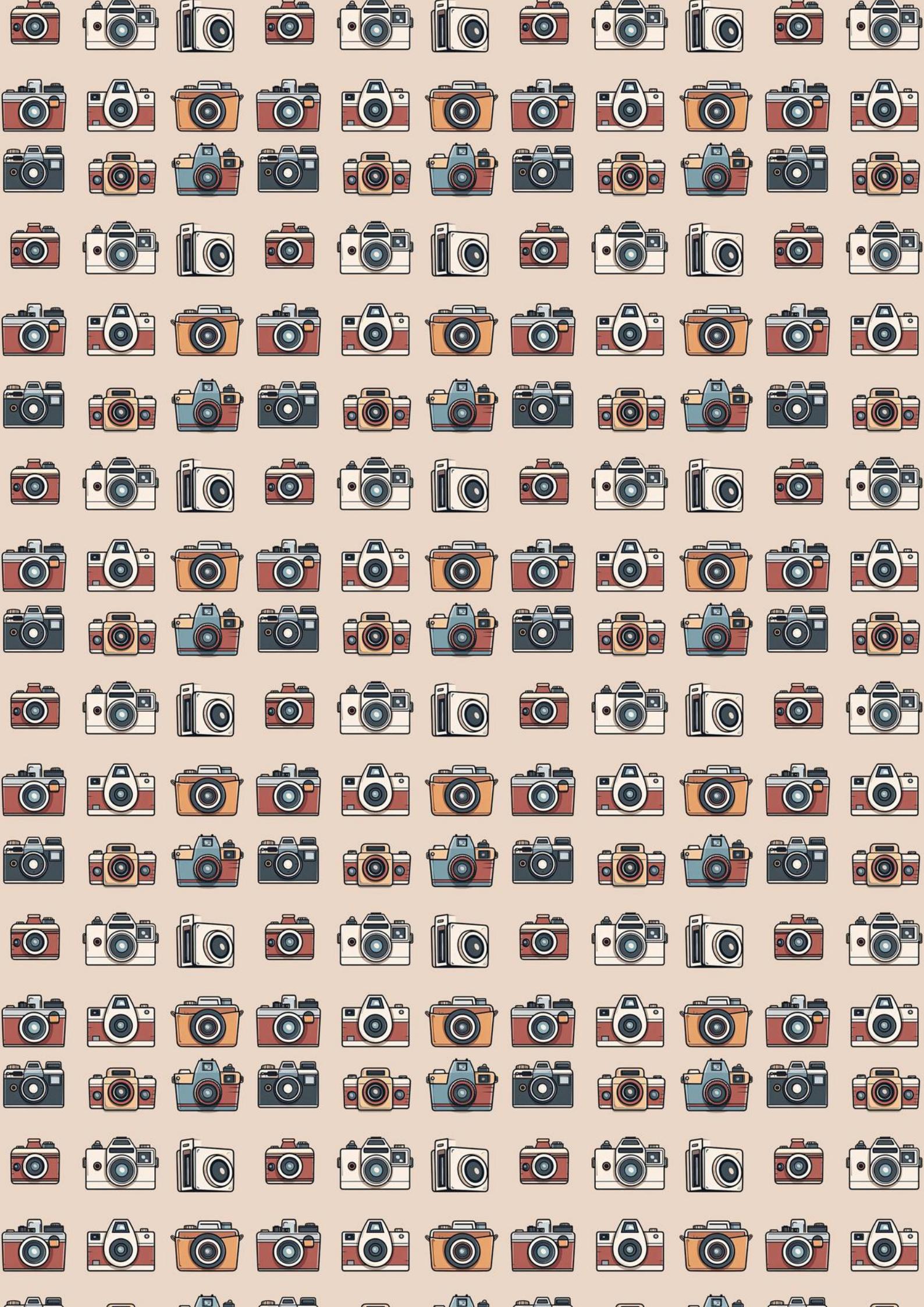


VISUAL POETRY JOURNAL

NO 11
FEBRUARY 26



— INTRO



Hello, dear reader,

Welcome to the eleventh 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.

Anna Gvozdeva

Curator of
Visual Poetry Journal

On the Front Cover:
Antonio Domingos
Red rust with swirling lines
2025

On the Back Cover:
Michael Lee
Coffee Pot



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

CURATORIAL REVIEW

by Anna Gvozdeva

Adam Jahnke

 barbarian_horizons



Adam Jahnke's photographic practice operates at the intersection of embodiment, mobility, and technological mediation, positioning the bicycle not merely as a means of transportation but as a conceptual and performative framework. His panoramic images, produced while actively riding, resist the conventions of still photography and instead foreground movement as both subject and method. In doing so, Jahnke challenges photography's traditional claim to fixity, proposing an image-making process rooted in flux, effort, and bodily presence.



Adam Jahnke | Sunset Dusk | 2024

Central to this work is the integration of camera and body. Using a 35mm Horizon swing-lens panoramic camera mounted to his chest, triggered by an air cable release held in his mouth, Jahnke effectively transforms the act of cycling into a hybrid performance. The photographer is no longer positioned behind the camera as a detached observer; instead, the body becomes a stabilizing and destabilizing force simultaneously. Arms, hands, handlebars, and terrain enter the frame as partial, recurring motifs, reinforcing the notion that vision here is inseparable from physical exertion and balance.

The choice of a 1/60th second shutter speed plays a critical aesthetic role. This setting produces a controlled instability—sharp enough to retain legible detail, yet slow enough to allow motion blur to distort edges and horizons. The resulting images oscillate between clarity and disorientation, mirroring the perceptual experience of moving through space at speed. Landscape, in this context, is not depicted as a static environment but as a dynamic field that bends, stretches, and resists visual containment.

Jahnke's panoramas complicate the romantic legacy of landscape photography. Rather than presenting nature as sublime or pristine, these images reveal a negotiated terrain shaped by infrastructure, labor, and social movement. Roads, trails, rivers, and open fields appear not as destinations but as transitional zones—spaces defined by passage rather than arrival. The bicycle functions as a cultural avatar, symbolizing autonomy and ecological awareness while also acknowledging the physical demands and vulnerabilities embedded in human-powered mobility.



There is an underlying social dimension to the work that emerges through collective motion. Many images imply companionship—other cyclists appearing ahead, beside, or just beyond the frame—suggesting that movement is often shared rather than solitary. This subtle presence of others reinforces themes of community and relational experience, positioning cycling as a social practice that fosters connection across bodies and landscapes.

Importantly, Jahnke's work resists spectacle. The images do not dramatize speed or risk in the manner of action sports photography; instead, they emphasize sensation, effort, and continuity. The distortions created by the swing-lens camera are not purely technical artifacts but expressive tools that translate lived experience into visual form. The resulting photographs function as traces of duration rather than decisive moments.

In this way, Adam Jahnke's photographic project can be understood as an inquiry into how images are shaped by movement, ecology, and embodied knowledge. By collapsing the boundaries between artist, apparatus, and environment, his work repositions photography as a practice of participation—one that records not only what is seen, but how it feels to move through the world.



Jamie Walker

 [j.leandra.photography](https://www.instagram.com/j.leandra.photography)

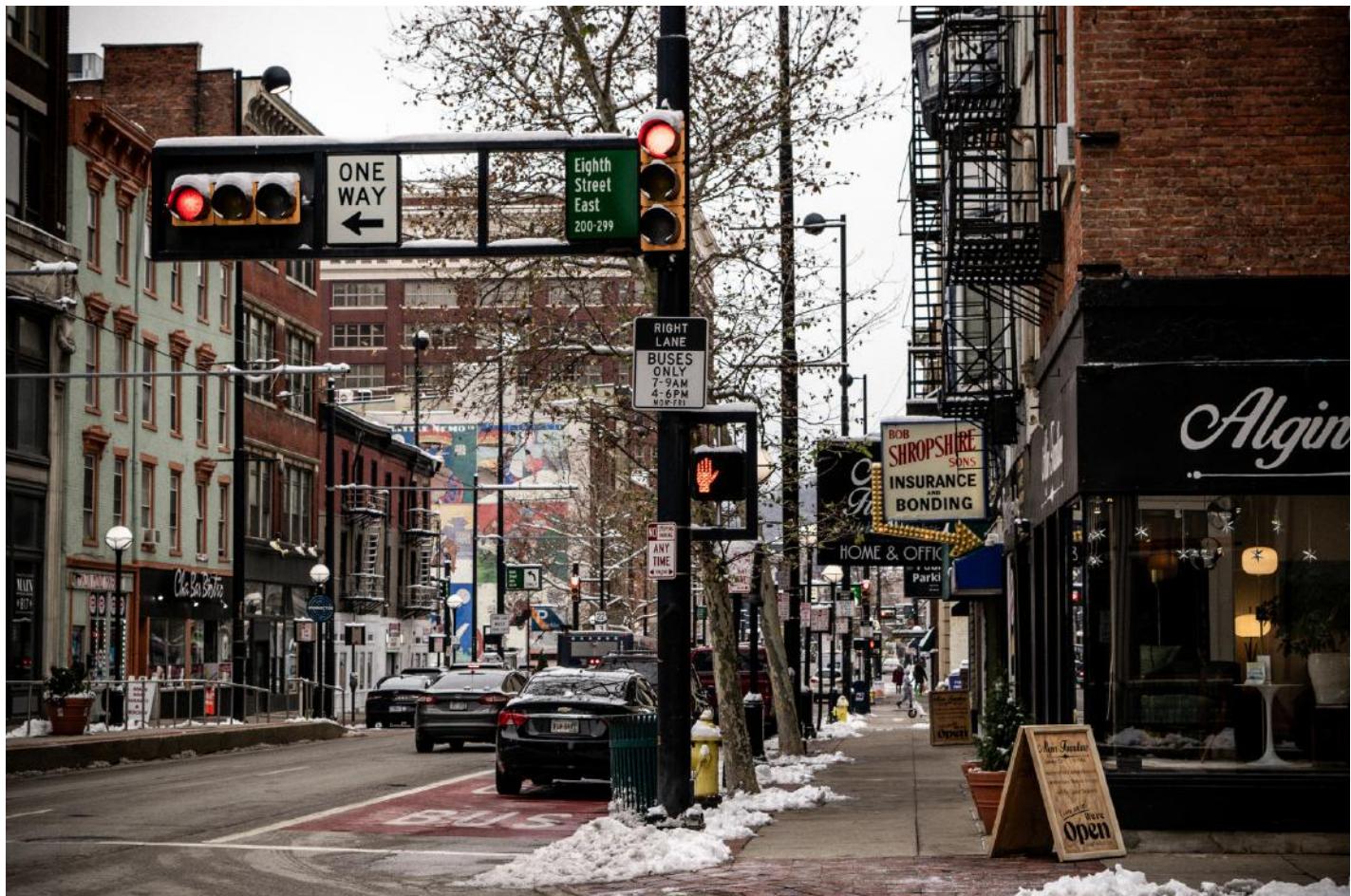
Jamie Walker (she/her) is a self-taught photographer based in her hometown of Cincinnati, Ohio. Describing her work as "urban naturism", she focuses on the connections between humanity, nature, and the man-made world in relation to how she moves through the world as a Black woman. Her work has been published and exhibited locally and internationally.

Artist Statement

In a time when we cannot always trust what we are seeing, my photography demands honesty and integrity; capturing the details of moments as they are happening and preserving them in the editing process. There is a story unfolding in every frame I shoot and it is my responsibility to deliver that story with care.

Jamie Walker | Hummingbird Looking for Sweetwater | 2026





INTERVIEW

Steven Sosa

 mr._steven_sosa



You describe yourself as being drawn to fleeting moments. What was the first moment that made you realize street photography was your language?

That's an interesting question. I suppose a lot of it has to do with just walking around and observing things. For example, I've been walking around with my camera, capturing moments in the street, for the past 12 years. During that time, like anyone who enjoys street photography, my eyes have just kept getting more and more refined.

Living and working in South Korea, how has the local culture and rhythm of daily life shaped your

way of seeing and photographing the street?

It's definitely eye-opening. As a native New Yorker, I was already used to the hustle and bustle of daily life, so I would say South Korea, especially in the more urban areas, is a lot like NYC. I suppose something that I notice more in Korea is that it is like night and day. The daytime is like everyday life happening, but at night, it's almost like Blade Runner. You see the neon signs, the flash; it's like a whole other world.

Many of your images focus on transitional spaces - streets, stations, passages. What attracts you to these "in-between" places?

I guess a lot of it comes from whatever feels good to me, and that I'd like to photograph. For instance, with the streets, you never know what you are going to see. Whether it be day or night. Train stations, I feel, are just constant motion. People are always on the move. Finally, passages to me are like an opening to a whole other area. You see a lot of that here in Korea. You go down one street, and it opens up into something else.

Do you usually wait for moments to unfold, or do you actively search for them while walking the city?



Steven Sosa | Seoul Station | 2024

I think a little of both. For example, I might have walked by some place that would make for a cool photo, but maybe I left my camera at home that day. If that is the case, I'll try to revisit that location and take a picture. On the other hand, I'll find something, and yes, I'll stand there and maybe wait for someone to walk by and snap away. Overall, I think there is always something to photograph, but you have to train your eye to see it. That's where practice, timing, and just enjoying the journey of being a photographer come into play.

Your work often feels cinematic and atmospheric. How important are light, color, and mood in your decision to press the shutter?

I think light is super important. During the day, you can probably come up with some cool photos playing with light. At night, you have all the flashy signs, and everything pops. Color is good, but sometimes things look better in black and white. Mood is all about the moment. For example, if it's Friday evening, everyone is happy it's Friday, so you can feel the energy in the street because people have somewhere to be. At the end of the day, I might just snap away just to see what I can come up with.

Has traveling and photographing outside of South



Steven Sosa | Take The A Train NYC | 2025

Korea (such as in Japan or the United States) changed your perspective on urban life?

Yes, and no. I suppose when walking around urban areas it's just like being back home in NYC. For example, I grew up in upper Manhattan, in Inwood, to be exact. I feel like the urban vibe is the same in terms of energy. At night, people love to hang out. Whether it is in Korea, Japan, or New York City. I suppose the biggest difference is just the culture. Koreans love to hang out at night, and it can be pretty loud. However, coming from NYC, I'm used to that already. haha

What do you hope a viewer feels or reflects on when encountering your photographs for the first time?

I suppose if someone were to encounter my photos for the first time, say on Instagram, I think that person will say something like "wow, this is a cool gallery." That is usually the comment they leave while scrolling through my photos, or that this is a lot different than everything else that is out there on social media. The talent pool is huge these days since everyone can blast their art out into the world, and who knows what the response is gonna be. At the end of the day, a photo is like a gateway into someone's mind since no one can see how you see.



Vladimir Bragilevsky

Born and lived in the city of Moscow, Russia. Graduated from the Moscow Institute of Fine Chemical Technology, worked as an engineer. In 2023, together with my family, moved to Israel. I am fond of photography since childhood, now shoots with Nikon D610, which accompanies him on all my trips. The main hobby is a landscape photograph and shooting of animals and birds. Also devote a lot of time to street photo.

Artist Statement

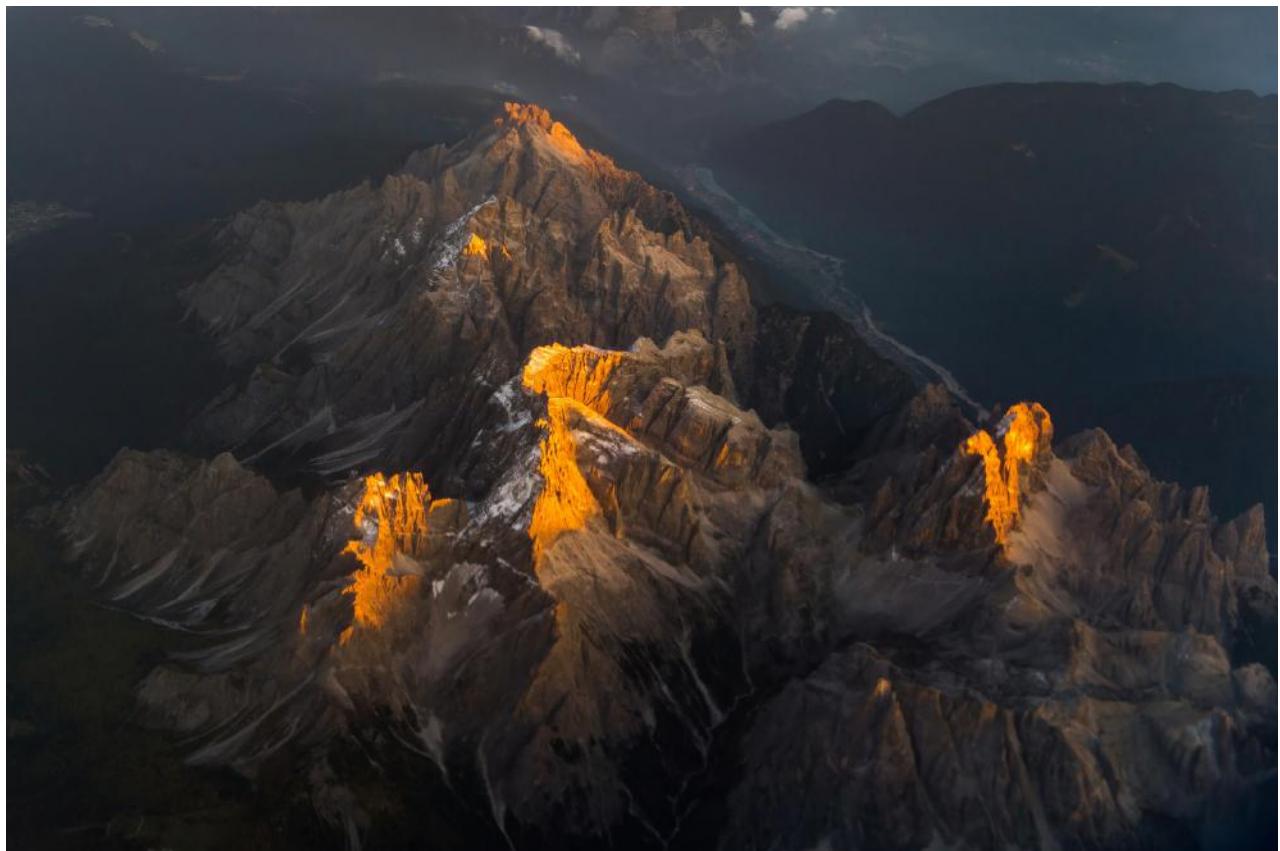
My primary photographic practice is rooted in landscape and wildlife photography. I am interested in space, structure, rhythm, and the quiet dialogue between light and form. Landscapes allow me to work slowly, observing how time, weather, and geography shape the visual and emotional character of a place.

Street photography is a natural extension of this approach. While the subject changes from terrain to people, my way of seeing remains the same. I observe public space as a living landscape – one shaped not by geology, but by human presence, movement, and chance interactions.

In my street work, I am drawn to moments where everyday life briefly becomes expressive: gestures, play, tension, humor, and fleeting connections between people and their surroundings. These moments are unposed and unpredictable, yet they echo the same visual principles that guide my landscape photography – balance, timing, and the relationship between subject and environment.

Working in black and white allows me to unify these two genres, emphasizing form, light, and emotional clarity over descriptive detail. Whether photographing open land or a crowded street, my goal is the same: to reveal a moment of quiet meaning within the flow of time.

Vladimir Bragilevsky | The Alps | 2019





Vladimir Bragilevsky | Tag | 2025



Vladimir Bragilevsky | Dawn on the Tisza River | 2023

Michael Lee

 Leephoto1

I am a Western Massachusetts based Free Lance Photographer originally from New Jersey. Have been doing photography since the age of 12 when I would travel alone to NYC and photograph the urban environment with my first basic camera. Urban/Street photography is one of my specialties along with Portraiture, Fashion and Nature/Landscapes.

Artist Statement

Creativity is key in my Photo Work. I seek to capture unique people and places and to capture emotion and expression.

Michael Lee | Frozen Pedals





Michael Lee | Coffee Pot

INTERVIEW

Nicolas Lutzius

 [nicolaslutzius](https://www.instagram.com/nicolaslutzius/)

Your practice is deeply rooted in analog photography. What does working with film and the darkroom give you that digital photography does not?

Analog photography lies at the heart of my practice, as it exists at the intersection of art and craftsmanship. It involves the acquisition and application of technical knowledge, allowing significant space for experimentation, error, and chance, which become essential elements of the creative process.

Analog photography also offers a richness of color, texture, and emotional depth that digital photography cannot replicate in the same way. Each image bears the trace of gesture and time, giving it a unique and singular quality.

You work with a wide range of formats – from medium and large format cameras to Polaroid. How do you decide which camera or format is right for a particular moment or place?

I work with a variety of formats, including the Rolleiflex, the 4x5 large-format camera, and Polaroid. Each of these tools offers a distinct



Nicolas Lutzius | Soccertime | 2022

relationship to time, gesture, and image-making. I use them intuitively and spontaneously, guided by my mood and creative impulse rather than by a predetermined method. This freedom allows each format to become an extension of my emotional and artistic state, influencing both the way I photograph and the images that emerge.

Your year-and-a-half journey across India on a Royal Enfield seems to have been a turning point in your artistic path. How did this slow, immersive way of traveling change your relationship with time and observation?

Traveling through India for a year and a half, and covering more than 24,000 kilometers on a Royal Enfield, allowed me to push beyond my own limits, both physically and creatively. This long journey led me to remote and sometimes hard-to-reach territories, encouraging me to step off the beaten path and encounter unexpected places, faces, and situations.

This extended immersion taught me to slow down, to wait for the right moment, and to embrace spontaneity in the act of photographing. Confronting for such a long time a country of immense cultural, visual, and human richness, shaped by an omnipresent sense of chaos, deeply nourished and stimulated my creativity. This experience transformed my gaze, strengthened my intuition, and has had a lasting influence on the way I conceive images and my artistic process.



Nicolas Lutzius | Childhood | 2022

You mention a search for “raw emotion” in your work. How do you approach photographing people and places in a way that remains respectful while still emotionally honest?

When taking photographs, I rarely ask for permission, as I seek above all to capture spontaneity rather than posed images. For me, these represent two different ways of approaching photography. This approach allows me to capture more sincere moments, grounded in reality and in the present moment. So far, I have never encountered any particular issues, as I have always worked with respect: respect for the spaces I move through, local customs, and the people I photograph. This constant attentiveness to others is essential to my practice and shapes the way I construct my images.

Traveling through regions such as the Himalayas, Varanasi, southern India, and the “Seven Sisters” area exposed you to very different cultures. How do you avoid falling into exoticism when photographing unfamiliar places?

I hardly ever take photographs in Europe or the United States, as these environments do not inspire me. What truly interests me is adventure—the discovery of new places, with customs and ways of life different from my own. My work



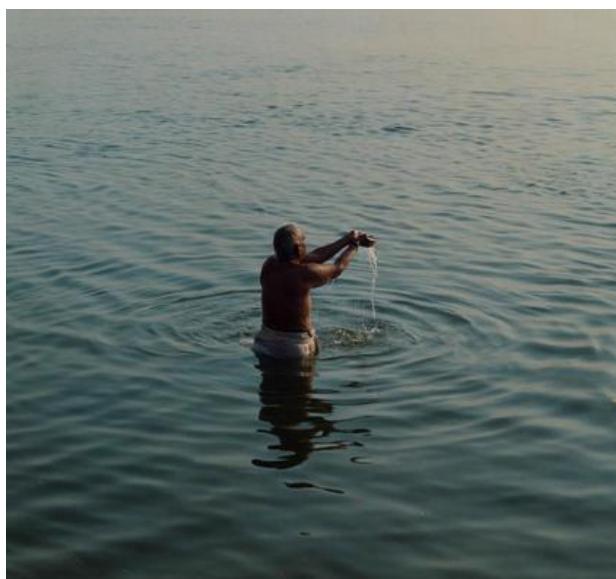
involves confronting the other, observing, and enriching myself through diverse perspectives, ways of thinking, and ways of living. It is this encounter with human and cultural diversity that nourishes my artistic practice.

Several of the selected works feel timeless, almost detached from a specific era. Is this sense of timelessness something you consciously pursue?

Yes, I seek images that feel timeless. The beauty of the moment—often banal, simple, or forgotten—emerges in my photographs with a particular softness. My images seem almost detached from a specific era, as if they exist outside the flow of time. They invite contemplation, escape, and a poetic reflection on the present moment, far from the turmoil of everyday life. My work aims to move away from the extraordinary, focusing instead on the beauty of the ordinary and the depth of fleeting, timeless moments.

You describe your vision as being influenced by the classical tradition of photography. Which photographers or movements have shaped your visual language the most?

Patrick Alphonse,
Dhagpo Lobsang (instagram)
Javelot8 (instagram)
Jignam1 (instagram)



Zsuzsanna Sárközi

 [zszsfoto](#)

Zsuzsanna Sárközi is a photographer based in Hungary. Their work focuses on quiet moments, subtle human traces, and the emotional atmosphere of everyday landscapes. Through a restrained visual language, they explore stillness, absence, and the fragile connection between nature and memory.

Artist Statement

Winter Silence is a visual reflection on stillness and presence. The photographs were made during winter walks, observing landscapes where traces of human life remain, yet nothing seems to happen. I am drawn to moments where light, space, and time slow down, allowing quiet emotions to surface without narrative or explanation.

Zsuzsanna Sárközi | Winter Silence





Zsuzsanna Sárkózi | Winter Silence



Zsuzsanna Sárkózi | Winter Silence

CURATORIAL REVIEW

by Anna Gvozdeva

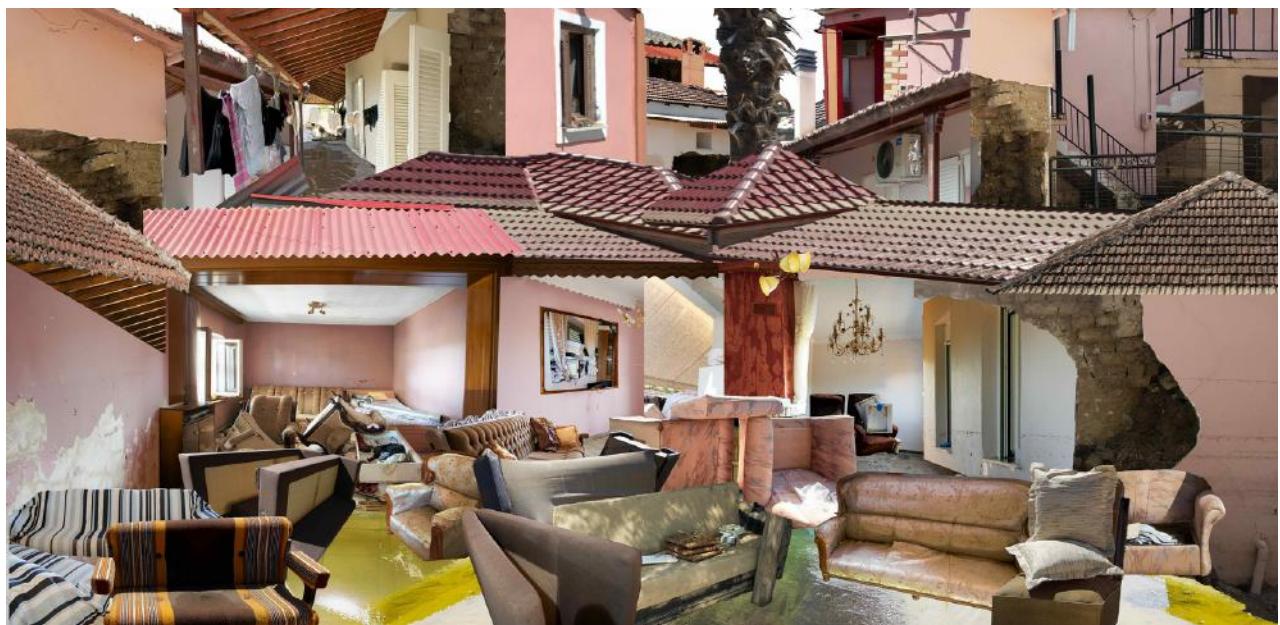
Violetta Lorentzou

 [violettelorentzou_](https://www.instagram.com/violettelorentzou_/)



Violetta Lorentzou | Terrace | 2025

Palamas Reframed is a rigorously constructed photographic collage series that responds to the aftermath of Storm Daniel (2023) in Palamas, Greece, not through documentary completeness, but through architectural recomposition. Rather than presenting flooded interiors as singular sites of loss, the work assembles fragments from multiple homes into composite, speculative structures that hover between realism and abstraction. Bedrooms, kitchens, courtyards, and living rooms are digitally stitched together into dollhouse-like architectures, where walls are sliced open, floors float, and domestic boundaries dissolve. What emerges is not a record of destruction, but a visual system for thinking through collapse.



Violetta Lorentzou | Living Room | 2025

The strength of the series lies in its disciplined spatial logic. Despite the evident fractures—misaligned walls, exposed ceilings, suspended furniture—the images are governed by a coherent architectural order. Each composite appears inhabitable, even calm, at first glance. This imposed order is crucial: it mirrors the human impulse to reorganize chaos after disaster, to reassert structure where it has been violently removed. Yet the work resists any illusion of restoration. Cracks remain visible, waterlines linger, and domestic objects—beds, wardrobes, washing machines—are displaced into improbable positions, quietly refusing closure.

By collapsing distinctions between interior and exterior, private and public, Palamas Reframed exposes how domestic space loses its protective function under environmental stress. Homes are no longer containers

of safety but porous shells, opened to weather, gravity, and time. The dollhouse aesthetic is particularly effective here: it introduces a controlled, almost clinical distance, allowing the viewer to observe devastation without spectacle. This distance avoids sentimentality while amplifying the political and environmental implications of the work.



Violetta Lorentzou | Bedroom | 2025

Importantly, the series does not treat architecture as a neutral backdrop. Instead, architecture becomes a visual language—one that registers vulnerability, hierarchy, and control. The act of reconstruction is not nostalgic; it is critical. By rebuilding these spaces digitally, the artist does not attempt to “fix” what was broken, but rather to make instability legible. The composites suggest that permanence is a fragile fiction, especially in an era of accelerating environmental disruption.

Situated between documentary photography and speculative construction, *Palamas Reframed* operates as both evidence and proposition. It asks how we see disaster once the event has passed, when debris is cleared but structural trauma remains. The work ultimately proposes that reconstruction—whether architectural or visual—can be an act of inquiry rather than repair. In allowing disorder to persist within carefully structured images, the series offers a restrained yet powerful meditation on habitation, loss, and the uneasy architectures we build to manage uncertainty.



Violetta Lorentzou | Kitchen Space | 2025

Patrícia Raquel Pereira

 patriciaraquel.pereira

I am a photographer specializing in urban landscapes and architectural photography. My work explores minimalism, geometric forms, and the interplay of color within the built environment. Through a quiet and attentive gaze, I seek to reveal the subtle beauty embedded in cityscapes.

My practice is deeply informed by the Humanities—particularly philosophy and the arts—which shape my creative process and influence how I observe, interpret, and inhabit space.

Artist Statement

With the series Space, I invite viewers to consider how diverse urban scenarios and abstractions can converge into a cohesive visual language. The work explores space as something that observes, affirms, and is inhabited—revealing a subtle visual poetry that is rooted in the concepts of presence and impermanence.

By exploring liminal spaces, the series reflects on transience and the fleeting nature of life, presenting photography as a mindful act of attention to the existence that lies between permanence and disappearance.

Patrícia Pereira | Framed Space | 2024





Andrea Marco Consonni

 [andrea_conso24](https://www.instagram.com/andrea_conso24/)

Andrea Marco Consonni, born in 1988, studied photography at the Istituto Italiano di Fotografia in Milan. A street photographer, experienced hiker, and passionate traveler from a young age, Andrea narrates his high-altitude adventures and journeys around the world through photography. Professionally, he is involved in socio-economic inclusion projects for refugees and asylum seekers. Photography becomes an educational tool through pathways of encounter, discovery, and self-awareness. Since 2022, he has also been working as a freelance photographer in Milan

Artist Statement

"People Of Langtang" was born along the trails of the Langtang National Park, during a trek that was, above all, an encounter. Walking through villages, mountain passes, and Himalayan valleys, the focus gradually shifted from the landscape to human presence: the people who inhabit these remote places and quietly sustain their everyday balance. Porters, shepherds, guesthouse owners, lodge workers and elders met along the way become the true heart of the visual narrative. People of Langtang tells a story of humanity at the margins of major routes, where trekking turns into an experience of listening. Each face speaks of adaptation, resilience, and a deep sense of belonging to a land that is both harsh and magnificent, shaped by time, labor, and an intimate relationship with nature.

Andrea Marco Consonni | People of Langtang | 2025





Andrea Marco Consonni | People of Langtang | 2025

Andrea Marco Consonni | People of Langtang | 2025

Celal Oflaz

 celaloflaz

My focus on photography began in the 1970s, when I became a member of the photography association (IFSAK) during my student years. I took part in the exhibitions organized by the association. Later, we left the association and opened exhibitions together with a group (GROUP f) with a few friends. In 1985, we established the FOTOGEN association, of which I was a founder. I also took part in the exhibitions of this association. I won awards in domestic photography competitions. I won the AFIAP title as a result of my acceptance, exhibition and awards in international photography competitions.

Artist Statement

I generally choose my photographic subjects from what I see during my travels.
The photos taken during our trip to Morocco.





Rogerio Akiti Dezem

 utamakura69

Professor, Street Photographer and Historian with graduation (1999) and master's degree in Social History by the University of São Paulo (2003). Since 2010 I'm Specially Appointed Professor of Portuguese Language, Brazilian History and Culture at Graduate School of Language and Culture of Osaka University (Handai) and at Kyoto University of Foreign Studies (2011-2021). Currently I'm researching on the History of Contemporary Japan, focusing on relations between Race, Nation and Emigration in the Meiji period (1868-1912) and Japanese Photography (1850-1945).

Artist Statement

Since I was three years old I see the world myopia through my glasses, observing from my "darkroom" the movement of things around me, without trying to understand them, just wandering around... Therefore, my (late) choice in photographing "strangers" in the streets for me was something natural. For me Photography is the exercise of seeing for what is not.

Rogerio Dezem | Morocco | 2025





Rogerio Dezem | Morocco | 2025



Rogerio Dezem | Morocco | 2025

Jacinta Mitchell

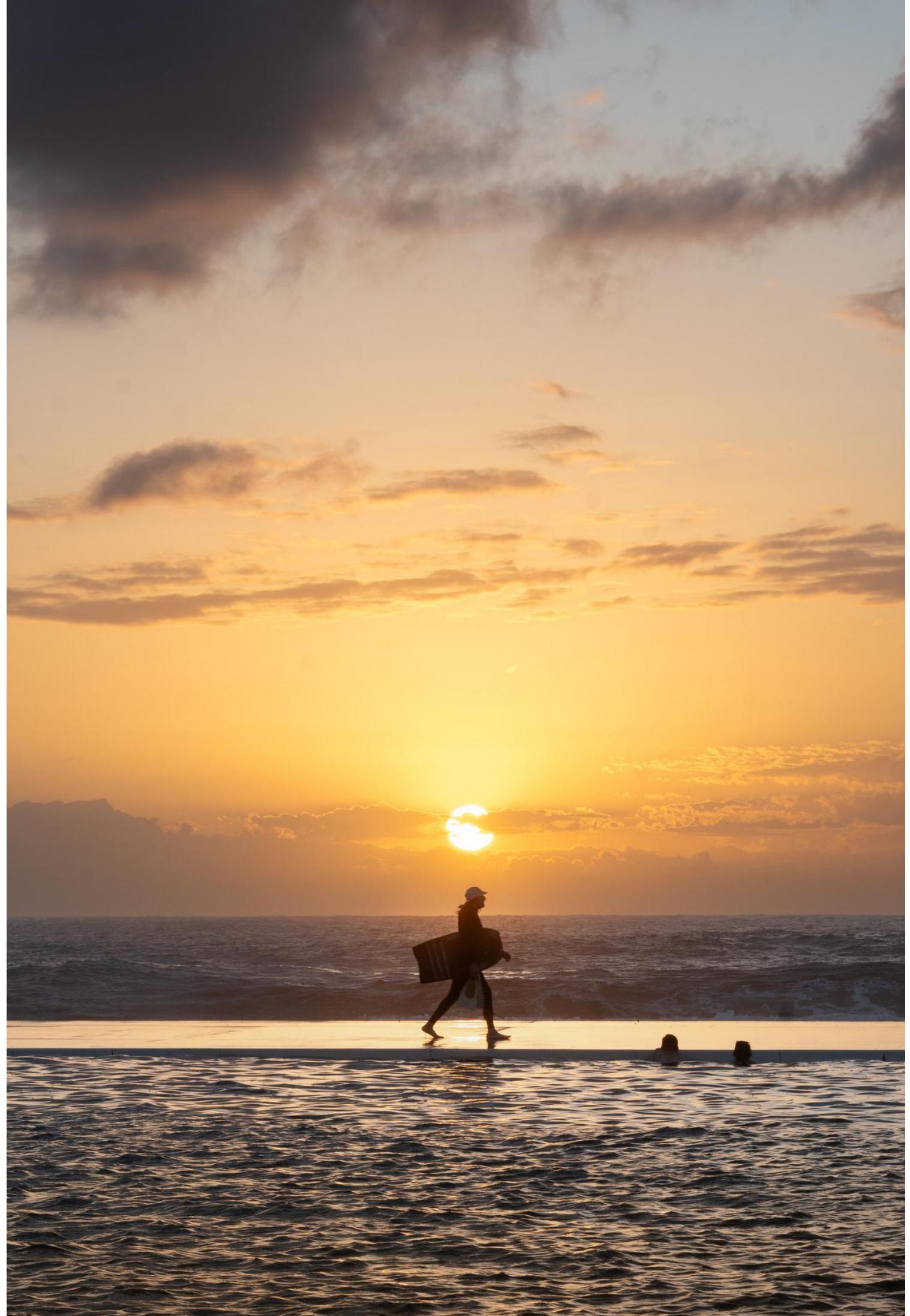
 Jacs_Images

Artist Statement

I'm a Newcastle, Australia-based photographer, capturing the world one shutter at a time.

Jacinta Mitchell | Nobbys | 2026





Pierandrea Fischetti

 [pierandrea_fischetti](https://www.instagram.com/pierandrea_fischetti/)

Pierandrea Fischetti (Taranto, 1994) is a professional architect and a passionate photographer. Driven by a profound curiosity about the diverse narratives that unfold every day, he employs photography as a tool of exploration to document the transformations of urban environments and the evolution of contemporary social dynamics, with the goal of investigating the changes that shape the landscape of today's reality.

Artist Statement

HANDS AND FOG

Sapa, Vietnam. August 2025

In Sapa, near the border with China, in a mountainous region characterized by a humid and variable climate, fog envelops the landscape for most of the year.

At these altitudes, between 1,500 and 1,800 meters, the land is steep, fragile, and difficult to tame.

Several ethnic minorities live here, including the Hmong, communities that for generations have shaped the land through a system of terraces carved by hand along the mountain slopes.

These stepped rice fields are an agricultural solution resulting from knowledge passed down over time, adapted to an environment that allows no mistakes.

Here, slowness is a necessity. The terrain makes the use of machinery impossible. The land is still worked by hand. The rhythm is slow, marked by the seasons and climatic conditions. Every gesture is measured: the mountain allows no margin for force.

Rice is not just a product, but survival.

It feeds entire families for a whole year.

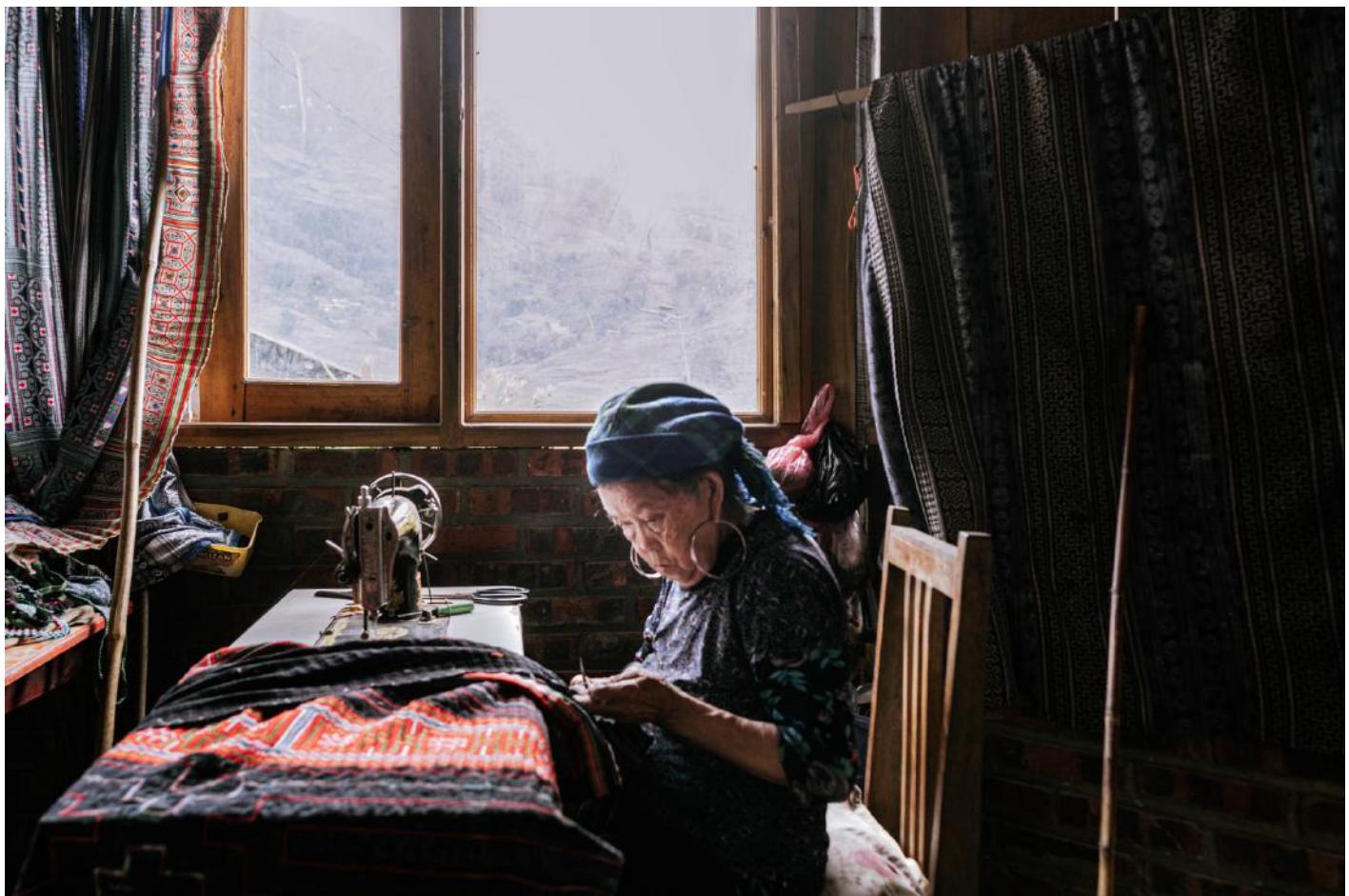
It is the value of simplicity.



Pierandrea Fischetti | H'mong Children | 2025



Pierandrea Fischetti | H'mong Women | 2025



Pierandrea Fischetti | Seamstress | 2025

Ana Cătuna

 [anacatuna_photo](https://www.instagram.com/anacatuna_photo/)

My name is Anamaria Cătuna, I am twenty-one years old, and I am a photographer from Romania. I graduated from the College of Arts in Baia Mare, my hometown, and I am currently studying Art History and Theory at the University of Art and Design in Cluj-Napoca. At the same time, I work as an event photographer, while also trying to build a career in the artistic field. As an emerging artist, I want to increasingly focus on my own artistic projects, as I finally feel I am finding my inner voice. Through my projects, I aim to connect with the outside world, but also to understand it. I try to present myself to the world as I truly am, with both my strengths and flaws, and my mission is to make the viewer feel something, whether it is a positive or negative emotion. In my artistic projects, I focus on childhood trauma, social issues, mental illness, and inner experiences.

Artist Statement

“So that the World Can See What I’ve Done” is a personal photographic project rooted in an intimate relationship: the one between my grandmother and myself. The title is taken from one of her spontaneous remarks during our photo sessions and becomes of key importance to the entire project—a simple desire to be seen, to leave a trace, even within a small, seemingly forgotten world.

The project documents the life of a Romanian countrywoman left alone in a small village in northern Romania, someone who, despite being nearly 90 years old, continues to manage on her own, living in a limited universe shaped by work, routine, and faith. The village becomes not only a space of endurance, but also of isolation, and my grandmother—both a protagonist and a witness of this world—embodies the fragility and dignity of a disappearing generation.

The photographs explore her everyday universe: the house, the yard, the village, and the small gestures that structure her life. The enthusiasm with which she accepted being photographed revealed a deeply human need for recognition. In the middle of one of our sessions, she ran inside to put on her traditional costume and carefully arrange her headscarf, convinced that the photographs would reach “the whole of the village.” Within the naivety of this gesture lie both the small world she inhabits and the universal desire to be seen and acknowledged.

Through this project, I do not merely document my grandmother’s life, but explore the relationship between memory, identity, and representation. Photography becomes a pretext for closeness, for intergenerational dialogue, and for preserving a world that, although marginal, remains profoundly alive. “So that the World Can See What I’ve Done” is both an act of love and a testimony to loneliness, dignity, and the need to matter, no matter how small the universe we live in.

Ana Catuna | So That the World Can See What I've Done | 2025





Dimitar Dimitrov

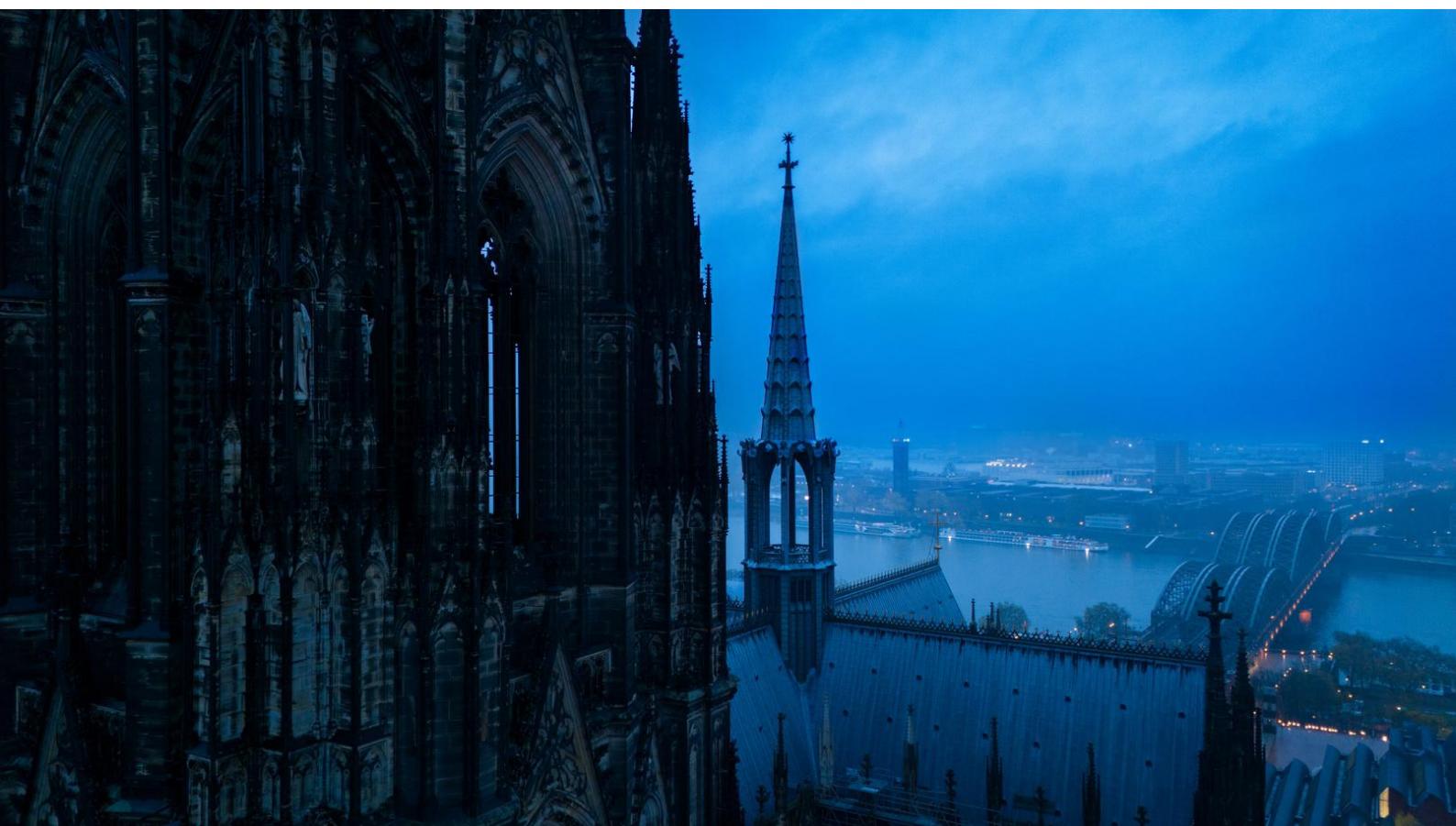
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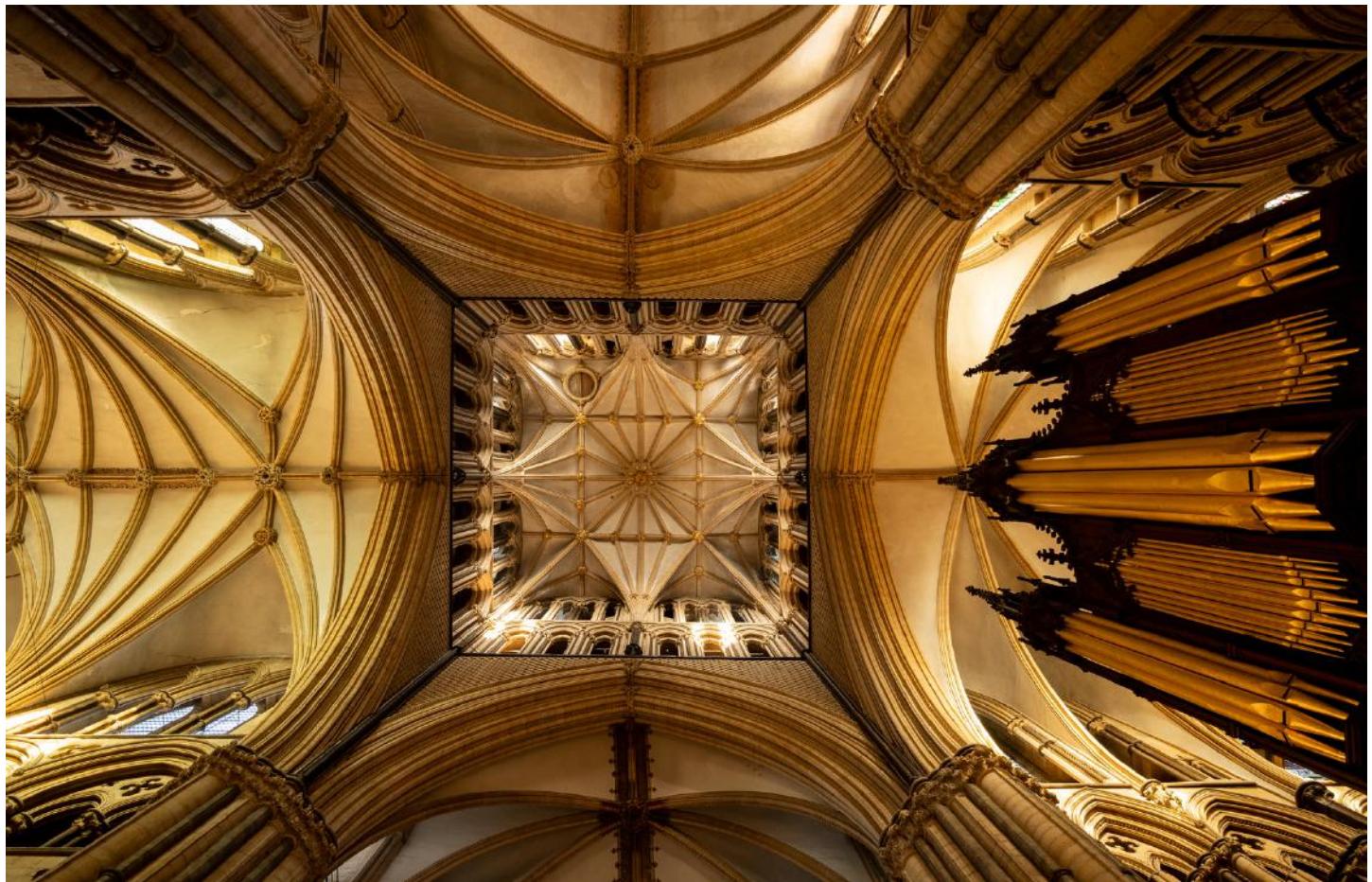
Born - 15.03.1999 in Sofia, Bulgaria.

Artist Statement

The photos I have chosen are taken from my first and only photobook, entitled Pax Christiana. The photobook explores Christianity through the Gothic cathedrals spread across Western Europe. Its aim is to show that unity prevails over separation; Pax Christiana refers to the “Christian community,” the collective of Christ’s followers. The Gothic cathedrals represent the corporeal entity of Catholicism - edifices worthy of symbolizing Europe’s united identity.

Dimitar Dimitrov | Cologne Cathedral | 2024





Damiano Mancini

© dam_manc

"Your Essence is Darkness" is a series of photographs taken in 2024 as part of a documentary photography project. The protagonists are Mr. G. and his apartment. A space that shows economic poverty, loneliness, and hoarding disorder. These photos are the result of many things: the existential drama that a person left alone can face, the friendship that has developed over the years between us, and my perspective on a reality that is often invisible. During the difficult photography sessions, I also had to give of myself, getting used to looking and searching in the darkness. Together, we then began to throw the objects away.

Damiano Mancini | Your Essence is Darkness | 2024





Ona Branca

 lowefilm_

I'm Ona Branca, an Argentine film photographer based in Italy. I work exclusively with analog photography, drawn to its warmth, texture, and timelessness. My images focus on the in-between—quiet gestures, spontaneous moments, and real connection. I photograph with a candid, documentary approach, letting stories unfold naturally rather than directing them.

Project Statement

Shot on film in Paris, this series explores connection between lovers, friends, and people simply sharing the same city. I photographed with a candid, observational approach, avoiding staged poses to preserve what feels true: gestures, glances, laughter, and quiet pauses. Film is central to the work; its grain and softness hold emotion in a way that feels remembered rather than recorded. Paris remains a backdrop—the focus is presence and the small moments that become memories.

Ona Branca | Chiragin Paris | 2025





Iulian Tanase

 foto.pefilm

Started my film photography journey in the late 80s,
still enjoying every bit of it.

Artist Statement

I am trying to make people see, rather than just look.

Iulian Tanase | Sails in the Wind





Iulian Tanase | Smiling Shebear

Katelyn Secchiano

Artist Statement

A hobbyist photographer, I appreciate photography for its tendency to re-frame perspective, be it through the isolation and emphasis of a peripheral moment within a grand scene, the contextualization of human scale, or the passage of time. I view my photos as souvenirs, collected from travels, and from favourite memories. Canadian-based.



Katelyn Secchiano | Red | 2025



Ilaria Miani

 [ilaria.miani/](https://www.instagram.com/ilaria.miani/)

I am Ilaria Miani, an amateur photographer.

I don't remember the first time I held a camera in my hands, but I most definitely remember the two key moments when I experienced the magic of photography. The first time was in my brother's dark room, and I was really just a child, and then later, as a teenager, when my father took me to a National Geographic photo exhibition in Rome. After that, I had no choice, photography has definitely become my world. From that moment on I've had the opportunity to live very different experiences, and over the years I've tested myself, trying to find my personal feeling, my own sense of style in my photography.

Picture by picture one by one I have acquired an awareness of how an image can be important because it has the power to provide documentary evidence of our lives, an instrument to inspect our common humanity. Much more powerful because each frame is a human being squared: in each image there is not just what I see, but how I see it with all my emotions, background, feeling, happiness, sadness, culture, knowledge, experiences, lack of experiences. This is why photography is unique. And it is with this belief that I took photos.

In recent years, I have focused myself in documenting places where there are ethnic groups which still maintain their traditional habits, but which are very much in danger of being lost, because of the increasing globalization, and weather changes. With my photos I hope to give those people a voice.

Artist Statement

Q'eros people are known as the keepers of ancient knowledge and are widely known as the last living direct descendants of the Incas, having survived the Spanish conquest by retreating high into the mountains. Though they do not follow a specific religion, they are highly spiritual, worshipping Pachamama (Mother Earth) and los Apus (mountain spirits) above all. Their main source of sustenance consists of potatoes, and raise alpacas, but living in their villages has become harder than ever, since the ground being too infertile to make a profit from growing crops, and the climate changes had altering the cycle of the seasons, and the terrains are subjects to violent storms just as to great drought.

Ilaria Miani | Carrying On | 2023





Ilaria Mani | Looking Away | 2023



Ilaria Mani | The Baby and the Dog | 2023

Mathilde Strunge

 mathilde_sofie131

Mathilde Strunge is a Danish photographer and filmmaker in the making, driven by a desire to share her view of the world and explore new creative ways of storytelling. She graduated from the Danish Talent Academy's film program in May 2025 and has been developing her creative voice and artistic goals since her early teens. Her work is rooted in a sensory and emotional approach to image-making, balancing close-up details and textures with wider perspectives. She is drawn to photographs that tell stories and can be felt as much as they are seen.

Artist Statement

I'm Mathilde Strunge, a young photographer and filmmaker inspired by nature, travel, and everyday moments. I'm drawn to light, places, and emotions, and I use photography to turn fleeting moments into images that feel honest and alive.

I'm particularly interested in texture and in working both close up and from a distance. I'm a storyteller at heart, if a picture speaks to me, it's because it tells a story. Overall I really enjoy sharing my view of the world and how I see things and I hope that people can get my perspective when they look at my photos.



Mathilde Strunge | Otagi | 2025



Mathilde Strunge | Otagi Backside | 2025



Mathilde Strunge | Kiyomizu-Dera | 2025

Jibril Ben Jamaa

 israfil_paciencio_almirol

I was born and raised in Japan with a Filipino-Tunisian background. With a French academic background, I just got so passionate about language, so I rolled up my sleeves and started learning multiple languages. I am now on language number 7, and I am excited about this fact. Come my passion for language and literature, come my passion for different faces. I took my camera and started taking pictures of the unique faces of different people. Though this proved to be a challenge for me, as not many people wished to have their faces in some stranger's camera. So I switched to sights. With my privilege to travel, I started taking pictures of elements and compositions I would never see again.

Artist Statement

The camera captures the moment as it is. No alteration, no iteration, no filters. Thus, it is up to us to find beauty in our world that we want to capture. These photos capture the instant that made me smile, wonder, or feel excited.

Jibril Ben Jamaa | Awaiting the Crane | 2023





Jibril Ben Jamaa | Blue Tuesday | 2023



Jibril Ben Jamaa | Snowy Mercy Canon | 2020

Konstantin Pessyanikov

 [konstantinpessyanikov](https://www.instagram.com/konstantinpessyanikov/)

Konstantin Pessyanikov was born in the city of Kashin in 1995. In 2016, he graduated from the Saint Petersburg State Institute of Film and Television, Department of Photography and Folk Art Culture, with a degree in Folk Art Culture. In 2022, he completed his postgraduate studies at the Pushkin Leningrad State University, specializing in Russian Literature.

Since 2015, he has participated in exhibitions organized by the Saint Petersburg Union of Artists of Russia, including Autumn and Youth of Petersburg, in the Graphics Section (Photography). Since 2016, he has been working as a documentary film director.

Project Statement:

The photographs, created over different years, are united by a desire to convey a sense of the surrounding world, born at the intersection of time, place, and memory.

Konstantin Pessyanikov | Autumn | 2010





Konstantin Pessyanikov | Sister | 2013



Konstantin Pessyanikov | Loneliness | 2021

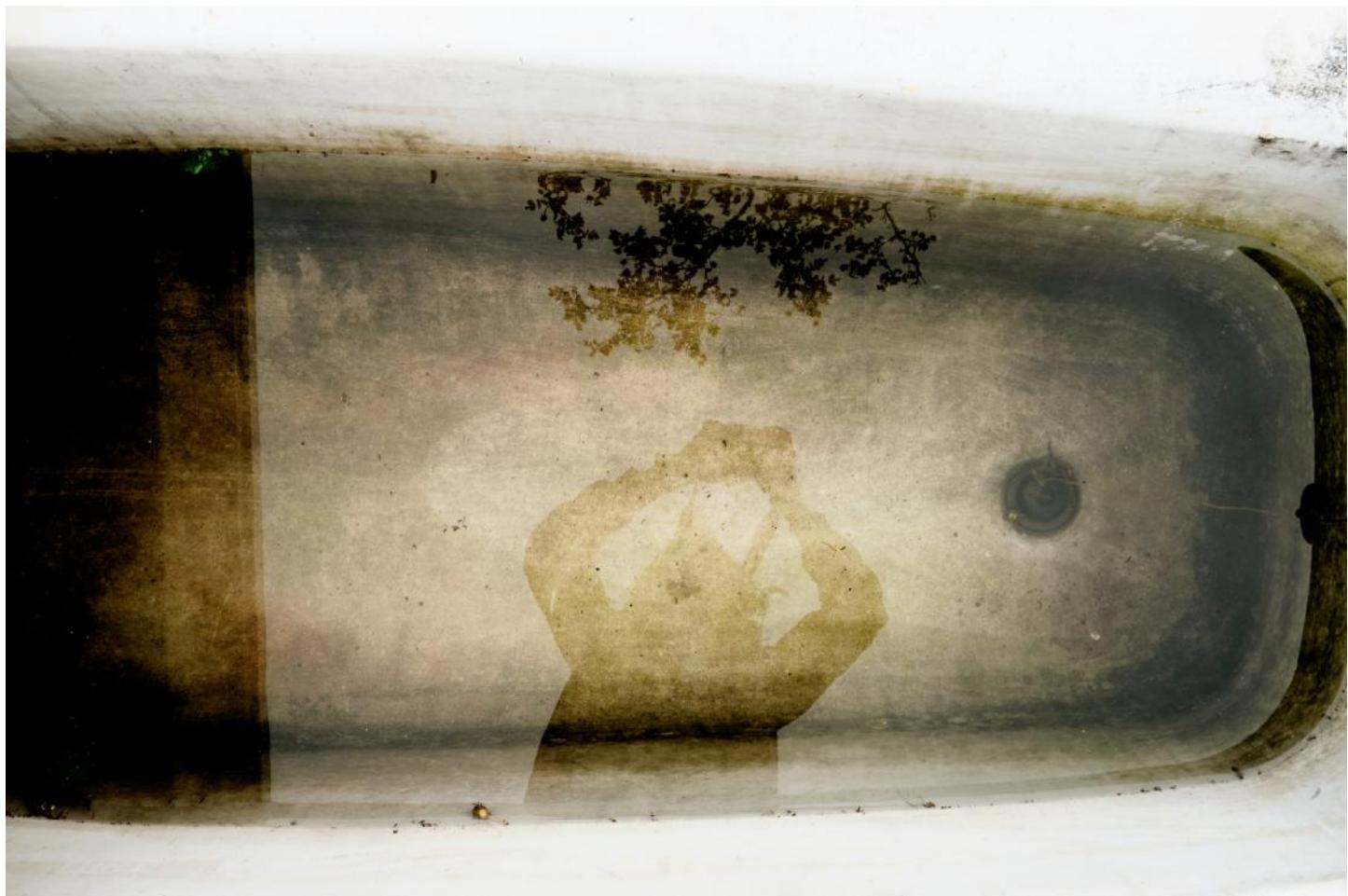
izma photos

I began my journey in art, like many others, with drawing, aspiring to enroll in an architectural college. However, guided by inner impulses, my path took an unexpected turn, and I chose the medical field, beginning my studies as an optics specialist. At that stage, my eyes truly "opened" to a broader and deeper world of photography. This process lasted five years, but ultimately I decided to leave my medical past behind and fully immerse myself in visual art.

Photographer Statement

In my creative practice, I explore two facets of life and the liminal states of life processes, examining how they manifest and influence us and our emotions through photography. My primary tool is a camera with a single lens, which I use to create series of works or standalone pieces in order to delve more deeply into my themes. I aim to captivate viewers with the aftertaste of my works, provoking a rethinking of the everyday life around us. If I manage to find the "right buttons" in the viewer's soul, I am confident that their reality will begin to change in the direction they wish to see.





Alex Corvin

 [alexcorvin.gallery](https://www.instagram.com/alexcorvin.gallery/)

Alex Corvin is a US-born visual artist based in Pontevedra, Spain, where he opened Alex Corvin Fine Art in January 2026. Working across photography, charcoal, watercolor, and pastel, Corvin creates atmospheric work that explores memory, transience, and the limits of what we can hold onto visually.

Corvin arrived in Spain in May 2024. The country's vibrant artistic community gave him the confidence to pursue what had been a lifelong dream since childhood. After spending more than two decades running his own creative business, he made the decision to commit fully to his art practice. He is largely self-taught, developing his technical approach through years of sustained work across multiple mediums.

His debut exhibition, "Between Here," opened the gallery in January 2026 with limited edition photography prints. Current work includes the "Stillness" series, which maps landscapes and natural scenes through charcoal, watercolor, and pastel. The gallery operates as both exhibition space and working studio, where visitors can see finished pieces alongside work in progress.

Corvin's work has been shown in Pontevedra and is available through his gallery and online.

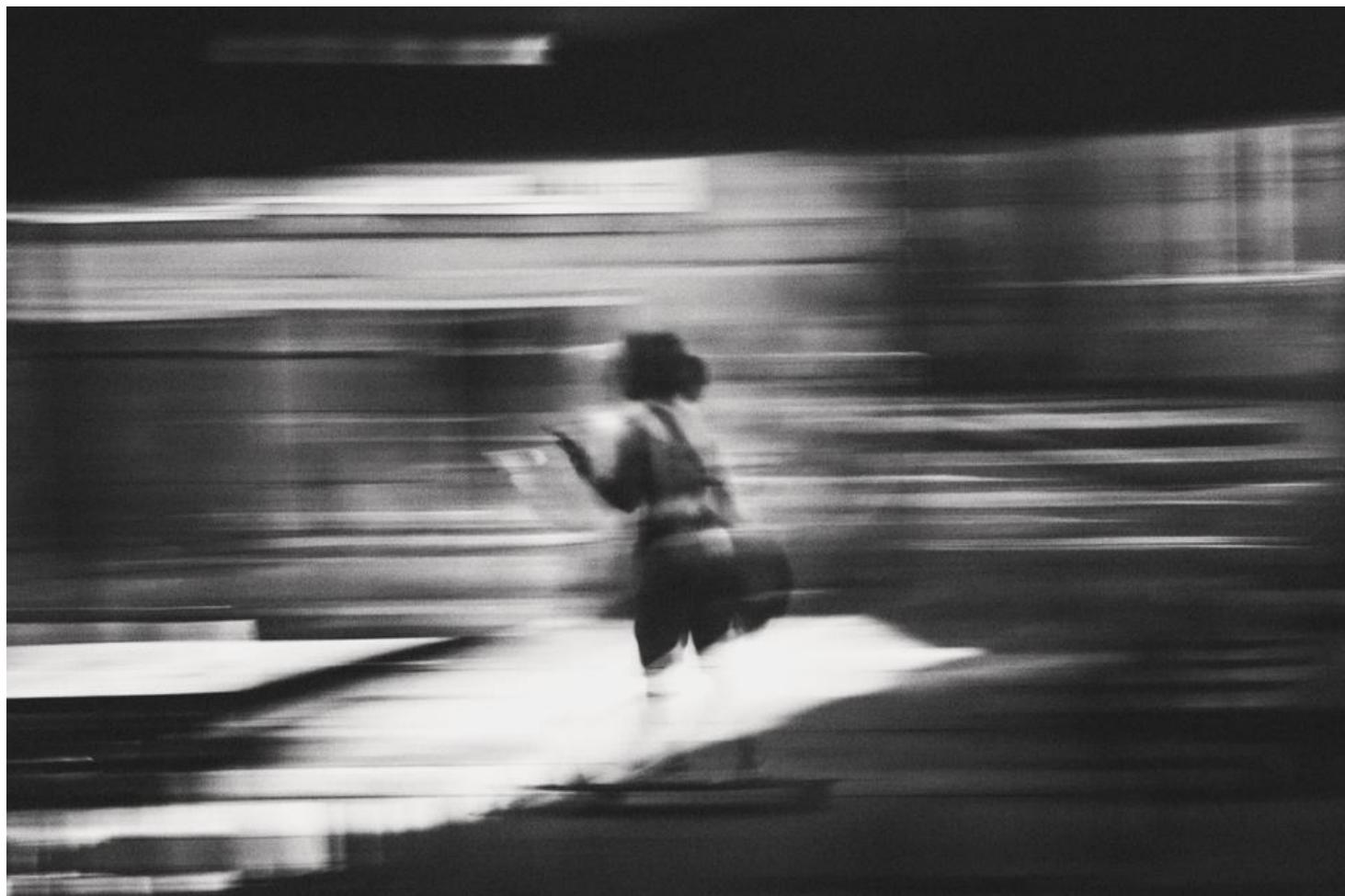
Artist Statement

I work with photography, charcoal, watercolor, and pastel to explore what exists at the edges of perception. My images emerge from fog-shrouded streets, filtered light, and landscapes that refuse easy interpretation. I'm drawn to scenes where figures dissolve into atmosphere, where the boundary between presence and absence becomes uncertain.

Through slow shutter speeds and deliberate ambiguity, I create work that resists immediate understanding. These are meditations on transience, the way memory softens detail, how ordinary moments become unfamiliar when isolated from their context. There's something worth holding onto in that discomfort, in what can't quite be grasped.

Alex Corvin | Distance | 2025





Beatriz Barros Barra

 beatrizbarra

Artist Statement

An ongoing collection of slice-of-life imagery.





Beatriz Barra | Long Valleys | 2025



Beatriz Barra | 2024

Anna Severchuk

 Olizuza0

Anna Severchuk is a pseudonym of an amateur writer and photographer from Odesa. She is also known for her online creativity under the pseudonym Lizuza, where she shares her photos, drawings, music, animated films, and handmade creations. Anna Severchuk writes short stories, children's books, and poems. Her works reflect her deep understanding of human nature and the pursuit of beauty in simplicity. Lizuza is not just a nickname, but also a reflection of Anna's creative spirit, which is embraced by a love of art in all its forms.

Artist Statement

Stay in touch with your inner child. Stay curious.

Anna Severchuk | Portal





Christian Fischgold

Born in Rio de Janeiro and currently living in Paris, I started photography a few years ago as a counterpoint to my academic work. While my career as a professor and researcher at EHESS focuses on the moving image and politics, my photography seeks the silence between frames. Using both analog and digital cameras, I choose not to edit my photos, allowing the grain, the light, and the errors to tell the story of the encounter.

Artist Statement

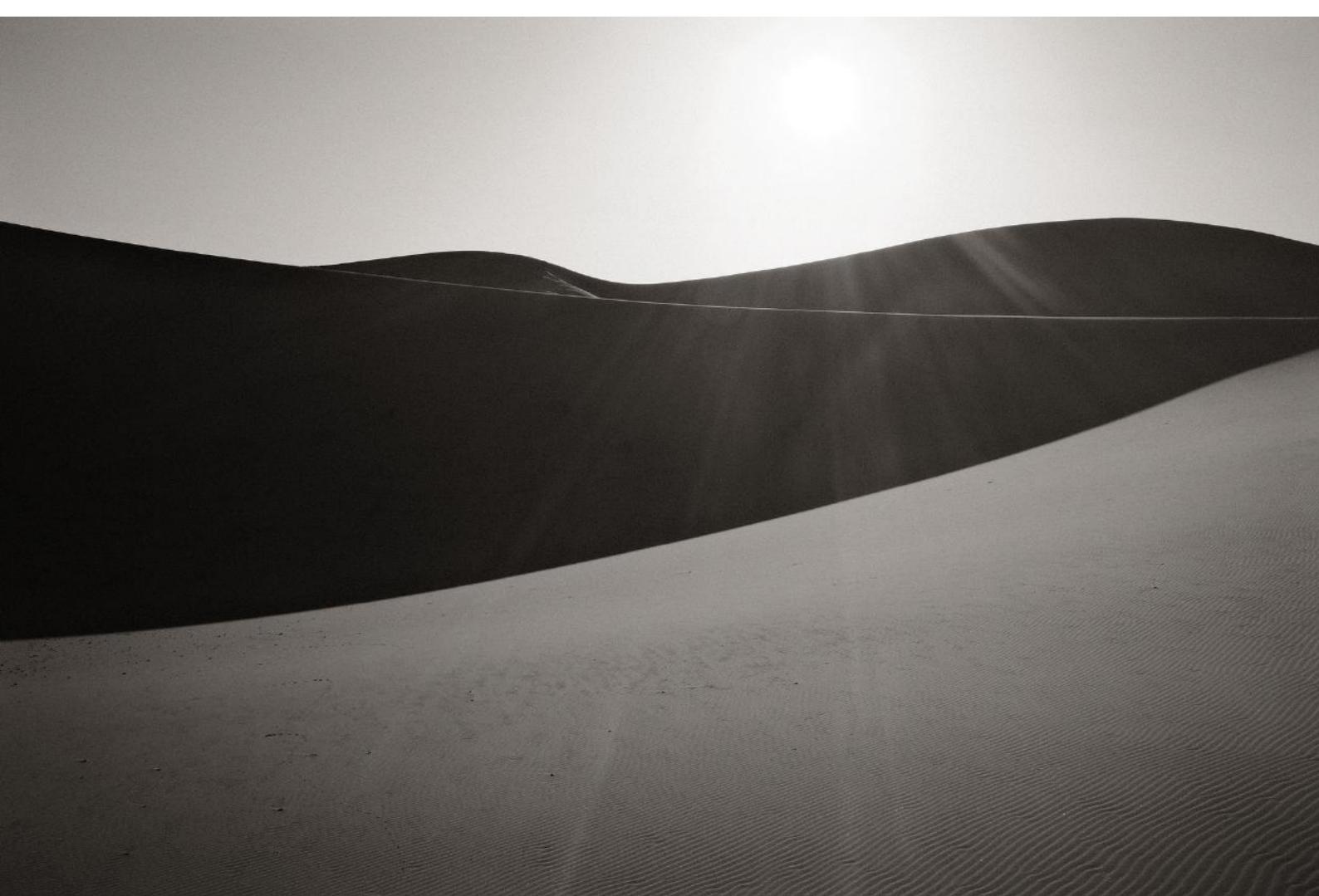
As a professor and researcher of literature and cinema, my primary references inevitably stem from these fields. This series is inspired by the life and work of Robert Walser – specifically his 'walk' and eventual disappearance in the snow – and the subsequent reading by Enrique Vila-Matas. These literary ghosts have accompanied me for over a decade, finally manifesting in these images.

While Walser's journey ended in the Swiss Alps and Vila-Matas turns his gaze toward Patagonia, my Vanishing Point takes place in the Western Sahara. Engaging with the words of Palestinian writer Mahmoud Darwish serves as an opening toward new poetic images, sounds, and words.

Poem

أَثْرُ الْفَرَاشَةِ لَا يُرَى
أَثْرُ الْفَرَاشَةِ لَا يَرُوْلُ
هُوَ جَادِيَّةٌ غَامِضٌ
يَسْتَدِرُّ الْمَغْنِي، وَيَرْجُلُ
جِينَ يَتَضَعُ السَّبِيلُ

(Darwish, Mahmoud. *أَثْرُ الْفَرَاشَةِ : يَوْمَيَاتِ Riad El-Rayyes Books, Líbano, 2008.*)





Peter Taylor

 [brumlines](#)

I'm Pete Taylor a photographer originally from Birmingham UK.

Welcome to my photography world, where urban grit meets rural serenity. My images endeavour to capture the contrasts and diversity of our city landscape environments.

I find inspiration from the textures and movement of our urban spaces and simplicity of rural life. My goal is to reveal the raw, unfiltered beauty of both worlds.

Artist Statement

My thoughts during the dull, damp, dismal periods of winter settled on documenting the conditions, the moods, the environments I encountered on my regular photo walks.

Working in monochrome shifted the focus from the lack of any vibrant colour to texture, shape, contrast and atmosphere.

The things I looked at, the places where I looked on days that sometimes didn't seem worth photographing. Quiet moments, fragments of a walk.



Peter Taylor | Mirrorball | 2025



Miguel Lopes

 [miguelslopes](https://www.instagram.com/miguelslopes/)

Miguel Lopes is a Lisbon-based, self-taught photographer who travels solo across Europe, using the street as both subject and method.

His black-and-white work focuses on the thin line between the ordinary and the staged, where public space turns private emotions into brief, visible scenes. Through layered frames and measured distance, he builds images that keep narrative open, inviting viewers to complete what is left unsaid.

Project Statement

These photographs start from the idea that the street is a stage without a script, a place where private life leaks into public space, and the public becomes intimate for a moment. I'm drawn to the threshold between what is lived and what is performed: gestures that feel spontaneous yet carry social roles, rituals, and inherited rhythms. Working in black and white, I reduce the world to light, matter, and time, so the images operate as small proofs of presence, fragments that refuse to explain everything, but insist on being remembered.

I photograph with distance and layered frames to keep ambiguity alive and invite the viewer to complete the narrative with their own experience.

Miguel Lopes | Us | 2025





Miguel Lopes | The Chapada | 2025



Miguel Lopes | Smile & Sound | 2025

Antonio Domingos

 adomingosphoto

I am a painter by training, yet photography has become my primary tool of expression. My creative journey is rooted in a minimalist approach, guided by the principles of geometry and the Golden Ratio. Where canvas once guided my hands, I now search for harmony in the surfaces of walls, doors, and windows—spaces marked by time, weather, and human presence.

My work explores the quiet order found in everyday materials: weathered wood, rusted metal, concrete, and industrial textures. Through careful observation, I seek to reveal the beauty in imperfection and the transformation that occurs as materials age and decay. Each composition is a study in balance—vertical and horizontal lines echoing the fundamental directions of our universe.

Whether painting or photographing, I am drawn to simplicity, structure, and the subtle stories told by surfaces. My art invites viewers to pause, look closely, and discover the hidden harmonies that shape our environment.

Project Statement

In my most recent works, I engage in a dialogue between photography and painting, intervening directly upon the surfaces I depict. Each work begins with a photograph of a weathered wall, door, or industrial material—sites marked by time, decay, and the silent histories of their environment. Onto these captured surfaces, I digitally introduce painterly gestures: lines, marks, or spattered “painting” that both disrupt and harmonize with the underlying textures.

This process is an act of collaboration with the material world. The pictorial interventions do not seek to conceal the original surface, but to amplify its presence—highlighting the interplay between natural imperfection and intentional mark-making. Geometry, balance, and the Golden Ratio continue to guide my compositions, but now the boundary between documentation and creation becomes porous.

Through these works, I invite viewers to consider the layered nature of perception: how meaning emerges from the meeting of observation and imagination, of found structure and artistic intervention. They are a meditation on transformation, resilience, and the quiet poetry that arises when the hand of the artist meets the silent testimony of timeworn surfaces.



Antonio Domingos | Gray and Blue | 2025



Antonio Domingos | Red Rust with Swirling Lines | 2025

Bianca Pascu

 mangouji.arts

Bianca Pascu is a romanian photographer and visual storyteller. Her artistic approach is fluid, embracing experiments as an essential part of the creative process.

Project Statement

My work grows out of questions around vulnerability, impermanence, and the way the human mind works. I'm drawn to wabi-sabi as an ethic, a way of accepting things as unfinished, unstable, and constantly shifting.

Bianca Pascu | Retrospective | 2021





Stefano Ceretti

 [stefanoceretti](#)

Artist Statement

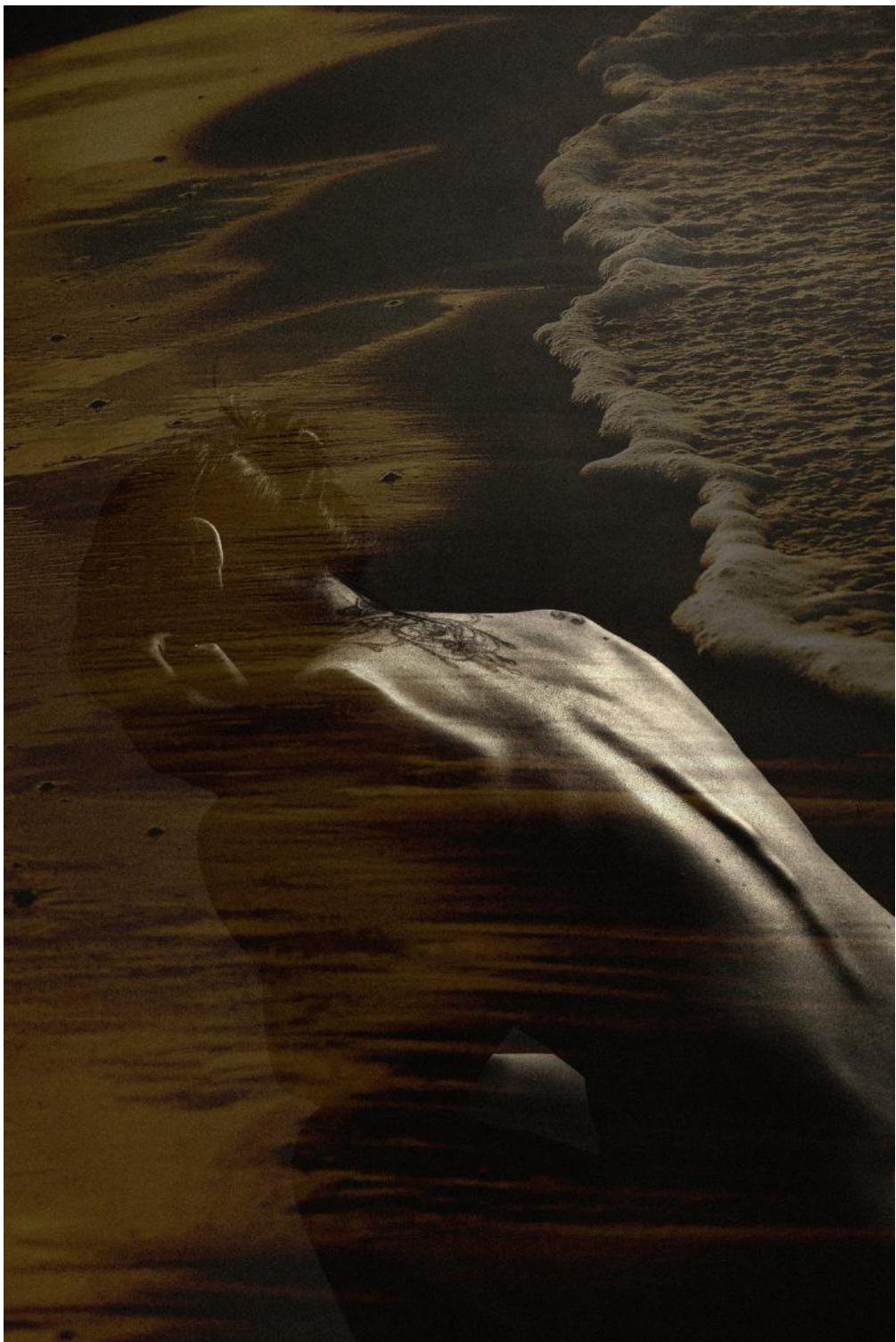
#TheShapeOfShadows

I superimposed an image of the sea onto a sinuous female figure.

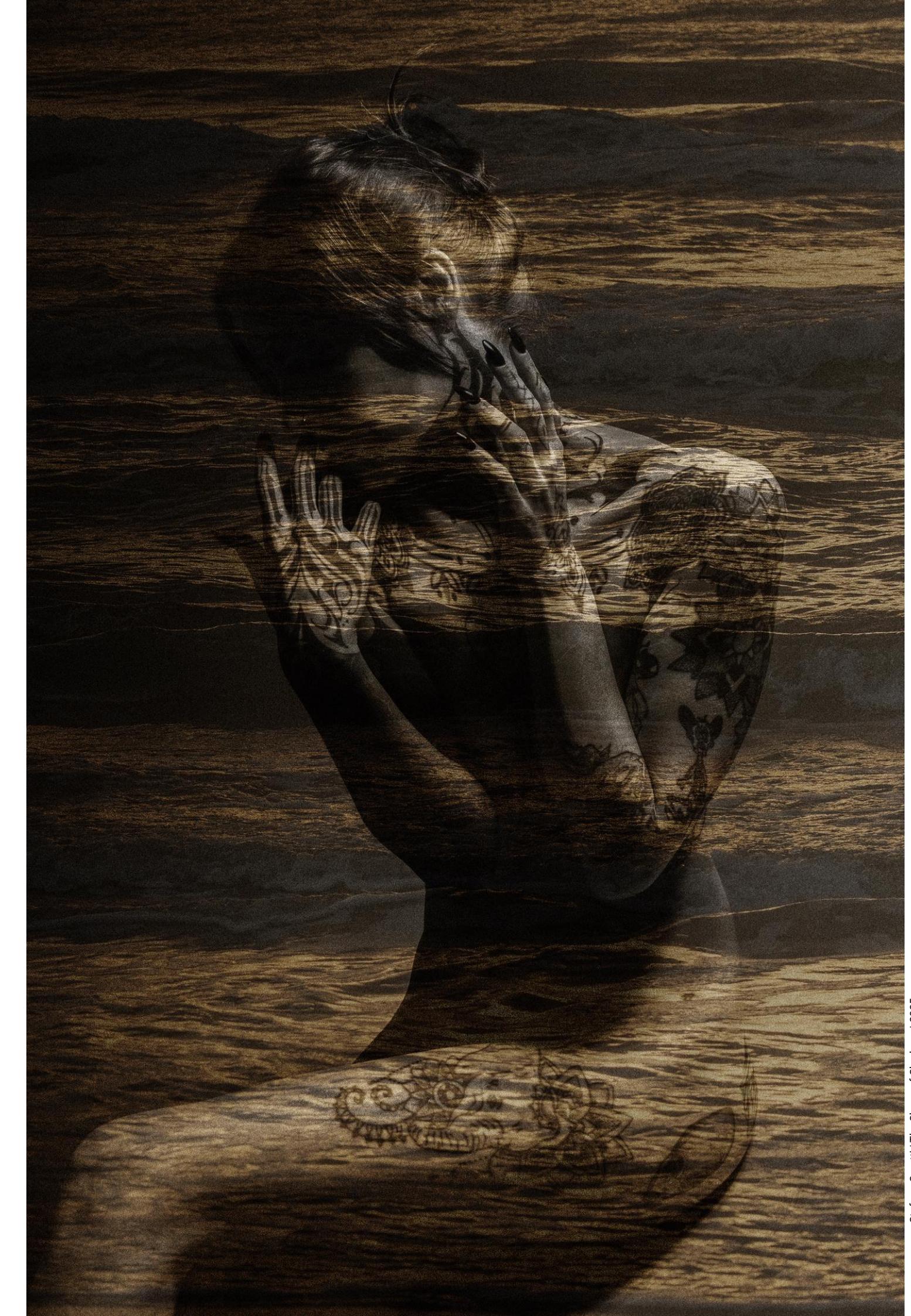
The way the latter evocatively mirrors the former's form captures the essence of human vulnerability through an overlap of body and nature, thus evoking emotions of intimacy and introspection.

Among the five elements of nature, the sea, varying its expressive forms moment by moment, adapts to the sinuosity of the female body; furthermore, the lingering sensation of saltiness on the skin conceptually evokes a sense of belonging to that natural element, water, which constitutes the majority of the human organism.

#TheShapeOfShadows thus brings us back to a metaphysical narrative of a reality that is fragile and graceful (the naked female body) yet at the same time variable and powerful (the forms of the sea), encapsulating in each shot a summary of the entire human race.



Stefano Ceretti | The Shape of Shadows | 2025



Arisa Haboshi

Arisa Haboshi is a Japanese photojournalist based in New York city. In 2017, she graduated from Osaka University, with a Bachelor of Arts in Swahili Language and African culture. During her time at the university, she spent one year in Tanzania, where she studied Swahili literature. She began her career as a marketer for Sony's camera products, where she started photographing her community in Nara and Tokyo, Japan. After approximately four years at Sony, she earned a Master's degree in Sociology, Human Rights and Politics from the London School of Economics and Political Science. After graduation, she worked for the International Labour Organization (ILO) as a co-researcher. She traveled and conducted interview research at dozens of factories, labor unions and government agencies located in Bangladesh, Cambodia and Viet Nam. In 2024, she started learning documentary practice and visual journalism at the International Center of Photography in New York. She has developed a reporting style that blends ethnographic research with visual storytelling, using a human rights lens to illuminate underreported communities.

Artist statement

New York Baye Falls is a work in progress that examines how structural violence shapes the daily life of the Senegalese diaspora in New York City, economically, politically, and socially, while highlighting the quiet resilience that sustains the community. The Baye Fall are a subgroup of the Senegalese Sufi Mouride brotherhood, known for their discipline, hard work, solidarity, and spiritual devotion.

In New York, however, they are often reduced to surface images: as informal street vendors selling counterfeit goods or as food delivery workers. Especially in recent days, U.S. media coverage has tended to present a narrow image of "Black immigrants", as either victims or threats amid anti-immigrant political climate.

I first encountered Chimamanda Ngozi Adichie's idea of "the danger of a single story" while studying African literature. That idea continues to shape how I approach storytelling. Of course, Senegalese migrants live with constant fear, uncertain immigration status, low-wage work, housing instability, but to show only that negative aspect risks flattening their humanity. It makes it harder to see their strength, dignity, and the ways they care for each other.

Based on Adichie's idea, this project is an attempt to begin with "secondly." Baye Falls are diligent, generous people, who continue to support one another amid the pressure of structural violence. Through this work, I want to create story for their full presence—to document not just struggle, but endurance, faith, and the textures of daily life that rarely appear in the headlines.





Nikola Babić

 [babex.photography](https://www.instagram.com/babex.photography/)

My name is Nikola Babić, and I was born in Novi Sad on November 8, 2006, to my mother Viktorija Tamaši-Babić and father Goran. I spent my childhood in Novi Sad, where I also attended the elementary schools "Vasa Stajić" and "Dositej Obradović." During my schooling, I developed a talent for drawing and painting, and from the age of five I further nurtured this gift at the "Matisse" Atelier. I graduated from the "Laza Kostić" Gymnasium in 2025 with excellent success, and I also participated in 11 exhibitions of children's works at the "Matisse" Atelier. I received two awards for comics and held two solo comic exhibitions in Novi Sad and Istanbul.

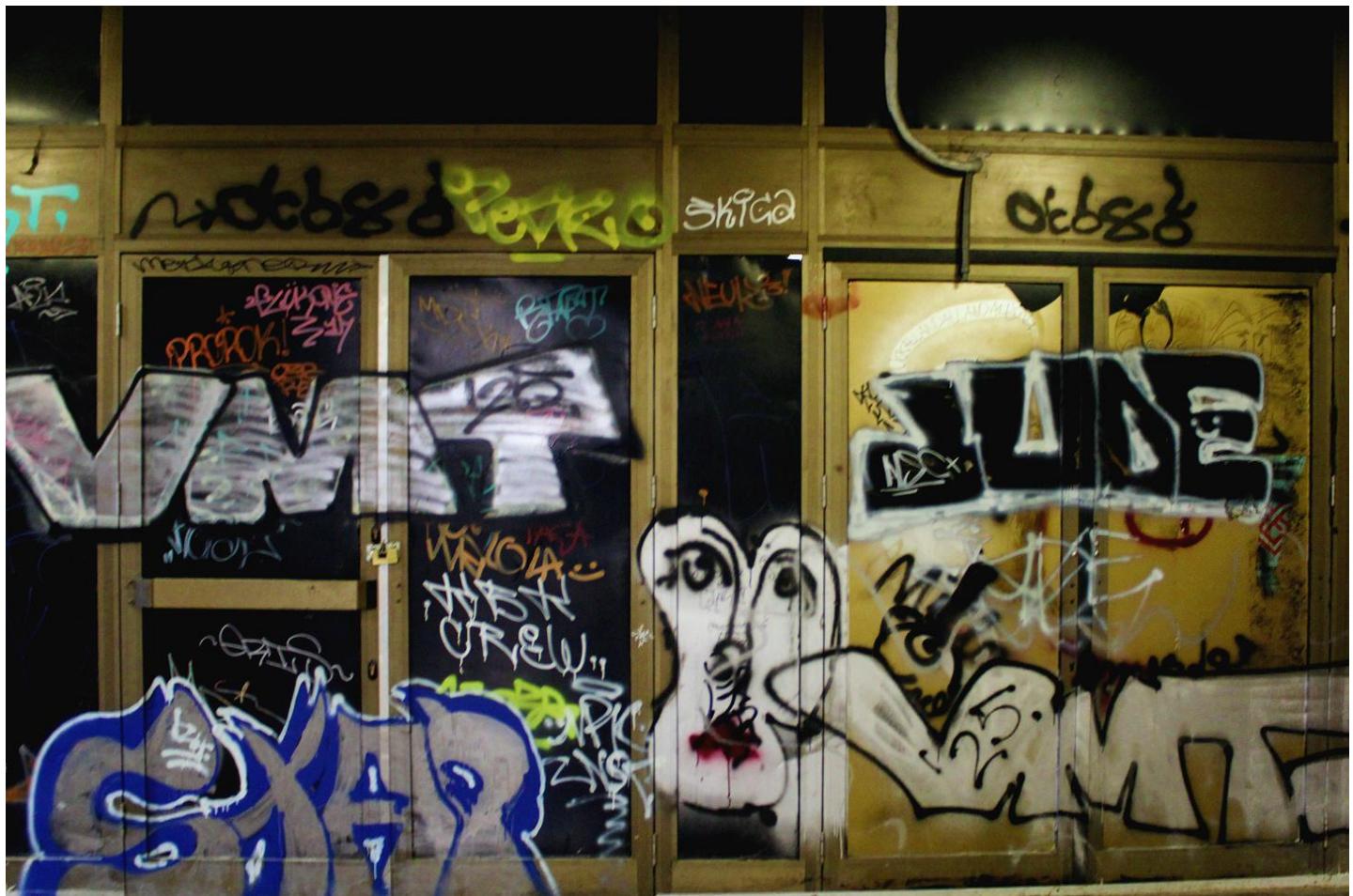
Currently, I work as a painting assistant at the "Matisse" Atelier, and I have also edited the memoirs of my mother, Viktorija Tamaši-Babić. Photography began to attract me in 2022, when I discovered the potential of my phone's camera and how photographs function as a form of artistic expression. Over time, I improvised and continue to improvise both my photography technique and the editing process. I mostly photograph landscapes and graffiti, which depict the image of a city - both in its urban and natural sense.

Project Statement

The project "Belgrade through graffiti Vol.1" depicts the capital of Serbia through sense of street art. The goal of project is to show that graffiti, no matter the size and its complexity (or simplicity), is still an art piece and as such is often ignored and neglected. The message of the project is that we, as people, should embrace new and unique approaches to art in context of human creativity.

Nikola Babić | Mural with Unknown Name in Belgrade | 2025





Christophe Leonardi

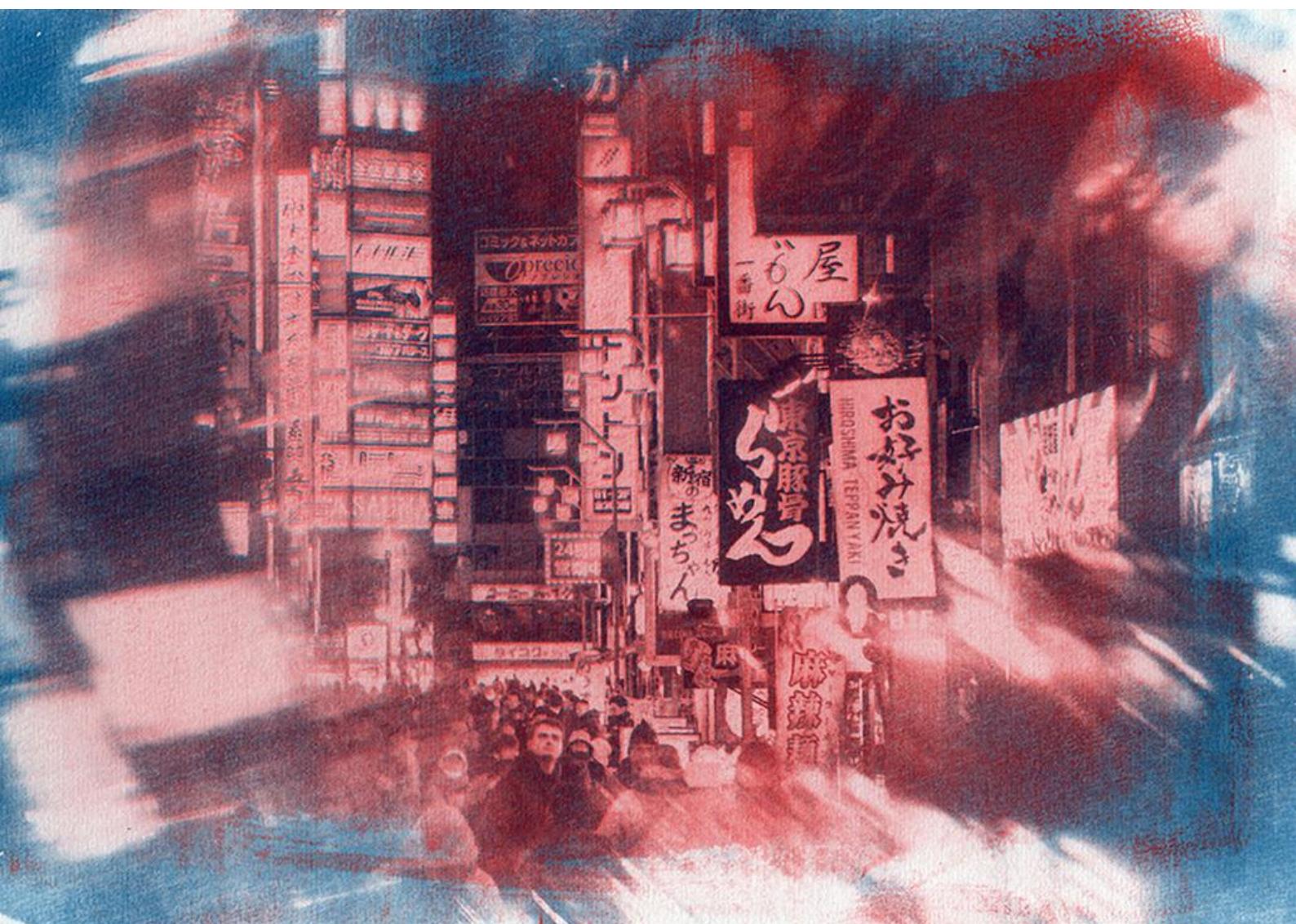
 christophe_leonardi

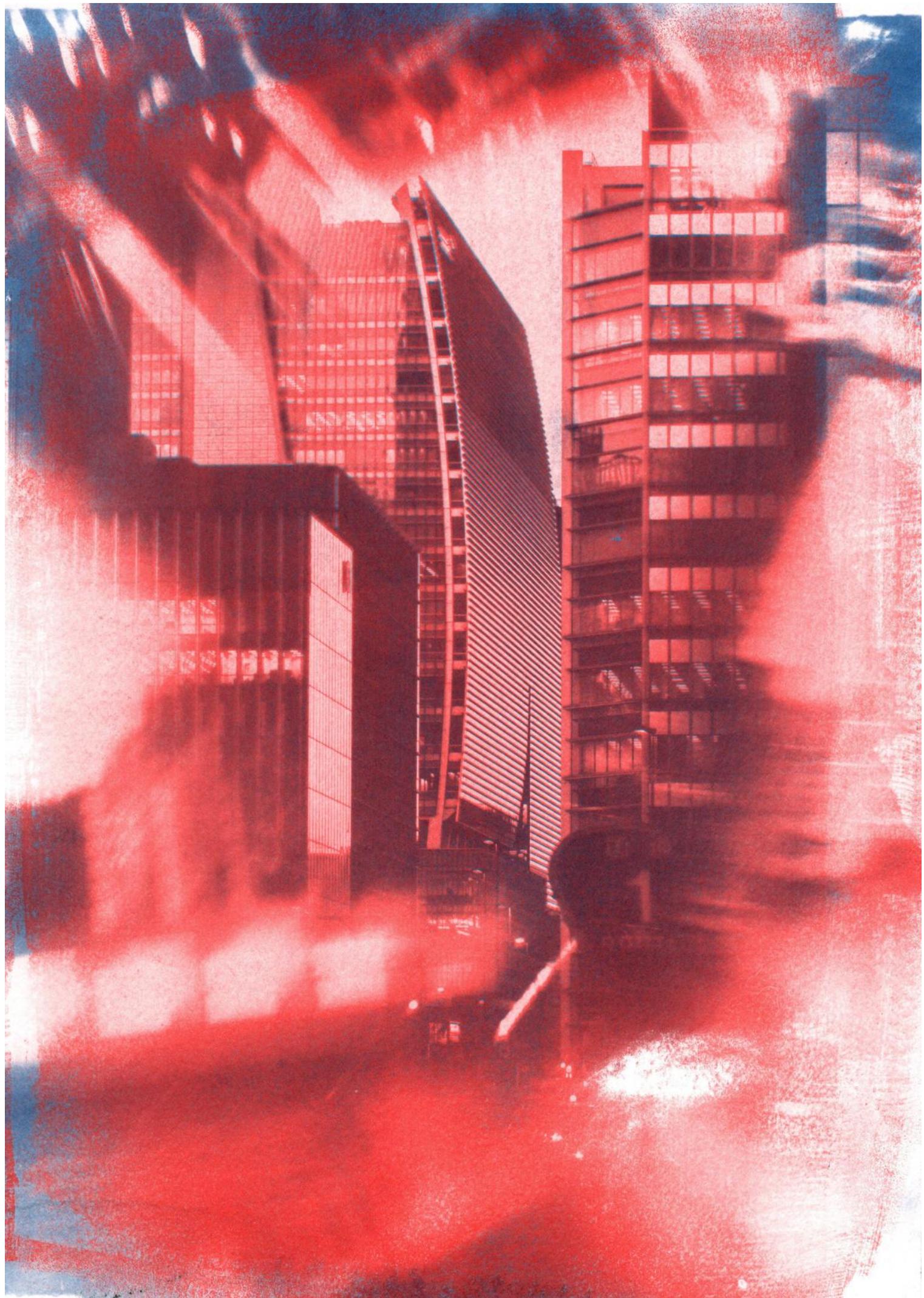
Christophe Leonardi is a French photographer working at the intersection of experimental photography and alternative printing processes. Trained in graphic design, he has been developing a photographic practice since 2007 that explores perception through blur, reflection, and fragmentation. His work combines optical devices such as prisms and kaleidoscopes with handmade printing techniques, including cyanotype and Chiba Leimdruck, a non-toxic process derived from 19th-century bichromate methods. Through this hybrid approach, he creates unique photographic works where materiality and gesture play a central role.

Artist Statement

This Japanese series explores urban and architectural spaces as places of quiet contemplation rather than spectacle. Using optical distortions and soft fragmentation, the images move away from direct representation to evoke a more sensory experience of place. Traditional and contemporary forms coexist, revealing subtle dialogues between light, structure, and rhythm. Printed by hand using cyanotype and Chiba Leimdruck layers, each image becomes a unique object, where the photographic image transforms into a space for pause, reflection, and visual escape.

Leonardi Christophe | Stranger in Shinjuku | 2025





Leonardi Christophe | Towers of Chuo-ku | 2025

Min SeungGi

 minnseunggi

Min Seung-gi is a Seoul-based photographer who primarily uses analog film for his snapshots. His work focuses on fleeting moments of intimacy, bodily memory, and vivid personal emotions. Through fleeting intuition and instinctive composition, his images capture the quiet tension between closeness and distance, between relaxation and anxiety.

Artist Statement

Notes do not fold. They grow denser as they unfold. I record the thickness that appears at the moment a note is closed. I ask how many secrets can be stolen through handwriting that is already exposed. A carved day. Colors mixed with time. Words felt like body temperature. I am interested in how language loses its factuality as it approaches fact. "Certainly" and "Perhaps" always belong to the same dimension. Some nights are made, and landscapes overflow. The shell of light formed by shadow. Sentences closest to eternity erase eternity itself. Like memories that remain without being recalled, photographs summon what has already disappeared. I believed in everything except coincidence, and that belief became necessity. A gaze can be tenderness, or it can be violence. Faces turn away to learn expression, and we meet at the edges of expression, becoming expression again. The body is a cave, and language seethes within partial deafness. To return is to move farther, from the outermost surface of the body toward its deepest interior. Like tearing a diary and sharing a single day, I value the ethical balance that arises between images that can be shared and sensitivities that resist being revealed. A night that creates night shines as brightly as noon.



Min Seunggi | Reflected Garden | 2024



Min Seunggi | Before the Vow | 2025

Ashley Pelayo

Artist Statement

With my eyes,

I envision something worthwhile, something magical that would make me blind to the travesties that plague my surroundings. Hoping to find something that can release me from the hooks of disdain to a small passing of anew. Looking through, I am faced with a reality that seemed far away but is closer.

For all the passing moments inside and outside, the reality that was set in mono can be bright, and I held on to it. Forcing a new backdrop on a once bleak understanding.



Ashley Pelayo | With My Eyes | 2025

Ulaş Akdemir

 iamulaas

He was born in Konak, Izmir, on August 22, 2000. In 2020, he was accepted to Dokuz Eylül University's Faculty of Fine Arts in the same city and graduated in 2025. He currently works on experimental narratives through photography and uses photography as a means of communication.

Artist Statement

R G B

(2024)

Urban people are individuals who, due to their environment, have strong connections with the world and are culturally significant. They generally earn their living through trade or industry. With capitalism, cities have always been a gateway to new opportunities for people living in rural areas, who have migrated to cities.

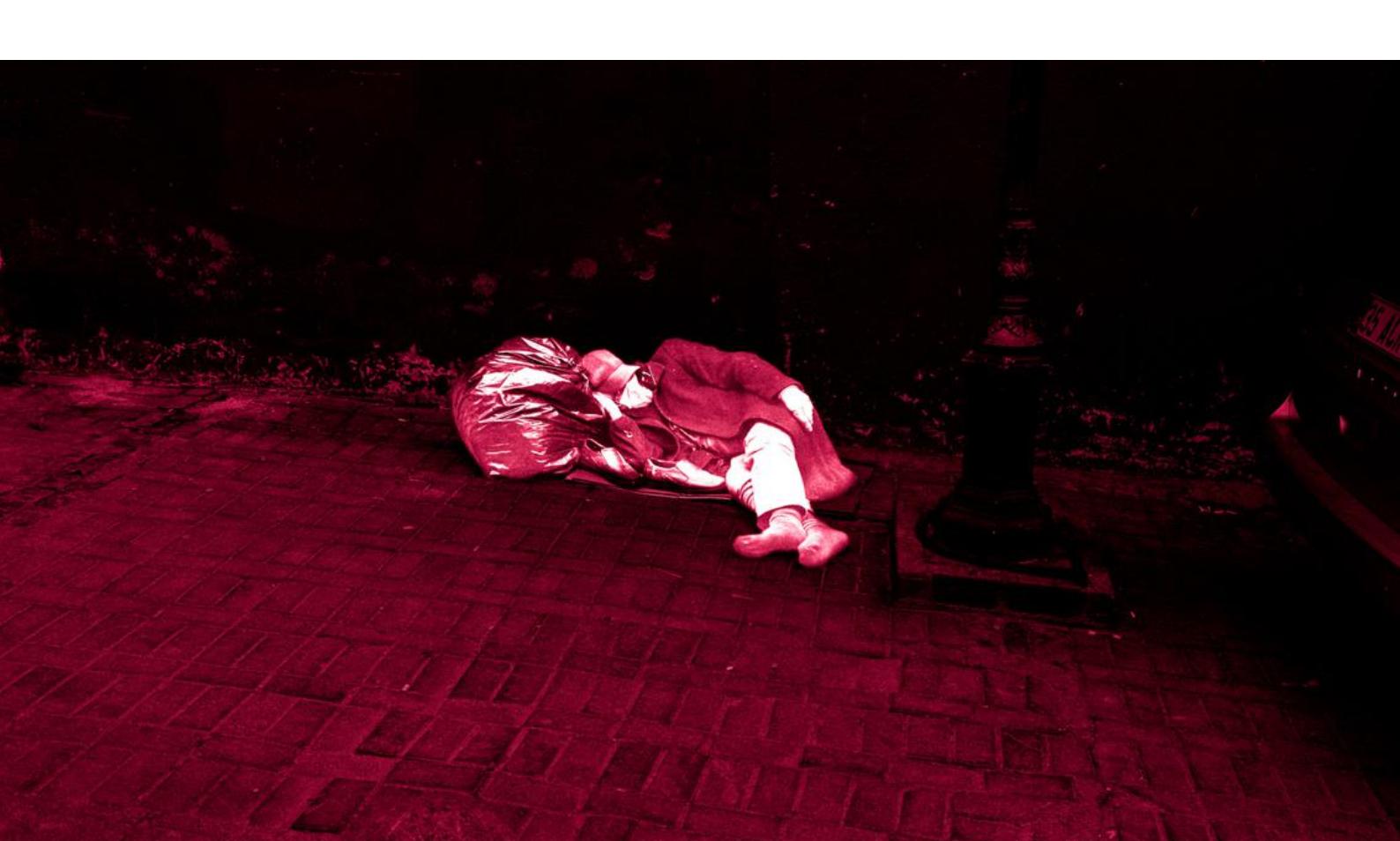
When these migrations were conscious, they benefited the development of the city, strengthened its workforce, and created a new generation of city dwellers from the children of the migrants. However, when these migrations were unconscious, villages were abandoned, and cities were most affected by this phenomenon.

Since the 1950s, Turkey has suffered from these unplanned migrations. Here, I have interpreted the urban dynamics of Izmir using photography and digital photography techniques. Izmir is a city affected by the unplanned migration experienced by Turkey. It is home to rural people who have not become urbanized and individuals harmed by the unemployment caused by excessive migration, people whose lives are ruined by the intense production of the jobs they find. Everything seems like a digital image, and because everything is intertwined, we see it as colorful. In such situations, to live in this city, one must get lost in it and separate its colors.

Izmir is like a digital photograph (the most suitable, fastest, and cheapest for the market) of the unurbanized villagers and the poor (both materially and spiritually). To observe this place, one must become invisible and separate the colors.

Digital Photograph,

30cm x 18cm



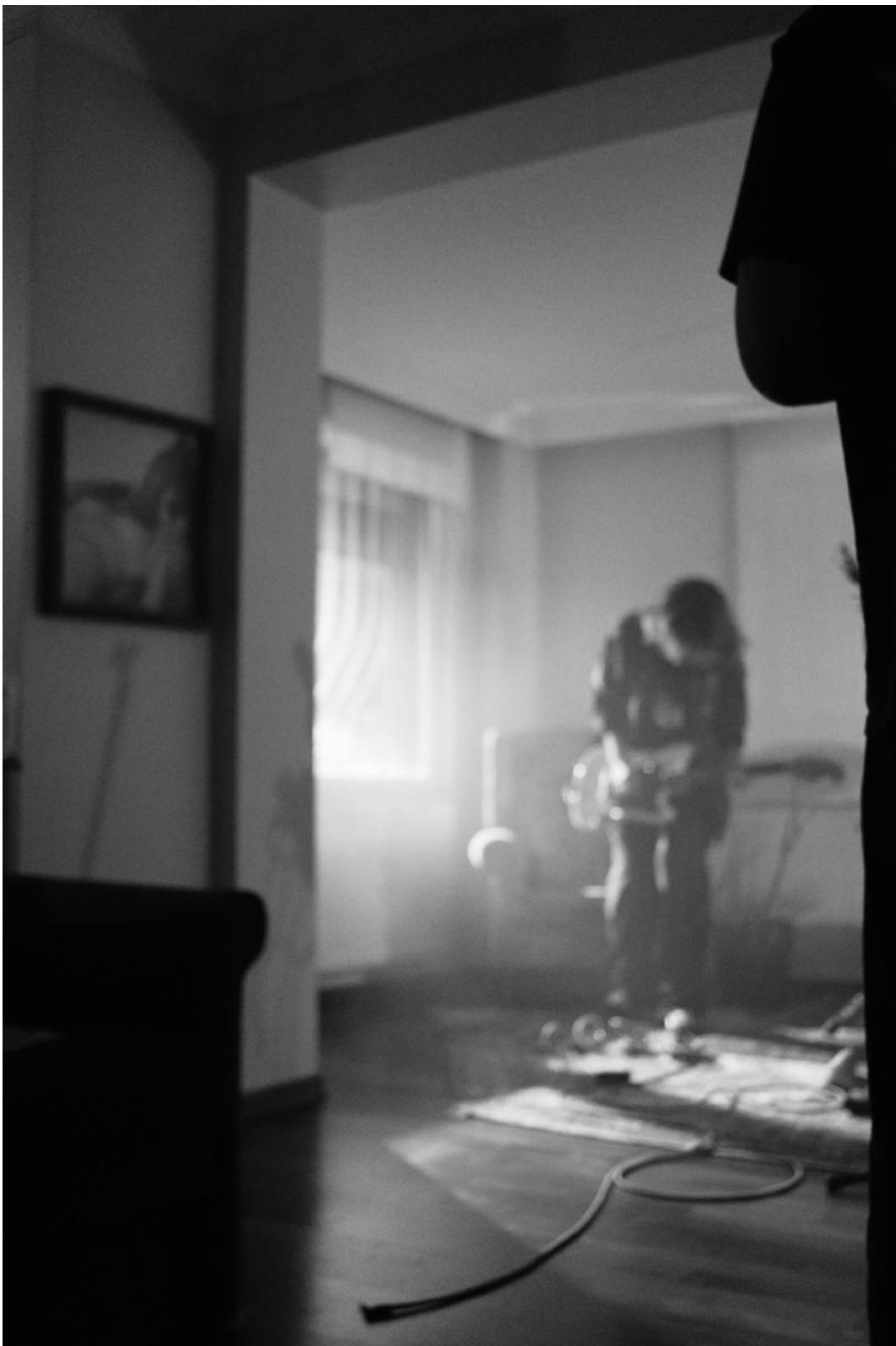


Yağmur Elif Bulut

 [yagmuur.elif](https://www.instagram.com/yagmuur.elif/)

Artist Statement

I'm just capturing the moments.



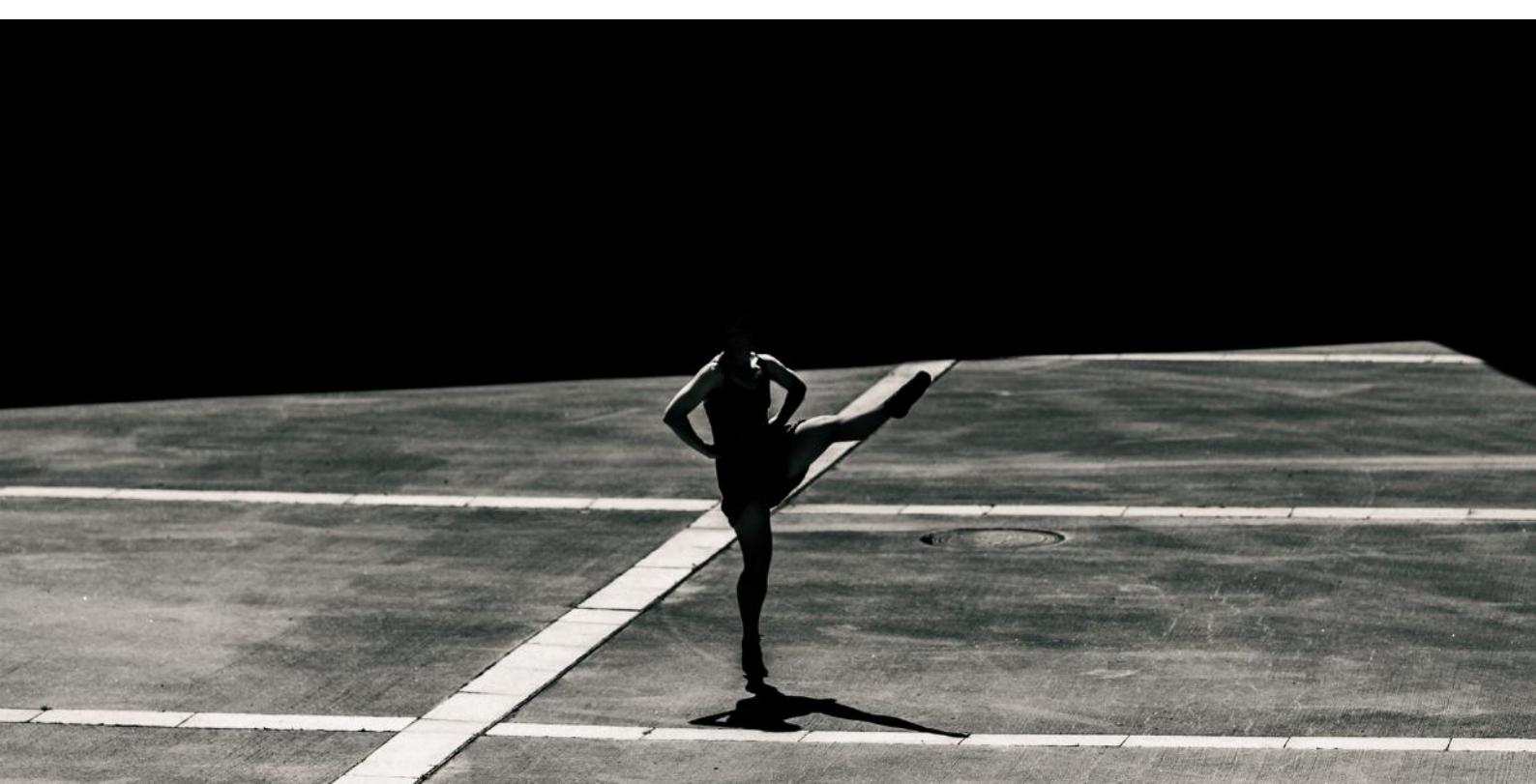


Elis Liik

(2001) Estonian photographer

Artist Statement

Visual art is a way for me to understand people and body movement. I am interested in how the body, space and moment interact, especially in the context of dancers. Each new project is driven by curiosity and the desire to capture the presence of a person and the movement of the body in the essence of the moment.



Elis Liik | Dialogue Between Two Places | 2025

Sonia Martina

 [sonia_m_voss](https://www.instagram.com/sonia_m_voss/)

Sonia is a visual artist and analog photographer based in Southern Italy. She holds a master's degree in Film Studies and Visual Culture, with a thesis focused on the philosophy of photography, and a background in performing arts and cinema studies.

Her professional experience developed between Rome and Berlin, where she worked in the film and television industry as a special effects makeup artist. This period strongly influenced her approach to images, the body, and transformation, shaping a practice informed by cinematic language and material processes. She has also collaborated within film festival and cinema-related contexts.

Alongside her artistic practice, she has produced photographic work for music releases, including CD and vinyl artwork, as well as book covers and independent editorial projects. Her work has been exhibited in Southern Italy, including Lecce and Taranto.

Artist Statement

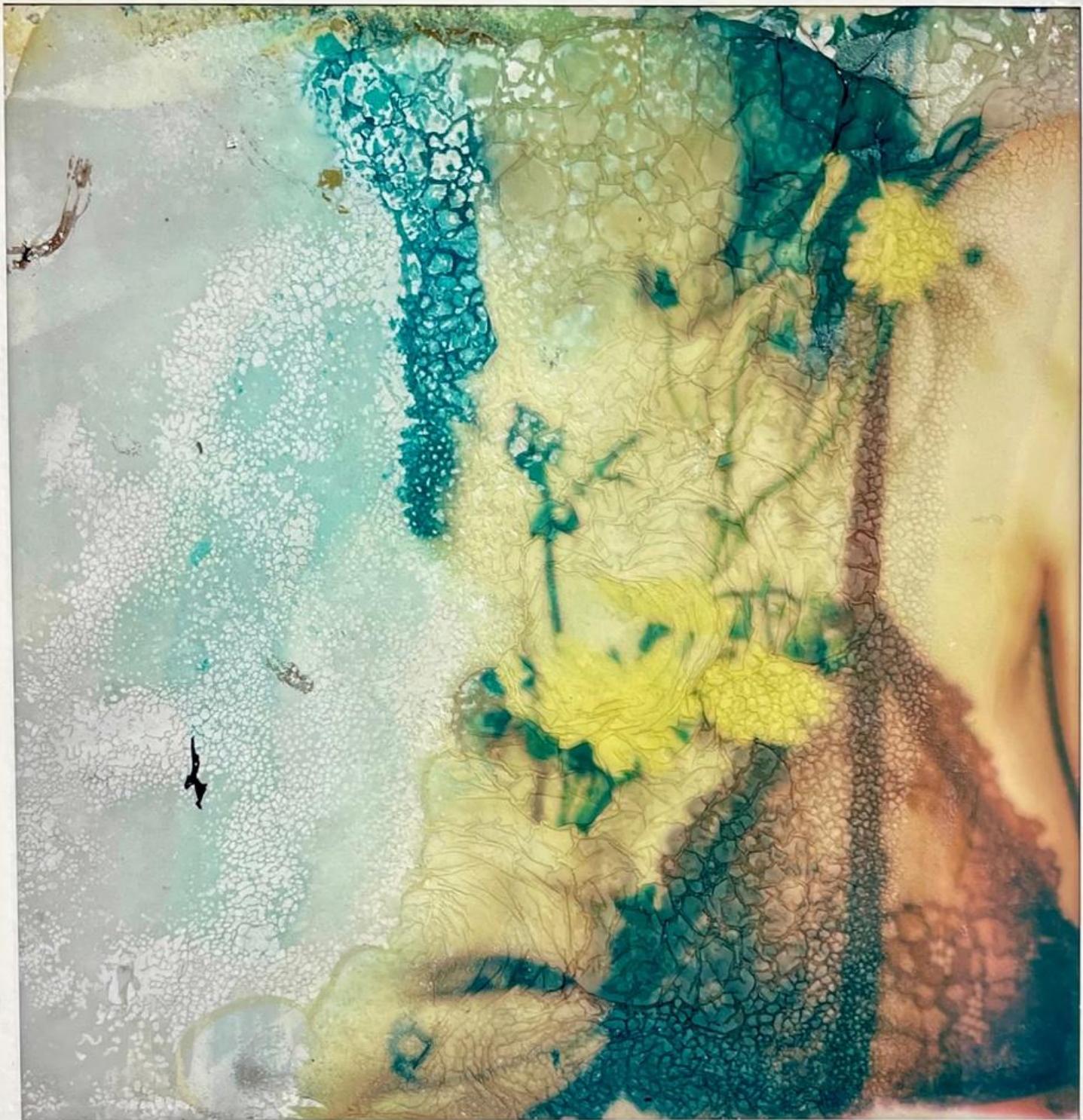
Her artistic practice is centered on analog photography and material-based, process-driven methodologies. Through darkroom work, ecological film development, alternative printing techniques, and physical manipulation of film, she approaches the photographic image as a vulnerable and unstable surface rather than a fixed representation.

Film, emulsion, and chemistry are treated as active elements in the image-making process. Time, humidity, and chemical alteration deform surfaces, dissolve contours, and introduce erosion and transformation. The image emerges through loss, fragmentation, and decay, becoming a site where presence and disappearance coexist.

In a contemporary context marked by dematerialization and infinite digital reproduction, her work resists the logic of immaterial images. By insisting on the physicality, opacity, and vulnerability of photographic matter, she seeks to restore weight and corporeality to the image, reaffirming photography as a tangible, embodied experience rather than a purely visual simulation.



Sonia Martina | Double Exposure | 2025



Vivian Kalomiri

 vivian_kalomiri

I was born in Athens in 1977, and photography has shaped the way I see the world for as long as I can remember.

My artistic path began at the Fine Arts Academy of Rome, where I immersed myself in scenography and the broader language of visual storytelling. Over time, my focus shifted toward photography, leading me to continue my studies at the Leica Academy of Athens, where I completed my training in 2000.

Since then, I've been working as a professional photographer across various fields, while developing a personal body of work that moves between documentary and more conceptual approaches. Although I'm deeply rooted in documentary practice, I'm equally drawn to experimentation—often blending the two into what I consider conceptual documentary. Through this hybrid process, I explore narratives about contemporary human life, using both observation and constructed ideas to reveal emotional, social, and personal layers.

My images aim to challenge perception, evoke feeling, and open space for reflection. I'm continually searching for new ways to expand my visual language and express the complexity of the world—and of my own experience—through photography.

Artist Statement

Epiphany becomes the quiet pulse inside the carnival's roar—a fleeting clearing in the storm. In the heart of the city, where drums shake the pavement and colours whirl like loose fragments of a dream, a child's face lifts toward a light that seems to choose him alone. For a breath, everything softens: the music thins, the crowd dissolves into a distant murmur, and the world folds itself around that small, illuminated stillness. I watch him looking toward a place I will never know, as if he has stepped through a hidden door in time, carrying a secret that will vanish the moment he turns away.



Vivian Kalomiri | Epiphany

Alex Ruiz

Artist Statement

I enjoy capturing nature and people in their natural state.

Alex Ruiz | Elijah | 2024





Olivier Tuinier

 [olivier_tuinier](https://www.instagram.com/olivier_tuinier/)

Olivier Tuinier (1982) is an Amsterdam-born, raised, and based photographer focused on documentary and street photography, with a soft spot for faded glory. In 2025, he was one of the winners of the Dupho SO'25 Award. His work was published in GUP Magazine's Fresh Eyes and State of Amsterdam Magazine in 2024, and featured in Haute Photographie (now Hungry Eyes) in 2024 and 2025.

"As a photography student in the early 2000s, I always carried a camera with me. It trained me to look attentively and made it easier to notice beauty and moments of quiet happiness in my surroundings. When the camera gradually disappeared into a drawer, that awareness diminished and for many years, I moved from one place to another without paying much attention to my surroundings. A few years ago, I started carrying a small analog camera on my walks. This simple change made me more conscious of the world around me. Since then, I've made it a habit to take a camera wherever I go.

Artist Statement

Take Notice is an ongoing personal series in which I document small, often overlooked scenes I encounter in the streets. I'm drawn to the unspectacular and the unfiltered. This series reflects the real not by documenting dramatic events or obvious beauty, but by highlighting the subtle and honest poetry found in ordinary spaces. In a visually saturated world where truth is often obscured, Take Notice offers a quiet resistance: an invitation to pause and really look.

Take Notice lends its name to one of the Five Ways of Wellbeing, a framework developed within social science to describe simple, evidence based actions that support mental wellbeing and a sense of happiness. Within this framework, Take Notice refers to the practice of paying attention to the present moment and to one's surroundings, based on the idea that increased awareness helps people reconnect with their environment and find meaning and value in everyday life. My photographic series can be seen as a visual translation of this principle. The work reflects how conscious attention can shift perception and reveal beauty in the ordinary.

Olivier Tuinier | Off Season | 2025





Calayah

 [calayahcore](https://www.instagram.com/calayahcore/)

Calayah (b. 2000, China) is a London-based digital performance artist and curator whose practice explores how the fragility and unpredictability of the human body can intervene in the rationalised structures of digital space. Drawing on performance art's core elements—presence, contingency, and improvisation—she uses motion capture, VR, and glitch aesthetics to disrupt the seamless order of technology and expose its fractures.

Her recent works place the body in states of suspension, strain, and collapse, transforming glitches from mere technical faults into aesthetic strategies that challenge algorithmic authority while generating unexpected meanings. Extending beyond the screen, she often shares raw motion-capture data as open-source material, inviting others to remix and reimagine bodily traces. This collaborative ethos reflects her interest in decentralisation, collective authorship, and the evolving intersections of art, technology, and society.

Calayah holds an MA in Contemporary Art Practice from the Royal College of Art (2024) and a BA in Digital Media Arts from Beijing Normal University (2023). In 2024, she served as a Visiting Lecturer in Fine Art at the University of Westminster, mentoring students in both practice and research. In the same year, she worked as an Exhibition Assistant on the CAPFM project at Tate Modern. Through both artistic and curatorial work, she continues to reimagine the body as both data and presence, opening new forms of persistence, participation, and transformation within digital systems.

Artist Statement

Where Has the Queen Mother's Chair Gone?

The Queen Mother of the West, a paramount goddess in Chinese mythology. She is a fossil, a plural. The power relations and social structures of different periods have squeezed and stretched, and gradually shaped her cultural sedimentary layers: the hermaphroditic Great Mother, who weaves heaven and earth; a piece of nowhere, worn, sheared, torn, bisected and carefully pieced together. She carries the sexual politics battles in mythology, revered and manipulated, flattered and wedded. Patriarchal writings subtly transfer female power, embedding themselves into the moral fabric of actions.

Through this digital performance, the artist sits in a chairless situation. As time flows, her body instinctively convulses in mid-air, succumbing to the point of exhaustion, ultimately falling to the ground. Gravity, muscle strength, and the power of ideas permeate and struggle within her. The scars of the image are glitches, a catastrophic yet exhilarating loss of control. They embrace degradation, objectification, and wounds, and forms new, positive forces.

Calayah | Where Has the Great Mother's Chair Gone



Calayah | Where Has the Great Mother's Chair Gone



Calayah | Where Has the Great Mother's Chair Gone

Anna Vetrova

My name is Anna Vetrova, and I entered the world of painting in 2025 - simply to try it out. Since then, I have taken part in numerous exhibitions, forums, competitions, and projects, with several more currently in progress and planned for the near future. I have received awards and a letter of appreciation.

So far, I have worked with oil and acrylic paints, drawn with dry pastels and graphic materials, and experimented with texture paste, gypsum putty, and epoxy resin. I am also very interested in decorative and applied arts, as well as Fluid Art and Digital Art.

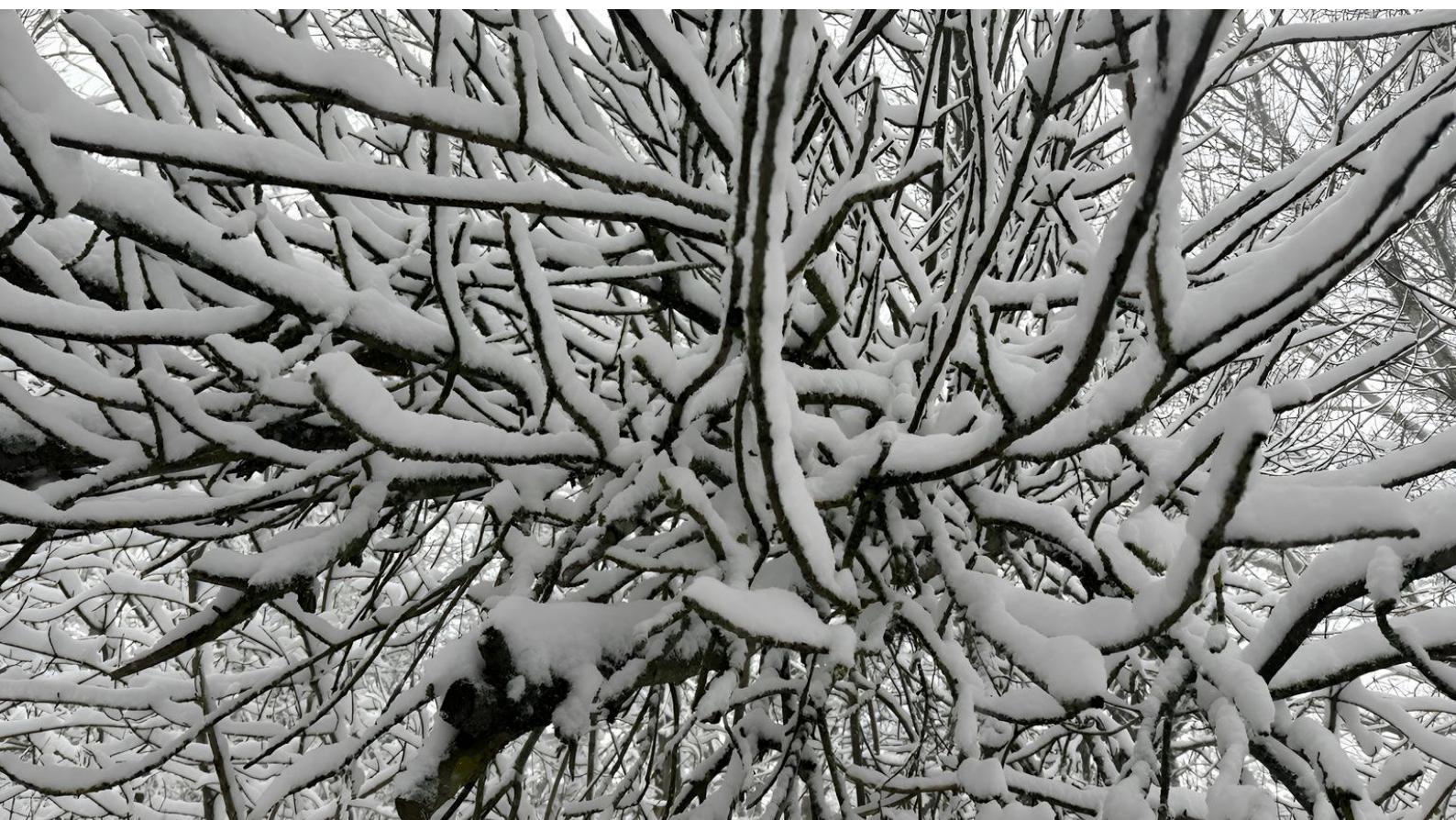
I enjoy working in all directions and across various genres: animal art, landscape, abstraction, portrait and the human figure, architecture, still life, and more.

No one in particular has had a significant influence on my work. Rather, I am still in search of myself and my own distinctive artistic style. Nevertheless, I am deeply inspired by the works of Ivan Shishkin, Leonid Afremov, Yuly Klever, Ivan Aivazovsky, Nikolai Krymov, Arkhip Kuindzhi, and Olga Bazanova.

I believe that art should carry a noble mission - for example, to encourage reflection on what truly matters, to foster creative thinking and action, to delight the eye and the soul, to serve as a bridge between people and their inner world, to inspire beautiful creations, and to make any meaningful contribution to the world of painting.

My works are an attempt to reveal the multifaceted nature of the many possible expressions of painting. It is better to try to do at least something than to do nothing at all, gradually degrading in the routine of everyday existence.

Anna Vetrova | Winter Capture of Nature | 2025





Anna Vetrova | Underwater New Year | 2025

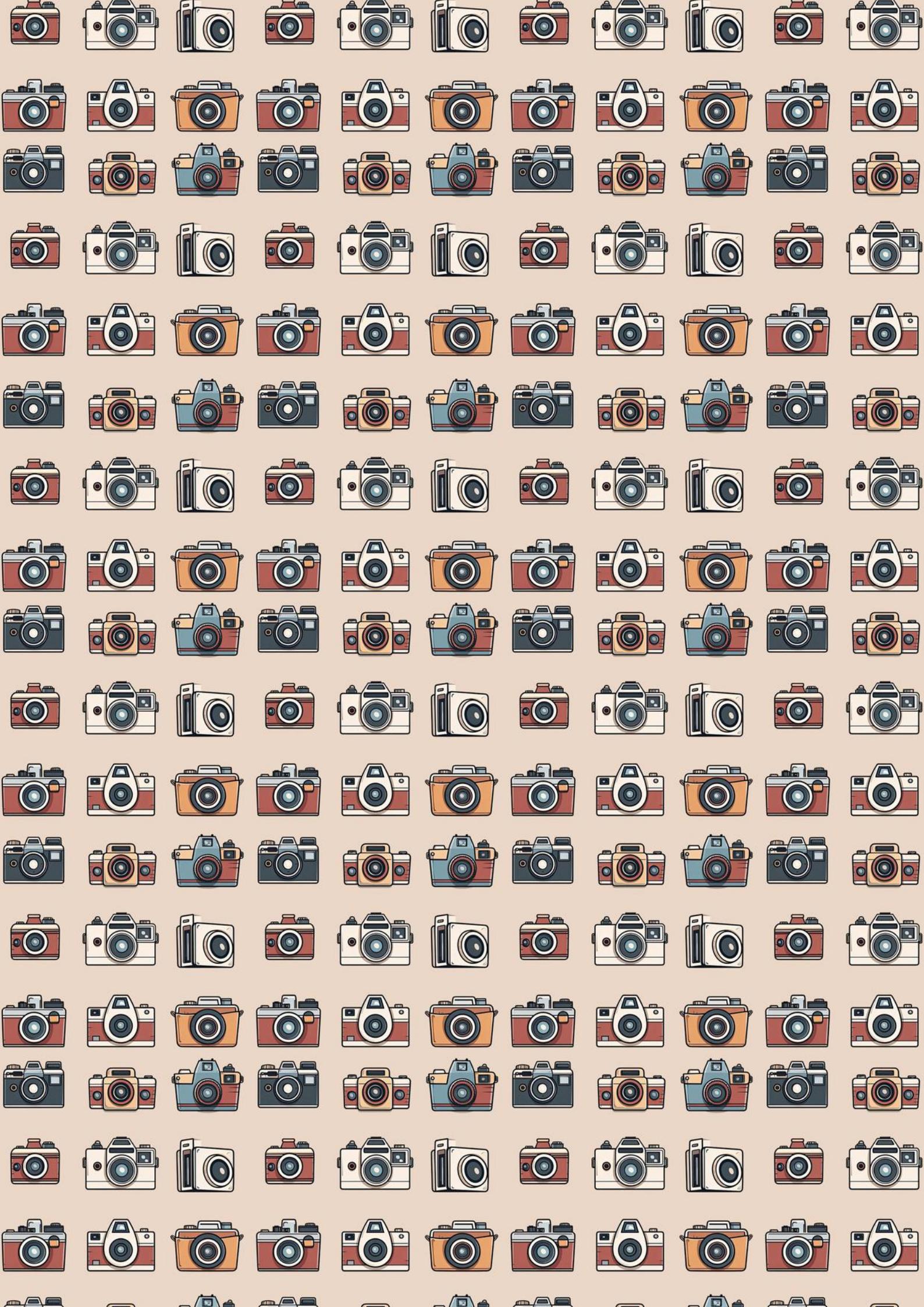
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