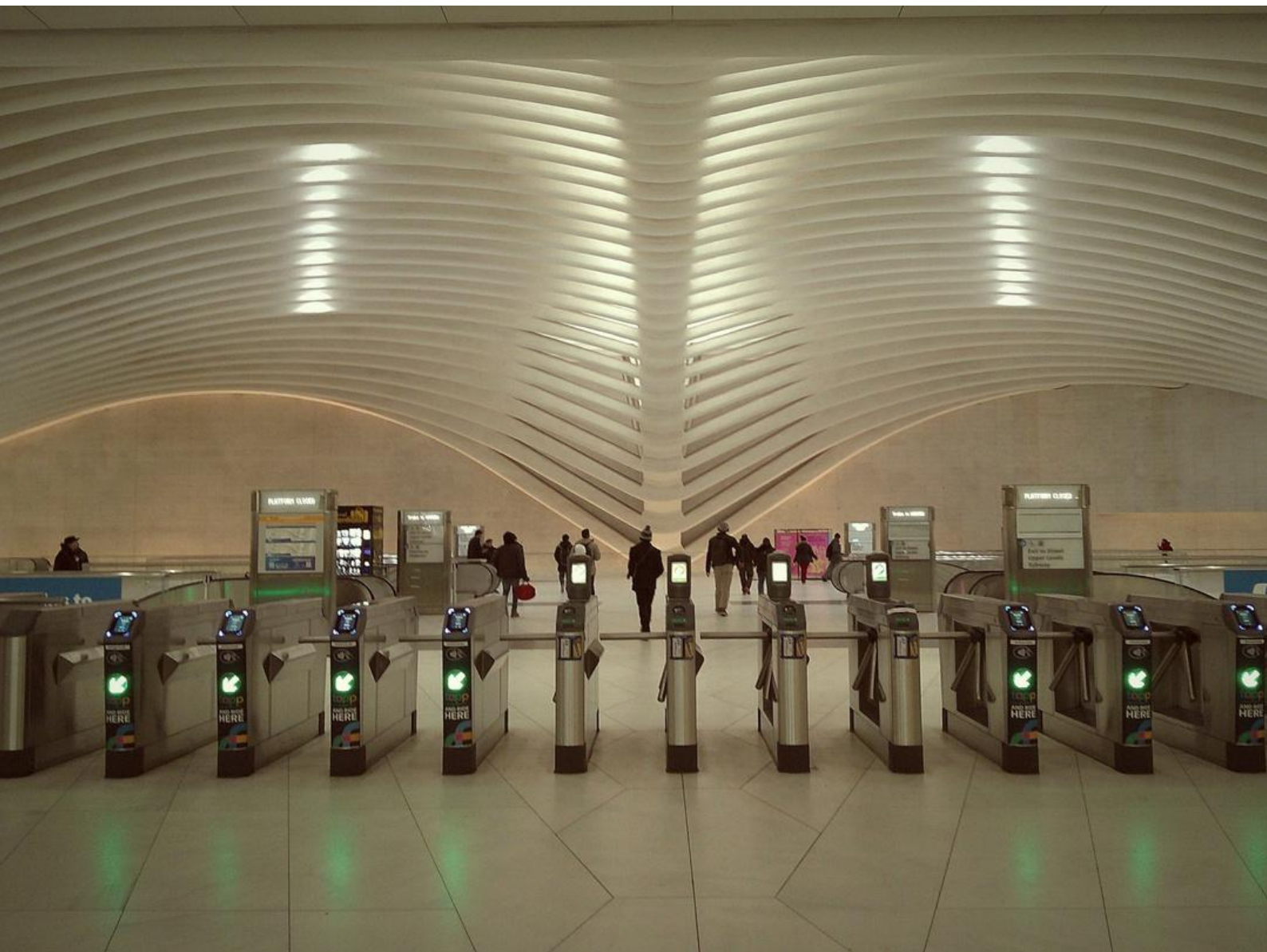


bedfordtowers

 bedfordtowers

Artist Statement

Photographs taken by the artist known as bedfordtowers.





Cem de Wit



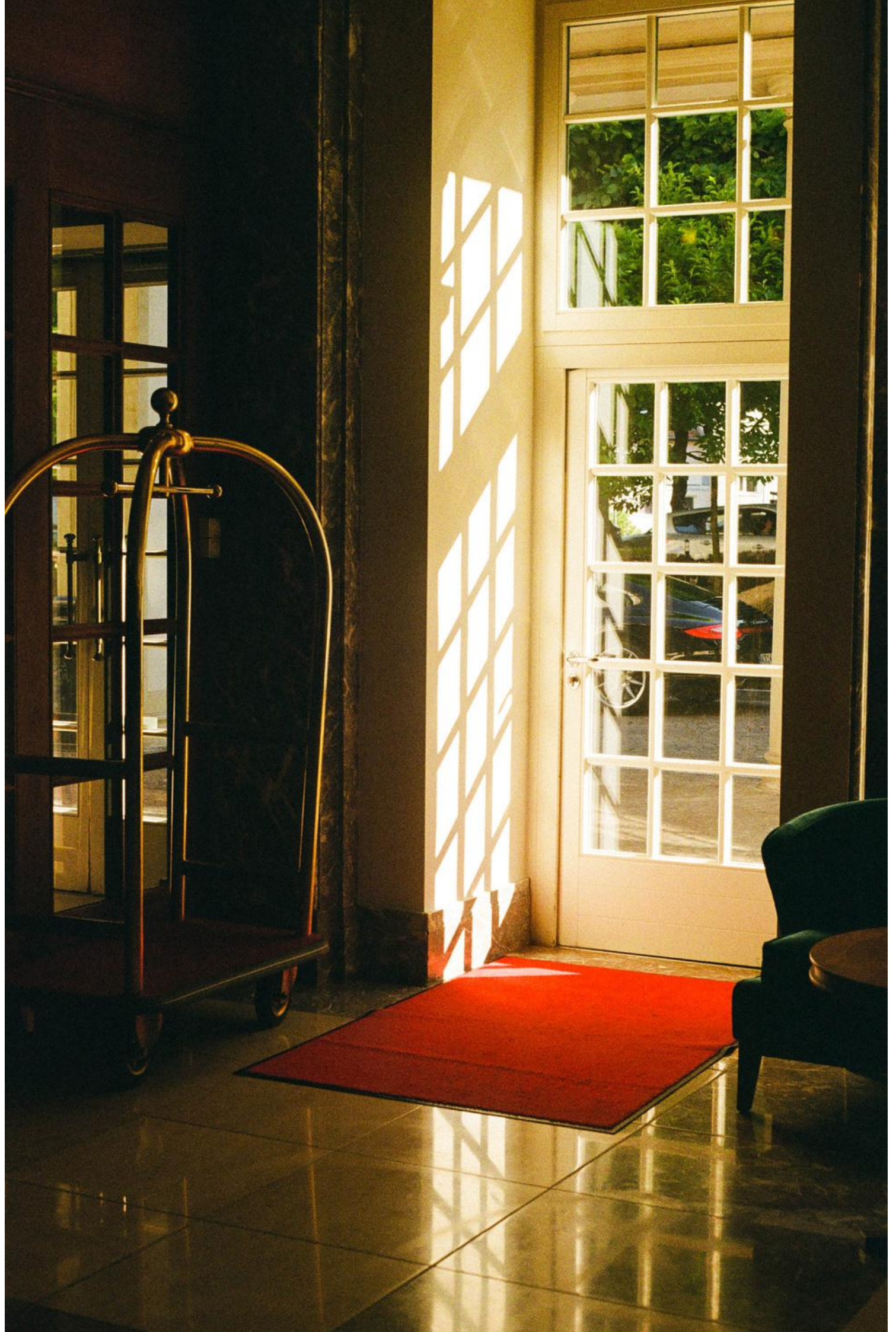
My name is Cem (you pronounce this as Sem). I am a 34 year old trans photographer from the Netherlands. I have incredibly broad tastes and am open to anything when it comes to photography. Almost everything in life inspires me to take photos. Think about lifestyle, landscapes, and people. I always want to capture the most purest from all of those subjects.

Artist Statement

This series shows a few photos of windows with beautiful lighting. It amazes me everytime how much you can tell with these frames.



Cem de Wit | Greensand Yellows | 2025



Dean Forbes

Dean Forbes is a longtime American photographer who moved to Nice, France in May 2025. His genres are street photography and the constructed landscape. A trip to southern France in fall 2024 introduced Dean to the chiaroscuro light created in the cities and he was hooked thereafter.

Artist Statement

My eye is drawn to the sharp contrasts of light and dark. Shadows play is a major part of my monochrome street photography. This selection is from a growing body of work I've created since moving to France.



Dean Forbes | The Suffering of Light | 2025



Dean Forbes | Portraits of Her | 2025



Dean Forbes | Triple Vision | 2025

Srikanth Manchala


 portraitpixxels

My photography style is based on strong technical skill and a clear visual idea. I use lighting, movement, and composition to create images that feel emotional, atmospheric, and slightly surreal. My work focuses on building a story through mood and visual impact, so the viewer feels like they are entering a different world. I aim to make photographs that are clean, and visually striking, with a sense of depth and feeling behind each image.





Aleksei Darensky

 by_darensky

Urban Icons

Here, the city becomes a stage, and the human figure a temporary character.
The sacred loses its significance.

Random figures assume ritual roles — guardians, witnesses, fallen bodies, false angels.

Faith, fatigue, and irony coexist within the everyday urban landscape.





Aleksei Darensky | Urban Icons | 2025



Aleksei Darensky | Urban Icons | 2025

Mikkel Hyldgaard Nielsen

Artist Statement

Sometimes, people seem to fill a space or situation almost like they were placed there by an invisible hand, like you might place sculptures or paintings, with a sense of purpose, as if by design. Sometimes, when people are waiting (for the bus, or for a traffic light to turn green) they have this look on their face that seems to tell you everything and nothing about them at the same time. Like they're somehow both completely open and completely guarded. Sometimes, even in crowded cities, people manage to stand on a street corner looking utterly alone, like they're the only person in the whole world.

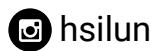
I don't have a particular project as such, but those are the sort of moments I feel drawn to record.

Mikkel Hyldgaard Nielsen | 2021





Hsi-lun Chen



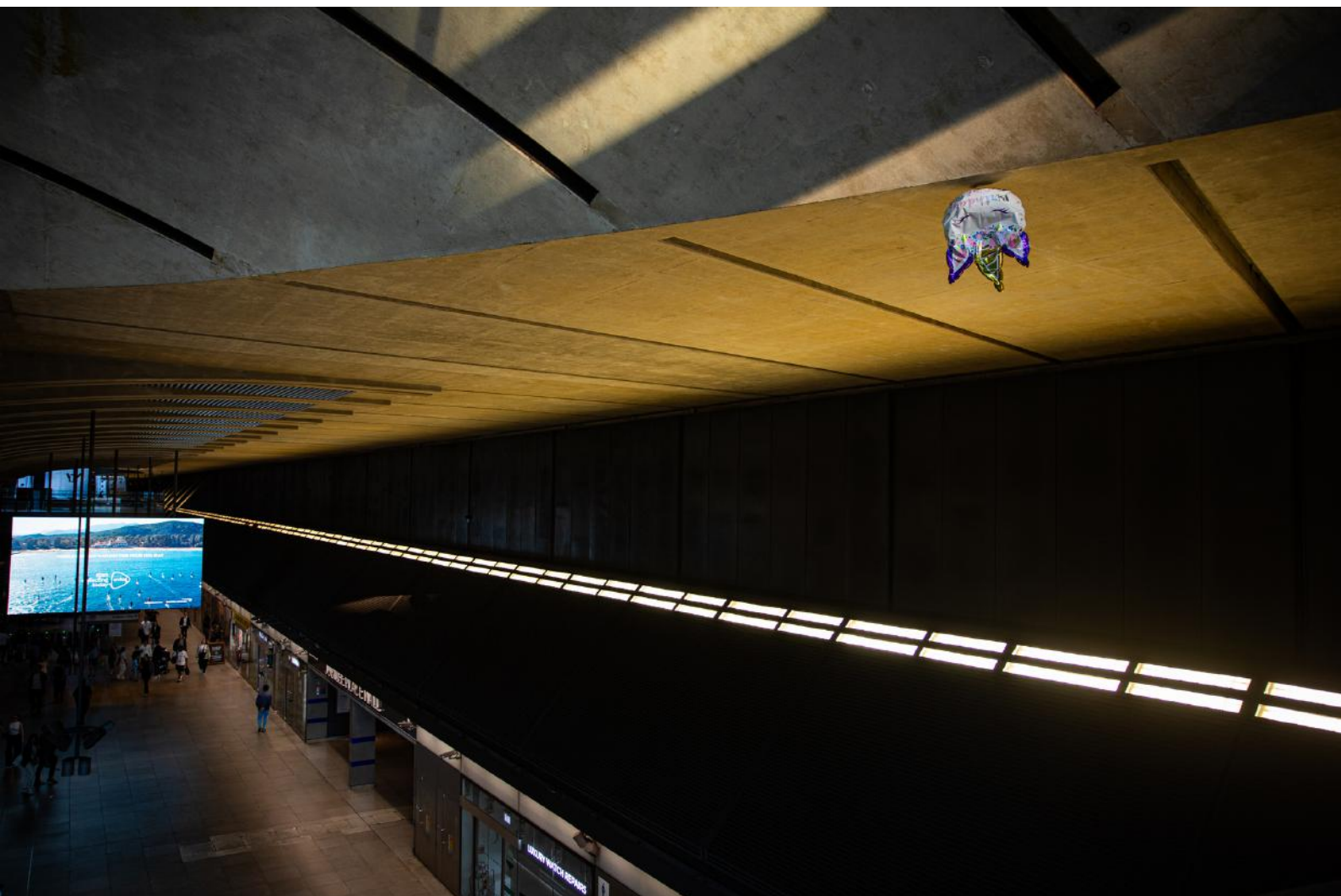
Artist Statement

'No Straight Lines to Home' is a visual inquiry into the provisional geometry of the Isle of Dogs. The work observes where the everyday drifts sideways within a landscape of managed commercial towers.

This series examines the tension between architectural order and individual pause. Light acts as the primary medium: it flares in the high-contrast subway and settles dramatically in the silence of an empty room.

Poetic gestures—from swans drifting in reflective light to snow settling on a quiet street—suggest that "home" is not fixed, but a feeling assembled in passing. It is held within the transient negotiation between light, surface, and movement.

Hsi-lun Chen | No Straight Lines to Home | 2025





Hsi-lun Chen | No Straight Lines to Home | 2025



Hsi-lun Chen | No Straight Lines to Home | 2025

Arek Ratai



I spent years moving between continents, cultures, classrooms, and visual regimes which shaped my attention that is less interested in explanation than in how perception behaves under strain. Trained in both journalism and design, I learned early to distrust surfaces and narratives that claim coherence. Photography became a way to remain alert when meaning begins to slip.

My work has been exhibited internationally and recognised through photography awards and publications, yet my focus has gradually shifted away from achievement toward inquiry. Across documentary residue and perceptual research, I continue to question authenticity as something lived, not claimed, asking how images behave when certainty collapses, and how much of ourselves remains visible when perception fractures.

Artist Statement

I work with photography at the point where documentary stops being reliable. I operate in liminal zones, between safety and threat, attention and withdrawal. My images linger in moments of hesitation, when looking turns unstable, sensed before it can be named. They emerge from states of vigilance rather than observation, shaped by silent tension and the instinct to protect oneself from being seen too clearly. What remains is how the world presses back.





Sanja Marković

 sanjavlad

My photography is a search for visual poetry in spontaneous, unrepeatable moments. Through the lens, I do not try to direct reality, but to feel its rhythm, focusing on the authenticity of the female being and her natural connection with the environment. In my work, light and shadow are not only technical elements, but a poetic language that I use to describe the emotion of the moment. Whether it's sharp contrasts or the soft touch of the sun in the wilderness , each image is a record of the elusive. I believe that true art is born in the meeting of truth and light, creating stories that are not read, but felt.

Artist Statement

Fragments of Womanhood





Uetsugu Kotomi



Uetsugu kotomi is a graduate student and artist based in Wakayama, Japan.

She is currently enrolled in the Master's program in Photography at Osaka University of Arts.

Working primarily with photography, her practice examines visual perception by focusing on blind spots and mechanisms of visual completion.

Rather than relying on narrative or personal memory, her work aims to remove nationality and storytelling, treating vision as a structural system.

Through carefully composed photographs of ordinary and ambiguous scenes, she explores how images are constructed from what is overlooked, unseen, or cognitively filled in by the viewer.

Her work investigates the conditions under which "seeing" begins, questioning how visibility is formed beyond what is directly presented.

Artist Statement

Seeing is not a purely optical act, but a process that involves perception, interpretation, and cognitive completion.

While vision begins as a physical interaction between light and the eye, what we recognize as "seeing" is shaped by unconscious filtering, prior experience, and expectation.

Based on this understanding, my photographic practice focuses on ordinary and overlooked scenes that resist clear description or narrative. Rather than presenting subjects that demand attention, I photograph environments that are easily passed by in daily life.

By removing explicit meaning and storytelling, my work invites viewers to become aware of how their own perception fills in what is missing, revealing the mechanisms through which images are understood rather than merely seen.



Anna Yushkova

 anna.logiques

Artist Statement

I like taking pictures on film, this medium brings timeless authenticity: people, places, cultures.


These are pictures from Bali where people live in motion and harmony.

Anna Yushkova | Bali | 2025





Alberto Verici

 bert66

I'm an amateur photographer, and I started taking pictures as a teenager with an old Vöightlander Vito CL, a gift from my father, a photographer and painter.

Over time, I pursued other passions, returning to photography about 10 years ago, with fully digital equipment and with the intention of deepening my practice.


I love experimenting, both technically and contextually, using various camera bodies and different lenses, even vintage ones. I'm increasingly favoring black and white photography, with completely manual camera settings, which gives me small but significant satisfaction.



Alberto Veric | Veronica on the Stair



Farhan Shaikh

 farhanshake__

University student based in Minnesota, USA.

Artist Statement


I am a landscape and street photographer. I like to travel to experience new things and visually catalog my time there.

Farhan Shaikh | 2025





Mirjana Maćaš

 mirjanamacas2403

Mirjana Maćaš is a photographer and designer based in Belgrade, Serbia, exploring the aesthetics of everyday life through mobile photography. Her work focuses on details, architecture, nature and street scenes capturing both black and white and color imagery with a minimalist and contemplative approach.

She has exhibited in the group show *The End* (bARTcelona, 2015) and held a solo exhibition *The Beginning* (2016). Her photographs have been published in *Visual Poetry Journal Magazine* #5 (2025) and featured in several online exhibitions, including (UN)USUAL (Domio Gallery), *Story of Moments* (Aurea Photogallery), *Afterglow* (PixelAura Gallery) and *Minimalism* (Carlotta Gallery).

Her current portfolio comprises more than 500 works that reflect a poetic vision of the ordinary, transforming everyday moments into quiet visual narratives.

Artist Statement

The works in this series form a quiet dialogue between human presence and the structures that outlive it. Although diverse in subject matter, each image isolates a fragment of space where traces, textures, and shapes speak louder than the people who once passed through them. Rendered in black and white, these details become a study of form, memory, and the quiet moments that often go unnoticed. The series does not seek narrative continuity; instead, it invites the viewer to construct their own meaning from these visual remnants of everyday life.



Mirjana Macas | Ornament | 2017



Mirjana Macas | Architecture | 2017



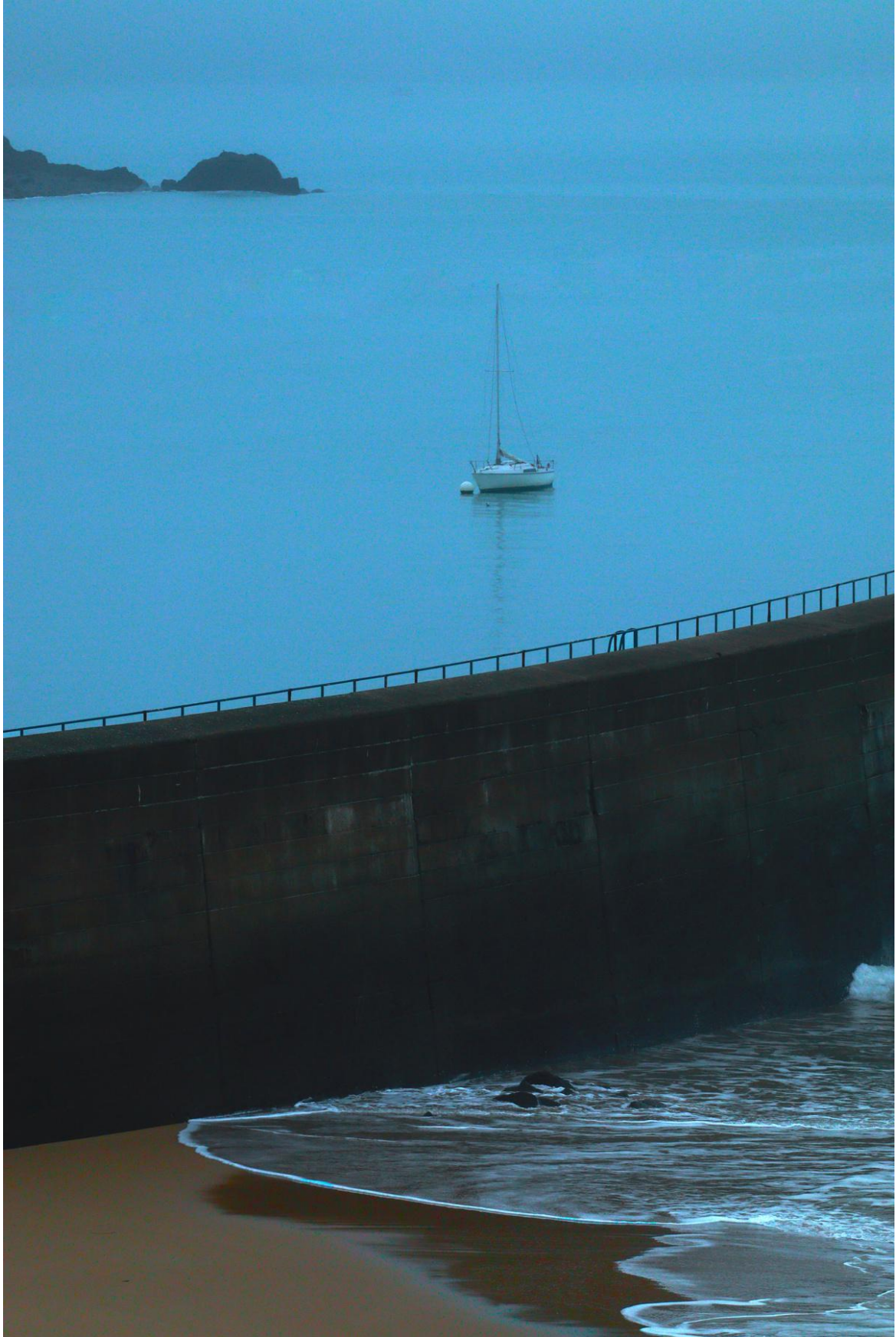
Mirjana Macas | Old | 2018

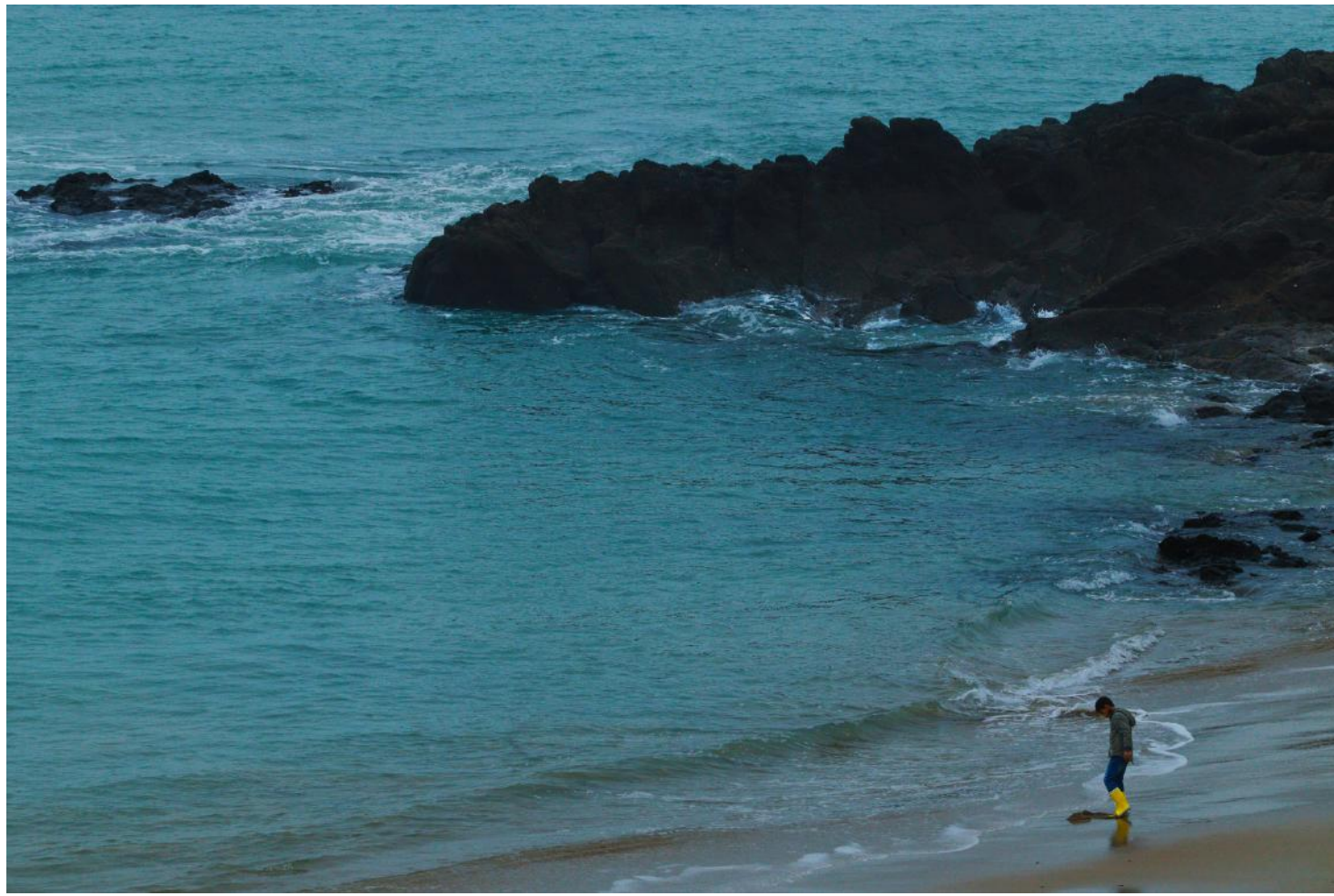
Athénaïs Le Rétif



Artist Statement

Walking around and taking pics of what I think is interesting. Working on my editing skills.





Athénais Le Rétif | Child at the Beach | 2024



Athénais Le Rétif | The Little Prince | 2023

Alexandru Crisan



Alexandru Crișan (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. The eclectic nature of his projects is, therefore, a given.

His photography is a direct result of compulsive visual disquisitions on impromptu portraiture, architectural equivocations, parametric manipulations, “hybrid storytelling” and evocative conservatism. Most of his long-term, open-ended photographic series – such as “Minimal White / Minimal Black”, or “Lost Highway / My Car is Your Avatar” – are meditations on loci and human perceptions. The research on and within photography gradually afforded him a surreal vision of immateriality, which he debonairly likes to describe as “tormenting several stages of a hyperrealist mise en abyme”. Since 2015, he developed quite a few “meta-projects”: “Erotoarchitecture”, “Metropoesis”, “Hortus Conclusus”, “Alex Transcends the Balkans for a Bottle of Perfume”, “Mechaniarchy” and “Shoah”, under the compelling awareness and besetting exploration of otherness and of self. Crișan’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

EROTOARCHITECTURES

Erotoarchitecture is a portmanteau coined for a photographic series inspired by improbable and asymmetrical architectural details of existing buildings. I have started developing the visual concept in 2012, after the positive response to a personal exhibition about the Swiss architect Le Corbusier. Being an architect myself, I presented to the public images that transposed, under a personal vision and the incidence of natural light, some specific architectural details that radically transformed the way in which the building was perceived. Encouraged by the extraordinary critical response to my Le Corbusier exhibition, I have pursued the concept of transposed and decomposed architectural volumes under a precise coordination of natural light even further.

Later in 2015, my new series evolved into a sensitive space syntax analysis of architectural details, using the artificial light for interior spaces. The low-lit images of interior spaces are in stark opposition to the ones taken under natural light. The series accentuates compositional turns from major blacks to minor grays. Even the light is managed differently, from soft decomposing grays for exterior spaces with natural light to roughly shot shadows for interior ones.

Different in purpose and composition from both the isolated elements and the unitary execution of the so-called ‘erotic architecture’, the concept for Erotoarchitecture series holds an ambivalent vision. I do not bring forth an architectural sexual innuendo. I neither preach, nor even claim to exist, in fact, some self-evident social function of the erotic imprinted upon existing designs. I do not seek to contrast functionality and aesthetics. Conversely, my aim is to encourage a perceptive dissonance, meant to entice the imagination of the viewer. It is not a lesson in architectural appreciation, but an open invitation to the viewer to allow him/herself to be seduced by forgetting about the teleology of urbanism and just take an ever-closer, intimate look.

Unified by the unconventional theme, my images talk about the spatial continuity, about fluidity, about surprising details, curves or edges, about perfection, but mostly about the sought-after imperfection of architectural forms and shapes. They speak of the choice of the onlooker to engage him/herself in a sensual dialogue with such imperfections. Zooming-in to certain details, the architectural remnants generate an archive of different frames, unified by contrast under a specific volumetric light. Such an archive turns to be an unexpected labyrinth of fortuitous passions, and, as such, transforms a public open-space into an intimate cloister of sensuous nuances. The lines that I’m encasing within a photograph courageously suffer a gradual transition, by the virtue of harnessed light, from orthogonality to curvature, from the beginning to the end of the series ... The aftermath is in the eye of the beholder.



Alexandru Crisan | Blurry Dizziness



Alexandru Crisan | Triangulation

Bence Gál

 grainsofpixel

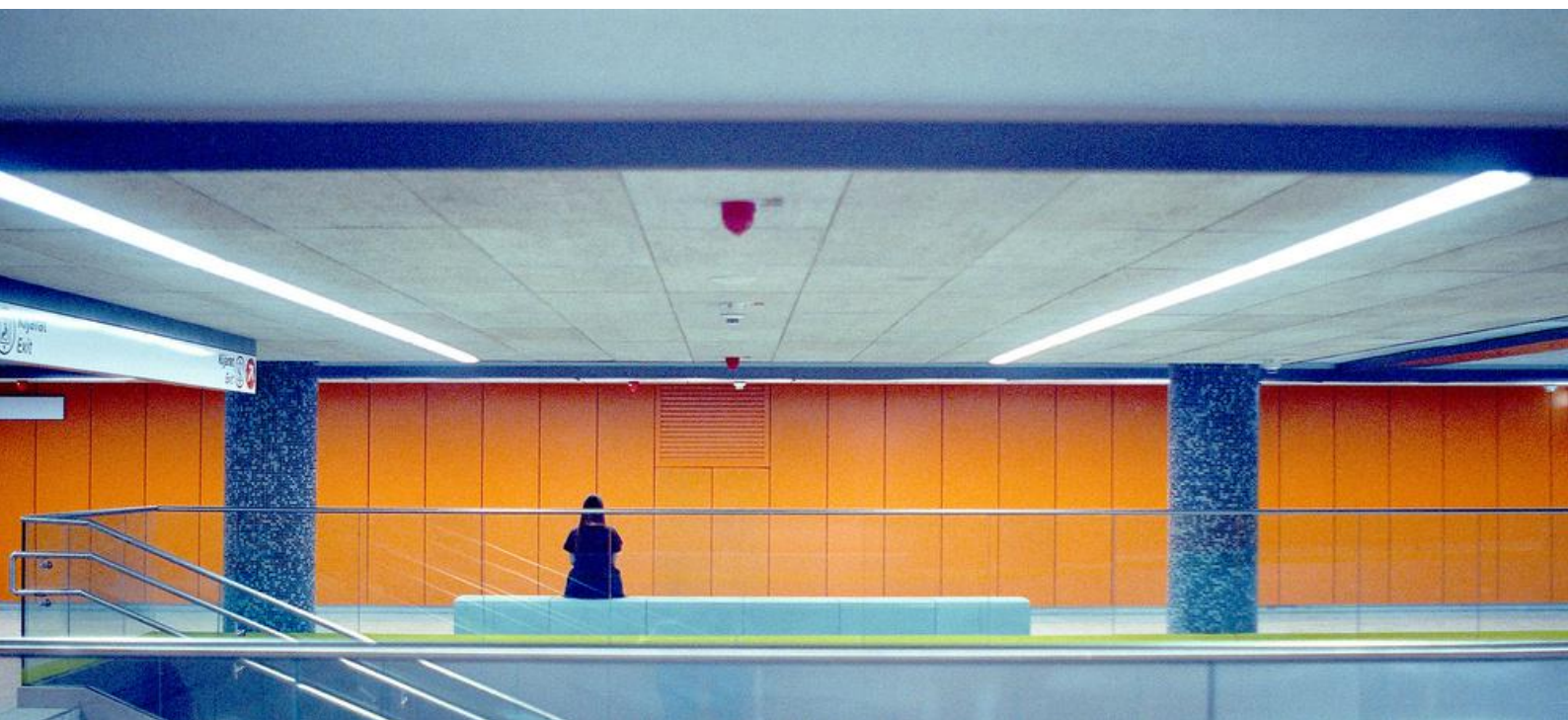
My name is Bence Gál a hungarian based photographer stick with analog gear and film. I try to capture light, slow down time and make art.

Artist Statement

Metro network under the city, which is full of noise and people, but sometimes, for a moment, it is filled with silence and solitude. Shot with pentax six camera on a Kodak vision3 500T 35 mm film.



Bence Gá | Metro | 2023



Bence Gá | Metro | 2023

Sergio Kaufmann

 sergio_kaufmann_

Artist Statement

I do selfportraits as a visual and emotional diary — a place where I allow myself to be vulnerable, without masks. I share moments of lightness and rawness, of joy, uncertainty, and introspection, with the conviction that the beauty of life also lies in imperfections. My intention is to build an honest narrative, where each image and caption reveals a fragment of my inner world. I hope that, by showing my "true self," I will generate reflections, sensitivities, and genuine connections — with people who value transparency, empathy, and authenticity.

Sergio Kaufmann | Ray of Light | 2025





Ula Kaleba

 ulakaleba

Born in 2005 in Cracow, Poland. Currently a student at the Academy of Fine Arts in Cracow. Mainly interested in photography and video art, in her work she touches upon social issues. She collaborates with young theatre directors as a visual artist (ex. "Funeral Experiments", 2025). Awarded with the provost's scholarship. Her works will be exhibited during Krakow Photomonth in 2026.

Project Statement

HERD


The photos were taken on the grounds of the Bonarka Nature Reserve in Cracow, Poland, which happens to be an absolutely intact prehistorical seabed. To the north it borders with a former Nazi camp; to the south - with one of the biggest Cracow's shopping malls. Located at the heart of a vibrant city, it provokes thoughts about the origin of humankind and its place in the world to this day. At the crossing of the past and the present, where memory is preserved, the man is born. The water has flown away, and so - here we are. It is us. No more than remnants of past hydrogeological and historical events. Nature's curiosity. A herd.

Ula Kaleba | Herd | 2025





Iris Biškup

 kitschma.studio

Iris Biškup is a visual artist and photographer from Zagreb, Croatia. Her work does not focus on traditional subjects like portraiture, nature or lifestyle, but instead aims to create a mood through her photographs, using editing techniques and various types of equipment.

With a background in videography and photography learned during her high school years, she later graduated with a degree in Cultural Anthropology and Indology.

Her practice revolves around capturing spontaneous moments, often emphasizing nostalgic, eerie, or inexplicable feelings that she experiences during her workflow.

The photographs, taken with different cameras over various years, seasons, and stages of her life, aim to evoke the same emotions she personally associates with those moments.

Iris Biškup | Irma | 2017





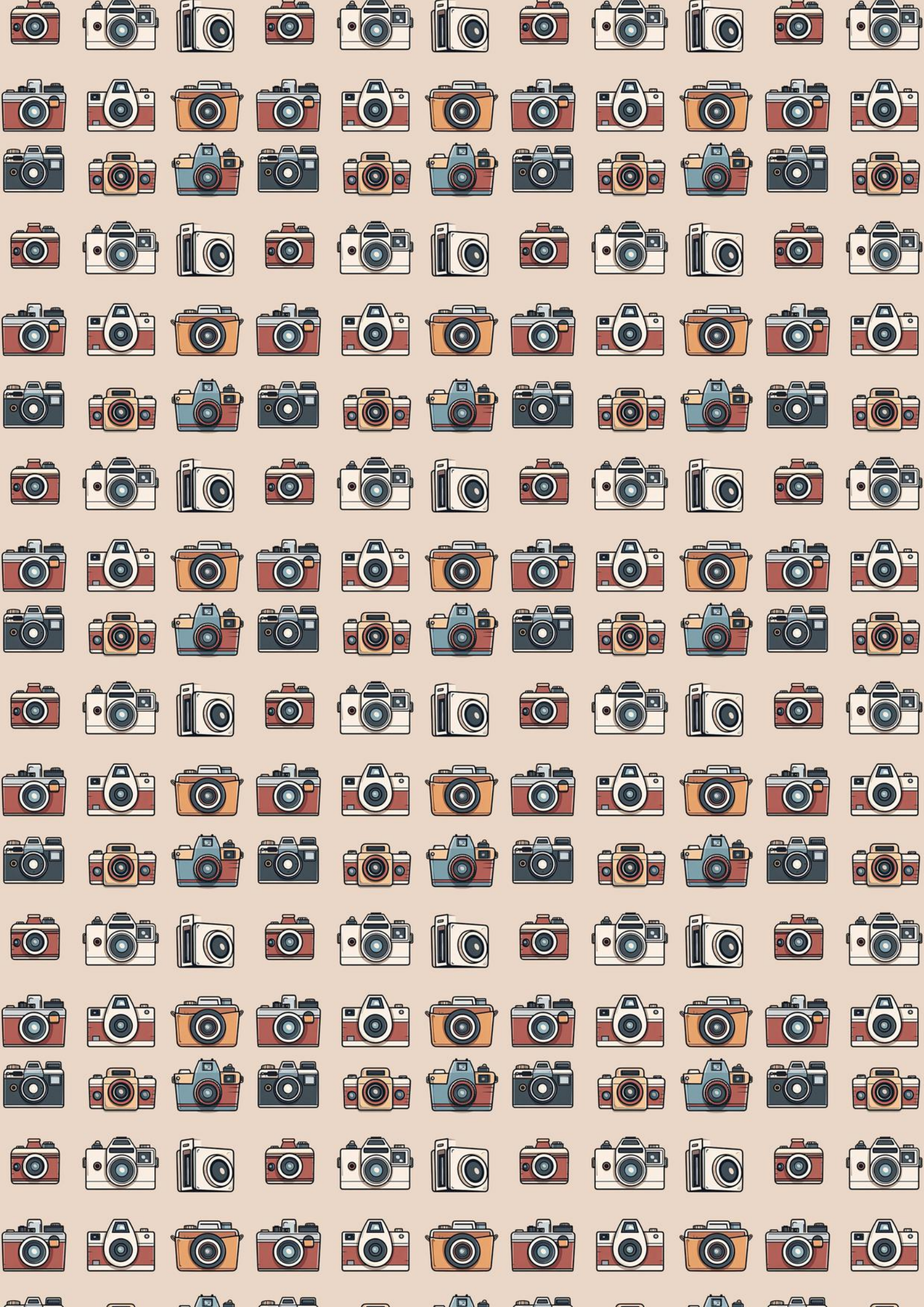
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VISUAL POETRY JOURNAL



NO 10

JANUARY 26

VISUALPOETRYJOURNAL.COM