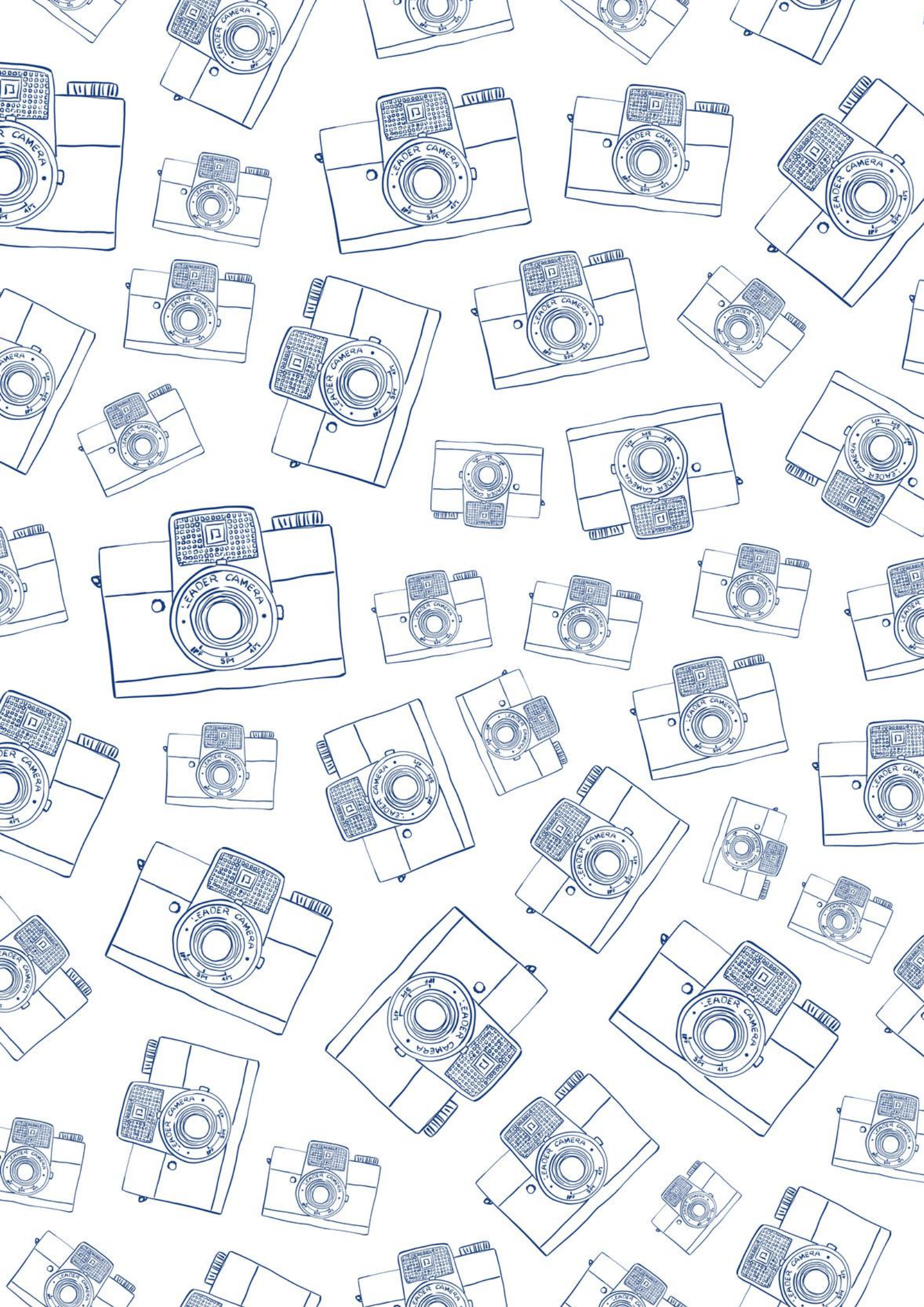


# VISUAL POETRY JOURNAL

VISUALPOETRYJOURNAL.COM



NO 1  
APRIL 25



# — INTRO



**Anna Gvozdeva**

Curator of  
Visual Poetry Journal

Hello, dear reader,

Welcome to the inaugural issue of our photography magazine. In these pages, you will find a dynamic blend of seasoned photographers and emerging talents, each sharing their unique vision through captivating images. This magazine is dedicated to celebrating the art of photography in all its forms, with interviews that offer insights into the creative minds behind the lens. Whether you are a seasoned professional or a passionate newcomer, we hope this publication inspires and connects you with the vibrant world of visual storytelling. Enjoy the journey through every shot, every frame, and every story.

*On the Front Cover:*  
**Ishwor Bhandari**

*On the Back Cover:*  
**Simon Hillard**

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

# Julia Saif

📷 princessjoulesphotography

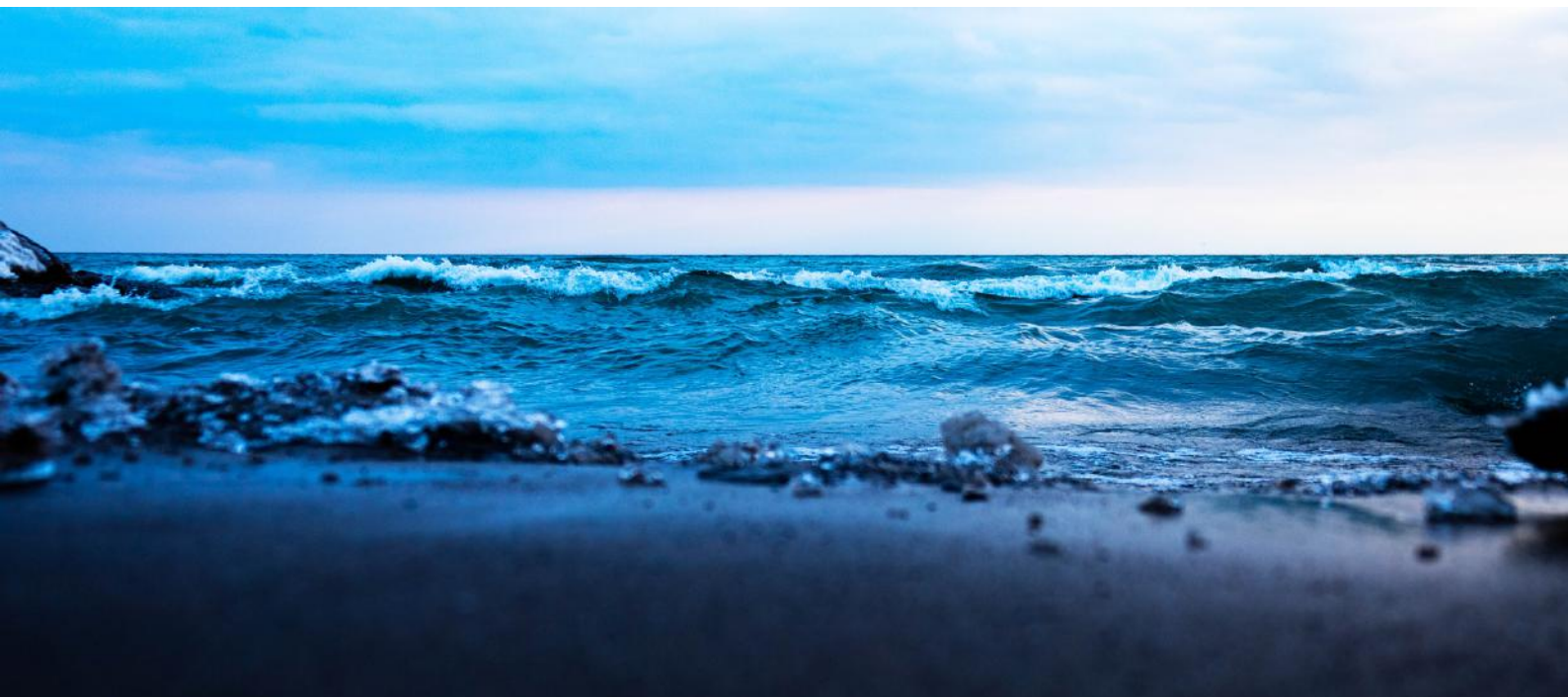
A Canadian-based photographer who is passionate about astrophotography, aerospace photography, and nature photography. Julia's goal through her photography is to show the beauty of the world from her perspective, in hopes of inspiring others to preserve that beauty.

## Artist Statement

Photography is important to me because it makes me happy. They say that “if you love what you’re doing, you’ll never work a day in your life.” Going out, feeling the breeze, connecting with nature, watching airplanes and rockets fly overhead, that rumble in my chest from the engines, hearing the sonicbooms, being surrounded by like-minded individuals, all while photographing the beauty of it all is why I do this and it’s what keeps me inspired to keep doing it. Every day is a new adventure.

A challenge I face is working within the limits of the equipment that I have. Currently in my roster, I own a Canon EOS RP, a Canon 24-105mm kit lens, a 75-300mm telephoto lens, and, of course, my tripod. It’s a great start, and it has taught me to get creative and be resourceful. It’s all trial and error. I learn best by doing.

By doing this, I’ve seen the beautiful side of Mother Nature it’s changed my perspective on the environment. Like I said in my biography, I hope to inspire others to preserve that beauty by showing it through my unique point of view via the use of photography.



Julia Saif | Winter Waves | 2023



Julia Saif | Edward's Garden Bridge | 2023



Julia Saif | The Colors Of Fall | 2022

# INTERVIEW

## Dominique Philippe Bonnet

 dpbonnet\_photography

**You describe the Post Meridiem series as a meditation on light, time, and space. Could you elaborate on how you decide when to capture the perfect moment, especially with the shadows playing such an important role?**

Yes, Post Meridiem is very much a meditation—on light as it evolves through the afternoon, on time as it seems to slow down, and on space as it gets reshaped by shadows. I'm particularly drawn to the moments when the sun has passed its zenith and begins to cast longer, denser shadows. This specific light creates a geometry I find deeply evocative—it sculpts the world into abstract forms, turning the ordinary into something poetic.

Deciding when to capture the "perfect" moment isn't so much about precision as it is about presence. I spend a lot of time simply observing how the light moves across a scene. I wait for that fleeting instant when shadows and forms align in a way that feels both harmonious and slightly mysterious—when the image becomes more than just a depiction of a place, but a suggestion of time passing, or even of time standing still. That's when I press the shutter. Shadows, for me, are not just visual



Dominique Philippe Bonnet | POST MERIDIEM

elements—they're emotional, they carry silence, memory, and a sense of transience.

**In your artist statement, you mention stripping away the seductive immediacy of color. How does working in black and white help you express the essence of a scene?**

Working in black and white allows me to distill an image down to its essential elements—light, form, texture, and rhythm. Color can be very seductive; it often grabs our attention first, but it can also distract from the underlying structure of a scene. By removing it, I invite the viewer to look more deeply, to engage with the composition and the emotional resonance of the image on a more introspective level. In Post Meridiem, this absence of color intensifies the presence of shadows and contrast, which are central to the series. Black and white amplifies the tension between light and dark—it becomes almost sculptural. It's not just about documenting reality; it's about transforming it into something more timeless, more contemplative. The scene becomes less about the specifics of place or time, and more about a sensation, a mood, an echo. That's what I'm after—the quiet, powerful essence of a moment.

**How do you approach the challenge of turning ordinary, everyday scenes into something abstract and surreal? What draws you to these seemingly mundane moments?**

I'm deeply fascinated by the poetry of the everyday—the subtle moments that often go unnoticed. My approach is not to impose abstraction, but to reveal it. When I walk through a space, I look for how light transforms it, how shadows carve unexpected shapes, how angles and reflections can create a sense of disorientation or mystery. The surreal often emerges naturally when you learn to see beyond the function of things. What draws me to the mundane is precisely its potential to become something else. A wall, a staircase, a tree—these are not inherently dramatic subjects, but under the right light, they can become almost metaphysical. In Post Meridiem, the afternoon light acts as a kind of alchemist, turning the banal into the uncanny. There's a quiet tension in those moments, as if the world is pausing, holding its breath. That's what I try to capture—those fragile thresholds between reality and imagination.

**Can you talk about the process of waiting for the "right light" and how it feels to be in that moment of anticipation before the image is captured?**



Dominique Philippe Bonnet | POST MERIDIEM

Waiting for the right light is both a discipline and a form of meditation. It requires patience, attentiveness, and a willingness to surrender to the rhythm of the day. In the context of Post Meridiem, I often find myself returning to the same places, knowing that the light at a certain hour will reveal something different—something invisible just moments before. That moment of anticipation, just before I take the photograph, is almost sacred. It's a kind of stillness where everything aligns—light, space, emotion, and intuition. I'm not chasing the image; I'm allowing it to come to me. There's a delicate tension in that pause, a quiet excitement. I might wait for a shadow to lengthen just a bit more, for the sun to dip slightly lower, or for a passing cloud to shift the mood. And then, suddenly, the moment is there—brief, precise, and if I'm lucky, full of meaning. Capturing it feels less like taking and more like receiving.

**Your work is minimalistic and abstract in nature. What does it mean to you to evoke emotion through such simplicity?**

For me, simplicity is a powerful way to reach emotion—perhaps because it leaves space for the viewer to enter the image with their own thoughts, memories, and sensations. When I strip an image down to its essential elements, I'm not removing meaning—I'm distilling it. The minimalism in my work is not about absence, but presence. It's about creating silence within the frame so that something deeper can be felt.

Abstraction, too, plays a role in this. It opens the image to interpretation. When the subject is no longer entirely defined, it becomes more universal, more intimate. A shadow, a line, a wall—these can carry as much emotion as a portrait if they are charged with the right light, the right tension. What matters is not what we see, but what we sense beneath the surface.

Ultimately, I want my photographs to resonate like a whisper—subtle, but lasting. I believe that in simplicity, there is room for depth, mystery, and quiet beauty.

**How does the theme of time, particularly the afternoon light, influence the mood or emotion of your photographs?**



Dominique Philippe Bonnet | POST MERIDIEM



Dominique Philippe Bonnet | POST MERIDIEM

Time is at the heart of Post Meridiem. The afternoon light—when the sun begins its descent—has a particular quality that deeply affects the mood of my photographs. It's a transitional light, filled with a sense of quiet melancholy, introspection, and even nostalgia. Shadows grow longer, contrasts sharpen, and the world seems to slow down. That subtle shift creates an emotional atmosphere that I try to capture—a kind of suspended moment between presence and disappearance.

This light speaks of endings, but not in a dramatic way. It's more like a gentle fading, a soft withdrawal that invites reflection. For me, photographing in the afternoon is a way to visually express the passage of time—not through clocks or movement, but through the way light touches surfaces, defines space, and slowly retreats. It's an ephemeral beauty, and that fleeting quality gives the images a certain emotional weight. You feel the moment is already slipping away, and in that, there is both poetry and truth.


**Post Meridiem reflects a sense of stillness and quiet. How do you balance capturing that silence in a world that is often noisy and fast-paced?**

In a world that moves quickly and constantly demands our attention, seeking stillness becomes almost an act of resistance. With Post Meridiem, I try to carve out a space where time slows down, where silence becomes visible. That begins with my own state of mind—moving slowly, observing without rushing, being fully present in the environment. I don't go out looking for dramatic scenes. Instead, I wait for the quiet moments that reveal themselves when we take the time to truly see.

Photography, for me, is not about chasing the spectacle—it's about listening. Light, shadows, and emptiness can speak just as powerfully as noise and action, if we allow them to. The stillness in my images is a reflection of that listening. I try to balance the external world's pace by creating photographs that invite pause, contemplation, even a kind of inner silence.

It's my way of offering a visual refuge—an image where the viewer can breathe.

# Light Up Crew by Lena.Bcd

 lena.bcd

Born in Belgrade, Serbia, I lived abroad from 2012 to 2023 in Mexico and the USA. Currently, I am between Serbia and Croatia.

A wanderer at heart, I have been between worlds since the beginning. I am a psychologist by profession.

Core belief: All is One, and All is Love.

Gratitude as attitude. Joy in amplitude.

## Artist Statement

"Love In Movement USA" (2016-2021) is the experience of living on the road in the USA, viewed through the lens of a mobile phone camera in motion. Big truck movement.

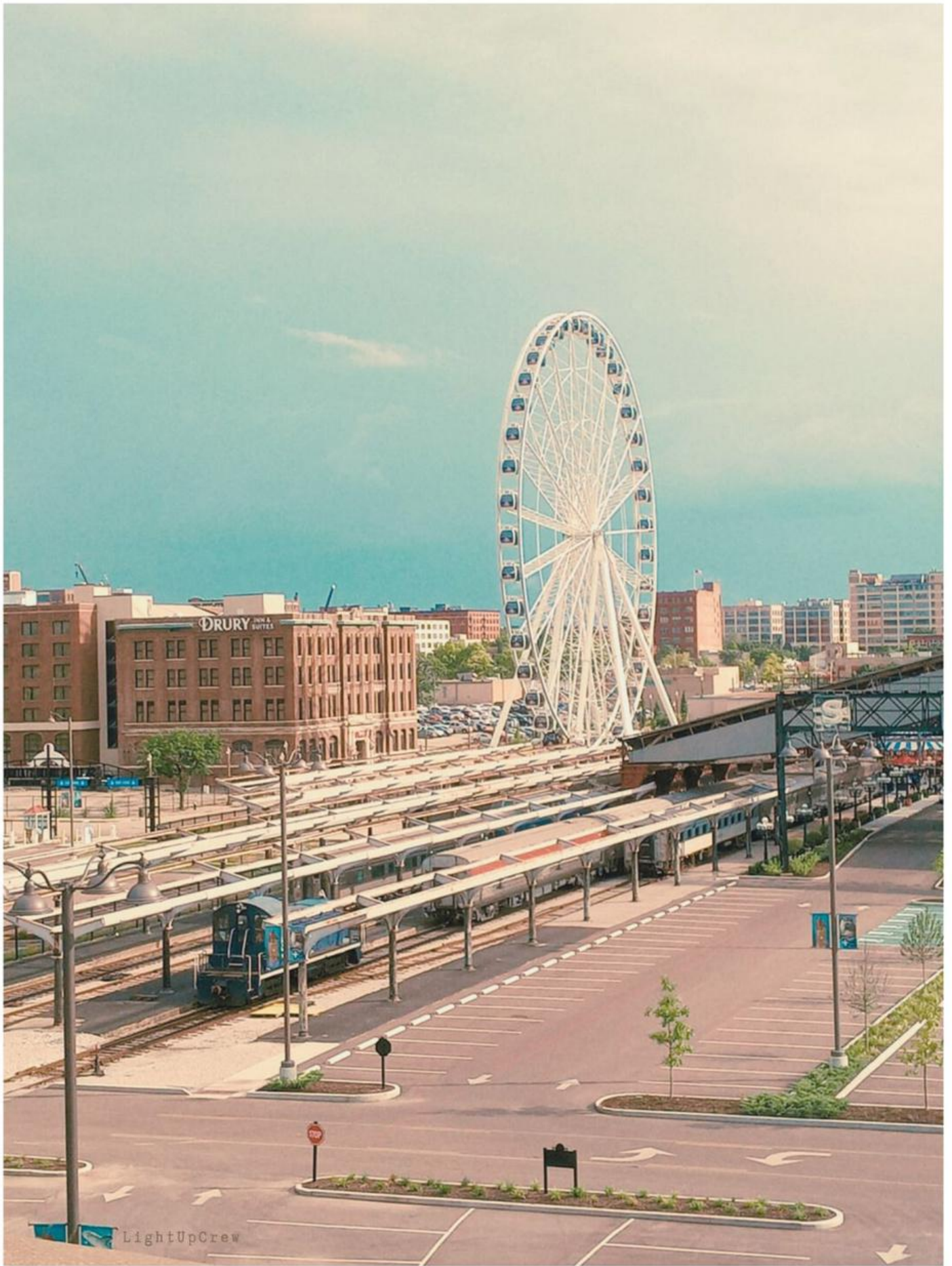
Points of Existence in the States of Being.

A homage to the United States of America and all the Warriors with the Lion Heart.



light.up.crew

Light Up Crew | Indiana | 2018



LightUpCrew

light.up.crew

Light Up Crew | Missouri | 2017

# Raphaelia Kyriaki Kaklimani (Keyra)

📷 Keyra\_prd

My name is Raphaelia Kyriaki Kaklimani (Keyra), I am 26 years old and I live in Thessaloniki. I have been practicing photography as an amateur for the past year and a half, although my love for it goes back to my childhood.

The main tool I use for my photos is my mobile phone, as I have partial vision loss and using a camera is quite difficult for me. Nevertheless, photography has become a way for me to express myself and explore the world around me.

My great passion is street photography, especially capturing images in motion. Through my lens, I discovered that I am drawn to elements and moments that are not conventionally beautiful. After all, the Greek word for "ugly" comes from the prefix "a-" (meaning "without") and the word "shape."

What I seek is to give shape and form to what may seem insignificant or incomplete—through my own gaze and my lens.





# INTERVIEW

## Karol Jaworowski

 jaworowskikarol



**Your project “Dream About Warsaw” presents a very subjective and private view of the city. Can you tell us more about what inspired this journey around Warsaw?**

The inspiration for this project was my personal experience of living in Warsaw and observing the dynamics of creating in the city since 2016. What moved me was the pace of these changes – the disappearance of basic places, the emergence of new ones. To notify the city not only as a space, but as information about memories that may appear or fade. This is the attempt to capture these fleeting moments, fragments of memory, a constant impulse to create this series.

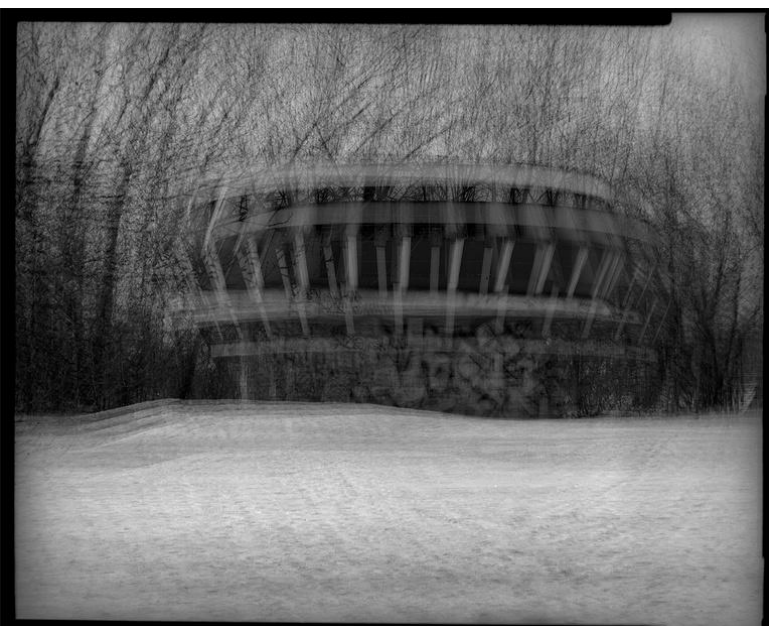
**In the series, you will focus on memories that fade over time. How do you see the relationship between memory and the photographic medium?**

For me, photography is a form of recording memory, but also its interpretation. I use the technique of multiple exposures and camera shifts, thanks to which memory is never unambiguous or regular. What often happens often gets mixed up, lost. Photography allows for practical distortions – not as a mistake, but as an authentic way of experiencing the past.

**You mentioned that this project has been ongoing since 2016. Has your perception of Warsaw changed during this time, how has it affected your offer?**

Definitely yes. At first I focused on documenting places that were close to me – remains and containers. When it appeared that these places were no longer active, defined. This triggered a broader application – it was no longer just about this, but about the utility character of which given place is available in me. The work began to evolve towards a more poetic and abstract direction.

**Your photography has a strong emphasis on graphics and architecture. What side effects are available in this physical space of Warsaw?**



Karol Jaworowski | Dream about Warsaw New Age

Warsaw has many contrasts – brutalism is adjacent to other skyscrapers, while between the blocks of flats find traces of history that are easy to miss. In your photographs searching for observance between order and chaos. Composition is born from the superimposition and multiplication of images – I use the use of cameras, flat rotation, through the creation of new, often unreal structures. It is a form of graphic processing of architecture, which becomes a symbol of my memories.

**You combine forms of photography with installations and painting. How do different media inform or experience each other in your practice?**

My experience in graphics and painting strongly influences the way I think about photography. Working on silver and 4x5 inch materials, I have a greater influence on detail, texture and texture. It is a bit like sending light and light. Sometimes my photographs are the starting solution for installations or spatial activities. I strive for these media to interpenetrate and inspire each other – I do not treat them as separate fields.

**Can you perform the process of working on the project over the years? What challenges**



Karol Jaworowski | Dream about Warsaw New Age



Karol Jaworowski | Dream about Warsaw New Age


**did you encounter to obtain the result in the space of time?**

The threat was to protect myself – a place that I once photographed, today no longer belonging. But this became the strength of the project. Instead, apply the following formal, focused on hard coherence. Over the years, I have changed techniques, frames, but what has been changed, for the need of the immediate - this fleeting, indistinct, on the border of dream and memory.

**Your photos are specifically evoked by nostalgia. How do you balance these emotions with the need for artistic innovation in your work?**

For me, nostalgia is a solution, but not a goal. It is green, which triggers the creative process. In turn, innovation appears naturally - through experimenting with technique, comedy, action. I try, through messages that did not lock me in the past, but inspired me to discover new ways of telling a story. It is a balance between memory and the present - between what was and what can still be created.

# Ishwor Bhandari


 portra\_ish

Highlighting the struggles of Sherpas who enable mountaineering tourism in the remote places of Nepal.





# Ruslan Iusupov

 will\_hase

I was born in Uzbekistan and grew up in Russia. Now I call Hong Kong home.

I've been having fun with Film and Digital photography since 2009, when I attended photography school. My interest is non-intrusive street photography, but I often experiment with light distortions and long exposure, aiming to record the feelings of the environment rather than a character.

## Artist Statement

Photography connects me with life. A simple detour from the main street can show new environments, people, and their activities. It reveals that life is more than just a daily routine. I am trying to capture the feeling of these surroundings and share it with people, sending the message that life is all around us.

## Artwork Selection

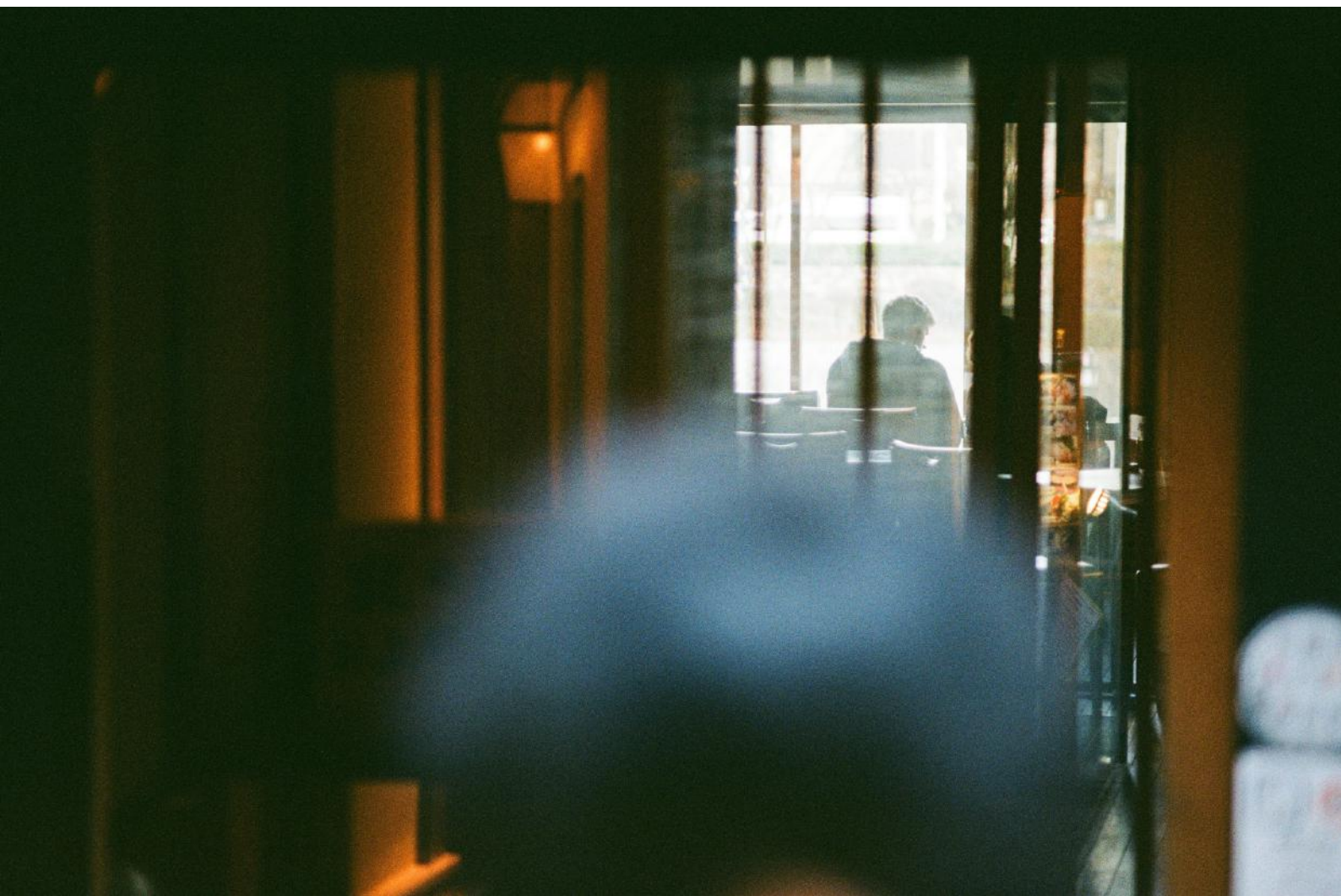
These selected pictures place a subject prominently in the foreground, drawing the observer into the scene and engaging them to see the environment through little details. They also illustrate that people are often visible even when they believe they are not being noticed, emphasising their presence in the surroundings.

Ruslan Iusupov | No Title | 2022






Ruslan Iusupov | No Title | 2023



Ruslan Iusupov | No Title | 2024

# INTERVIEW

## Simon Hillard

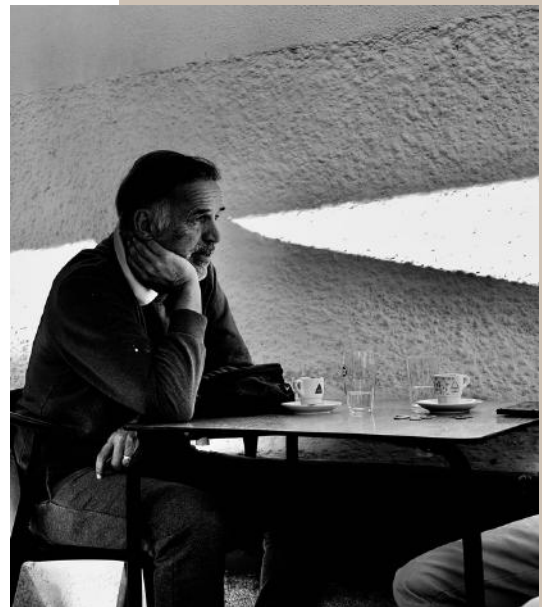
 Sihi\_photography

**What inspired your fascination with capturing moments in urban environments that people typically overlook?**

My favourite location, certainly for photography, is the city. There's so much that's fascinating going on pretty much constantly. People in cities tend to be concentrating on a particular task and don't truly see what's happening around them. As such, there tends to be a wealth of potentially interesting images that remain unseen. Being able to capture this is my key inspiration. My love of photographers like Daido Moriyama, Cartier-Bresson and others who found inspiration in urban settings also played an important part.

**Can you describe your approach to finding these "unseen" moments? Do you have a specific process or routine when you're out shooting in the city?**

Getting into a highly focussed zone where your prime driver is identifying the visually exciting. It's important to always be ready with a preset camera to hand. You should be holistically aware - looking for unusual angles, spotting suitable lighting and being proactive; trying to predict how people will move and situations develop. There are certain places that tend to be better suited to my style of photography. These are often where people are travelling or relaxing.



**Your work often focuses on capturing everyday scenes. How do you ensure that these ordinary moments stand out in a photograph?**

Capturing images that are seen but not noticed. Ideally, this is finding the different in the normal. The best way to do this is being super aware of what's going on but some photographic techniques can help enhance an image. For example, a shallow depth of field, blurring with a slow shutter speed, using leading lines, isolating the main interest in different light and using negative space.

**What role do you think photography plays in drawing attention to the unnoticed aspects of life around us?**

It can have a role to play but probably only to a minority. It's getting more difficult with the volume of photographs on social media and so many over-manipulated and AI generated images that will be more impactful than most images my peers or I could hope to capture.

**Do you feel there's a particular message you are trying to convey with your "Unseen City" series?**

I'd be pleased if my photographs change the way viewers consider what's going on around them. If they see something intended, notably humour, I'd be delighted.

**How do you decide which images to capture in such busy environments?**

My motto is "Just take the bloody photo." There's far too much faffing around with so many photographers trying to take the perfect image at the decisive moment or trying to tell a story; this is not practical or achievable most of the time. I recommend taking lots of photos and getting as close to perfection as circumstances reasonably allow.

I'm not overly patient and am not prepared to wait in the same spot for an age; there will be more exciting stuff elsewhere that you're probably missing.

A bigger issue for me is how much to include in the final image. In Street Photography balancing the main point of interest with the overall feel of the scene is a constant challenge. I am probably guilty of excessive focus and cropping. This isn't helped by Instagram where subtleties are lost in the small image.

I do my best to avoid any demeaning photographs or images of the obviously disadvantaged.

**Do you work instinctively or do you have a particular vision in mind?**

Instinctively. I'm usually wandering and hopeful of finding something of interest. On the perfect day, I return with a card full of exciting images that I could not have imagined.

I like building up themes for future series of photographs and this can influence my work during the day.

**How do you balance the need for spontaneity with the technical aspects of capturing a high-quality photograph?**


Spontaneity is far more important.

With my type of photography, the technical aspects are overrated and even more irrelevant with the current generation of cameras and phones. As so many outstanding historical photographs (when everything was manual and often not technically great, certainly in today's terms) show, it's about capturing the image; the quality is secondary. A suboptimal quality photograph is better than no photograph!

With the latest autofocus technology, image stabilisation and various auto settings, it's increasingly difficult to take photos with poor image quality. If you shoot RAW images, there's even more ability to achieve decent results even if the exposure is several stops off.



# Theodora Tsitsikli

 dora\_diodona

Theodora Tsitsikli was born in Thessaloniki, Greece. She studied linguistics.

From 2019 till now she has been attending creative photography classes and workshops, studio photography workshop, cyanotype seminars, photoshop courses, bw film developing and darkroom workshops.

She has participated in many group exhibitions and photography festivals the last 3 years.

She loves strange faces, environmental portraits and photographs that narrate stories.

## Project Statement

Project: How to disappear completely

Inspired by the eponymous song by Radiohead, this project explores the concept of withdrawal and absence in a world flooded with information. Through images capturing moments of solitude, in an era where our identity is constantly in search, the idea of completely disappearing can seem appealing.



Theodora Tsitsikli | How to disappear completely | 2024



# Sasa Gouda

 sasa\_gouda\_

Amateur photographer and teacher.

## Artist Statement

My works are mainly b/w captures that showcase lines, curves, shapes, light and shadow, and figures that add something more to the photo aesthetics. The coloured photo is part of a series of photos taken with a telephoto lens and reveal the beauty of the sunset. The photos were shot with a Nikon z5.



Sasa Gouda | Parallel steps | 2025



# Zohreh Mohammadhosseinpour



Zohreh Mohammadhosseinpour (b. 1989, Iran) is a multidisciplinary artist based in the United Kingdom. She began her career in Iran, obtaining a photography degree from the University Of The Arts London in 2022. Zohreh works with various mediums such as photography, text, video, and sound to explore themes of collective memory, personal identity, and displacement. By blending conceptual and documentary photography techniques, she bridging the gap between personal experiences and political themes. Her work is particularly focused on the Middle Eastern context and showcases a unique perspective and dedication to research-based practice.

## **Project Statement**

"Abandoned bikes" is a photography project that explores the often-overlooked issue of homelessness in London through the striking symbol of abandoned bicycles. The project comprises a series of photographs capturing these discarded bikes across the city and aims to shed light on the intertwining stories of urban neglect and the individuals impacted by it.

Inspired by the artist's experience running a photowalk workshop for "single homeless project" charity, the photographs in "Abandoned bikes" serve as a poignant reminder of the harsh realities faced by many living on the margins of society. Each image captures a once-cherished bicycle now left to rust on the streets of London, with their stories echoing those of the city's forgotten citizens.

To emphasize the transformative power of hope and resilience, the artist hand-colors each printed photograph. This artistic choice imbues the images with a sense of optimism, symbolizing the potential for change and the enduring strength of the human spirit. The vibrant colors break through the grayness that dominates both the city and the lives of those impacted by homelessness, bringing attention to the beauty that can emerge from adversity.



Zohreh Mohammadhosseinpour | Abandoned bikes

# Simon Franklin

 franklin\_cgi

I am approaching retirement and developed an interest in photography through a good friend who is a professional. I accompanied him on a trip some years ago where I took some photo's on my phone. He generously organised a collection amongst friends for my 60th birthday in lockdown and suggested I buy a camera, which I did. I've struggled to leave the house without it since.

Simon Franklin | St Leonards Beach | 2022





Simon Franklin | Kingston shop window | 2023

# Martha Conterno



I'm Martha, a 22-year-old student and self-taught photographer. Photography is the way I see the world—it's how I observe, feel, and connect. Even though I haven't studied photography formally, I've been learning through experimentation and curiosity, letting my camera guide me. I'm currently familiarising myself with the world of photography and developing my own approach to it—sometimes messy, always heartfelt. If you ever find me lost in thought, I'm probably just composing a frame in my head.

## Artist Statement

To me, photography is the meeting point between two of my favourite things: poetry and imagery. I often use my camera to search for a sense of poetic resonance in what surrounds me. As an Italian, I find a lot of inspiration in Montale's poetry—his words are so vivid they let you see and taste emotion. I try to echo that in my images.

The photos I submitted are fragments of a wandering gaze. Ascension was taken in the Cimitero Monumentale of Milan, one of my favourite places in the city I now call home. That foggy day, I tried to capture the strange, peaceful lightness that seems to rise from that place—like the fog is gently cleansing everything it touches.

Expected Delays and Rock On were taken in a place in the U.S. that feels almost mythical to me. My mother is half American, so there's a part of me that feels tied to those landscapes, but always with the fresh, curious eyes of an outsider. The Y Y Why series was born from playful exploration—a kind of visual yin and yang between land and sky, calm and chaos, always complementing each other without needing to touch.


Martha Conterno | Expect delays | 2024





Martha Conterno | Y Y Why | 2024

# Sean Ellis

 sean.ellis13

Commercial still life photographer 1986-2008 London studio  
Semi professional 2009-present home studio.

## Artist Statement

From the age of seventeen I've always taken pleasure in making images. Any photographic images. I rarely took pictures outside of my studio though until 2020 when I bought a camera for a good friend who has embraced 'street' with a passion. Because of him, I'm belatedly aware of so many of the greats in that genre and now when time permits, wander with a different eye. I guess I'm a flaneur with a camera.

Sean Ellis | Datsun | 2024





Sean Ellis | Oldest Stump | 2024



Sean Ellis | Crabs | 2023

# Karen Safer



Karen Safer is an international exhibition, award-winning photographic artist and poet with a musical bent. An LA native, born to creative, scholarly-minded parents who encouraged world travel (230+ countries/territories visited), was greatly influenced by movies, music, books, plays, and as student of art and history, inspired from ancients to moderns – Assyria to Cindy Sherman. She has a master's degrees in art. She is a member of Los Angeles Art Association, IAA-USA, Women United, LACMA, MOCA, in Who's Who in America and Professional Women (2023), ArtTour Magazine (NY), AATOLAU interview, Artist Talk Magazine (UK), ARTtour Magazine, Dodho Magazine, Lens Magazine, ArtForum, Artillery, etc.

She was given camera and crayons at 3 and inspired by California motifs: light, trees, the ocean, music and vernacular architecture that defined/influenced her left-handed aesthetic. She is featured in publications and exhibited 14 solo and internationally in over 130+ venues with 510+ exhibitions from London, Rome, Berlin, Glasgow, Budapest, Athens, Prague, Paris, Barcelona, Florence, Venice, Sao Paulo, Seoul, Tokyo, Dubai, Sydney, Zurich, etc. from California to New York, winning 450+ awards – most recently: TIFA, PISPA, Exposure One, reFocus, B&W SPIDER Awards, 21st Julia Margaret Cameron Awards, Botticelli International Prize in Florence, FUSION Art, TeraVarna, LA Art Show and International Color Awards 2024. "I am a 'romantic old soul' with intellectual cravings now living in a Digital World."



Karen Safer | Indonesian Sunset Curves



# Micca



A lifelong lover of photography, I started shooting at an early age with a vintage film camera and never stopped. I've since found recognition in the NFT space, with successful sales and exhibitions including NFT.NYC. Originally from Europe, now based in Asia, I explore digital art across photography, multimedia, and animation – always wandering, always creating.

## Artist Statement

My photographs are deeply personal emotional storytelling. They don't ask to be interpreted. They ask to be felt. It's a series of portraits: intimate, contemplative, and deeply human. I treat each flower not as a decorative element, but as an emotional subject.

Each frame is a breath held in time – a tension, memory, or the echo of something unspoken.



Micca | Pastel Hues | 2023



# Jacek Dziubiński

 dzeydsky\_photo

Born in 1964.

Visual artist, writer and photographer.

## Project Statement

### SUNNINESS

I think most photographers are sunlight lovers. We chase it, think about it, and are at its mercy. Emily Dickinson once poetically referred to it as The Juggler of Day. Our photographs are like its portraits, capturing fleeting moments and preserving them for us to cherish.






Jacek Dziubiński | Sunset | 2022

Jacek Dziubiński | Nettles | 2024



# Emma Brahas

 emmabrahas

## Artist Statement

I am an emerging artist and have been experimenting with photography for more than 20 years. I work in digital, analog and I also use a scanner. I like to create visual projects and I can use color street prints. But also portrait photography in natural light. With model.


I am very much inspired by the "voice" of the street and it is a source of inspiration. It's not only people that can inspire me there are also elements like cables, billboards, street markings, shadows of people or trees, architectural details or animals. I like minimalist compositions.

Emma Brahas | Self portrait





# Catalin Chitu

 catalin\_chitu\_22\_photography

Amateur photographer, based in Ho Chi Minh City Vietnam. Published by magazines and part of photo exhibitions around the world.

## Project Statement

### A Blooming Symphony: Mobile Flower Shops on Hanoi's Streets

In Hanoi, a vibrant symphony of colors unfolds daily as mobile flower shops, laden with blossoms, weave through the city's streets. These bicycle-borne vendors are a beloved part of the urban landscape, offering a glimpse into the city's soul and its distinct seasons.

Springtime brings forth delicate peach blossoms and fragrant lilies, while the summer months are adorned with the serene beauty of lotus flowers. As autumn arrives, the air is filled with the delicate scent of chrysanthemums, often referred to as "crystal gems." Finally, winter welcomes the cheerful daisies, blooming in late November and early December.

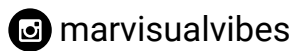
These floral treasures, sourced from renowned flower villages like Nhat Tan and Quảng Bá or from neighboring provinces, arrive in the city's heart after 6:30 AM. The sight of women peddlers gracefully navigating the streets, their bicycles overflowing with blooms, has become an iconic and cherished feature of Hanoi.



Catalin Chitu | A Blooming Symphony | 2022



# Maria del Mar Ruiz Pérez



I'm Maria del Mar Ruiz, and I'm passionate about photography, design, nature, and travel. I hold a degree in Advertising and Public Relations (UAB, Barcelona) and a master's in Art Direction and Design (Elisava, Barcelona). I always carry a camera with me to capture moments wherever I go. The three words that best define me are enthusiastic, creative, and communicative. When I'm inspired, I write, draw, paint, photograph, or play the piano. Or I read, experiment, observe, listen to music—and then I feel inspired.

## Artist Statement

I describe myself as a curious and creative soul who admires the beauty of our planet in its purest form. That's why, through my photography and poetry project, "marvisualvibes," I share the feelings that certain places evoke in me through visual poetry.

Every place has a story to tell, and with this project, I want to share not only my love for nature through photographs but also the emotions it awakens in me.

I hope you enjoy my visual poetry journal, which for me is not just about beautiful places I've visited or landscapes that amazed me, but about the beauty of Earth, captured.






wind-

to the sunrise of a new  
and *ineffable* beginning.

# Jovan Vesković

 spicy\_nudeln

Jovan Vesković, born in Belgrade in 2001. Graduated from Zemun High School. Third-year student at the Faculty of Contemporary Arts, Department of Visual Arts, majoring in multimedia.

## Project Statement

By opting for black and white photography, my work gains drama, emphasizing textures and contrasts. Monochromatic tones and empty landscapes in certain photographs emphasize melancholy and calmness.



Jovan Vesković | Birds VI | 2025



Jovan Vesković | without title 3 | 2023

# Jitka Ertelová



I am a 35-year-old single mother who lives in Chodov, a small town in the Karlovy Vary Region, Czech Republic. In 2016, I graduated with a master's degree in English and American literature from the Faculty of Arts, University of South Bohemia in České Budějovice. Following my graduation, I began to work at a law firm.

My passion for photography began after undergoing the final eye surgery in 2007. I am still lazy-eyed, and have astigmatism and high myopia, but thanks to the procedures, I wake up without the urge to find glasses, put it on so to be capable of seeing the world around me. Years later, I still recall observing objects, nature, people, and everything I could, for a long time, feeling as if a brand new world opened for me to explore. The need to capture my new reality made me buy my first camera, spending more time paying attention to the smallest details, the way light changes spaces and the vibes of objects perceived. I changed the camera, but my enthusiasm and approach remained the same. I do not look for beauty to capture. I do not crave to be among crowds in fancy destinations. Exploring inner peripheries, elevating ordinary objects to things worthy of attention, conveying emotions I feel when I am behind the camera, ready to capture my new world – that is my goal.

I do my best to keep my creativity and passion alive despite my busy schedule, balancing the part-time work with taking care of my 5-year-old son.

## Artist Statement

‘Odd how the creative power at once brings the whole universe to order,’ noted Virginia Woolf in her diary. This same power, too, can transform a personal universe into a magical realm, free from limits and rules, where mundane reality fades away.

This resonates with me as someone with limited travel options. My outdoor experiences are confined to a few places I regularly visit. For instance, the pond just a stone's throw from my flat can become a vast golden sea, surrounded by bluish grass in my imagination. However, when I reflect on the coal-mining affected area where I live, that pond and the trees around it transform as well. They no longer resemble a seaside; instead, the dominant colors shift to dark gray, black, and red, evoking a Mordor-like atmosphere.

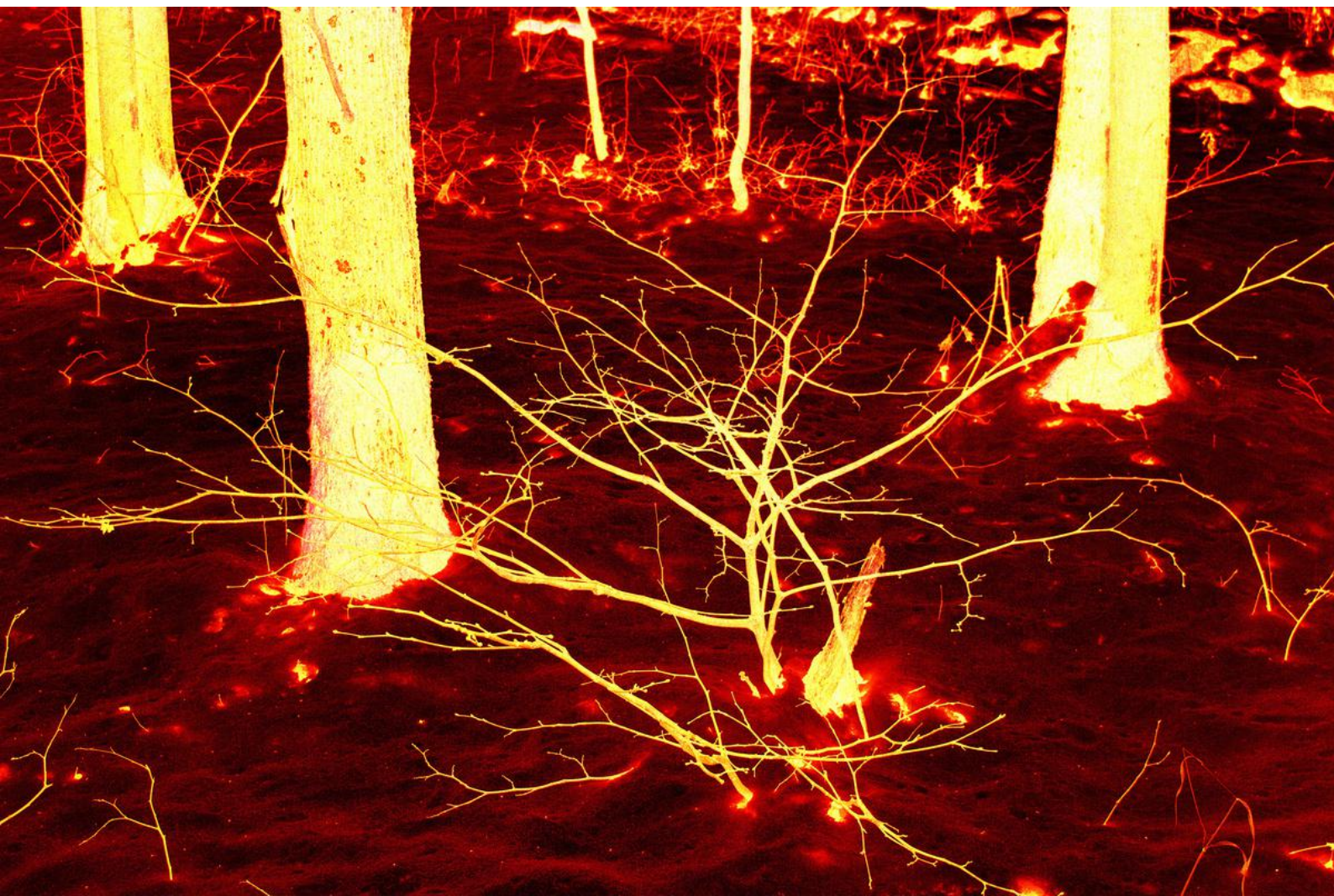
I can see the Ore Mountains rising over the horizon. With the power of my imagination, I transform them into majestic peaks that pierce the sky, shining with vibrant colors. During winter, when snow falls and shades of grey and white dominate the landscape, I relish the opportunity to infuse my imaginary world with even more color. Warm colors buried beneath a blanket of white snow? Not anymore! In my mind, the snow sparkles in the sun, casting green and yellow hues that stand in stark contrast to the grey sky.

In the summertime, especially when temperatures soar above 30°C, I envision the parched ground in soothing shades of blue. When this heat persists, the world feels like a burning inferno to me. Everything seems to be ablaze, with my imagination amplifying the sensation using vibrant shades of red, orange, and yellow.

The landscape in my mind is a realm of endless possibilities. I can access it any time, my universe, my finest neverland, brought to life by the creative power of my imagination.




Jitka Ertelova | Alps | 2016



Jitka Ertelova | Rise | 2025

# Michelle Quirós

 quirosmich

Panamanian photographer and graphic designer based in Huelva (Spain) for over 20 years. Her photographs tell a story mainly in black and white. From a more intimate perspective, she explores and documents, through details and self-portraits, the daily life and being a woman, female maturity and the emotions generated by the passage of time.



Michelle Quiros | The Reader | 2024


## Project Statement

Propias y Extrañas reflects our lives and our passage through the world: who we are when we do something that fills us, what gives us life... Who we are in the shadows, the woman hidden from everyone and many times from ourselves... Who we are or where we turn to when life overwhelms us and we need to let go and heal to continue.

And the fact is that in every woman there are many at the same time: herself with her illusions, dreams, fears and doubts, the wife, the mother, the lover, the friend? We are many. We are our own, when we feel masters of our destinies, comfortable in our skin, full of energy ready to take on the world. But we also feel strange, when time goes by, devastating everything, and many times you don't recognize yourself in the reflection of the mirror, which no longer shows you youth every morning.



# Oblivia Obscura

 Oblivia\_Obscura

My art explores the interplay between identity and the shadows we carry within us. Through themed self-portrait, photography I delve into the darker corners of human emotion, capturing a raw haunting beauty that speaks to the complexities of the self. Each piece is meticulously edited to embrace dark themes, evoking mystery, introspection, and a visceral connection to the unseen. This work is not merely about aesthetic transformation; It's about storytelling" transforming the ordinary into the extraordinary and inviting the viewer to confront their own inner Thoughts.





# Prathap Somasundaram

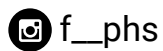
 clicksofkorea\_

## Project Statement

A vivid autumn scene showcasing golden and crimson maple leaves bathed in warm sunlight, capturing the serene beauty and fleeting magic of fall



# Fabio Marsala



I am Fabio Marsala, an amateur landscape photographer based in Florence, Italy. I study Communication at University of Florence. I love nature, wilderness, and I also love art. My models are Ansel Adams, Michael Kenna, Sebastiao Salgado and Galen Rowell. From this masters I have learnt that photography is the expression of your own unique vision and that you have to follow your feeling related to something significant to you. I would like to become a fine art landscape and discover and explore the world, because there is so much in it and in ourselves.

## Project Statement

I called this collection of photographs "Forms of water". It shows us the various appearances the water has in several and different types of places, as if it becomes a particular object depending on the environment.

Fabio Marsala | Forms Of Water | 2025





Fabio Marsala | Forms Of Water | 2025

Fabio Marsala | Forms Of Water | 2025



# Matteo Di Francesco

📷 matteo\_difrancesco4

Matteo Di Francesco, born in Chieti in 1988, is a passionate photographer with a deep interest in visual art and storytelling through images. From a young age, Matteo developed a strong fascination with photography, which has evolved into a professional career thanks to his dedication and continual pursuit of technical and artistic excellence. His experience spans landscape, portrait, commercial, and editorial photography, with a particular focus on capturing the essence of subjects and environments through his lens. Matteo's distinctive style is strongly inspired by the Symbolism movement of the late 19th century. He employs visual and compositional elements that evoke this artistic current, creating images that convey deep meanings and personal reflections. His skillful use of light, color, and symbolism transforms each shot into a rich visual narrative full of emotions and significance. While he has not exhibited his work in galleries and did not grow up in a particularly scenic context, Matteo finds inspiration in daily life and the surroundings around him. Every situation and detail is explored and enhanced through his photographic lens, making each image a genuine and personal expression. With a keen eye for detail and an artistic vision influenced by Symbolism, Matteo Di Francesco continues to make a significant impact in the world of photography, sharing his unique perspective and celebrating the beauty of every captured moment.



## Artist Statement

For me, photography is an act of prayer.

A suspended space where time slows down and the gaze becomes reverent. Each image is an attempt to listen, to be silent, to connect with something that cannot easily be named – but can perhaps be glimpsed or touched. I work primarily with portraiture and documentary photography, but at the core lies the same pursuit: presence. That subtle vibration that sometimes passes through a face, a gesture, an ordinary scene. I seek to capture the sacred within the human, the mystery within the everyday. The camera becomes a meditative tool – a way to be still, to observe, to offer gratitude. I'm not searching for perfection, but for the fragile truth of things, for the light that seeps through the cracks. Every photograph is a threshold: between the visible and the invisible, between the world and the inner life.

To shoot is, for me, a form of contemplation – a way of inhabiting the world with reverence, wonder, and presence.

Matteo Di Francesco  
Genesis  
2024



# Konstantinos Alexiou

 konstantinosalexiouphotography




Konstantinos Alexiou | The Greek celebration of the grilled meat



Konstantinos Alexiou | The Muslim lady among the birds



# Patrícia Poção

 patriciapocao\_photography

I am a professional photographer with over 30 years of experience in the audiovisual sector. I explore various photography genres, including portrait, nature, street, documentary, and macro photography, with a sensitive and narrative approach. I began my career as a video editor and have developed an interdisciplinary practice that encompasses scene photography, documentary work, community art, and ecological education. My photographic work is rooted in listening, paying attention to detail, and creating images that foster memory, contemplation, and social impact.

## Project Statement

Half a century ago, a new dawn dawned on Portugal's horizon. April 25, 1974, marked the rebirth of Hope, Freedom, and Democracy.

Fifty years later, I captured the living soul of this historic landmark in the heart of Porto. This city pulses with the memory and indomitable spirit of the Carnation Revolution reminding us that freedom is a flower that we must nurture every day.

In this visual story, each photograph serves as a silent testimony to the courage and people's dreams. Images that reveal vibrant streets, smiles from all generations, and carnations still bloom as eternal symbols of Resistance and Renewal.

This year is especially significant as I celebrate my 50th birthday. This coincidence makes the celebration even more meaningful, merging my journey with the collective trajectory of my country.

May these images inspire new dreams and reaffirm that Freedom, like Love, needs renewal and celebration with each new dawn.

Patricia Pocao | 50 Springs of Freedom | 2024





Patricia Pocao | 50 Springs of Freedom | 2024

Patricia Pocao | 50 Springs of Freedom | 2024



# Rim Slaoui

 hacel.nutc

I am a multidisciplinary artist who loves experimenting with different techniques to illustrate "basic human emotions". As I explore different approaches to mixed media art, I'm not afraid to let my creative process show through in the final product.

Similarly to my paintings, my photography practice seeks to abstract reality and reduce captured moments to a liminal space for the psyche. My photographs alternate between colourful, abstracted close-ups of urban elements, and deserted semi-urban spaces that owe their eerie character to nature's fluctuating moods – and maybe a light leak in the camera. They are an ode to the solitary mind's obsessive internal monologues, at once quiet and dynamic.

I obtained a B.F.A. at the University of Ottawa (Canada), where I specialized in Painting / Drawing.


I currently reside in Toronto, Canada.



Rim Slaoui | Baller | 2024



# Deák Katalin

 katalin162

I am Deák Katalin, a media and communication student living in Romania. I cannot imagine my life without creation. My biggest passions are fashion, photography and poetry.

## **Artist Statement**

The following photographs are selected from various projects, with the aim of offering a broad perspective into my artistic world. A few years ago, I discovered the kind of self-expression that photography enables for me. Through light, shadow, composition, and color, I can capture moods and emotions that simply cannot be put into words. Photography allows me to translate and make accessible the deepest layers of my being to others. It creates a kind of magical connection between the creator and the viewer—one that transcends language and opens a space for emotional resonance and shared experience.

## **Self Expression**

This image captures the moment of opening up to the world, where vulnerability meets strength. Determination acts as a protective armor while the self is revealed.

## **Connection**

The eye is the mirror of the soul. Through the pupil, souls seem to intertwine, forming a silent yet powerful bond between subject and viewer.

Katalin Deák | Connection | 2023





# Phùng Nhật Mai

📷 your\_s.and.d

Phung Nhat Mai (born in 2003) is a photography enthusiast with a deep desire to capture a tender and affectionate perspective on human society. Through her lens, Mai seeks to reflect everyday realities in a distinctive and emotionally resonant way. She is particularly drawn to the lives of laborers, the simplicity of ordinary people, and the lingering traces of childhood memories that still echo through the ever-developing city she calls home – Hanoi. "Just someone doing what she loves."



Nhat Mai Phung | Time Flies | 2024




Nhat Mai Phung | Shape Of Laborers | 2024

Nhat Mai Phung | The Arch Of Livelihood | 2024



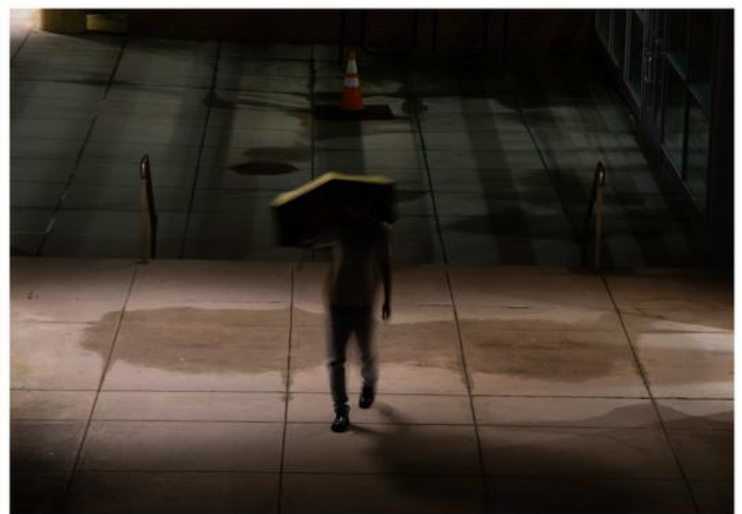
# Sophia Piao

 sooooooph\_06

Sophia Piao (b. 2006, Queens, NY) is expected to have graduated from School of Art at The Cooper Union (New York, NY) by May 2029. She was also a four-year studio art student at The Hotchkiss School (Lakeville, CT). She has exhibited her works through local artist collectives based in Brooklyn, NY.

## Artist Statement

My digital photography work often considers atmosphere within interior spaces as well as narrative in figure and movement. And although I am primarily a painter, many of my works actually take inspiration from photo, not the other way around.



Sophia Piao | Will You Be Able to Save Yourself | 2024



Sophia Piao | Dignity of the Person Selling False Happiness | 2024

# Chloé Kaufmann

 chloekaufmann\_artiste

Chloé Kaufmann is a multidisciplinary artist, photographer, filmmaker, and author. Her work delves into the intricate relationships between individuals and their environments, as well as the visual and narrative stories these connections can generate. A graduate in Theatre and Film Studies from the University of Paul Verlaine in Metz, she pursued a Master's degree in Art and Culture Theory, focusing her research on the spatial dynamics and heroic figures in the films of Sidney Pollack.

During this period, she wrote and directed her first play, which explored a reflection on the myth of utopia as conceived by Thomas More. She subsequently continued her studies at the Institut des Arts de Diffusion in Louvain-la-Neuve, Belgium.

In 2012, she traveled to Athens to document the early consequences of the European crisis. This pivotal moment marked the true beginning of her photographic work. While in Athens, she met Ahmad, a Syrian refugee, an encounter that proved to be a defining influence on her artistic journey. The following year, in Istanbul, she directed "Woman's Work, letter from Syria". This film was later distributed by SONGES and selected for prestigious international festivals, including DOK Leipzig, the Festival International du Cinéma Libre in Hamburg, and This Human World in Austria.

She then began her long-term series Hic & Nunc, exploring the concept of the "unique place," and embarked on a prolific period during which she created over a dozen short films.

In 2018, she participated in an artist residency in Haiti, followed by another in Montreal, Canada, in 2019.

In 2021, after attending a week-long workshop on photographic archives led by Luce Lebart, she exhumed an earlier photographic project combining images and prose poetry. This work, titled Sweet Sweet Home, was showcased in 2023 as part of the group exhibition Résister during the Arts en Balade event in Clermont-Ferrand.

## Project Statement

### Counter melody

This project, developed in Haiti, is rooted in a relationship of proximity built over time.

My work stems from a lived experience, both emotional and physical, shaped by contact with the places I moved through and the people I met. It is marked by a constant awareness: that I have the ability to leave, to step away from a place where others remain. This quiet asymmetry informs my position, my gaze, and the way the images take shape. My approach is grounded in sustained attention to what unfolds in the moment, within a shared space, without the need to control or to distance.

I am not trying to represent a country or to tell a story. What matters to me are the connections, the exchanges, the uncertain zones. The images emerge from these in-between spaces: they are built from restrained gestures, silences, and subtle tensions. My body shifts — sometimes close, sometimes withdrawn — always attentive to what does not fully reveal itself.

This work occupies an in-between space, where lived experience and photography overlap, where reference points slip and certainties fall away. It is not about asserting anything, but about allowing what was possible to surface.



Chloe Kaufmann | Counter melody | 2024

Chloe Kaufmann | Counter melody | 2024



# Daniela Panfili

 daniela.panfili

I was born under the Pisces sign with a huge curiosity about the world and a lot of unanswered questions. I have been exploring life and what surrounds me through different approaches and practice always searching for the thin thread that connects with one another.

A quest that has led me to encounter the power of nature, the myths and the archetypes that live and surround us.

I read the organic world through the scientific view and also in relation to the old legends and traditions that connect our soul to the earth's time and to nature.

For a long time I have been analysing single frames from the world with macro attention on our perceptions, how we feel the space. An exploration that also included questioning gender as part of the process of perception/interaction with the world.

Thanks to the Experience Design, I have added another layer to my search, going deep in listening and understanding people's needs, learning how to keep a red line of meaning between story and product.

In the last ten years, I turned my attention from the perceptions to the space itself and the frontiers between human and nature. I gave more and more space to my obsession for what remains of wildness.

I walk as often as I can sketching, taking pictures of just observing and learning the forest's language.

I'm not interested in the perfect picture, nor in the realistic painting, but in the feeling of the landscape, in the emotional response that a place inspires.

I'm looking for the bond that connects humans to nature.

I'm visually influenced by the traditional north's landscape painting, Constable, Turner, the Flemish painters and I have a special love for the Shanshui.



Daniela Panfili | My forest hides a secret



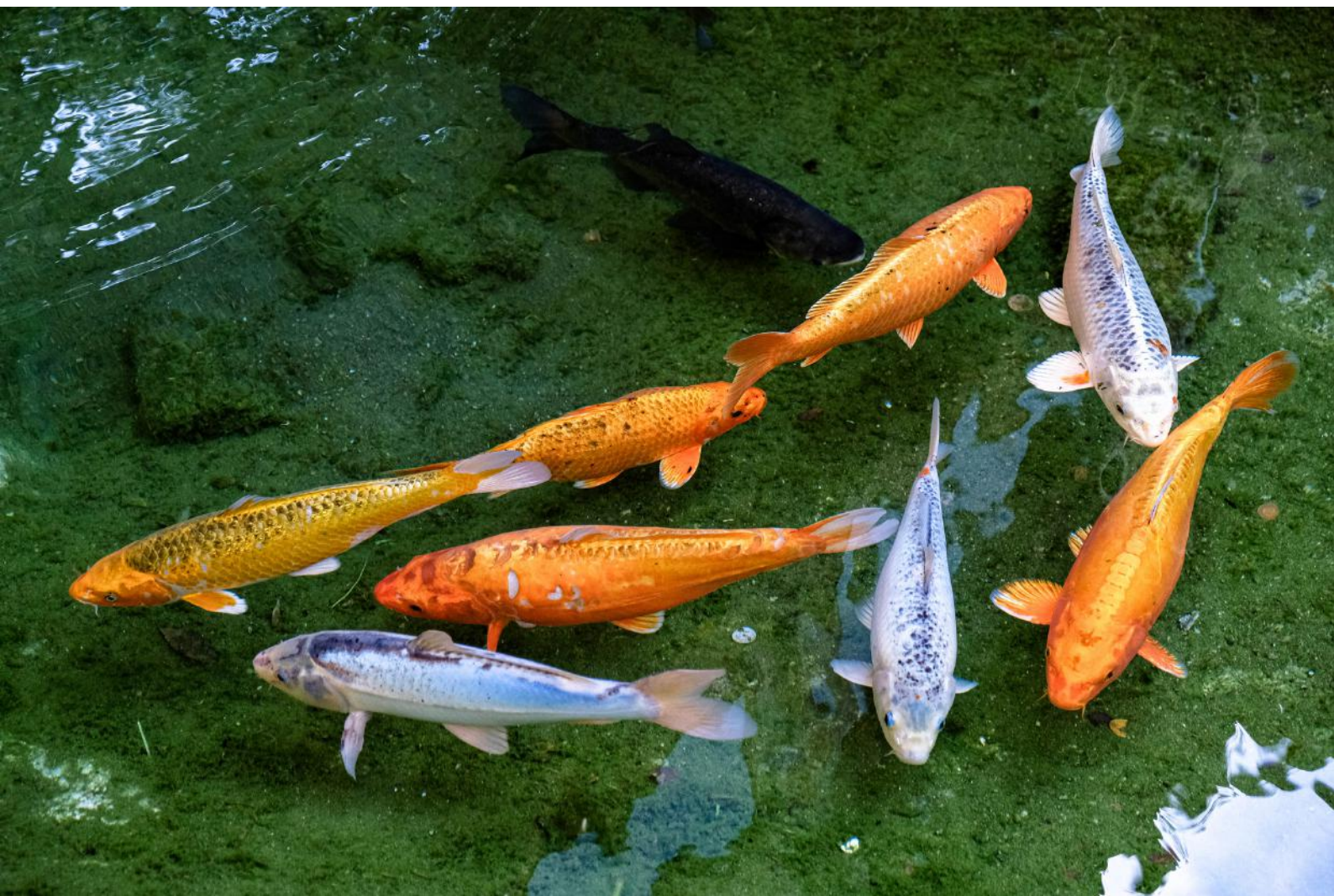
Daniela Panfili | My forest hides a secret

# Marie Stenilovskaya

 mariestenilovskaya

I'm in love with film photography. One of the photos I'm attaching is film. You can see more on my Instagram. I love picturing nature, landscapes. I see the beauty in usual things and try to capture them.





# Richard Wall

 richardawall


My stories reflect my life-long fascination with the dark underbelly of American culture; be it tales of the Wild West, the simmering menace of the Deep South, the poetry of Charles Bukowski, or Langston Hughes, the writing of Andrew Vachss and John Steinbeck, or the music of Charley Patton, Son House, Johnny Cash, or Tom Waits.

My pictures try to capture human interaction and architecture in and around an urban environment (and cars, I like cars).





# Jana Bulochova

 bylo\_photography

Jana Bulochova is the lens-based artist from Lithuania. Her projects encompass fine art, editorial and graphic artistry. Through the creative process, she demonstrates both abilities as a visual artist and as a "screenwriter". With each project or shoot, techniques and tools may change, but perspective, drama, and sensuality remain. A distinctive characteristic of Jana's work is its ability to place literal as well as ambiguous compositions, alternately deconstructing and reconstructing to provoke the curiosity of a viewer.



Jana Bulochova | Speak! | 2025

# Gunilla Steen

 steengunilla

Turning the world (or at least the image) upside down make you see the world differently. The same might happen when you turn the image black and white to avoid the disturbance from the colours. This project is called Without boundaries and is about creating an atmosphere of magic, through creating a personal connection to a location, in this case, an abandoned quarry, and trying to get to know, to feel it's rhythm and character. An intimate dialogue with the location is conclusive in conveying that feeling of magic, which this project is all about.





# Paulo Monteiro

 paulomonteiro\_fotografia

Paulo Monteiro was born June 1963, in São Miguel Island, Azores, where he currently lives and works.

He has been a photographer since 1985.

He has developed long term projects about various subjects, such as popular religiosity, profane festivities, architecture, landscape, Nature, or the world of work.

His work has been published and exhibited in Portugal and abroad.

## Project Statement - The flour battle

Every year, the community of Constantim, Vila Real, Portugal, celebrates Shrovetide in a peculiar way: participants throw flour at each other.

Most of the participants in the ritual are young people. They gather in one of the main streets of the town during the afternoon of Fat Sunday and Shrove Tuesday. Many dress up and wear costumes. Masks and costumes are to everyone's taste. Some wear goggles to protect their eyes, as flour can be thrown with considerable force.

The party last until dusk.

At the end of the afternoon, the Shrovetide, represented by an anthropomorphic figure measuring around three metres in height, is burned in the public square.

Paulo Monteiro | Throwing flour | 2025





Paulo Monteiro | Shrovetide in Constantim | 2025



Paulo Monteiro | Burning the Shrovetide | 2025

# Monika K. Adler

 monikakadler

## Project Statement

### *Chalk-Stone-White, 2024*

We walk through collapsed burial-mounds, along worn tarmac, salt-marshes, quagmires of mud, black crows impale insects; congregating, conversing, across the floodplain; the curves of the river reconfigured over time by many indentured hands. Chalk-stone-white. The land and its inhabitants becoming only subjects and resources for consumption by each successive ruling entity.

Seven Sisters, the English Channel. We stand on the beach-head, the sky darkening, suspended in a container of fog, where earlier, they raised a spider-web of steel-scaffold to block the encroachment of fascism raging across Europe. The remnants of shipwrecks pierce from the waters; mercury and sodium-nitrate leaking from their hulls; essentials of industrialisation and warfare, far more valuable than any human cargo. We breathe in the centuries of blood and salt in the air and feel at home.



Monika K. Adler | Chalk-Stone-White | 2024



Monika K. Adler | Chalk-Stone-White | 2024

# Rory Mahony

 rorymahony

I was born in Wales, UK. Soon after our family moved to the Sudan. First to Wadi Halfa and later to Khartoum. Our garden bordered the river at the confluence of the White and Blue Nile. At age seven, we immigrated to Canada. I have lived and worked all across Canada, including two summers high above the Arctic Circle.

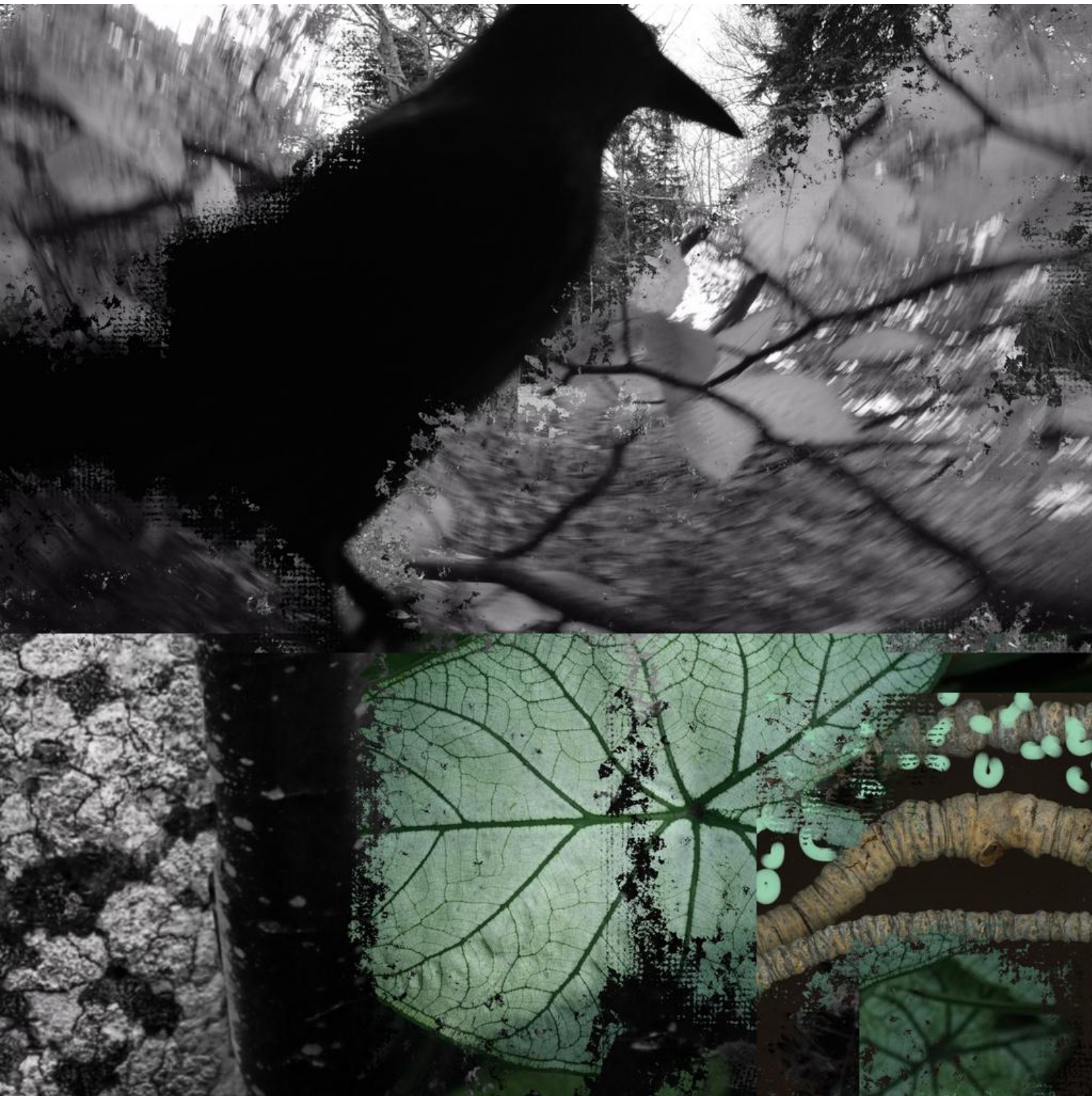
At age 39 I entered art school with studies at Ottawa University, the University of Victoria and completed an MFA at the University of Guelph in 1997. I taught photography, video and visual communications, for 16 years, at Medicine Hat College, Medicine Hat, Alberta. I now live in Regina, Saskatchewan, Canada and continue to make art work across Canada.

## Artist Statement

Walking is at the core of my art practise. Much of my work, from about 2005 onward, has resulted from walks in nature.

I walk, make photographic notes, record sound and collect evidence of other creature cultures: shells, bones, nests, feathers, beaver-chewed willow, fur, a paw print. In the studio these collections generate ideas for installations, video, sound designs, drawings and composite archival pigment photographic prints.





# Sinisa

 zapeopapao

Shadows always conceal the truth and show the viewer what they want to see instead of what is, usually evoking fear and curiosity because darkness hides the truth while, paradoxically, that darkness is sharp and in the foreground, and the unclear light serves to highlight the gloom.





# Lasse Skeie



I'm a passionate fine art photography student who uses the camera and darkroom to explore and express my curiosity and interests.

## Project Statement

Work: ***Another world***

Darkroom print

Different species experience reality in different ways, which fascinates me. Dogs only have two types of color receptors, we have three, and parrots have four. The extra color receptor in parrots allows them to see ultraviolet light, which gives them a color experience that we can't imagine. But how would we have perceived the world if we had different color receptors? When I'm outside, I like to imagine exactly that, and through my photographs I've tried to capture the scenes around me in a different color.

Work: ***A last goodbye***

Film scann

This picture captures the stillness of a moment suspended between presence and absence. For me it holds a quiet and an emotional atmosphere thick with the weight of farewell. Blurred edges and softened light evoke the feeling of memory fading at the edges, while the central composition invites the viewer to contemplate what remains when someone is gone.

Lasse Skeie | A last goodbye | 2025

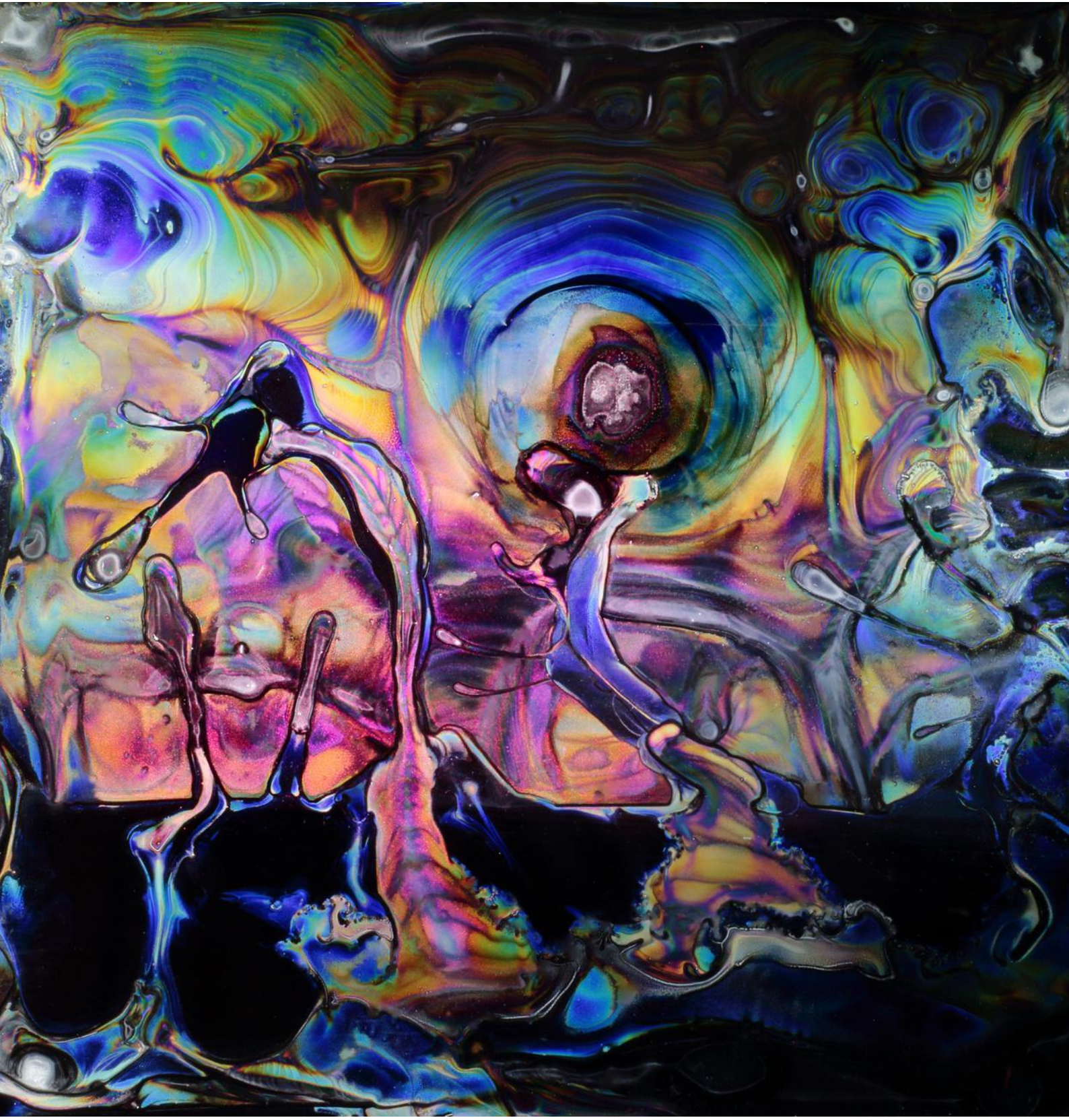


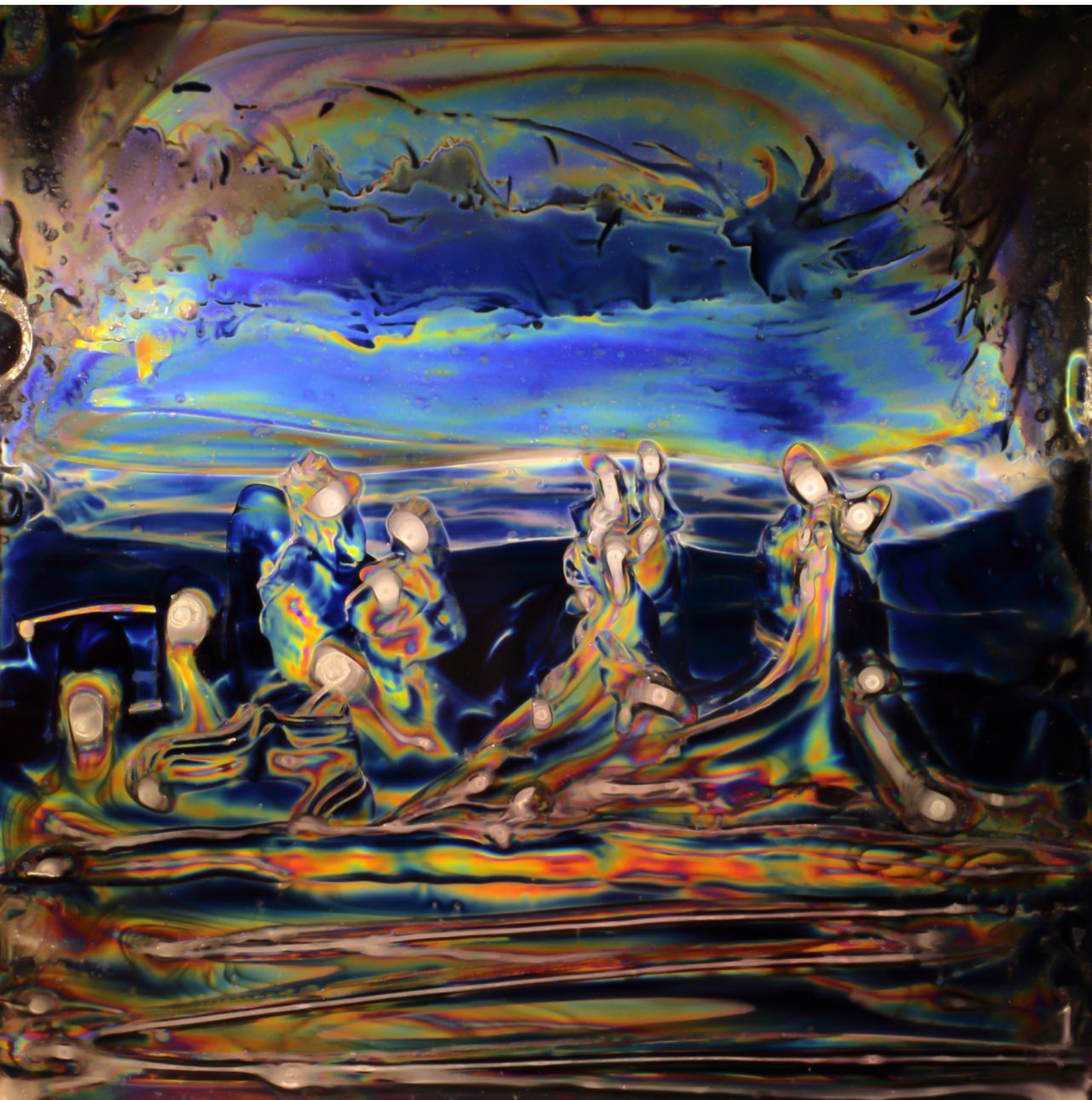


# Paco Orejon


 orejonpaco

Macro photography of liquid droplets exposed to high temperatures, laser lights, and air pressure, creating dreamlike and psychedelic landscapes.





# Alessandro Balzaretti

 alessandro.balzaretti

Alessandro Balzaretti (Milano, 1999) is a photographer and psychoanthropologist. He graduated in Political Economics B. Sc. at Bologna University and in Psychology M. A. at Parma. His articles and researches have appeared on Altrove, Capitalism Nature Socialism, and Rivista di Psicologia Clinica. He collaborated on the exhibition "Poetics of the Object" by artist Simone Ricciardiello in Vicenza, and on the photographic exhibition held by Natale Scordo in Reggio Calabria (2024).

## Project Statement

Colour is stain: images from the countryside.

In this project, I'm trying to represent countryside outside of the classical naturalistic imaginary, through a metaphysical research on the way in which colours become shadows. Nature so is no more perfect, but can be seen as a surface in which stains, shadows and presences emerge.





# Magdalena



I am a 25-year-old photographer from Wrocław, Poland, currently living in Korea on an H-1 visa. I graduated from the Academy of Fine Arts in Wrocław with a degree in photography and multimedia, and before that I studied graphic design at the Wrocław High School of Fine Arts.

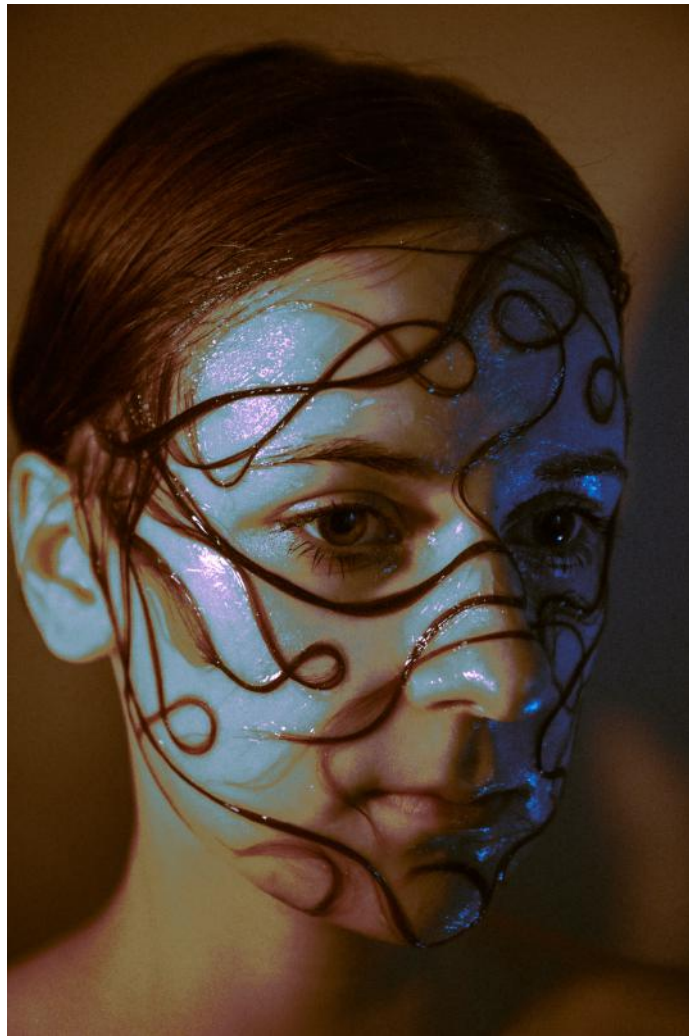
My work focuses on fine art photography, portraiture, and narrative photography. I see photography as a form of storytelling. It is a way to express emotions, capture details, and create visual tension that shapes the overall mood. I strive to combine visual sensitivity with thoughtful composition, always exploring subtle moments that hold deeper meaning.

I am also interested in filmmaking. I produce both short and long-form films. I am fascinated by visual narratives, creating imaginary worlds and events. Images become the language of emotions and experiences. I am passionate about working with companies to develop visuals that resonate with their target audiences and tell their stories through powerful, authentic images.

## *Project Statement*

"Déjà Vu" is a series of self-portraits exploring memory, identity, and how we see ourselves. The face – something so familiar – becomes a space for distortion and experimentation. The lines and layers create a feeling that we've seen this before, but we can't quite remember when or where.

Using a mix of analog and digital techniques, I try to capture the blurry space between memory and reality. It's about what it feels like to be yourself in a world full of images, feelings and fragments of the past.



Magdalena Miszkiewicz | Déjà vu | 2025



# Aram Tanis



Aram Tanis is born in Seoul, South-Korea and works in Amsterdam.

In Aram Tanis' work he describes and researches people and societies on the basis of the cities they build and inhabit. In his work, urban landscapes, people, animals and objects are symbols of what happens in our world and how we adapt to the changes. 'Isolation' and 'anonymity' are important themes within Tanis' work, but also make people aware of certain things they often overlook.

Tanis exhibited all around the world including at Kunstverein für Rheinlande und Westfalen (Düsseldorf / DE), Siemens Sanat (Istanbul / TR), Frontviews (Berlin / DE), Gallery Korea (New York / USA), Ginza Graphic Gallery (Tokyo / JP), Witte de With (Rotterdam / NL), Misulsegye Gallery (Seoul / KR) and Frankfurter Kunstverein (Frankfurt / DE).

Besides exhibiting his work Aram Tanis also curates shows, creates photo books and works in assignment.

## Artist Statement

Aram Tanis was born in Seoul, but spent his formative years in The Netherlands, where he lived in a predominantly white neighborhood and attended schools that lacked diversity. As a person of Asian descent, he stood out among his parents, relatives, peers, and the media figures he saw on television. During his adolescence, he actively sought individuals who shared his identity but was disappointed to find a dearth of role models. Consequently, he has always been acutely aware of his distinctiveness.

When Aram Tanis visited South Korea twenty years ago he did not speak the language and didn't know his way in South Korea. In his first work Ji Hyun Song, created in Seoul, he concentrates solely on photographing multi-lane motorways, towering offices and residential high-rises, and vast parking lots. With this work he shows his fascination for this immense city, but also expresses his sense of alienation from contemporary Seoul. Despite his biographical connection to this city, this work emphasizes the disconnection and loss of social bonds with his birth country.

However, 20 years later South Korea, and in particular Seoul, has become a place of home and familiarity. It is a place where he feels more complete and connected with his Asian roots. The smells, sounds, light, architecture, people and food have become part of his conscious identity. When he walks the streets and he can smell the Bulgogi or the Bibimbap it triggers a sense of happiness. When he is on the subway and hears familiar sounds through the speaker it feels so normal, like it has always been there in his life. The locations where this new work has been created are familiar and are linked to memories created over the last two decades.

For Aram Tanis this notion of 'Feeling at Home' has always been a complicated one. For him home is connected with his identity. As a child he always wanted to look white. No Asian eyes. No flat nose. Looking white was the answer to his uncertainties. Over time it has become clearer what it means to be Korean to Aram Tanis and as he feels more at home in his own skin he also feels more at home in South Korea. Now that he has become a father himself his Korean identity plays an even bigger role in his personal and work life.



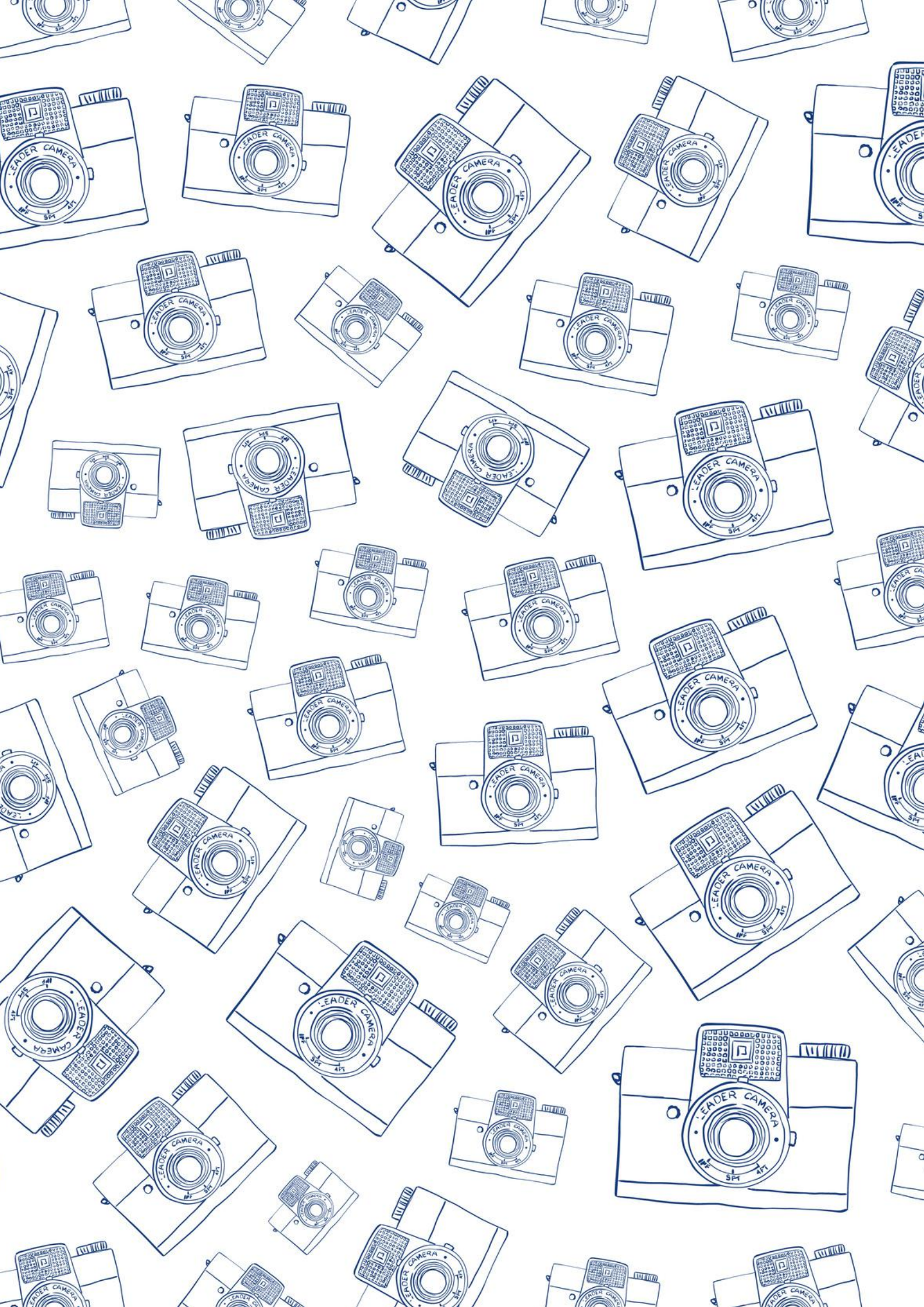
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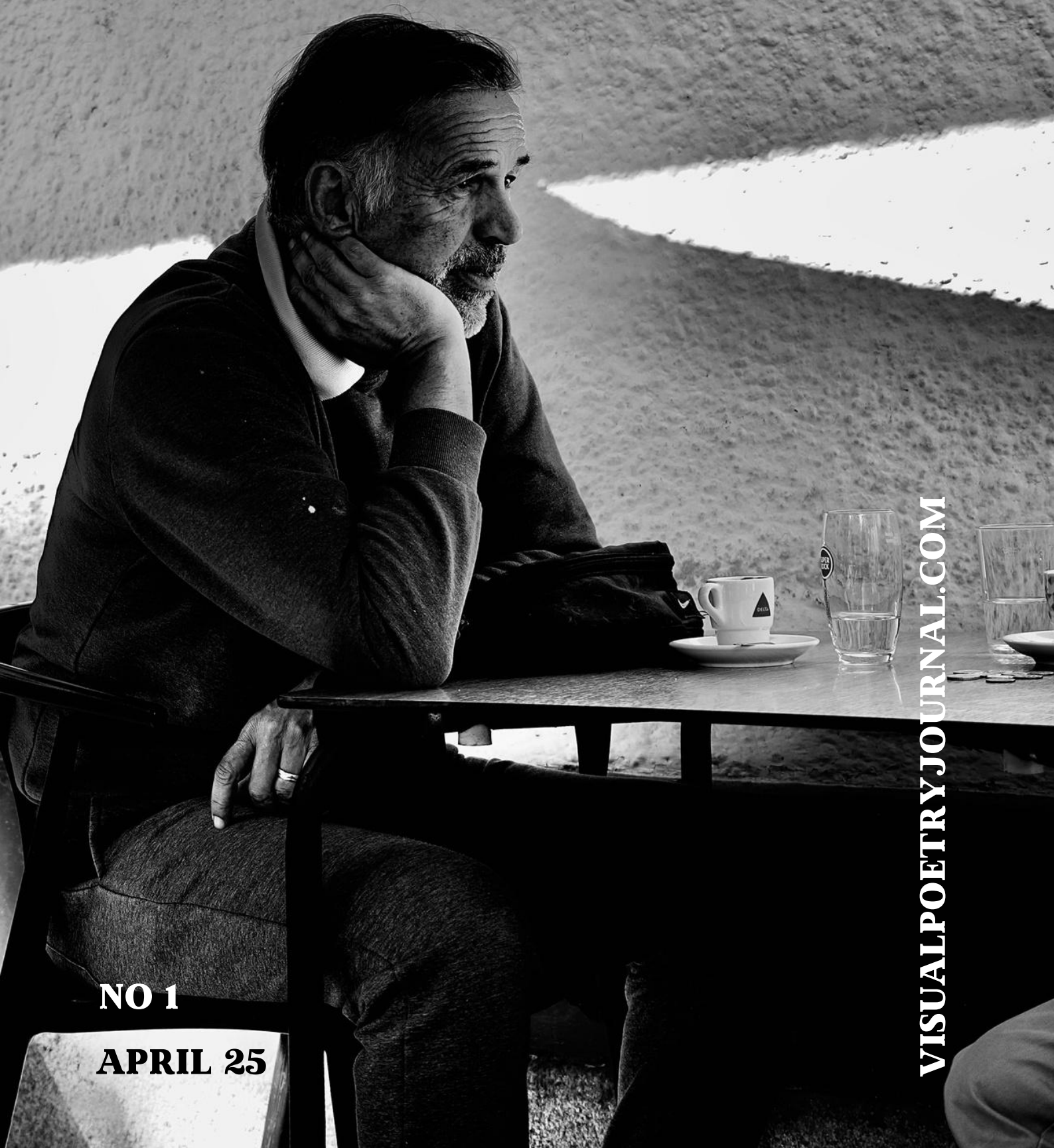
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