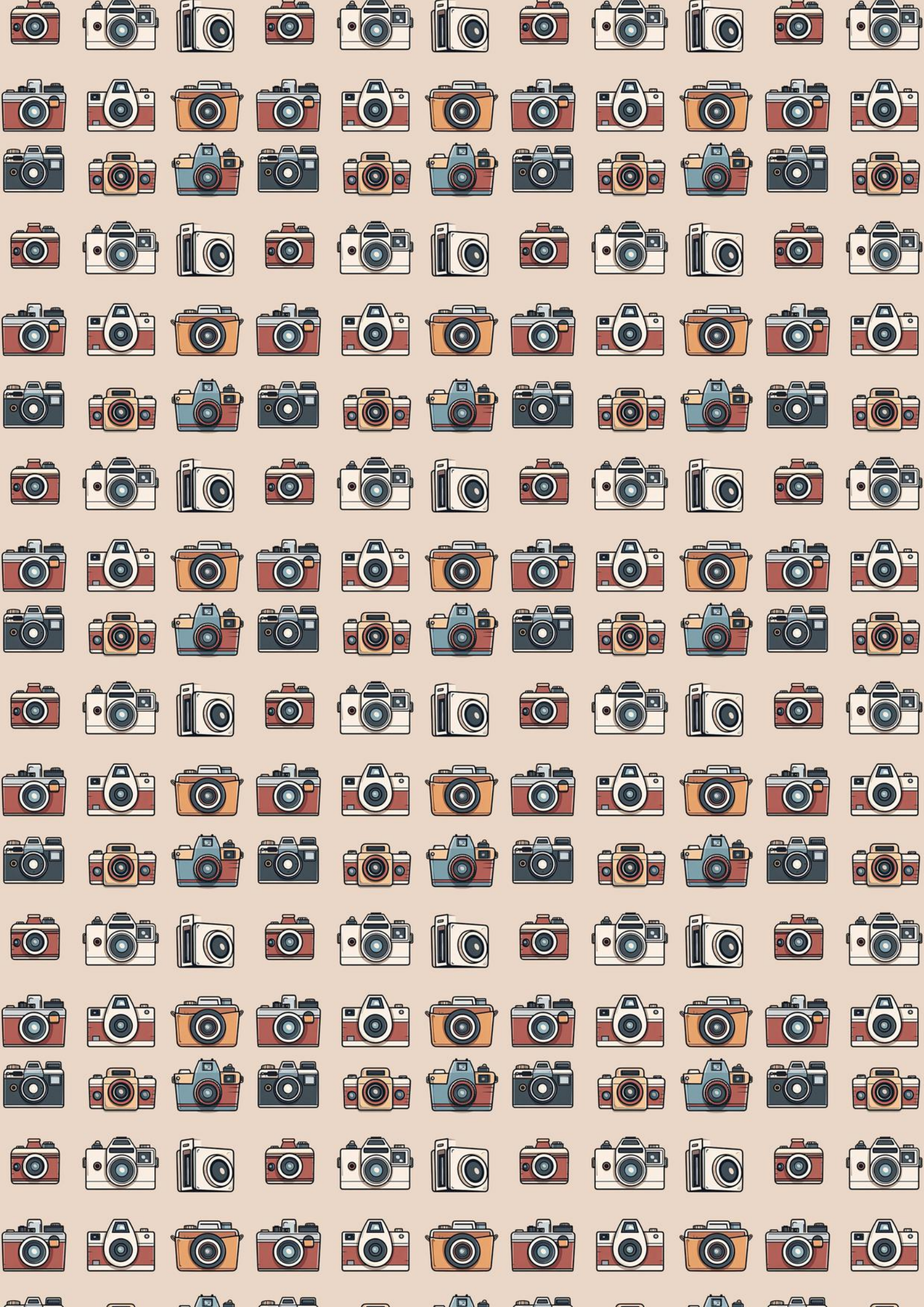


VISUAL POETRY JOURNAL



NO 2
MAY 25



— INTRO



Hello, dear reader,

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

Anna Gvozdeva

Curator of
Visual Poetry Journal

On the Front Cover:
Teddy Dinsmore
Walking Distance
2024

On the Back Cover:
Juliette Maes

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

Teddy Dinsmore

 juxtagraphy

Born in and living in downtown Toronto, a graduate of the arts, and exposed to many walks of life on a daily basis, I seek photography as a creative refuge from the daily toils of keeping oneself alive. After completing a degree in fine art I have since found myself hooked on photography as a more accessible and meaningful medium of expression to capture and the narratives I am looking to express while satisfying the rapid appetites of modern society.

Project Statement

The works featured seek to capture Toronto's entropism; substance before style, poverty before luxury- the beauty out of the ugly that tells the real story of a city underneath what you see in travel advertisements, post cards, or social media. The dirty alleyways, busy schedules, empty lots, store top apartments, and dense neighborhoods you'll never see until you've lived here. Ephemeral moments that can only be grasped through a camera lens.

Teddy Dinsmore | Neon | 2025



Teddy Dinsmore | Bike Route | 2025





Thuy Loan

My name is Thùy Loan. I graduated with a degree in Fashion Design, but I have long had a deep passion for photography. I have been pursuing photography for 9 years, starting during my university studies and continuing after graduation. Currently, I am working a full-time manual job to support my goal of advancing my education in photography.

Project Statement

These are the final photo collections from 2023-2024 before I chose a different job to secure financial stability and continue my advanced photography studies. Every photoshoot was created based on the emotions of the model to bring the concepts to life.

"Yên" - a Vietnamese word capturing a sense of deep calm, silence, and emotional stillness.

A moment of stillness, as fragile as a breath in the late afternoon. A gentle figure cradles a flower, as if holding onto the last golden light of dusk amid the city's restless motion. Her quiet gaze, filled with serene calm, makes time stand still - letting emotions speak through a silence.

Her

The soul longs for a quiet corner to learn on. Her feet gently touch the water, as if giving sorrow a place to dissolve. No simple is needed - she keeps for herself a tender sky, where the light is just enough to remember, and silence is the only thing that can soothe the heart. It's a wordless melody, yet anyone who listens can feel the soft ache of a soul singing about things it has never named.

Thuy Loan | Her





Juliette Maes

 juliettemaesbodart

I like to think of photography as the art of noticing. The child living in their own world, too young to know self-awareness; the contrast between objects or people; the play of light on textures; the cinematography of it all. When I pick up my camera, my senses are heightened, all focused on the task of capturing moments that would otherwise go unnoticed. I slow down and I observe, hoping to catch the glimpses of magic that are happening all around us, all the time.

I discovered my passion for photography when I bought my first DSLR camera at age 14, but my love for capturing moments came much before. I've always been a hoarder of memories. Old letters, diaries, pictures, videos... anything that carries a memory, I'd keep. Probably for that reason, I was drawn to journalism, which I studied at university. I didn't work for long in the field, choosing to pursue photography instead. But through journalism, I learned about storytelling and I have a documentary approach to my photography. I don't only want to take beautiful photos that catch the eye. Instead, I look for the story inside the picture or the collection set.





Hooria Sanei

 hooria_sanei

Hooria Sanei is a cross-disciplinary designer with a music and photography background. She has a Master's degree in Interaction Design from the University of the Arts London (UAL), where she explored the intersection of technology, culture, and human behavior. She specializes in multi-sen-sory experiences, and her artistic practice extends to photography, which is driven by her love for capturing the ever-changing forms, light, and emotions of the sky. A global citizen from Iran, Sanei brings a diverse perspective to her work.

Now based in the UK, she continues to push the boundaries of creativity, combining sound, visuals, and design to redefine human interaction.

Project Statement

As a child, I was always drawn to the night sky. There was something about the stars that made me feel both small and connected, like I was looking at something timeless. When I got into photography, I naturally turned my lens upward. I began capturing the night skies of the cities I traveled to, hoping to keep a piece of each place with me. This project became a way to trace my steps through stars, collecting quiet moments from above each city I've explored.

Hooria Sanei | Footprint on the Sky | 2021





Ana Dimic

 anadimiic


These photographs document the industrial heritage of southern Serbia, focusing on the forgotten factories around my hometown. Using an analog camera, I capture the raw textures, light, and colors that reveal the true spirit of these spaces. The abandoned factory, once a symbol of progress, now stands as a quiet reminder of lives, work, and places slipping into memory. This project reflects on forgotten spaces and questions how we, as a society, remember — or choose to forget — the landscapes that shaped us.

Ana Dimic | Tale From The Past | 2024





Md. Arifuzzaman

 arif_zaman_eyes

From a young age, I was captivated by movies and books, their stories fueling my imagination and shaping my creative aspirations. In moments of reflection, I would gaze out the window, drawn to the vibrant beauty of the world around me. The diversity of cultures, people, festivals, landscapes, and rituals deeply fascinated me. From reader I turned into a storyteller!

At the age of 35, my journey into photography began with the gift of a small camera from my sister-in-law in Florida. Despite starting relatively late, photography quickly became my passion and purpose. Now, at 50, I have spent over 14 years as a visual storyteller, continually learning and evolving.

Under the guidance of the acclaimed GMB Akash, I immersed myself in photography, developing a deep passion for capturing human life, festivals, cultures, travel, and street life. I find immense joy in uncovering beauty in the smallest details and celebrating life's stories through my lens. Among all genres, travel and documentary photography hold a special place in my heart. Behind the camera, I feel free, immersed in a world of creativity and discovery.

Project Statement

The Sand Gobblers of Jadukata: The Jadukata River in Sunamganj located in Bangladesh. This pristine river thriving lifeline, is being ravaged by human greed and negligence. Relentless, unregulated sand and stone extraction have turned this once-pristine waterway into a graveyard of ecological ruin. The river gasps for survival as years of unchecked exploitation push it closer to oblivion. Its banks, mutilated by relentless erosion, crumble away, swallowing homes and livelihoods. What was once a vibrant artery of life is now a victim of human hands—suffocated under the weight of endless extraction. Yet, this destruction is not accidental; it is driven by an insatiable hunger for resources, a system where profit reigns supreme, and the powerful dictate the river's slow death. Thousands of impoverished laborers toil in this devastation, trapped in a cruel cycle where survival itself is tethered to destruction. Behind them stand local leaseholders and corporate forces, bleeding the river dry with no regard for the wreckage left behind. This is not just environmental degradation—it is a calculated dismantling of nature, a testament to humanity's power to destroy. Across Bangladesh, rivers like the Jadukata are being erased, their fates sealed by a system that sacrifices life itself for short-term gain. The question remains: how much longer can nature endure before nothing is left to take?



Md. Arifuzzaman | The Sand Gobblers of Jadukata



Md. Arifuzzaman | The Sand Gobblers of Jadukata

Tyler Henthorn

 silent.colossal

I am an American musician, photographer, and engineer living in Ho Chi Minh City since 2018. I have spent the last year documenting the pet theft and cat meat industry in Vietnam.

My intention is to document the complex and often conflicting mixture of emotions that I experience living here in this city for so long. Humanity is an incomprehensible chaos, with brief moments of harmony appearing everywhere.





Night8bird



Gaëtan Changeur was born in 1981 in Paris. His passion for photography began around the age of 16, when he discovered the process of developing analog photographs with his father, who had built his own darkroom.

During this formative period, he encountered the work of Man Ray, whose surreal and experimental universe captivated him. Deeply inspired, Gaëtan spent several years creating numerous photograms and pinhole photographs, blending painting and photography through inventive, hybrid techniques.

Later, during an internship, he turned his focus to food photography. This exploration opened a new chapter in his creative journey, sparking a growing interest in color. From this emerged his first major color-based project: Culinary Compressions.

Through his images, he offers a true explosion of color and form, exploring both solid and liquid matter, which he then combines to create abstract compositions.

"It's a macroscopic dive into the origins of substance."

After exhibiting in both Nice and Paris, he was selected in 2015 for the artist residency La Friche in Nice, where he joined around twenty artists from a variety of disciplines—sculpture, theatre, graphic design, puppetry, and more.

In 2017, following this collaborative experience, he sought to introduce motion into his photographic work. This led him to immerse various liquids—inks, milk, and others—into a large water-filled aquarium. The result: a new artistic project titled Liquid Soul.

"It's not just the technical process that brings the image to life. I always add my personal touch, striving to breathe life into the composition, giving it my final interpretation."

Artist Statement

Gaëtan Changeur is a French artist who creates captivating photographs of underwater landscapes. Using an aquarium as his stage, Gaëtan introduces pigments into the water, allowing them to disperse and form unique shapes, textures, and atmospheres.

His artistic approach lies at the intersection of painting and photography. The fleeting, poetic scenes he captures are the result of constantly shifting interactions between light, water, and pigment—ephemeral moments frozen in time through his lens.

Mystical and mesmerizing, his works explore themes of nature, time, and the boundary between reality and imagination, inviting the viewer into a truly contemplative experience.




Gaëtan Changeur | Liquid soul 3513 Extinctions | 2021



Gaetan Changeur | Liquid soul 516 Extinctions | 2021

Catalin Chitu

 catalin_chitu_22_photography

Cỏ Bàng (Sedge Plant) Harvest Season

Cỏ bàng, a type of sedge, is a defining feature of the landscape and culture in Mỹ Hạnh Bắc commune, Long An province, Vietnam. This humble plant, deeply rooted in local life for generations, offers both natural beauty and practical resources.

Thriving in the challenging wetland environments, including saline and alum-rich soils, cỏ bàng is easily recognizable. It's a herbaceous plant with a tubular stem, vibrant green leaves, and growing up to 1.8 meters tall.

One of sedge's key advantages is its ease of cultivation. Requiring little tending and resistant to pests, it matures for harvest within roughly half a year. Its most remarkable trait is its ability to regenerate repeatedly after cutting, providing a sustainable resource without replanting.

Locals use sickles to cut the stalks at the base. These are then shaken clean, tied into manageable bundles, and typically moved by boat or motorbike to collection points for transport.

Once harvested, cỏ bàng embarks on a new journey. It becomes the essential raw material for a variety of products. Local artisans skillfully weave it into traditional handicrafts such as cushions, bags, hats, and baskets. It's also crucial for maintaining the age-old practice of mattress weaving. Increasingly, innovative businesses are utilizing cỏ bàng to produce environmentally friendly alternatives, like drinking straws.

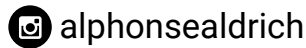
More than just an agricultural cycle, the cỏ bàng harvest season in Mỹ Hạnh Bắc is a vital time for community bonding. It reinforces shared heritage, sustains traditional crafts, and embodies the unique cultural spirit of Long An province.

Catalin Chitu | Co Bang Harvest Season | 2025





Alphonse Aldrich Uy



Alphonse Aldrich Uy is a Filipino-Canadian photographer based in Stockholm. His work focuses on street and portrait photography, documenting his travels and has since evolved to capture the quiet narratives of the everyday. Having lived across different cultures, Alphonse draws inspiration from human experiences and the subtle coincidences that unfold in daily life, aiming to find beauty and meaning in the ordinary.

Project Statement

Moving to Stockholm, I coincidentally found myself drawn to a group of friends from Portugal. Their warmth, humour, and vibrant presence reminded me of the familiarity I'd left behind for a long time. Unlike the fast-paced, productivity-driven rhythm I was used to, they embraced a slower, more intentional way of living. Coming from North America, where life often revolves around productivity, this was something I both admired and struggled to understand.

I recently had the opportunity to visit Vila Nova de Milfontes in southern Portugal, during which I came across the word *saudade*: an untranslatable feeling described as the pleasure in the melancholy of parting that equals the joy of meeting. It struck a chord. Many young Portuguese, like myself, have left their homeland in search of opportunity, carrying with them a deep longing for the lives and places they've had to leave behind. That longing for home is a constant with my Portuguese friends in the quiet presence in conversations, in music, in the way they describe the sun, the sea, or a simple home-cooked bacalhau.

During this trip, I had a glimpse of what that meant. *Saudade* is for that first embrace of the Atlantic Ocean, the bushes that push through the fence, the countless cold beer bottles, the straws of light through the window, the wind moving through clothes left out to dry, and the sun that bakes the insides of your car. I may never fully grasp what *saudade* means, but I am slowly beginning to understand.





Summer Shepherd

 sheps.foto

I am a documentary photographer fascinated by the everyday, the world around me and human interaction. My work aims to capture nostalgia, familiarity and truth on a combination of 35mm and medium format film. I am drawn to hands-on processes such as bookbinding and analogue techniques, with a deep love for those that are discontinued.

I am currently undertaking a degree in photography at Manchester Metropolitan University and am growing a diverse portfolio of approaches to my craft, and am in the middle of a project documenting the landscape of the English countryside. My work has been featured in magazines such as Al-Tiba 9 and is due to be exhibited in Manchester's Northern Quarter in May.

We Move Slowly in the Mornings' is a long-term photography project documenting the quieter side of navigating my early twenties. It revolves around ideas of breathing deeply, living steadily and learning.

Summer Shepherd | Frosty Morning | 2025





Summer Shepherd | Morning Sun | 2025

Summer Shepherd | Sunday Morning | 2025

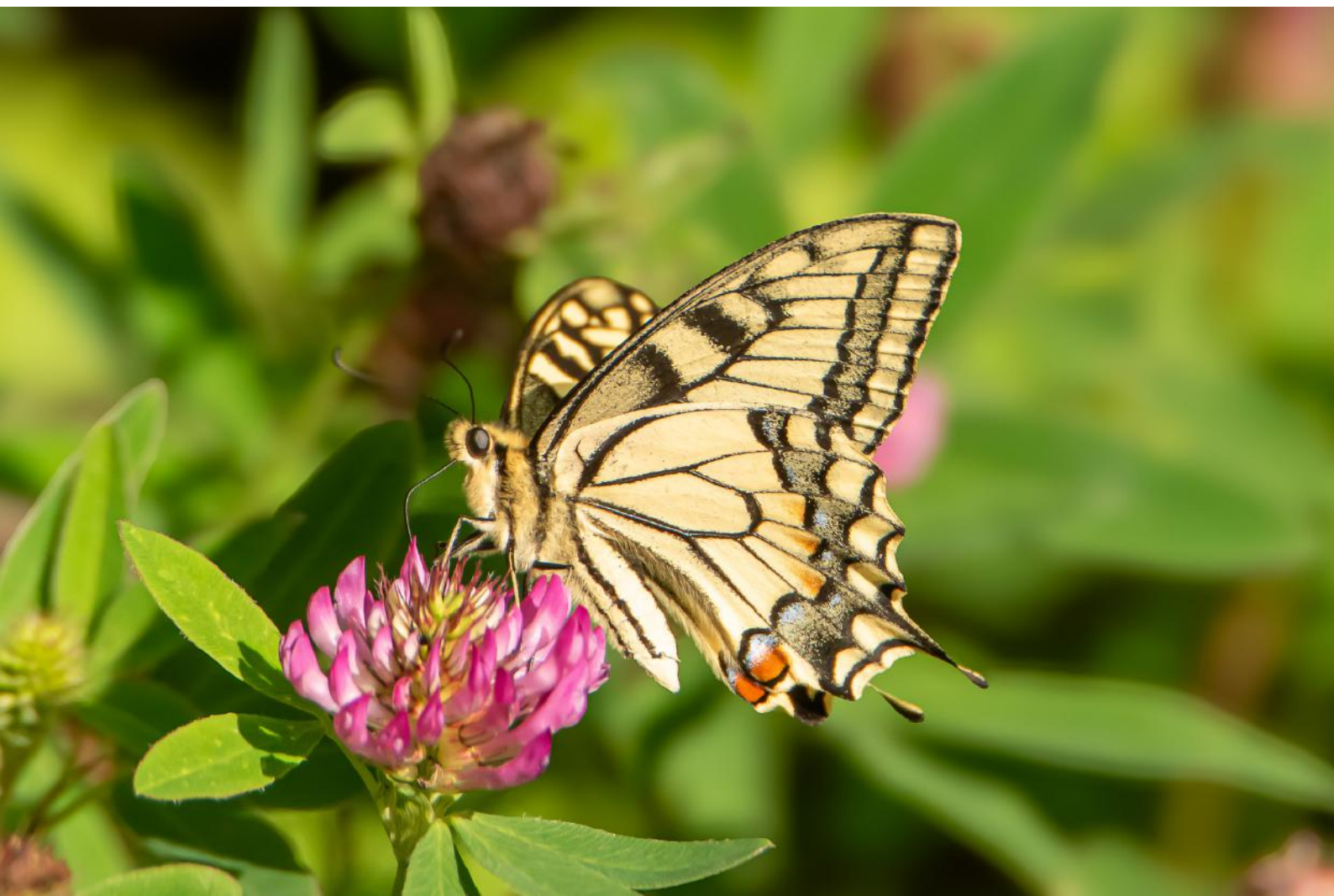


Peep Salupee


 saluveepeep

I would like to introduce my photos to a larger audience so that my work wouldn't be wasted introducing myself to others.





Julian Tanase

 minox.and.all

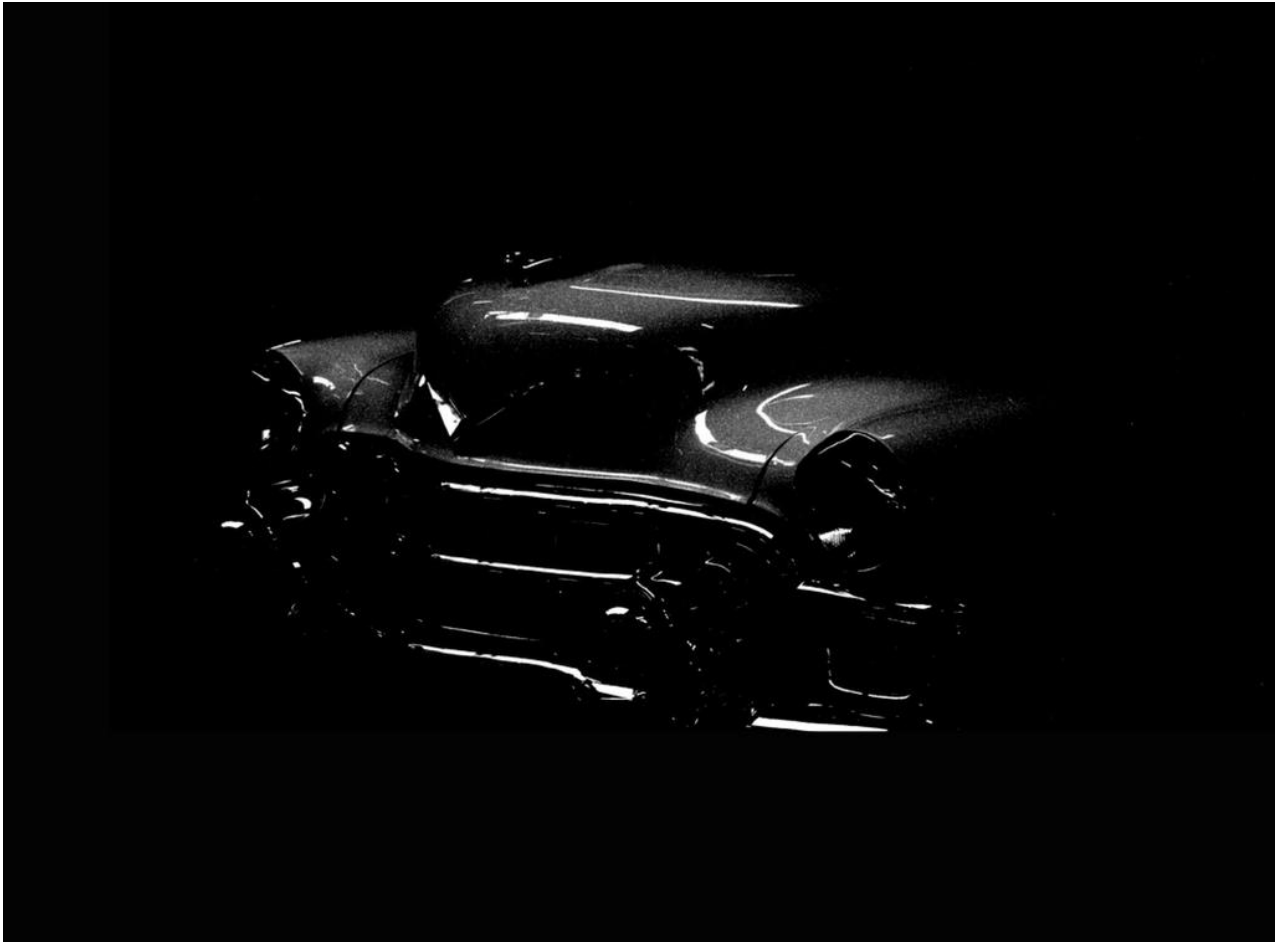
Film photographer, born in Romania. I am a passionate user of film and of the darkroom, trying to impress memories on both film and paper. Author of photography related articles in photo magazines, such as Ilford and 35MMC.

Artist Statement

I make every effort in order for people to see, rather than just look.

Julian Tanase | Treffpunkt | 2024






Julian Tanase | Spirit | 2023



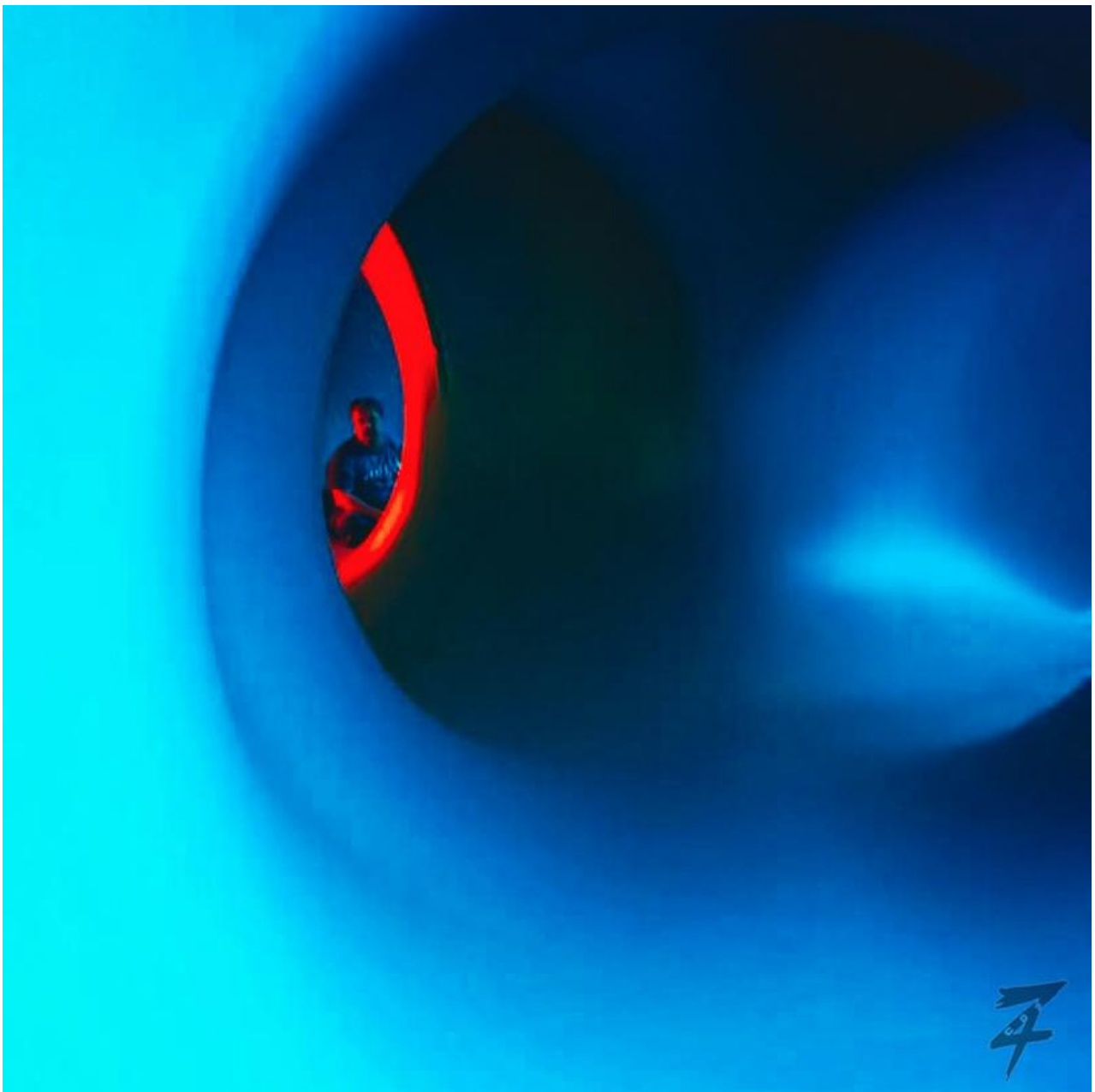
Julian Tanase | Midnight | 2024

Velvi-Kai Ryder

 zcos4_

A freelance amateur photographer based in New Zealand, just enjoying the process of exploring and discovering new and beautiful things.

Velvi-Kai Ryder | Blue





Line Dieumegard

 linedmgd

It was while working on my photographic theme "the impassable" that my attention quite naturally turned to these "emergency exits."

Line Dieumegard | Sortie de secours | 2024





Line Dieumegard | Sortie de secours | 2023

Line Dieumegard | Sortie de secours | 2021



Iwona Germanek

 iwonagermanek

A visual artist specializing in creative photography, portraiture, and broadly understood photographic experimentation.

Her extensive project, consisting of several series, titled „Threads of Forgetfulness” was showcased at the Centre of Contemporary Art in Toruń in 2021. Since then, she has continued to explore the realms of memory, using archival visual material: not only from her own family, but also from completely anonymous individuals.

She eagerly incorporates photos, and even entire albums, which are no longer needed and sold at flea markets, into her series. Through symbolic adoption, she attempts to restore their memory and dignity. In her works, she uses not only photography but also collage and photomontage. She is also keen on employing historical photographic techniques.

She uses wax, Japanese paper, and other materials to create objects — assemblages. The theme of family is still present in her work, resonating clearly in the series „Pink Doesn't Exist”.

She studies at The Institute of Creative Photography in Opava and she is a member of The Union of Polish Art Photographers in the Silesian District. She is also the author of two art books: „Herbarium” (2021) and „Pink Doesn't Exist” (2023). Her works are included in the collections of the Silesian Museum in Katowice as well as in private collections.



Iwona Germanek | Herbarium | 2020



Ellie Goodliffe

 elliegoodliffe

My names Ellie, I am a full-time quality assurance team leader and brewer. I have a degree in biology and love all things science - especially human pathology.

My early school years encouraged creativity which resonated with me as making an unapologetic mess was not only forgiven but even praised.

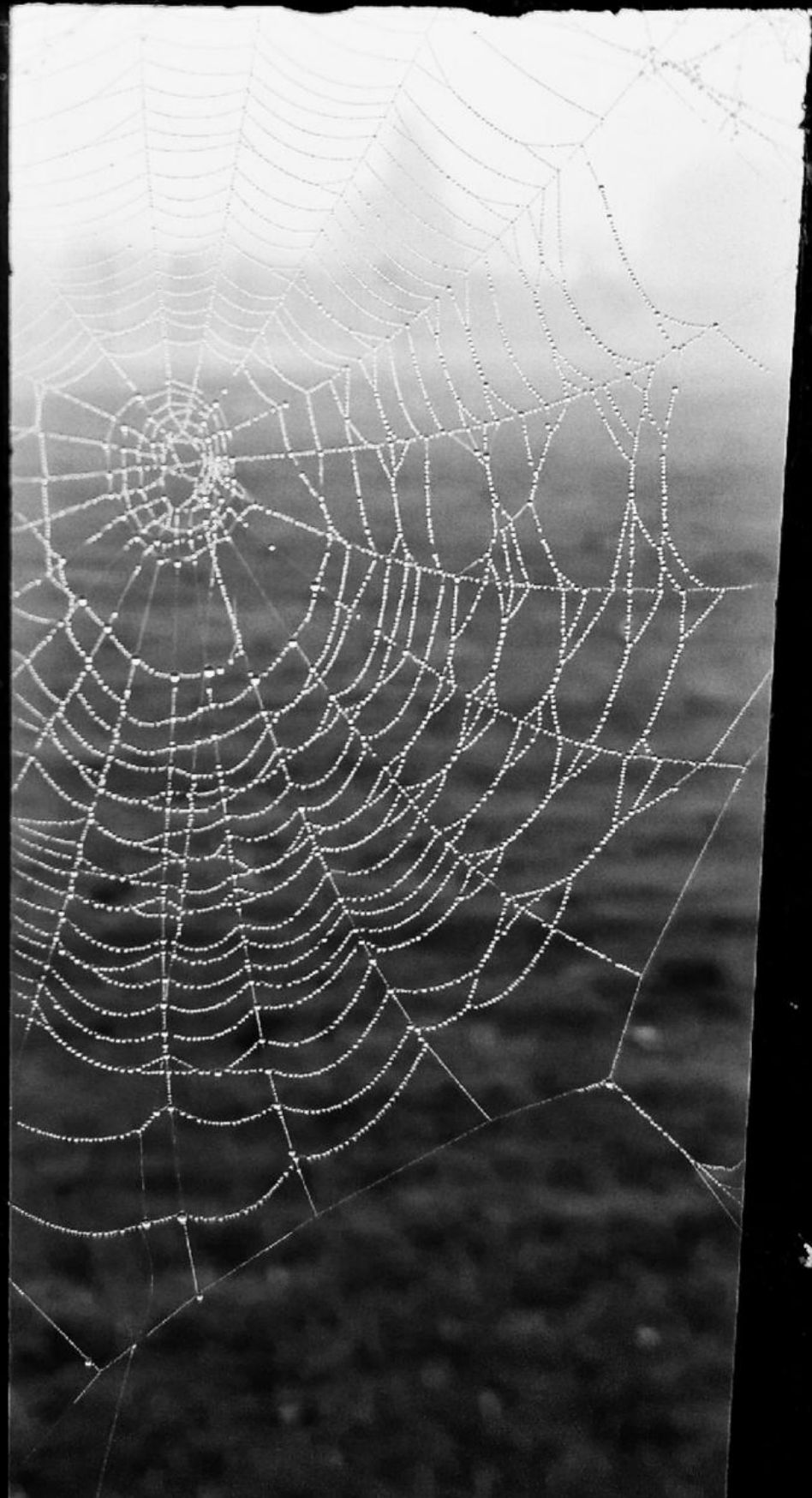
I typically work in watercolour and acrylics but I have always loved nature photography. I have recently dabbled myself and aim to improve and build a portfolio.

Project Statement

The projects attached are varied and I beleive that's the spice of life.

I hope at least one will resonate with someone somewhere - even for only a moment.





Celia Montes Aguirre

 celiamontesphotography

I was born on a hot summer afternoon in Cabo de Gata, Almería, Spain. I studied Journalism in Málaga, followed by Social Communication & Multimedia Design in Coimbra, Portugal. I later completed a Master's in Cultural Journalism & New Trends at Rey Juan Carlos University, and a Master's in Art Curating & Exhibition Coordination at Euroinnova International Education. In 2020, I also completed a full photography course at La Ampliadora in Granada, Spain.

After eight years working as a Quality Analyst for multinational companies such as TikTok in Dublin, I decided to make a meaningful change in my life and return to my creative roots. Since childhood, I've been captivated by the power of words and their ability to transport us to boundless, imagined worlds. That fascination has grown into a lifelong passion for writing and photography — two ways in which I explore and document the world around me.


Five years ago, I studied photography in Granada, where I fell in love with both digital and film formats. Since then, I've been captivated by the magic of light and color — especially in Lisbon, whose vibrant streets, historic architecture, and creative energy continue to inspire me daily. I also draw inspiration from travels around the world, always chasing beauty in the ordinary.

Photographer or Project Statement: Through my photography, I explore themes of mental health and emotional well-being, using color as a gentle visual language to soothe, calm, and reconnect — both for myself and for others. My images are an invitation to slow down and notice the quiet beauty that surrounds us.

Right now, I'm working on a personal visual project called As cores de Lisboa — a love letter to the colors, moods, and soul of this beautiful city. You can explore it at www.celiamontes.com/ascoresdelisboa.



Daniel Dienelt

 mdzfstudio

Deaf and on top of earth since 1971. Been through 3 stages of hearing. Born hearing. 1st lost hearing in 1973. Lost all hearing in 2004. All to head injuries. Using art and photography as my language vehicle for the ignorant mass to understand the otherside of the coin.

Project Statement


Love is Dead Tour.

The project was a spontaneous act and response to my long term relationship ending at the age of 51. I shut down my home remodeling business and converted my truck into traveling home. I embarked on a 2 month tour of United States to fulfilled my goal of vagabonding alone.



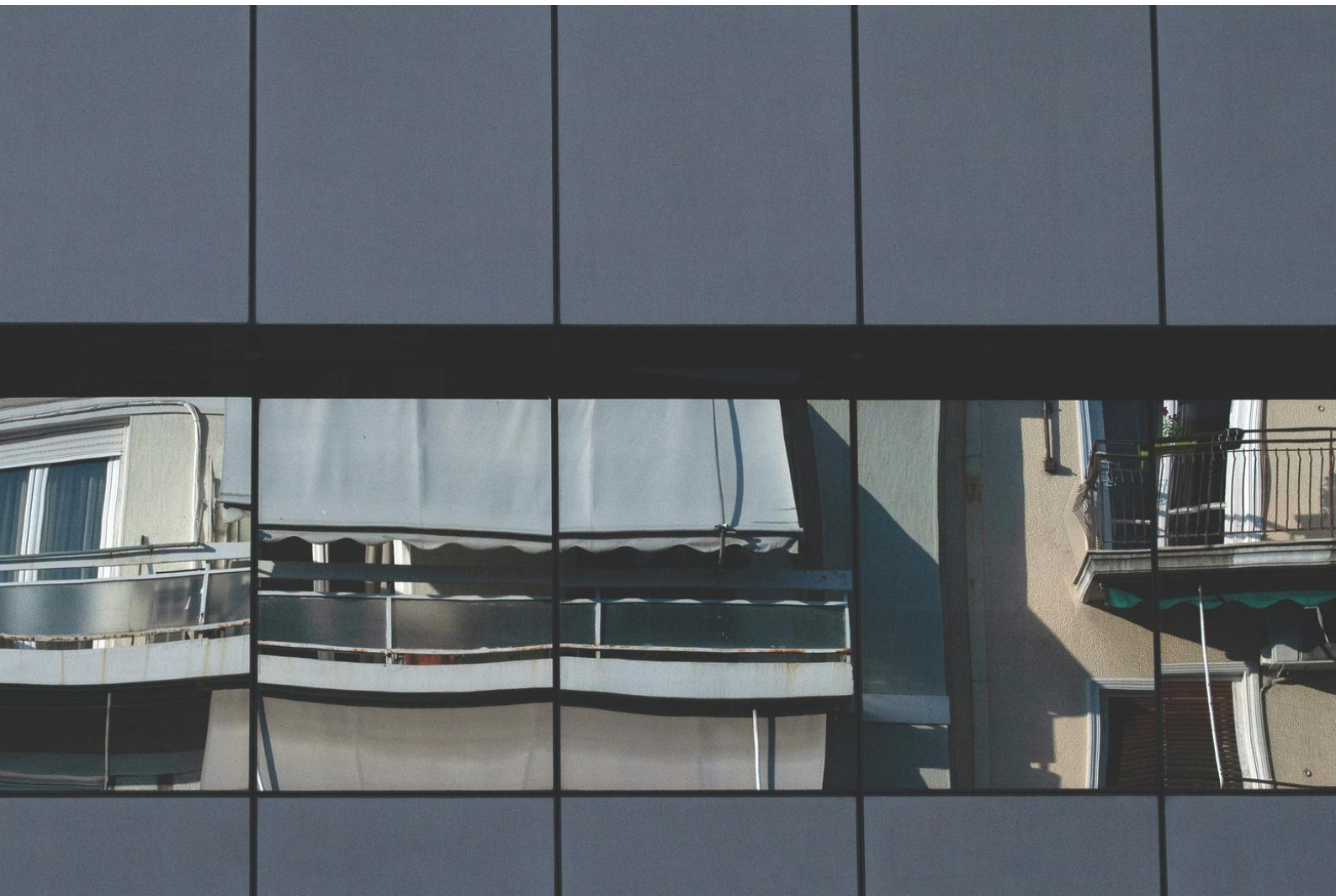


Nicole Koutlis

 _shemelts

These photos are from an ongoing project of mine called 'Prana and value'. I have studied photography and am currently a student in the humanities at the Hellenic open university under the faculty of European civilization. I work as a photographer and I use both digital and analog photography, in combination with scans and the scanning process as a filter to the now. I just want to share the sense of eternal in comparison to what feels visually as past, present or future to the viewer while wanting them to feel or at least convey that they are the center and participant to who and what we are becoming collectively. The images contain human habitats and me (the photographer) as well as the viewer participate in the corruption or contamination to those environments (may it be work, home, school, travelling, streets, walls) both in spirit and in value.

Nicole Koutlis | Value | 2025





Aina Fikayo

 Fik.does.jargons

A 21 year old west African, born in Nigeria, to a family of 7(5 kids) .

Had initial primary and secondary education in Nigeria, then travelled abroad to Istanbul to study physiotherapy. I dropped out in Istanbul, and currently I study clinical medicine in China

Photographer or Project Statement: This project is titled “wind breakers”.

It’s titled after a WEBTOON about cycles racing.

Where I live there’s a lot of cycles, both young and old, male and female, all using their bicycles as a most convenient means of transportation.

Not only is it cost effective but also helps them stay active.

These people on bicycles in my eyes, attempt to break through time and space by riding at high speed, with the wind blowing on their face, hence why I deemed it fitting to adopt the title... “wind breakers”.





Axelle Emden

 axelle_emden

Axelle Emden is a French artist based in Paris with a primary focus on photography and mixed media. Her interest in photojournalism began in her early twenties when she worked as a journalist and discovered the work of Stanley Greene, Steve McCurry, Elliott Erwitt, and Martin Parr. Like many photographers, she started with street photography while travelling in China, Egypt, and across Europe.

She naturally transitioned from words to images, realising that photography was another way to tell stories. Her greatest passion is portraiture, particularly photographing musicians, for whom she sometimes acts as a creative director.

Axelle has a background in philosophy and political science (EHESS, Sciences Po Paris), which perhaps explains her love of playing with words in her personal projects.

Difficult to categorise, her work includes several series on the body, documentary photography, and a collection of daily travel books. She also has a strong interest in women's issues, LGBT rights, and the impact of globalisation on the world.

Her work has been exhibited in Paris, Barcelona, Miami and London.

Project Statement

Heavens is a series made of moments of magic. Made of street spirits. And natural minds. On the road. On earth.

In The Temple of the Golden Pavilion, Mishima turns the experience of beauty into an intimate metamorphosis. It's this beauty that I wanted to celebrate through a series called Heavens, gathering photographs from a Spanish island (Menorca), the city of lights (Paris), an ancient French village (Gordes) but also Beijing or a breton river (the Rance).

These are magical moments stolen behind a closed window, in the middle of a river or in front of a fairytale garden.

My visual practice is centered on poetry, that's why « Heavens » represents very well my personal work as a photographer.



Axelle Emden | The Fairy Beijing | 2008



Axelle Emden | Magical Rance | 2020

Axelle Emden | Dreamy Gordes | 2012



Gyumin Park



I currently live in Seoul, was born in 1999, and work as a fashion editor. Professionally, I'm involved in commercial photography shoots for job, and personally, I create nature-based, fine art photographs. I will debut as an artist by participating in a group photography exhibition in Rome this June through Loosen Art Gallery. I deeply love photography and will continue to explore and express my artistic vision through this medium.

Artist Statement

My artistic philosophy begins with deeply exploring nature, progressing toward fundamental questions about human existence and the mysteries beneath the surface.

As an emerging photographer just entering the art world, I often reflect on my artistic direction. I first encountered photography through fashion when I entered university. Fashion photography had clear goals and subjects, with messages or philosophy secondary. Pursuing superficial beauty, I began feeling an emptiness, sensing something missing. To fill this void, I turned inward—starting from clothing, then the person wearing it, then the human being, the inner self, and ultimately confronting nothingness (無). Although photography seemingly captures only external surfaces illuminated by light, I discovered images that, intentionally or accidentally, revealed something deeper. I desired to create such images.

Everyone finds nature impressive, but to me it feels particularly profound. Once, traveling to find the Han River's source, I witnessed massive clouds rolling like a tsunami from high altitude, experiencing awe on a river beyond communication signals. Facing an immense mountain, a deep turbulent river, and clouds seemingly within reach deeply influenced my perception. Nature is infinite, calmly cyclical, contrasting sharply with human mortality and limitation. Within nature, I sensed a purity unreachable by human power.

I believe all answers, especially to life's greatest mysteries, lie within nature. Currently, I'm deconstructing and reconstructing these mysteries through photography—using silent imagery and primal sensations.





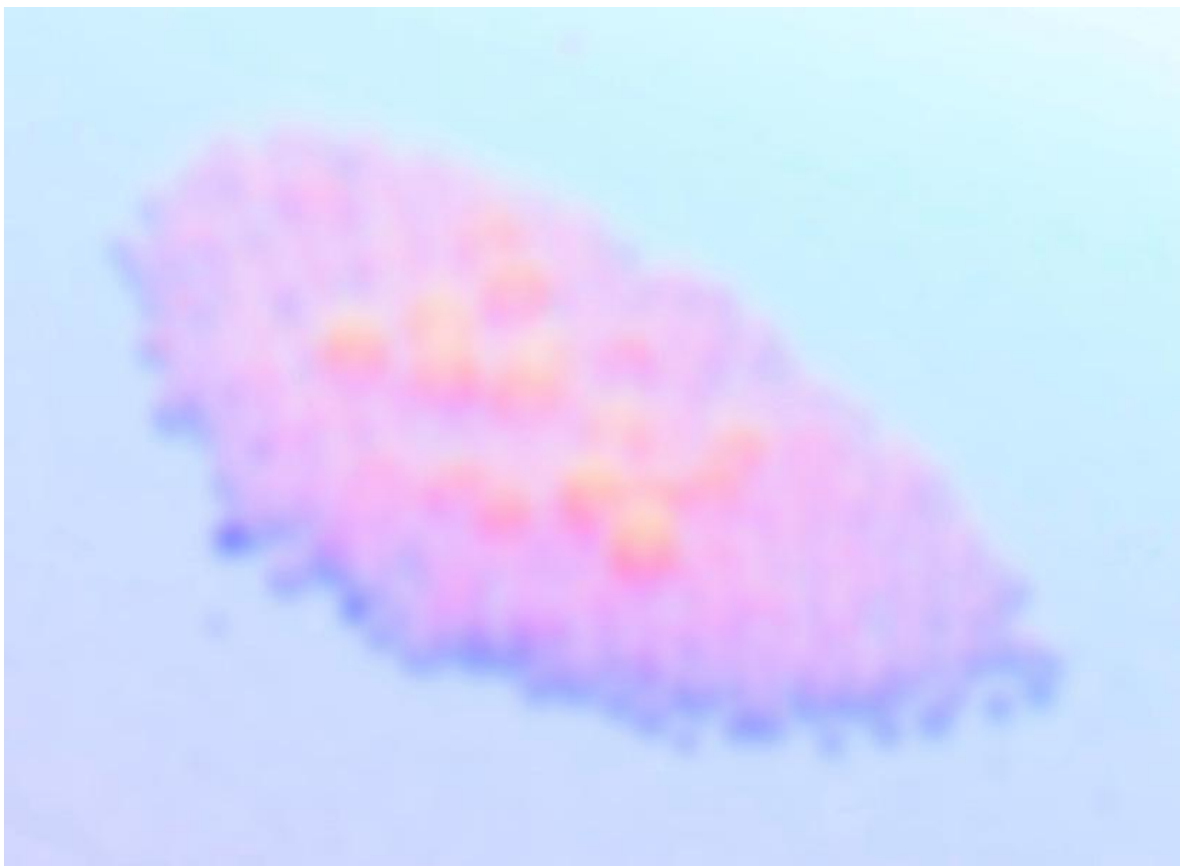
Lin Xue

 lin_sotto_voce

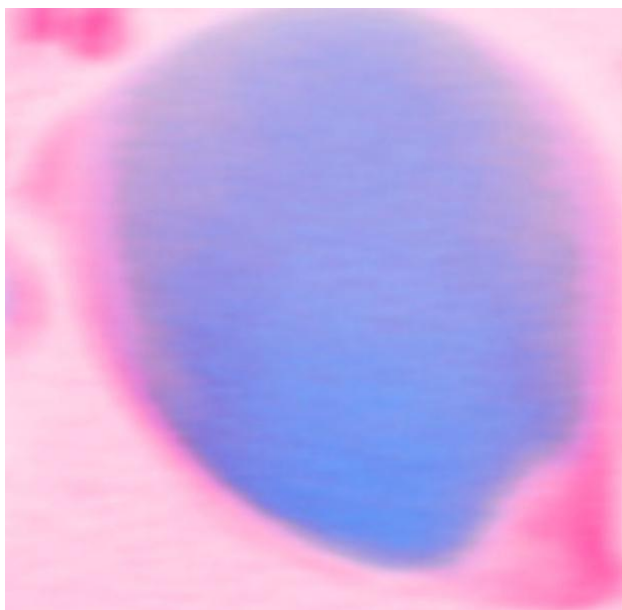
Lin Xue (b. 1995, China) is a photographer currently living in Oslo, Norway and Guangzhou, China. He gained his Ph.D. in Chemistry from the University of Oslo in 2024. His work explores themes of alienation and transience, often carrying a sense of nostalgia. Lin Xue experiments with the materiality of different mediums to investigate the diverse possibilities of visual art.

In the liminal state between wakefulness and sleep, known as hypnagogia, vivid imagery and fleeting shapes often emerge, blending the conscious with the subconscious. I sunk on my bed, as inner turmoil and a shadow of despair plunged me into countless nights of insomnia, empowering hypnagogia. In this series, Cyan, Magenta, and Insomnia, photographs captured by microscopy were post-processed to simulate the nightmares and hallucinations that arise from my insomnia period. Expressive colors, particularly cyan and magenta, had constantly appeared in the form of circles with varying sizes and compositions. They were the reminiscence of the micro-scale matters in natural science research I encountered on a daily basis, yet distorted by dread and anxiety. Visualization of these images eventually became a lullaby.

Lin Xue | Mirage | 2024



Lin Xue | Exhalation | 2024



Lin Xue | Aerostat | 2024



Lin Xue | Captivated awakening | 2024



Mariana Uribe Villegas



Mariana is a Colombian photographer passionate about visual storytelling. Her photography explores the connection between people, cultures, and nature, often capturing quiet yet powerful moments that reflect the diversity and beauty of the world. With experience living in multiple countries and a deep curiosity for human emotion and the environment, she uses her lens as a tool for reflection and connection. Through her project @jpgess, she shares images that speak of movement, identity, and memory.

Project Statement

This image captures a fleeting yet universal moment; the way tourists, with wide eyes and open hearts, are moved by the simplest wonders. Taken in Saint-Michel, it reflects the beauty of rediscovering the world through someone else's awe. In this project, I explore how emotion, curiosity, and presence transform even the most ordinary details into something extraordinary.



Mariana Uribe | The Tourist look | 2025



Nguyễn Quang Huy

I'm a young Vietnamese photographer and filmmaker, driven by a passion for storytelling through visually striking imagery. My work blends traditional Vietnamese culture with modern cinematic techniques, aiming to create a distinct creative signature. I strive to capture raw emotions, authentic moments, and compelling narratives that leave a lasting impact. Constantly pushing my artistic boundaries, I'm on a journey to establish my unique voice in the industry.

Project Statement

"VIỆT" is a journey that honors Vietnamese culture through six enduring elements, also tracing a path from North to South: Land of Việt (Bát Tràng pottery village), Figure of Việt (the beauty of Vietnamese women), Taste of Việt (sweet glutinous rice balls), Heart of Việt (filial piety in Vu Lan festival), Rhythm of Việt (tuồng – traditional opera), and Soul of Việt (the North-South connection).

The work is presented in a fashion-art style, blending modern lighting—sharp yet soft beams that capture the movement of tuồng artists—with a creative lens that reimagines cultural symbols through ceramic patterns, the graceful shape of yellow orchids, and the spirit of Vu Lan (Vietnamese Mother's Day).

From the origin of the land, the elegance of form, the taste of memory, spiritual gratitude, artistic rhythm, to the unity of the two regions, "VIỆT" flows endlessly—interweaving past and present, with each frame glowing with national pride.





Stéphanie Labé



Stéphanie lives in the Southwest of France. Creativity has always been her driving force. She has written several books, designed exhibitions for museums, led innovation workshops, and worked as an experience designer. In 2024, she chooses to dedicate herself to photography.

Having a strong sensitivity to Nature, Stéphanie seeks beauty in the delicacy of a flower or the poetry of a flock of birds. Deeply inspired by the simplicity of Asian art, she leaves ample space for emptiness and values beauty in simplicity. Her images are introspective; they invite viewers to empty their minds and reconnect with themselves by immersing in the vital energy emanating from Nature. Each of her series has its own energy, aiming to offer a dreamy and enchanting universe, a return to the source.

Through this photographic approach, Stéphanie wishes to restore Nature's place, helping people reconnect with the original breath of life. Stéphanie's artistic research is imbued with literature, inspired by painting and poetry. The artists who have found their souls in mountains, seas, and forests are her guides.

Her exploration is intended to be organic, studying the link between the body and landscapes, between matter and the cosmos. But it is also meant to be spiritual, connecting the external landscapes we traverse with the inner landscapes yet to be explored. Finally, her work is a universal manifesto for the return of beauty and poetry in photography, in a world saturated with dark and pessimistic images.

Man is not this external being who builds his sandcastle on an abandoned beach. He is the most sensitive, most vital part of the living Universe; it is to him that nature whispers its most constant desires, its most buried secrets. A reversal of perspective then takes place. While man becomes the interior of the landscape, the latter becomes the interior landscape of man."

Freely inspired by this excerpt from François Cheng in his work "Five meditations on beauty", the series "Inner worlds" offers introspective images that invite us to empty our minds to reconnect with ourselves by soaking up the vital energy driven by Nature.

Like a haiku, each photograph is a small poem to be experienced as a meditation on the evanescence of things and the lightness of Being.

Photographs that are not to be seen as a representation of the outside world but as reflections of our inner world.

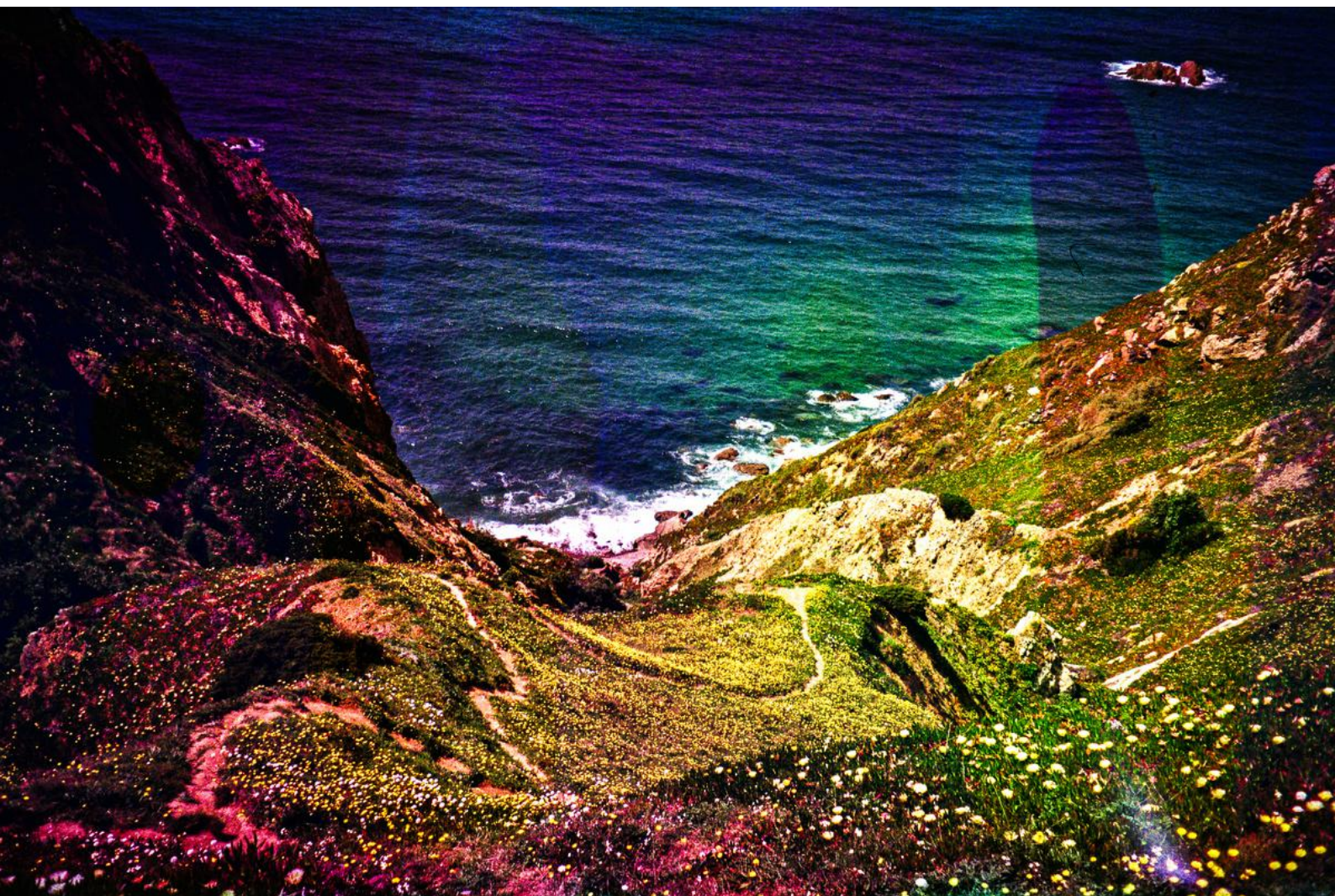




Mariia Dred

 dred.mariia

A visual journey where the unique nature of Cabo da Roca, Portugal, captured on pre-exposed film, takes us to a place “out of our world”.



Mariia Dred | Color shift | 2024

Sooraj Sasikumar

 visualtales.ssk

An aspiring photographer based out in Scotland foraying into different styles of photography but predominantly street, architecture and travel photography. In the brief period of time that I've taken photography professionally I have participated in several exhibitions, won competitions and got featured in photography magazines, but most importantly I just love clicking pictures.


As a photographer, what makes one unique is the vision we have and how we want to express it. For me it's all about emotions and storytelling. Each photo even if there isn't a subject, represents a story or an emotion that's waiting to be expressed. My job as a photographer is to ensure it transcends to the audience.

Sooraj Sasikumar | Silent Whispers | 2024





Henny Jenkins

 hennyjphoto

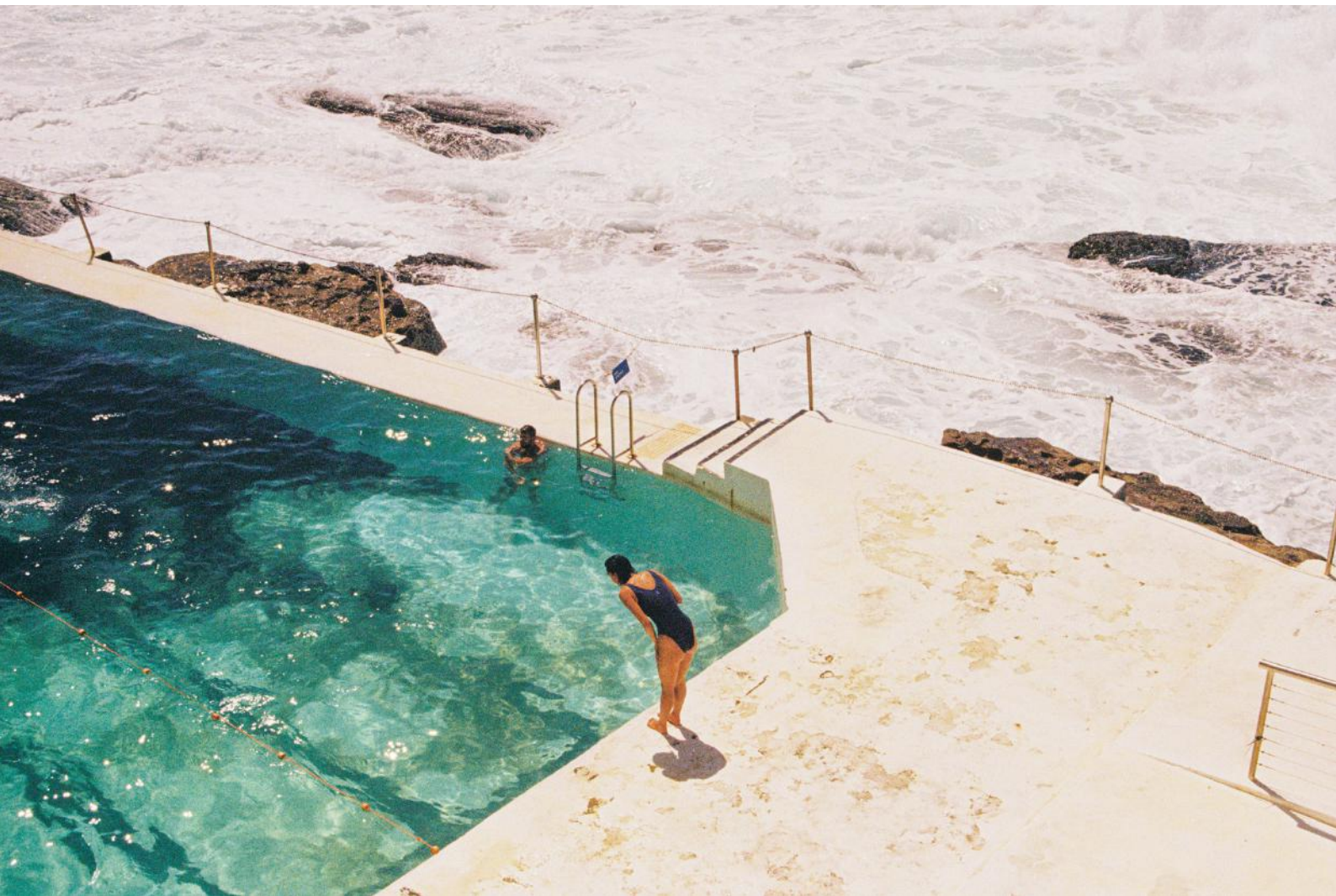
I am a photographer originally from the UK, currently based in Melbourne. My work focuses on the subtle power of light, colour, texture, and detail, with a strong appreciation for nature, travel, and human connection. I'm especially drawn to those fleeting moments that reveal a deeper sense of place, emotion, or story.

Project Statement

Coastal Connection is my visual exploration of Australia's diverse coastline, where I seek to reveal the subtle relationship between humans and the ocean, through light, colour, texture, and detail, paired with a memory kept safe.

This series moves through remote beaches, tidal ocean pools, and intimate moments of stillness by the sea. I search for people in quiet contemplation, the casual rhythm of bathers beneath beach umbrellas, the joyful energy of children playing, the presence of surfers, and the quiet movement of swimmers and ocean lovers. Alongside these human moments, I focus on the ever-changing play of light on water.

Each image reflects my ongoing fascination with nature's ability to evoke memory, emotion, and a sense of belonging—dreamlike, sensate moments held in colour and light, where memory and environment intertwine.





Aylin Emanetoglu

I was born and raised in Germany by Turkish immigrant parents and am currently based in Barcelona. I am a multidisciplinary artist with a main focus on analogue photography and writing. Lately, I have started taking an interest in textile art and mixed media techniques to expand my ways of expression.

My photography is mainly focused on street photography and portraits. With the former, I try to find meaning in the mundane things of everyday life, especially focusing on geometric composition and the play between shadow and light. My portraits, on the other hand, are deeply personal, the subjects in the pictures usually being people close to me. In both cases, I make it a point to only shoot on film, which can be a challenge, especially when shooting outside, but I think this has helped me grow in my practice over the years.

My writing - mostly in the form of prose - is about the exploration of my inner thoughts and feelings, reflecting my struggles with love, identity, and the experience of marginalisation.

Aylin Emanetoglu | On Display | 2024





Andrea Fammelume

📷 sound_of_silence_76

Let me introduce myself — I'm Andrea Fammelume from Ancona, a photography enthusiast since childhood.

I'm an urbex and portrait photographer.

In 2017/18, I attended a photography course.

In 2018/19, I took two courses in newborn photography.

In 2018, I collaborated with the editorial team of Pagine di Roma, with whom I held two exhibitions at Palazzo Ferrajoli in Rome and contributed some photos to their photography book Immagini e Parole.

Also in 2018, I placed 3rd in a contest called anconainvetrina.

In 2019, I exhibited my works at Informa Giovani and also at the De Angelis store in Ancona.

In 2024, I collaborated with Urbex Magazine.

Also in 2024, I collaborated with Spleenmagazine.

I shoot with a Nikon, using a 14mm prime lens in abandoned places and a 50mm lens for portraits — always using only natural light. I'm opposed to flash and artificial lighting, as I believe they ruin the atmosphere and make the result less realistic.

Project Statement

Lady Decay

A photography project where, within a context of abandonment, feminine beauty is highlighted. This beauty may or may not be the main focus of the image — depending on the viewer's perspective.

Andrea Fammelume | Lady Decay | 2023





Andrea Fammelumme | Lady Decay | 2024

Andrea Fammelumme | Lady Decay | 2022



Frederico Cordeiro Ferreira

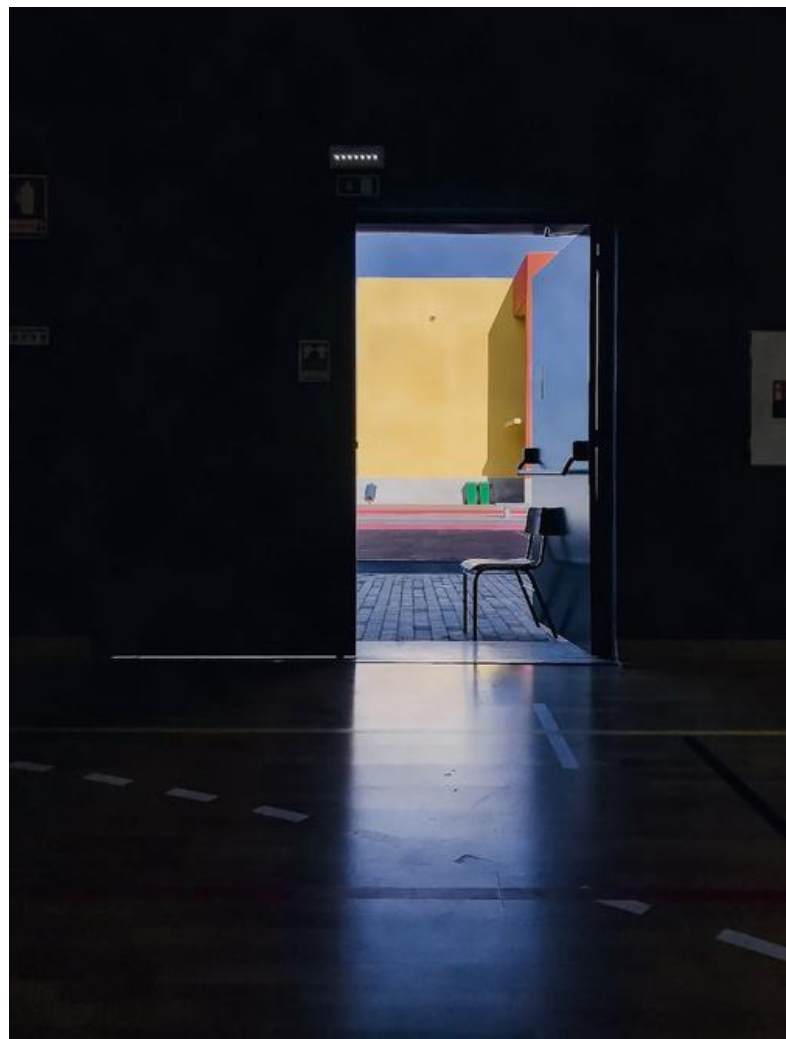
fre__fer

Frederico Cordeiro Ferreira (Coruche - Portugal, 1978) has expressed his interest in art and nature from an early age, having studied music, drawing, scriptwriting, film direction, photography and agronomics. With several film, writing and photography works developed and exhibited, he assumes a poetic language as an identity trait and a common thread between transdisciplinary artistic projects, keeping the importance of the composition, the perspective and the subtext, to the detriment of the artifice.

There is something wrong without the light, an impediment of valuing things. I may like what I don't see, but never take as mine a moment of its shape's ransom. Light up stages of material evidence and assume the shapes revealed by the photon in each one's eyes, and the eyes are the lamp of the body. "First stories of happy light" series is about the light, as a central element of scenic composition, as far as the spectrum allows.




Frederico Ferreira | Yellow Light Salvation Movement | 2023



Frederico Ferreira | Highschool Lover | 2023



Guillem

 guilleeeeeemm

I'm a photography enthusiast turned into an engineer by mistake, currently based in Budapest, travelling around Europe

Project Statement

Belgrade shot in B/W, the people, the history, the past and the present.



Guillem Gil | Lots to laugh about | 2025

Jean-Paul Soujol Benedetti

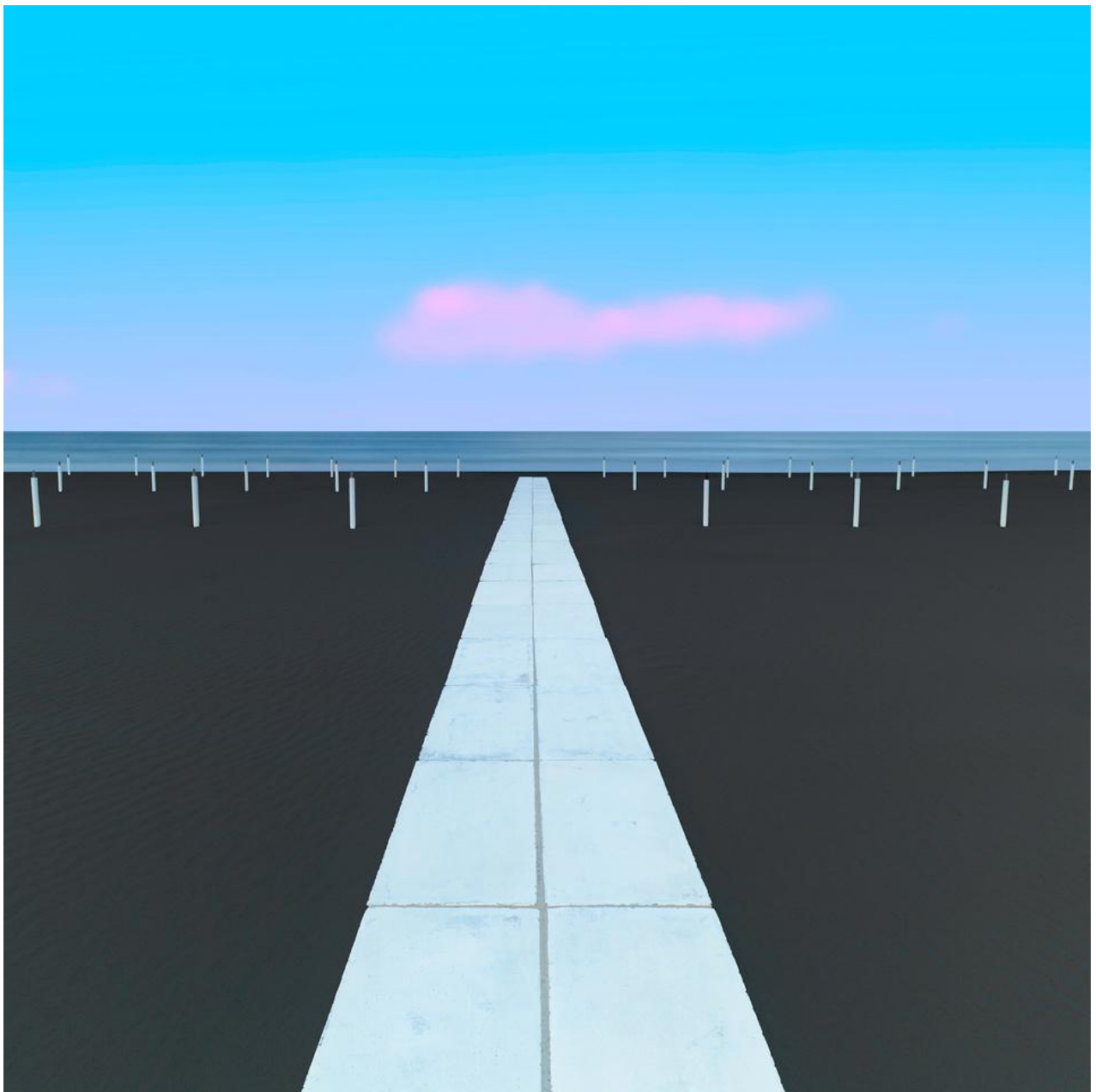


Jean-Paul Soujol Benedetti is a minimalist photographer deeply influenced by the world of contemporary painting.

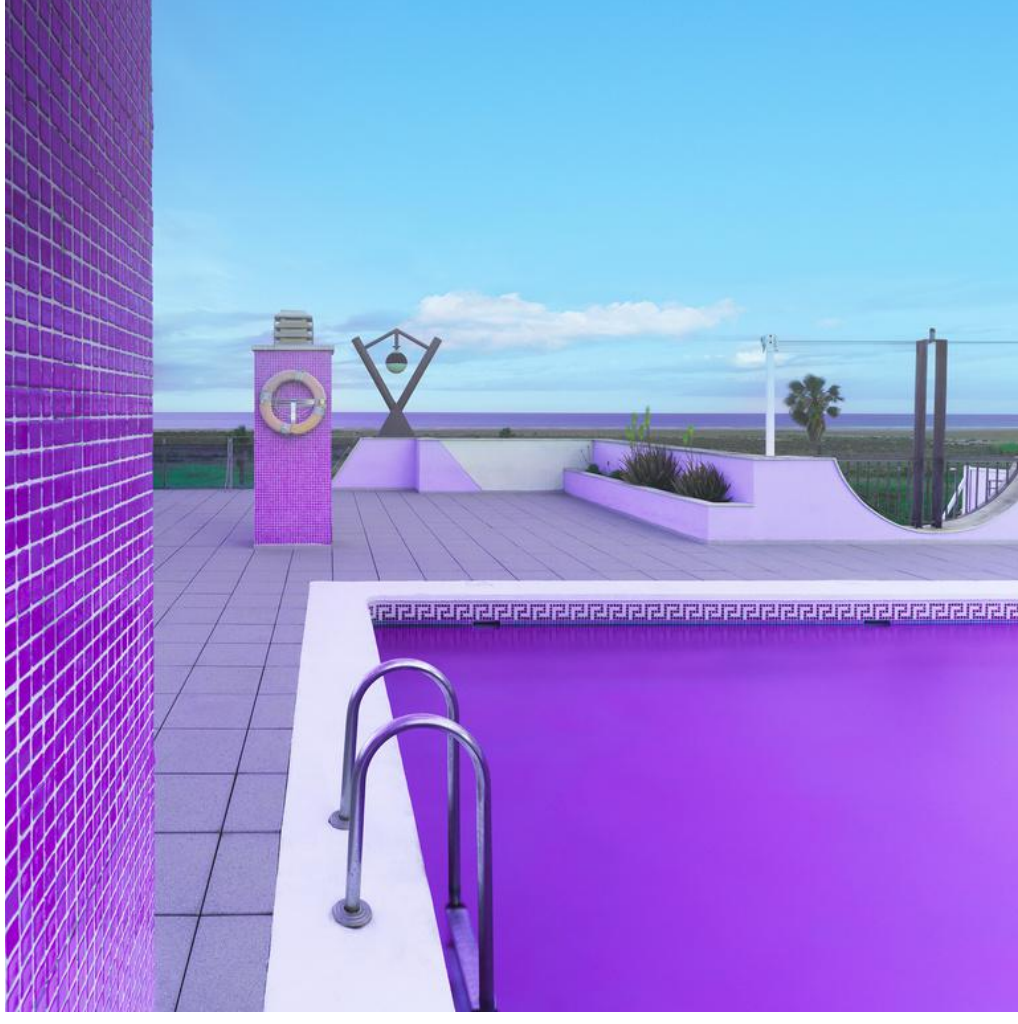
His artistic vision revolves around the pursuit of purity in lines and forms, with blue serving as a dominant and ever-present element. Inspired by renowned contemporary painters such as Pierre Soulages, Mark Rothko, and Yves Klein, Soujol Benedetti's work showcases his meticulous aesthetic research.

In his minimalist compositions, the horizon acts as a guiding line, imbuing his photographs with a sense of infinite space. The sea often takes center stage as a significant subject in his art. However, his latest works have taken a more abstract turn, and conceptual approach to their creation.

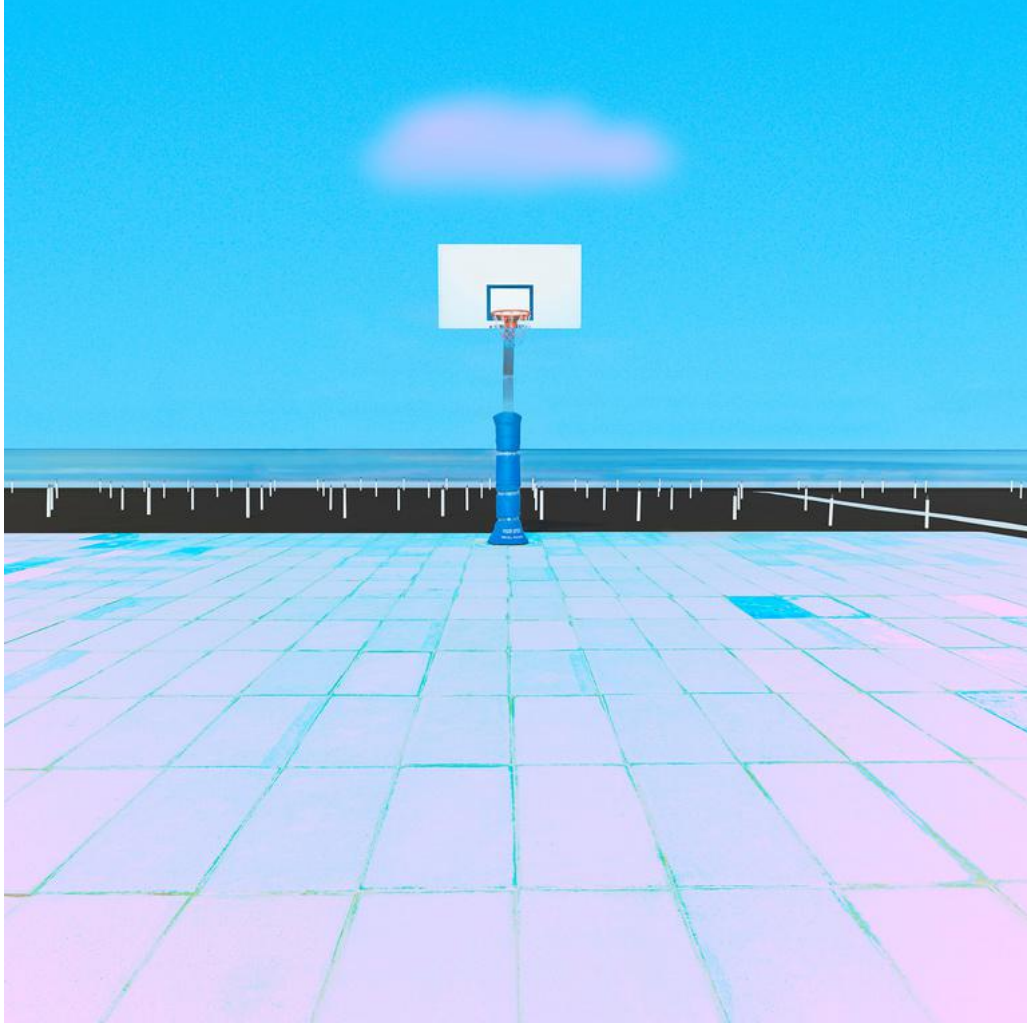
I'm a conceptual photographer inspired by minimalism and contemporary art. This leads me to transform the reality of what the eye sees. My work reflects my fascination with the elemental nature of color as an aesthetic pursuit. The dominance of the blue color, the horizon and the square format are central to my work. What also interests me is the idea that each reader can appropriate his or her own interpretation and thus develop his or her own imagination. To develop this concept, I rely on timelessness and the notion of infinity. Photography is a passion that allows me to develop another language, that of creativity.



Jean-Paul Soujol Benedetti | Conceptual beach | 2023



Jean-Paul Soujol Benedetti | Conceptual Sport | 2024



Franciszek Kowalewski

 kowalewski_franek

My name is Franek, I am an aspiring visual artist and photographer based in Warsaw, Poland. I started my journey with photography 4 years ago when my now girlfriend encouraged me to get a film camera. Since then I devoted myself fully into expressing mine as well as other peoples feeling in pictures. At the beginning of my journey my work has been recognised and shown to the public thanks to the Kultura Nieponura festival. It allowed me to have my own art show in Koneser Praski where I displayed my photographs. The pictures could also be seen in a Warsaw Cafe named Relax na Wilczej. I also had the pleasure to have my photos recognised and appreciated by various photography collectives on Instagram such as @nafilmie, @35mm.polska @streetwise_collective, @streetphotographybrazil. Since half a year I have been active in event and activism photography. I found myself capturing the moments of ongoing protests and manifestations in Warsaw. Recently though my attention shifted in the direction of the ball culture in Warsaw and that is what my latest projects are about. Though I try my best not to stick to one subject and be open to any new experiences in photography.

My main goal is to show and be shown. I want people to appreciate and realise how many beautiful souls and moments they miss while rushing through their everyday lives. I want to share unknown stories and their beauty. I want to express my feelings and feelings of those captured on a still image. What fascinates me is the beauty of our world, it's residents and their emotions. The fact that they are all yet to be discovered and immortalised. I also love capturing the light, either natural or artificial. The way it plays with its environment, how the rays of its source can fully express feelings which are not possible to portray with words. Sometimes images can say things which a thousand words could not.

These are the things that keep pushing me to capture the world around me, that help me see and understand my environment. While looking through the viewfinder is when I feel the most alive and aware. I notice things I never thought I would.

Franciszek Kowalewski | Journey | 2025





Ang Li

 Leon.nonkiller

Ang is a documentary filmmaker and photographer born in China and based in London. Ang got his first camera in 2015 when he entered university. Even though he was studying Computer Science, his passion for visual storytelling made him decide to change his major to Communication Study. After Covid, Ang came to London and gained his Master degree of Fine Art in Creative Documentary by Practice.

Since then, Ang's film and photography projects have been recognised and exhibited in international galleries and BAFTA-qualifying documentary film festivals like Sheffield DocFest and Visions du Réel.

"Aliens" is a black-and-white photography series that delves into the murky boundary between nature and artificiality, exploring the theme of nebulous identity and existence within an urban environment. Set inside a greenhouse framed by steel and glass, the images capture the silent struggle of flora—vibrant and alive—contained within the rigid structure of human-made architecture. Through these photographs, the plants appear as foreign beings, otherworldly and alien, trying to reclaim space in a world that seems to neither fully accept nor reject them.

Each frame of "Aliens" is heavy with contrast and shadow, emphasizing the divide between organic life and industrial confinement. Through the windows of the greenhouse, concrete buildings loom like watchful giants, their presence both distant and oppressive. The urban environment outside is visible, yet veiled—blurred by misted glass and softened by the grayscale tones, creating a dreamlike uncertainty that mirrors the plants' ambiguous status. Are they preserved or imprisoned? Protected or restrained?

The use of monochrome furthers the feeling of emotional distance and estrangement. It abstracts the foliage into silhouettes, stripping them of their natural color and vitality. In doing so, the plants are rendered as spectral forms—unrooted, drifting somewhere between existence and erasure. This distortion of identity, space, and purpose lies at the heart of the series' nebulous tension.

"Aliens" poses a subtle, haunting question: when life is confined and removed from its context, does it adapt or does it fade? Through this visual narrative, the viewer is invited to reflect on how nature persists in the shadows of modern life, and whether that persistence is a triumph—or a tragedy.

Ang's work, no matter how it appears or what its medium is, is always about questioning the relationships between human beings' consciousness, behaviours and interactions of their surroundings. He constantly challenges authority, normality, and the "quiet desperation" by finding inspiration from the surreal details in life. Through his subtle yet powerful work, Ang wants to invite everyone on the reflective and emotional journey to find and celebrate their ignored inherent sparkles.

Ang believes that every art work is a reflection of the artist themselves. He thinks that it is not the lens or camera that composes the world or the art, but the artist's eye.



Serhii Maidanyk

 [serg_m.photo](#)

Photographer Statement: Photography, for me, is a way of seeing, feeling, and translating the world into stories. I am endlessly fascinated by the way light dances across a landscape, the quiet poetry of a single figure on a foggy pier, or the silent anticipation in a gathering of seagulls. I approach photography with a deep passion for capturing beauty in all its forms — whether found in sweeping natural vistas or fleeting urban moments.

The series presented here reflects my ongoing exploration of solitude, presence, and connection with the environment. Each image invites the viewer to pause, reflect, and step into the frame — to feel the stillness, the vastness, the untold narrative. From the cold serenity of a lone figure gazing out to sea, to the mysterious journey of a wanderer on a misty dock, to the quiet congregation of birds waiting by the shore — these moments are both intimate and universal.

I gravitate toward nature, landscapes, and street photography, always chasing unique angles, dramatic lighting, and unexpected compositions that breathe life into every frame. In a world that often moves too fast, photography allows me — and hopefully the viewer — to slow down and see with new eyes.

This is my way of sharing the world as I see it: one frame at a time.

Serhii Maidanyk | Guided by the Sky | 2024



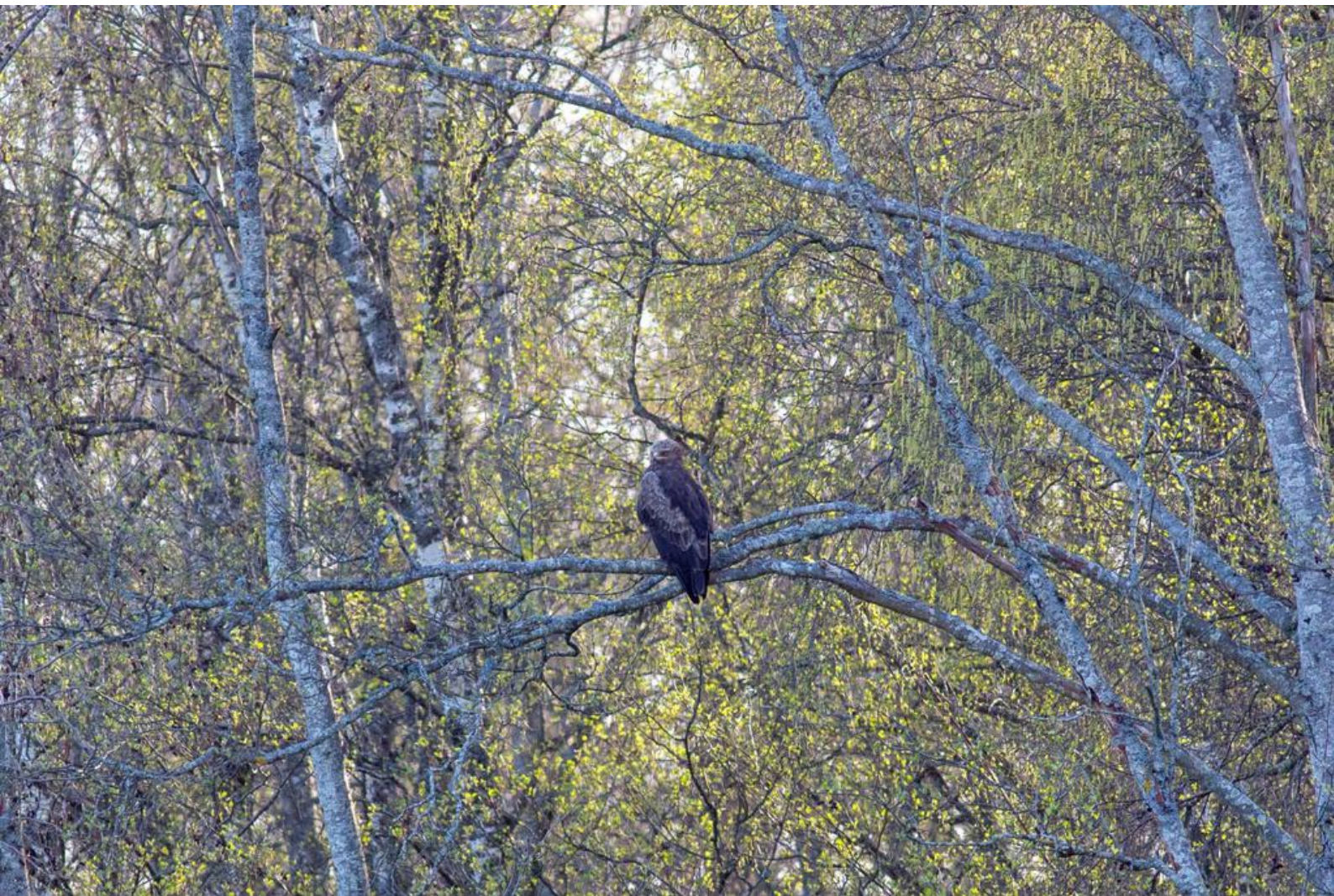


Andre Esko


 andre.esko

I am a wildlife photographer from Estonia, and most of my photos focus on birds.





Bourdeauducq

 bourdeauducqisabelle

As a somewhat solitary teenager, I loved exploring my surroundings with my camera. For several years, I've been trying to develop my own photographic style through series.

It blends a sensitivity, a perspective, and an intimate approach inspired by readings and encounters with photographers who inspire and touch me.

The key is to let the projects blossom and document them...

Project Statement: After the rain always comes a ray of sunshine that amazes us. Accepting this evidence is a philosophy of life. Life is made of ups and downs, laughter and torments, shadows and light. The important thing is to feel alive before anything else.

Bourdeauducq | After the rain | 2024





Mahibrata Das

📷 [_through_the_aperture._](#)

Originally from India and currently based in Paris. I have completed my bachelor's in Media Science and currently perusing a master degree in Photography and Image-Making. In my work I record the world in a documentary way, trying to capture the emotions a landscape holds rather than capturing the landscape itself – in black and white or in colour. On the commercial side, I find myself in the genre of photojournalism and street, when not only I prefer to go inclusive with the landscape and the people living in it, but also you will find images outside of series, speaking about very specific emotions. On the more personal side, my interests revolve around the complex relationship between distance, loneliness and memory and mainly situated under the night sky. From the time when I was a child, photography and writing became my escape. Even today, the poetries often find themselves in the projects that I am working on. I am always interested in capturing moments that relate to passing of time and the emotions of everyday life.


Project Statement

The series titled The Rest is Darkness, explores the notion of self-imposed solitude. As life is too noisy, I like the feeling of being unseen. It gives me a sense of comfort. At night, I exist as a shadow – observing and rarely being observed – I find it to be a safe space for me to inhabit. It is a self-imposed detachment that alters the experience of time and self. I roam the streets looking for a place to rest, a safe space where the outside eye is not allowed.



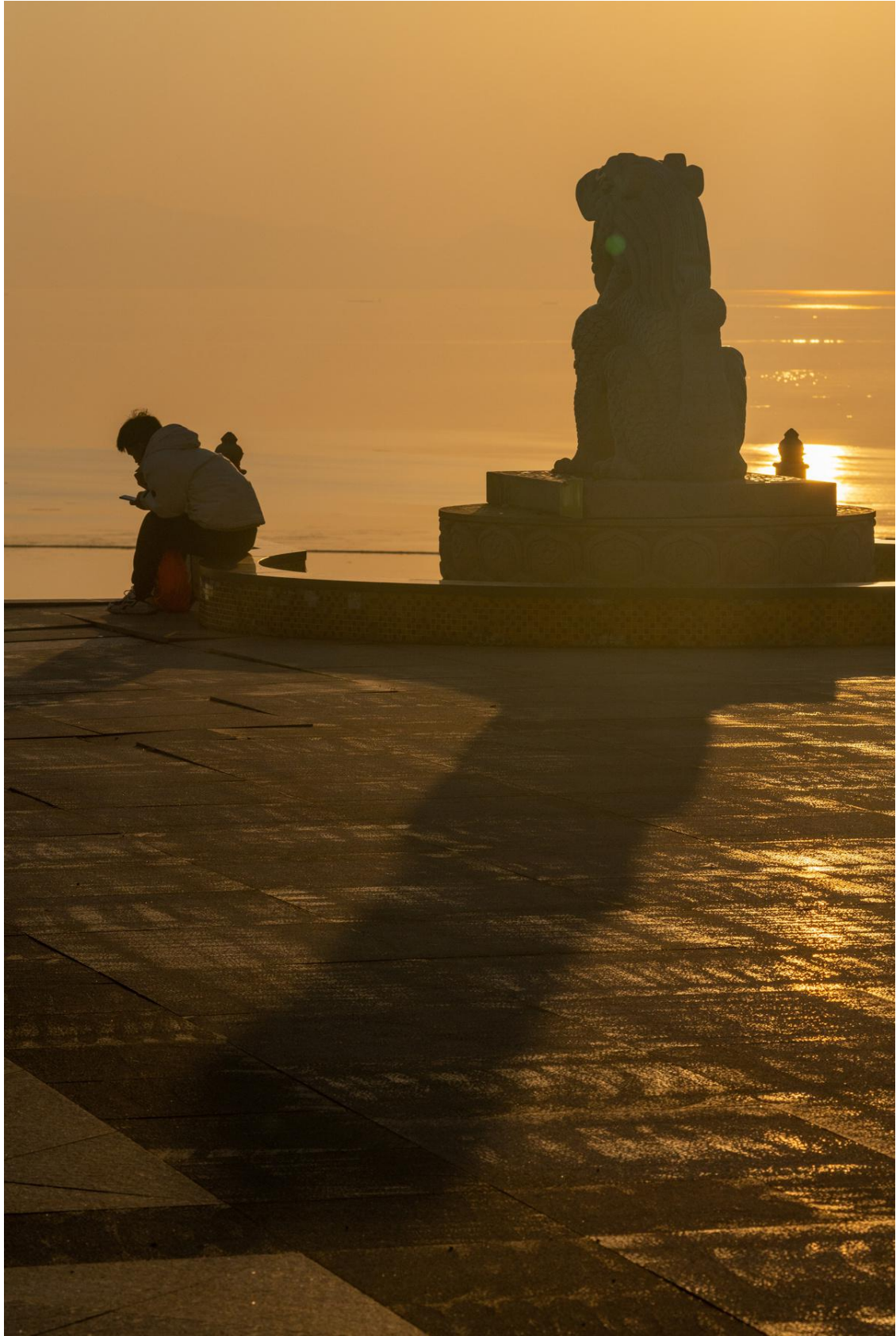


Andrea Aimar

 aaimarphoto

Freelance Editorial & Architecture Photographer Based in Shanghai

Project Statement: Shots Taken in Jiangsu Province, near Shanghai.





Antonija Delac

 antonijadelac

I'm Antonija and I am currently doing my Masters in Theatre-, Film- and Media Studies in Vienna. I have always been interested in photography but only in the last year or so I started taking pictures more deliberately because I dug up my old digital camera from my childhood, which miraculously still works perfectly. Inspired by the city of Vienna, the city as a motive has been one of my favorites and capturing aspects of (any) city life interests me immensely. Photography has also made me cherish my travels more and making physical memories of the places I travel to is the main task my camera performs. Besides that, sometimes the simpler, mundane things catch my eye and a chair or drying laundry are suddenly not dull objects anymore but through the lens of the camera they become the most beautiful subjects.

Project Statement

Project Title: Urban Semiotics

This collection of pictures showcases urban inscriptions all around London that sparked my interest. As an integral part of every city, I find urban writings to be incredibly expressive in the sense that they are speaking to us on many levels. Not only with the meanings of the literal words they entail, but also as a part of every city's own unique language. A language that encompasses a certain mysticism and allure that have to be felt and can't solely be understood. This series of photographs embodies the way London spoke to me in particular moments of my fascination for the beautiful city.


I haven't tried to find "new" titles for the photographs, every one is named after the writing it shows. There was no point in betraying what they are already saying themselves.





Antonija Delac | Criterion | 2024

Aneta

 amalawandering

I've been pursuing photography as a hobby for 3 years.

Project Statement

A project carried out during holiday trips. These are photographs in which I take pictures for myself.

Aneta Sobieraj | Dragon Mountains | 2023






Aneta Sobieraj | Whispers | 2024



Aneta Sobieraj | Waiting | 2024

Athanasia Dadarou

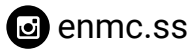
 [athanasia.dadarou](#)

I am an amateur photographer and have been actively involved in photography for 10 years. My favorite shots are street and travel shots. I was born in Germany and live in Greece.





Ștefania Crăciun



Ștefania Crăciun (b. 2000, Bucharest) is an interdisciplinary visual artist trained at the National University of Arts in Bucharest, where she graduated from the Photography and Moving Image department. Her artistic practice explores photography, collage, large-scale drawing, experimental film, and installation. She works with a variety of unconventional materials and objects, constantly challenging herself to step outside her comfort zone. Her projects emerge spontaneously, guided by her personal emotions and experiences.

She is deeply interested in the relationship between image and space, seeking ways to integrate these elements into installations that reflect her experimental approach. The human body and nature are recurring themes in her work, often closely intertwined. A playful approach, accompanied by a distinct sensitivity, is particularly noticeable in pieces where she uses her own body, shaping an intimate universe. Time plays a key role in her creative process, as she often revisits previous projects, reconfiguring and reintegrating them into new perspectives.

Project Statement

Amaranthine means eternal beauty, a concept that for humans is always intertwined with nature and the human body. To transcend the boundaries between these two worlds, I chose to use the technique of double exposure on 35mm film, creating a deep and natural connection that evolved beyond the initial planning and relied on the sensitivity of the moment.

Each movement required a specific amount of time and intensity to fully capture the essence of that moment. The overlay with nature couldn't be meticulously planned. The unknown allowed the blend between the images to become so well-defined that it fueled my desire to continue this visual play between nature and the body, time and the mystery inherent in the creative process.

Amaranthine represents a search for harmony and connection, both with one's own body and with the surrounding environment, offering a vision where beauty is not constrained by time but transcends the moment through this organic fusion.



Ștefania Crăciun | Amaranthine



Hélène Mutter



Hélène Mutter is a French visual artist, Dr. in arts and art sciences and academic researcher at the crossroad of visual studies, war & military studies and sociology. Her approach combines both artistic and theoretical research to investigate the ways images are produced in war context. Her past accomplishments include being a laureate of various awards and grants, as the Marie-Antoinette Van Huele thesis prize (Université Libre de Bruxelles) in 2022. In addition to her academic pursuits, she has contributed to peer-reviewed publications, several exhibitions and has given numerous lectures.

Hélène Mutter's work has been showed and exhibited in France, Belgium, Luxembourg, Lebanon, Saudi Arabia, Morocco and recognized by several institutions like the Wallonia-Brussels Federation in Belgium (2019, 2021) and the Pompidou Centre in Paris (2023). Since 2023 she lives and works in Saudi Arabia, where she oversees various cultural programs as a project specialist, brings a wealth of experience and expertise in the field of visual arts and research.

Hélène Mutter also pursues long-time fieldwork in the Gulf region. This project examines the multiplicity of points of view on the 1990-1991 Gulf War across France and the countries of Saudi Arabia, Kuwait and Iraq. This project has been granted support from DRAC Occitanie (2023), the CEFREPA and FIKAR (2024-2025).

Project Statement

Title: "Here, There – Chapter 2: At the Dawn of Darkness" (2024 – 2025)

I began working on the Gulf War in 2009, when I discovered the military archives of my father –a former military officer–, in our family house. These archives were composed of several photographs, videos and newspaper articles. The link I created with this conflict –thanks to those archival elements– is therefore, first and foremost, personal and intimate. But the Gulf War is also a conflict which is rarely mentioned today, even though it marked a major turning point in the way we think about the representation of war. The images' broadcast at that time –whether in the press or television– produced a real rupture in the visual field of war so much so that the absence of representation is the main aspect one may recall about that conflict.

In 2022, I started a new phase of my work by undertaking research on ground. The project "Here, There" originated from this approach. It combines the production of a photo series and a creative video documentary across France and the countries of Saudi Arabia, Kuwait and Iraq. Drawn from numerous family archives, photographs, military documents, satellite images and testimonies, this research examines the multiplicity of points of view on the 1990-1991 Gulf War by taking a sociological look on it more than 30 years later. "Here, There" traces back the temporal unfolding of the historical facts and their geographic trajectories. These two dimensions are represented not only by the subjects of the proposed visual documentation but also by the technique employed for its production: the black and white infrared photography, a technology of military origin.

"At the Dawn of Darkness" (2024-2025) is the second chapter of a larger narration composed of a prelude "Reconnaissance" (2009-2019), and a first chapter titled "Ultrasound images of war" (2022-2024). "At the Dawn of Darkness" is therefore the continuation of the construction of a chronicle on the Gulf conflict which examines the phenomenon of war and, particularly, its representation. It highlights how visual narratives are crafted in war through the interdependence between images and their fabrication process.

During my research in Kuwait between November 2024 and March 2025, I decided to focus my project on Failaka Island, which was invaded by Iraq on August 5th, 1990. The island's 2,000 residents were forced to flee to Kuwait City. Since the invasion and its liberation in February 1991 by the international coalition, the island has remained in the same state, and the inhabitants have never returned.

The images presented were taken in March 2025. They only represent a small sample of the project.



Mutter Helene | Failaka Island | 2025

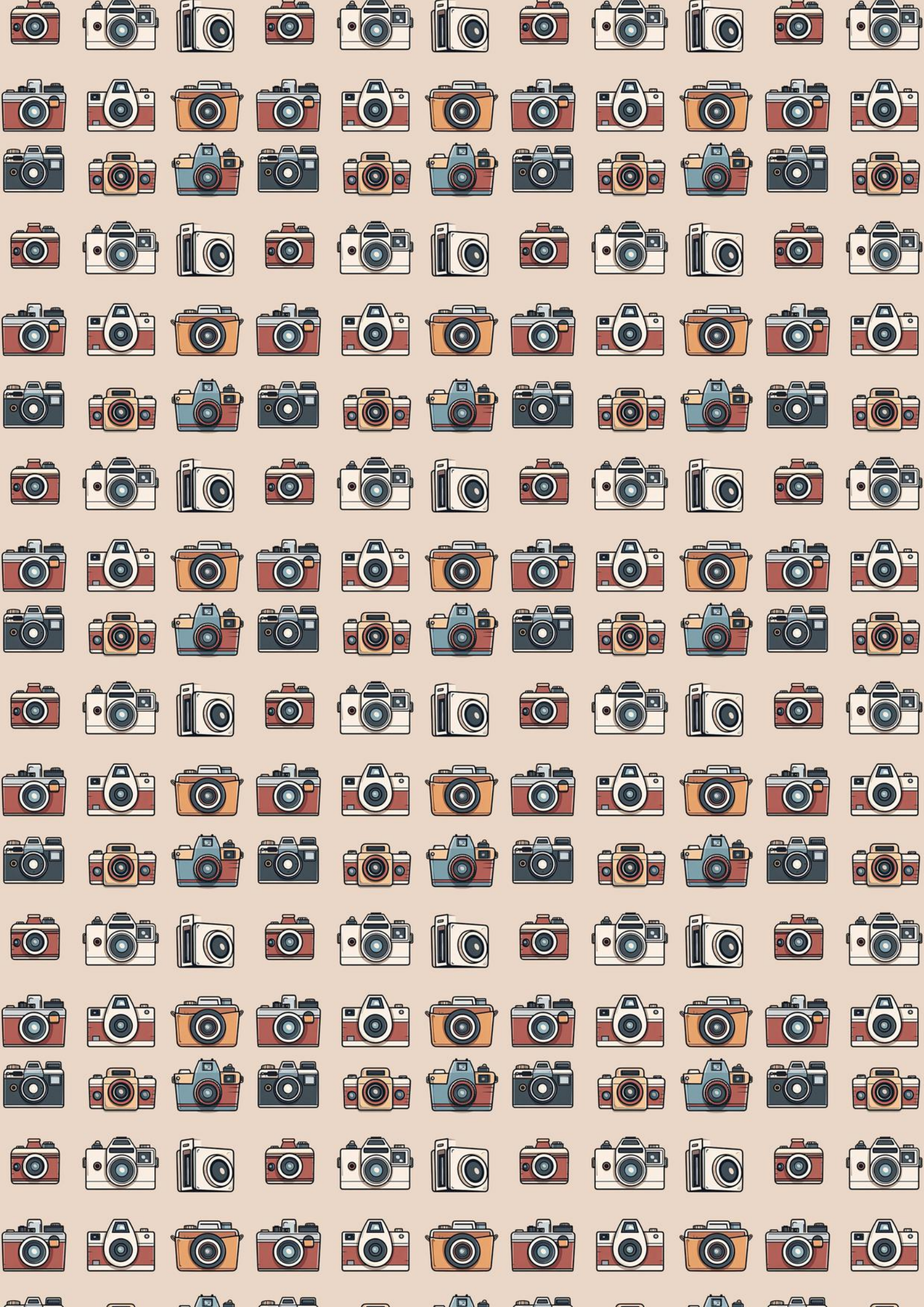
Mutter Helene | Failaka Island | 2025



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