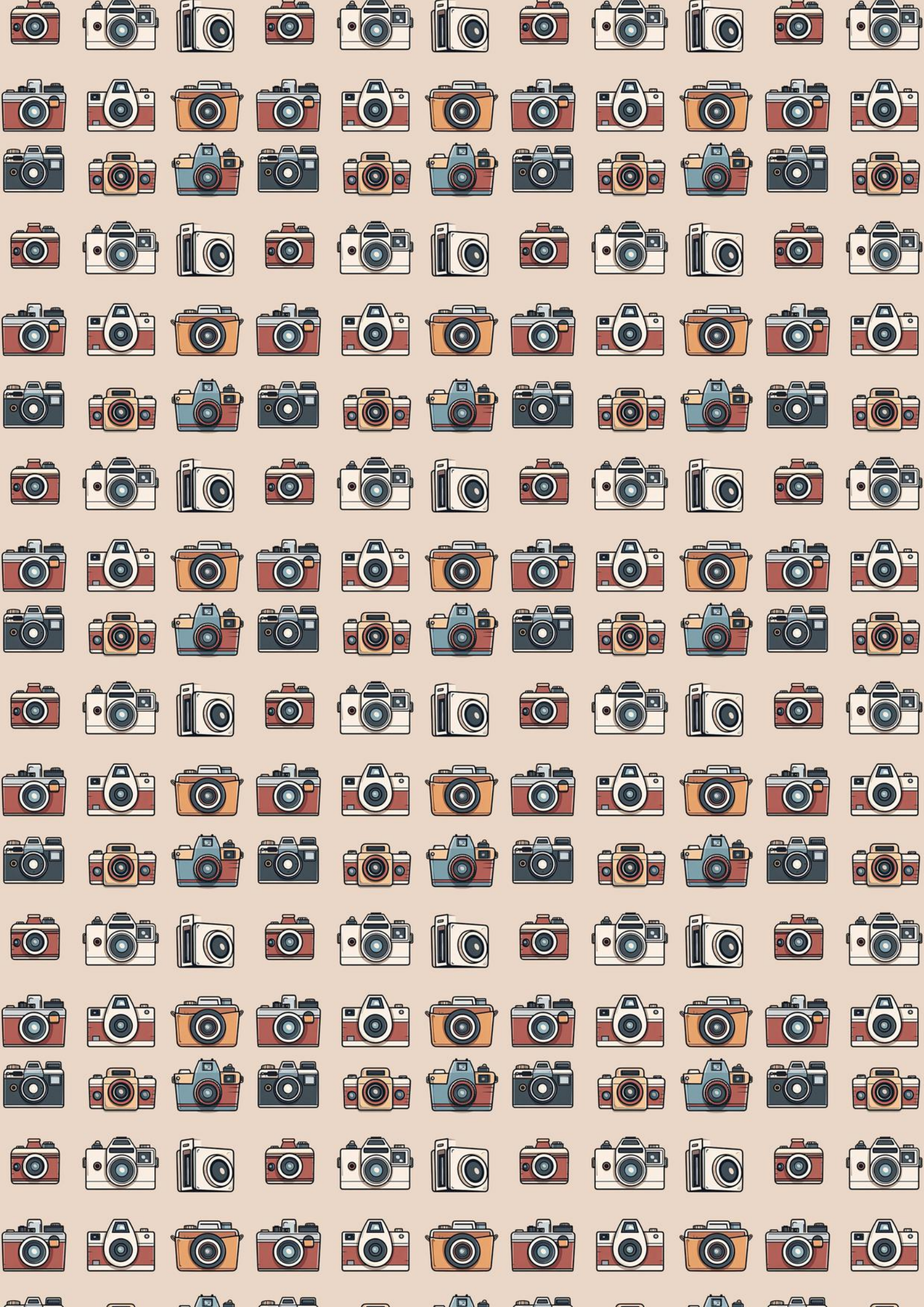


VISUAL POETRY JOURNAL



NO 5
AUGUST 25



— INTRO



Anna Gvozdeva

Curator of
Visual Poetry Journal

Hello, dear reader,

Welcome to the fifth 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 images that reveal the inspirations and processes 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.

On the Front Cover:

Melissa Post

Ready
2022

On the Back Cover:

Shira Gold

Cultivating Playscapes
2024

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

INTERVIEW

Dominique Leroy

 leroydomi

You have traveled the world multiple times as a photographer. What moment or image has left the most lasting impression on you?

Imola 1994, without a doubt.

"It was a cursed Grand Prix, Imola in 1994. A death during practice. Ayrton Senna didn't want to start the race but was convinced to go ahead." On the eighth lap, tragedy struck. After the start, the photographers walked up the track and arrived at the site of the crash that had just happened.

"We immediately understood he was dead. We took photos, but no one ever published them out of respect for this great driver."

A total shock. An icon had just disappeared... he became a myth for the entire world.

In 2008, I was tired, and Formula 1 was changing. It was time to think about new adventures.

The discovery of India — a country of smells, colors, rituals, customs, and a thousand flavors... Incredible. I made two books and a documentary film.

How did your early fascination with Tintin and your grandparents' influence shape your photographic vision?



Since the age of seven, I've been passionate about photography thanks to my two grandparents, who were enthusiastic amateurs, and to Hergé's Tintin, which gave me a love for travel.

My desires quickly became incompatible with sitting in school — I left after two failed attempts at passing the science baccalaureate, with no chance of succeeding. I briefly gave in and enrolled in a school for physiotherapy. But I'm stubborn. I sabotaged that path and decided to leave just a month before graduation. What I really wanted was to be a wandering reporter, like Tintin.

Everything became clear: I would combine my two passions and become a motorsport photographer. It was a big challenge — this profession is a closed circle that's hard to break into, and living in Nîmes in the provinces didn't help. But I didn't care.

From Formula 1 to tribal communities, your subjects are incredibly diverse. How do you choose what to photograph?

I dreamed of immersing myself in the tribal world. I decided to set off for new horizons... ethno-photography.

Tribes in the Amazon, India, Africa... I made several books and then moved on to camera work and documentary filmmaking.

A new opportunity arose: I was invited to India to film with Dominique Lapierre, the bestselling author who had become a philanthropist there.

We decided to shoot a feature-length film about City of Joy, 25 years after the release of Lapierre and Collins' bestseller of the same name.

The film is titled: "Spiritual India – In the Footsteps of the City of Joy."

After that, I found myself in Africa, meeting some of the most primitive tribes on the planet.

I continued all the way to Tierra del Fuego and even



met the last shamans of North America and the Amazon.

In France too, I found a new field of exploration by filming a feature about unusual carnivals, revealing strange little tribes across the country.

What drew you to the theme of rust, and how does it connect to your abstract work today?

Unusual compositions, bringing together objects and materials overlooked by today's eye — most of them once used in everyday life.

Why rust, you ask?

Erosion — the process of degradation and transformation caused by external elements (temperature, seawater or rain, acidity) — gives a new life to these abandoned objects and brings them new colors and forms.

Rusty nails, old metal plates, abandoned gates, old pipes, shredded car bodies — they evolve every day, just like the impermanence of life.

Have you heard of "pareidolia"?

It's when an image makes you see something else entirely, and reveals another world. You imagine shapes resembling animals, human figures, objects... giving the photo a completely different meaning.

This will be the subject of my next book. Fascinating.

You've mentioned never publishing photos from Ayrton Senna's tragic crash out of respect. What role does ethics play in your work?

A very important role. We live in a surreal world — barbarity, killings, war, lies, racism... horrifying. Ethics, in that context, is a form of respect.

How did your transition from photography to film enrich your storytelling approach?

I've been telling myself stories since I was little (though I haven't grown much since).

I don't really plan. I observe, I meditate — which leads me to contemplation, reflection, imagination, and daily creation.

The world is a wonderful playground, and life is a continuous string of adventures.

Can you describe your creative process when working with rusted metal in painting and sculpture?

Art must stimulate the imagination.

As Rudyard Kipling said:

"All things considered, there are two kinds of men in the world: those who stay home and the others."

Without hesitation, I belong to the second category.



Melissa Post

 spookyboo42

Born: Batavia, NY

Education: School of Visual Arts, BFA, Photography

Artist Statement

Melissa has been involved with photography since the 1970s, utilizing it as her principal medium for creative expression. Her body of work critically examines the emotional dimensions of memory, the significance of place and belonging, and the distinctive qualities of particular locations that generate a deep sense of connection.

Melissa Post | Boats in a Row | 2022





Melissa Post | Sucker Brook Rd | 2022

INTERVIEW

Marie Goehner-David

 mariegd.fr



Your project is titled “Frailties.” What does this word mean to you in the context of your photographic practice?

We tend to imagine that photography represents reality as it is. We forget that it is a medium—that the image appears on a surface that can sometimes be frail. By working with film, this is what I try to show: that the reflection of reality is tinged with fragility and aberrations. This is precisely what, in my opinion, makes analog photography so appealing and sensitive—as if it were a metaphor for the vulnerability of our reality

and our memories; an ethereal glimpse of ephemerality.

You mention “carelessness or impatience” and “deliberate mishandling.” How do these gestures play into your process of image creation?

I have always been impatient in the darkroom, which has resulted in many surprises—sometimes bad ones, but most of the time good ones. This led me to place the photographic material itself at the heart of my process. Today I enjoy it and deliberately make mistakes to show how photography can express reality in its own way, without trying to imitate the human gaze—in simple terms, how photography can create its own reality.

What draws you to analog techniques in a digital era, and how do you view their place in contemporary art?

Digital technology has reached such a level of technical perfection that, in my opinion, images are often so polished they no longer catch the eye. Proof of this can be seen in apps such as Instagram, which helped launch the trend for vintage filters. Of course, you can retouch images and add your own touch with digital processes, but analog lets you return to the heart of the process: loading the film, advancing it, developing it, and



Marie Goehner-David | Frailties | 2024

watching the images appear. You reconnect with the magic of the medium.

Could you describe a moment in the darkroom when an unexpected chemical reaction led to a powerful result?

About ten years ago, I was developing photos I had taken in Luxembourg. When I printed them, I was disappointed because I noticed odd anomalies and streaks under the safelight: the developer I had used had expired. Once I let daylight into the room, I took another look at the images and changed my mind. I was captivated by the result: “simple” landscapes had become evanescent, like a fading memory. I found it poetic, and it marked a turning point in my approach to film development.

How does your background in critical writing and academic research influence your artistic work?

To be honest, it was the writing of a dissertation and then a thesis on the link between reality and photography that led me to these experiments.

Before that, my practice had no clear direction. This detour into writing and theory deeply nourished my thinking—especially my research into early retouching techniques, which inspired me to work directly on negatives.

Do you see your photographs more as documentation, experimentation, or as visual poetry?

It can serve as documentation, as long as we are aware of its limitations. However, in my case, these are definitely experiments around memory, time, and space, leading to visual poetry.

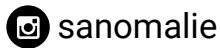
What role does the notion of accident or unpredictability play in your work?

A central one: I don’t want to see only what my eyes see, but all the ways the emulsion does. Accident is a reminder that we don’t see everything and cannot control everything—and that sometimes this is what leads to beauty, in every sense of the word.

Marie Goehner-David | Frailties | 2024



San Collin



My name is San Collin, I'm 24 years old. After studying social sciences and anthropology at EHESS, followed by a specialization in visual and documentary anthropology, I have been developing a photographic practice that lies at the intersection of investigation, poetic writing, and intimate staging.

Inspired by the connections between spirituality, political commitment, and everyday gestures, I explore sensitive visual forms through both image and text, seeking to navigate the porous boundaries between scientific rigor and artistic creation.

My work has been presented in a workshop led by Marguerite Bornhauser at the Rencontres d'Arles, as well as in a group exhibition in Nantes.

Artist Statement

I use photography as a passage between the visible and the invisible, between intimate ritual and poetic staging. I seek to capture silent gestures, fragments of memory, ordinary objects charged with presence — and, more broadly, the subtle ties between the sensitive and the unseen.

I'm drawn to contemporary forms of sacredness, to everyday rituals, to discreet acts of resistance that I try to grasp through the lenses of dream, habit, and repetition.

My visual approach is rooted in both anthropology and writing. I create images that dwell in a constant tension between fiction and documentary. Each series aims to shape a hybrid language between text and image, where sensitivity becomes narration.

The photographs presented here are part of the Orange Pulpeuse series, developed during a workshop on the theme Poetry of the Everyday. Accompanied by a poem, this series explores — through a theatrical and subtly surreal aesthetic — the absurdity of daily rituals: gestures repeated until they dissolve into the background, micro-actions turned into involuntary processions. It is an attempt to let disturbance emerge at the very heart of routine.



San Collin | Luscious Orange | 2025



Anh Tuan Thomas

 antiquesworldhn

Freelance photographer based in Hanoi.





Ella Street

 roadsforstreet

23 years old. From the UK.

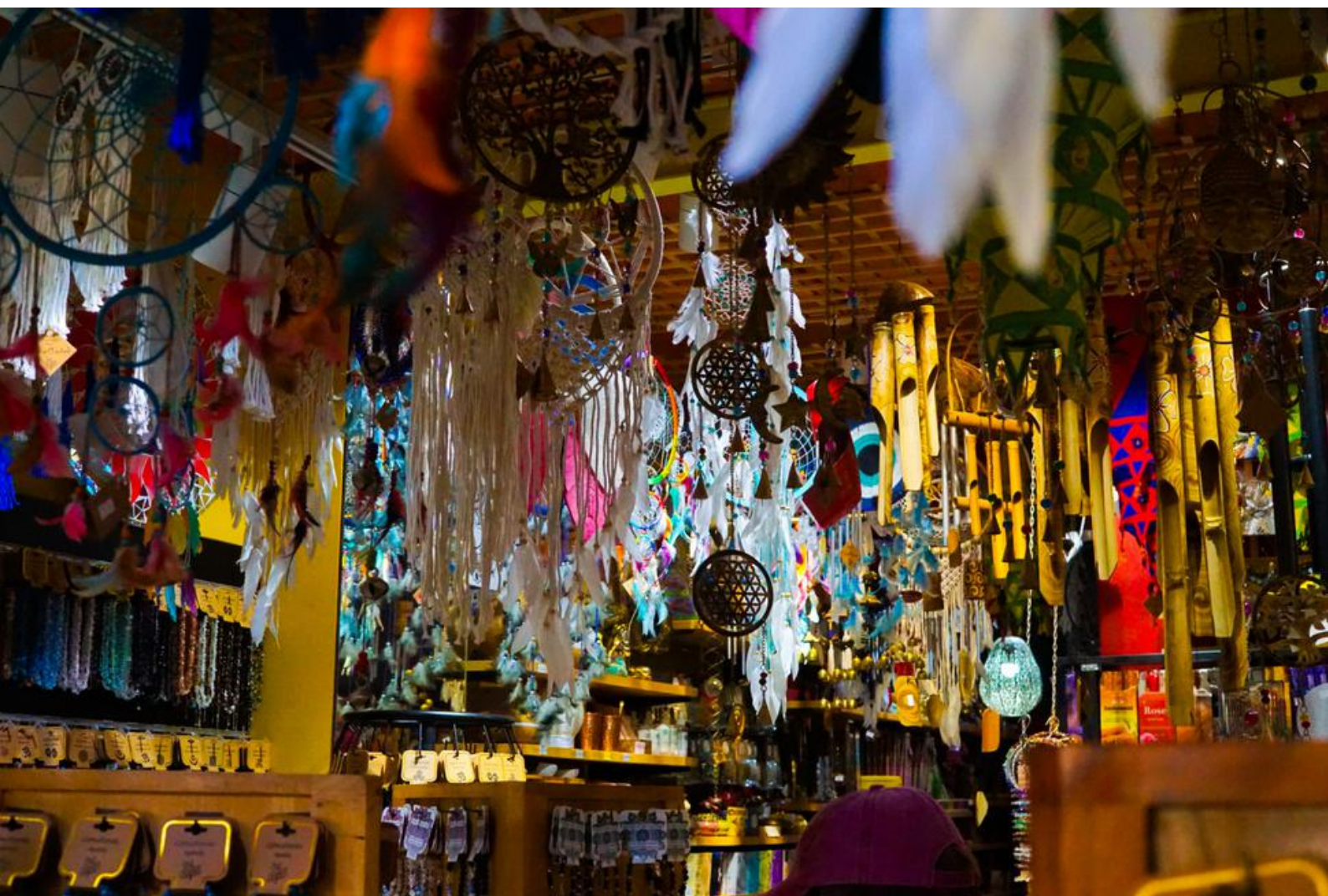
Hobbyist photographer of my travels, animals and anything else that catches my eye.



Artist Statement

I've been a photographer since 2019 and have taken a camera with me nearly everywhere since. I'm lucky enough to go abroad regularly and I love to document the places I go and the people I see. I always aim to tell a story through my images and bring out the colour in the world.





Sigal Ben-David



Sigal Ben-David's work is an investigation into the role of objects in constructing and deconstructing the narratives around which we organize our lives. Found objects reflect a curatorial instinct to preserve, and categorize. Emptiness lends value to everyday things that we use to structure and define identity. In a world that has been emptied out, opportunities are multiplied for the creation of new meanings, whether implied or projected. Perhaps as a result of her upbringing in Israel, her images rigorously examine the role of a home and its absence - in how we structure and define our social and political identity.

Ben-David treats her work as landscapes - though the word is released from its traditional signification. Rather, landscape is here extended to mean the totality of ways in which we arrange both the natural and artificial aspects of our habitations, and their significance in how we conceive of ourselves. The landscapes, often created in the studio by reconstructing subject matter and substance, while experimenting with forms, shapes, textures, and patterns, through which she generates a dialogue between photography and FineArt, conceptual rigor and playfulness, representation and abstraction. A reminder that what we are looking at is not reality per se, but a reality the artist created.

Sigal Ben-David graduated of Camera Obscura School of Art, Tel-Aviv, Israel, majoring in Photography, in 2009. And was a participant in an Art program - Digital Media Major in 2008-2009 at the Kibbutzim Collage of Education, Technology and the Arts, Tel-Aviv, Israel. Her work has been shown in numerous exhibitions, including "Visual Culture", CICA Museum, Seoul, South Korea, Group (2020); "Seen And Unseen", Collective Gallery, Woodstock, NY, Group (2018); "Through Compassionate Eyes", The charter Oak Cultural Center, Hartford, CT, Group (2018); Limner Gallery, Hudson, NY, Group (2017); "Wish You Were Here 16", A.I.R. Gallery, Brooklyn, NY, Group (2017); "Undetermined Landscape", Two Moon Art House, Brooklyn, NY, Solo (2013); "DOF", Tokyo International Forum, Tokyo, Japan / Group (2011); "Preservation Jar", Artness Gallery, En Shemer, Israel, Duo (2011); "No.Where.Else", France Cultural Center, Nazareth, Israel, Group (2010); Tel Hai Open Museum of Photography, Tel Hai, Israel, Group (2010); "Woman 3000", Garage Gang, Kiev, Ukraine, Group (2010); "Untitled", Ha'Chalalit Gallery, Tel-Aviv, Israel, Group (2009).

After living and working in New York City for over 13 years, Sigal Ben David relocated to Paris, where she lives and work for the past 2 years.

Artist Statement

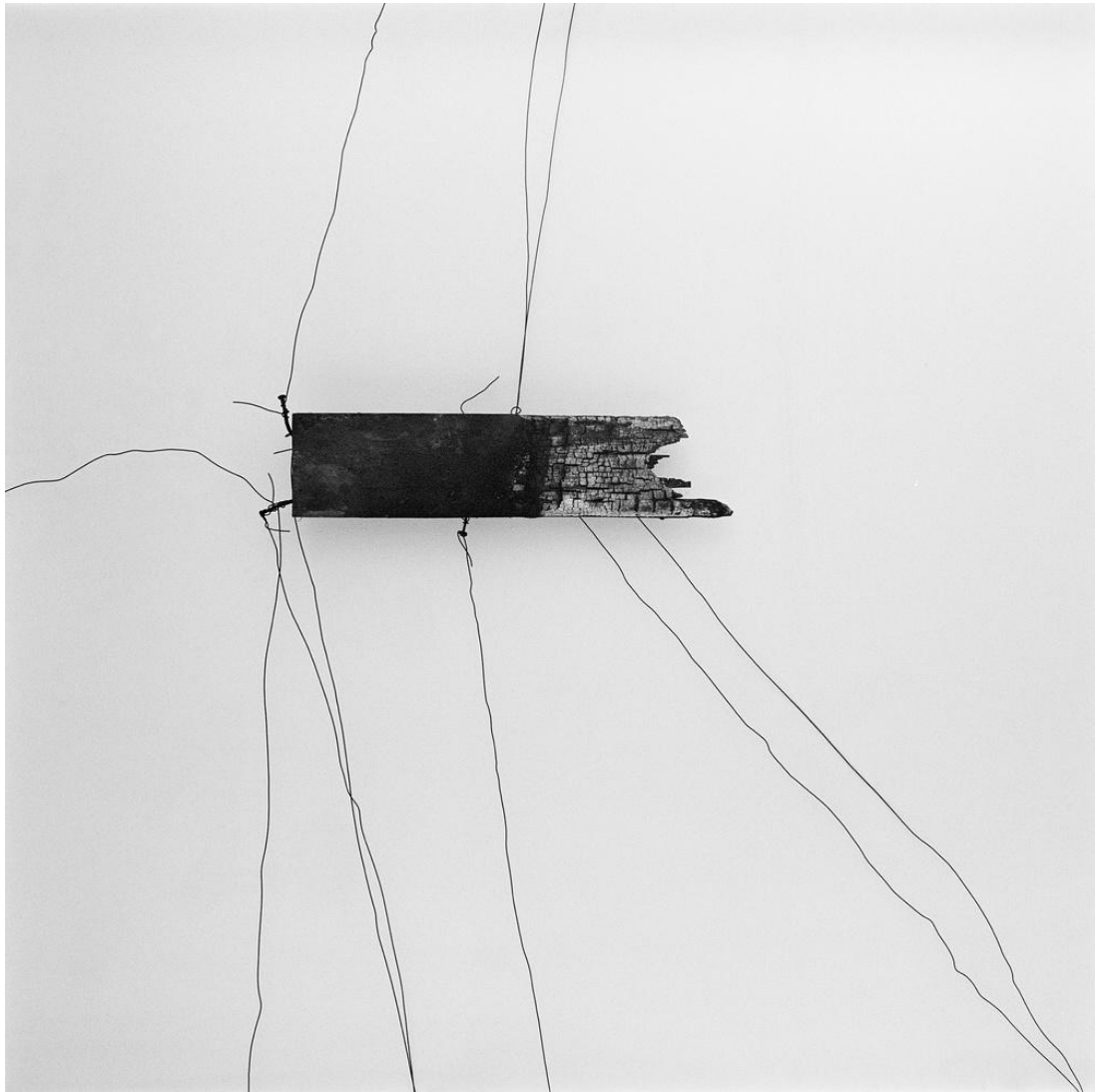
struc·ture | 'strək(t)SHər

2020 - 2024

This work was created as a catalyst to question the semantics of perception of familiar structures, as well as allude to notions of dislocation, belonging, and the sense of feeling safe, or the lack of it.

struc·ture | 'strək(t)SHər - while quiet and elusive - invites deliberation on the subjectivity and reliability of familiar structures in a profoundly challenging time. It is a commentary on real-life societal structures, as much as it's about fleeting, make-believe ones. The structures in Ben-David's work can be found nowhere and everywhere. they [the structures] become ghosts of their previous forms or beliefs, and imply obscure narratives and an idea or matter that's exhausted and been reincarnated.





Raffaele Annunziata

 tylerdurdan10

tylerdurdan* is an Italian street photographer and AI artist whose work fuses raw documentary realism with generative aesthetics. His imagery captures the unfiltered truths of urban life, while his AI-driven creations explore new ways to narrate conflict, identity, and resistance.

Photographer Statement – tylerdurdan*

My work exists at the intersection of street photography and algorithmic creation. I walk through cities with a camera as both witness and participant, capturing fragments of reality that resist erasure. The streets speak in layers—faces, walls, shadows, and slogans—and I collect these layers to build visual narratives that challenge the viewer's comfort zone.

As an AI artist, I use generative tools not to escape reality, but to interrogate it. By merging unaltered documentary images with machine-generated interventions, I question the authorship of truth in an age where images can both expose and fabricate. This hybrid approach is my way of confronting the blurred lines between evidence and propaganda, memory and manipulation.

I am drawn to moments that speak of resistance—whether political, cultural, or deeply personal. My images do not seek to decorate reality; they aim to fracture it, inviting the viewer to step into the tension between what is seen and what is believed.





David Vogt

 david.vxgt

My name is David Vogt and I'm a photographer born and based in the south of Germany in Stuttgart, I've always been drawn to the creative and abstract layers of life. My passion for the arts runs deep, leading me to work in the vibrant world of theatre and to study Journalism and Public Relations at Hochschule der Medien (HdM) in Stuttgart.

About three years ago, I picked up a camera and found my voice through street photography. Capturing fleeting moments in everyday life quickly became my go-to approach – an intuitive way to explore human stories, urban textures, and the quiet poetry of public space. For me, photography is a form of curiosity in motion, a way to document life.

Artist Statement

The project “the kids are alright?” is a small excursion from my travels after my studies abroad in Thailand. While I visited some parts of Asia I partially wanted to create something to remember for myself but also showcasing the differences in culture, city- and landscapes. Ultimately one thing I noticed was the easiness, curiosity and generosity I was met with during the month I spend in Laos, Vietnam and Nepal. Normally I shy away from taking pictures like these, fortunately these kids were approachable let alone curious of why this person was taking a picture. I felt reminiscent of the past, when I myself was young and strolling around without care.

David Vogt | The Kids Are Alright | 2024






David Vogt | The Kids Are Alright | 2025



David Vogt | The Kids Are Alright | 2025

Dora Sprega

 dodogerps

I was born in Italy in 1994.

I became interested in photography around the age of 15, taking courses in Piacenza, near my hometown.

My first camera was my mother's analog camera, a great way to learn about light and timing in photography.

For years, I took photographs for my high school at various events, and in my free time, I've always loved traveling with a camera.

I've done photography internships in my hometown and various projects at the Academy of Fine Arts in Bologna.

Over the years, I've won several photography competitions, and every day, with various types of cameras, from analog to digital, I test my skills without ever having pursued a professional career.

Artist Statement

From Italy to Greece, from Greece to Italy.



Dora Sprega | Road to the clouds | 2025




Dora Sprega | Before the storm | 2025

Dora Sprega | Silence | 2025



Francesco Bencivenga

 f_bencivenga

Born and raised in Padua, Italy, i started photography as a teenager and quickly fell in love with street photography, practicing it in the streets of my home city ever since. As of today, i work as a home care nurse and i am always fascinated by the human nature in all its moments of authenticity, weakness, emotion and complexity.

Artist Statement

I try to see and capture the world with the same naive eyes that i had as i first handled a camera, sometimes i try to be more cinical with my pictures, as if to capture a more bitter side of society, but my eyes are inevitably drawn to those candid scenes that occasionally unfold in public view. Most of my pictures don't seek too much complexity, technical or rhetorical, but rather they try to be an invitation to notice some simple yet meaningful moments that would otherwise get lost in distraction.



Francesco Bencivenga | Shelter | 2023



Francesco Bencivenga | Adoration | 2025



Francesco Bencivenga | Obey | 2024

Luisa Montagna

 luisamontagnaphoto

She comes from an artistic background, having obtained a Level II Academic Diploma in Cello. For about ten years, she worked for musical institutions as a professor of orchestra and in chamber music ensembles. For several decades, she is working in the field of Visual Communication. A lifelong lover of painting and the visual arts, he began taking photographs at an advanced age after receiving his first camera as a gift. From that moment on, a path of growth began, bringing her closer to photography as self-expression rather than as a representation of reality.

She began by devoting herself to the genre of documentary reportage, and has moved closer to a more evocative and dreamlike style, where images overlap and merge to create new worlds that satisfy her feeling as a dreamer.

Always in search of her own identity as a photographer, she has some documentary reportage projects to her credit, two of which have obtained Honorable Mentions in International Competitions (Monochrome Photography Awards, ND Awards, Monovisions Photography Awards, Chromatic Awards, Tokyo International Foto Awards, IPA Int'l Photography Awards, BIFA, Trieste Photo Days) and publications in online magazines and books.

She has recently exhibited in group exhibitions with Coex Festival in Rome, Kromart Gallery in Rome, PH21 Gallery in Budapest, B-Side at Extra Factory Gallery in Livorno, Torre e dintorni 5 in Pomezia (Rome), PhotoMilano 2.0 in Milan.

Artist Statement

Luisa Montagna's artistic evolution bridges music, visual communication, and photography. Trained as a professional cellist, she spent years performing in orchestras and chamber ensembles before dedicating herself to visual arts and photography. This transition marked a shift in how Luisa has approached creative expression – from sound to images, from performance to visual storytelling.

Luisa's work has evolved toward an evocative approach, where layered and blended images challenge the viewer's perception of reality.

Luisa explores the fluid nature of reality – how it shifts depending on the observer, emphasizing that subjective perception takes precedence over objective truth. Through her photographs, she invites viewers to consider the unknowability of what we accept as real and the value of personal interpretation.



Luisa Montagna | Rainy day | 2025




Luisa Montagna | The bunker | 2024



Luisa Montagna | Roman park | 2025

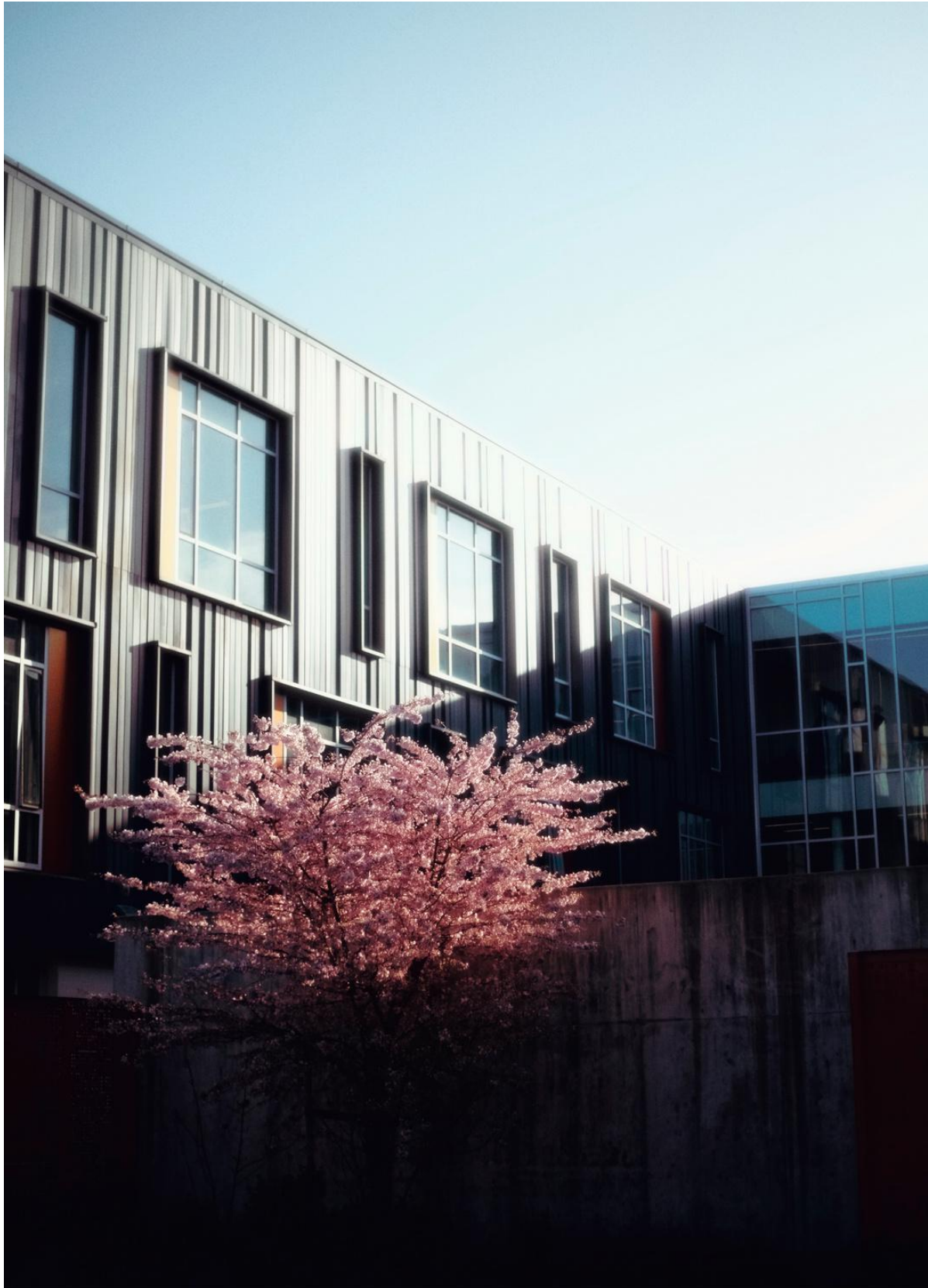
Leon Jiang

 leons_cameraa

Engineering student in Vancouver BC, take photos as a passion.

Artist Statement

Most things can be said, but some things can only be shown. The latter are the important ones.



Leon Jiang | Photons from Star | 2025



Amanda Lasperini



Based in London, Amanda Lasperini, also known as Trashpoetry, is a multidisciplinary artist whose work spans photography, tattooing, painting, illustration, and embroidery. With a BA in Photography obtained at Middlesex University in 2019, and with over six years of experience exploring different artistic mediums, Trashpoetry's creative practice delves into themes of identity, self-discovery, transformation, isolation, and memory.

Her photography reflects an introspective journey through the complexities of the human experience with deeply evocative images, blending raw emotion with a timeless aesthetic, often informed by her diverse artistic background.

Driven by a desire to connect with others through storytelling, Trashpoetry creates art that invites viewers to explore their own vulnerabilities, longings, and resilience. Her work has been shaped by a commitment to capturing life's dualities; the tension between light and shadow, strength and fragility, presence and absence.

When Amanda isn't behind the camera or working on her next creative project, she can often be found exploring spirituality, creating handmade embroidery art, or sketching ideas for her tattoo clients. Her practice is deeply rooted in the belief that art has the power to move, heal, and inspire.

Artist Statement

This project is a dialogue between the self and the shadows that linger within; a meditation on pain, resilience, and the secret longings we carry but rarely confront. It captures the quiet tension of being trapped in cycles of apathy and reflection, where the weight of emotions feels inescapable, yet strangely transformative.

Each image is a fragment of a story without resolution, a search for meaning in the duality of strength and vulnerability, presence and absence. It explores the ache of being caught between the urge to escape and the pull of the places, people, and memories that define us.

The Tenderness of a Dying Heart is not just a visual journey; it's a map of the soul, marked by the shiny specks of light and shadow that flow through the spaces we call home. This work remains unfinished, perhaps endlessly, mirroring the perpetual quest for understanding the self.





Xavi Herrero

 streetphotography.barcelona

Xavi Herrero literally grew up in a photography studio. A Catalan filmmaker and producer, he has lived in Ibiza since 2014, the year he decided to leave behind his professional career in Barcelona, linked to TV3 and production companies such as El Terrat and Dorna, among many others.

In 2016, he founded Ibizacinefest, the Ibiza International Independent Film Festival, which he continues to direct and whose 10th edition is already in preparation. At the same time, he has produced and directed four feature films related to the island. His film, Moonface: A Woman in War, won the Silver Biznaga and the Audience Award in the "Affirming Women's Rights" section at the 2019 Malaga Film Festival.

With her fifth feature film, Salka, in No Man's Land, she begins a new creative phase focused on collaborative projects in Mauritania with the NGO Un Lápis, un Dibujo, culminating in the documentary Kitab in 2021. In March 2023, she premieres Du vin dans les voiles at the Málaga Film Festival.

His feature films have been selected and awarded at festivals such as the Málaga Film Festival, Cinespaña, DocsBarcelona, Atlántida Film Fest, Vladivostok, among others. He has also participated in prominent industry sections such as the European Film Market (Berlinale), Visions du Réel Industry, Medimed, and Spanish Screenings. He is a member of DOCMA (Spanish Documentary Film Association) and, since May 2022, has been a member of the European Film Academy.

His latest project, shot in Varanasi, India, includes the short film Dom (2025) and the feature film Manikarnika (V.I.P. 2026).

Artist Statement

This series of photographs were taken at the Pride Barcelona Festival demonstration. Some 250,000 people from all over Europe filled the streets of Barcelona for a festival that was more demanding than ever due to the rise of the far right in Europe and the cuts to the rights of the LGBTI+ community. A photograph doesn't just capture a moment; it whispers a story. You are free to imagine your own. For me, photography is like a slow, abstract film, a rhythm that invites you to contemplate, to feel without haste, to let each glance construct its own story. This is how I experience it: like a single-frame film, and at the same time, like a sequence of emotions captured in images.

Xavi Herrero | Pride Barcelona | 2025






Xavi Herrero | Pride Barcelona | 2025



Xavi Herrero | Pride Barcelona | 2025

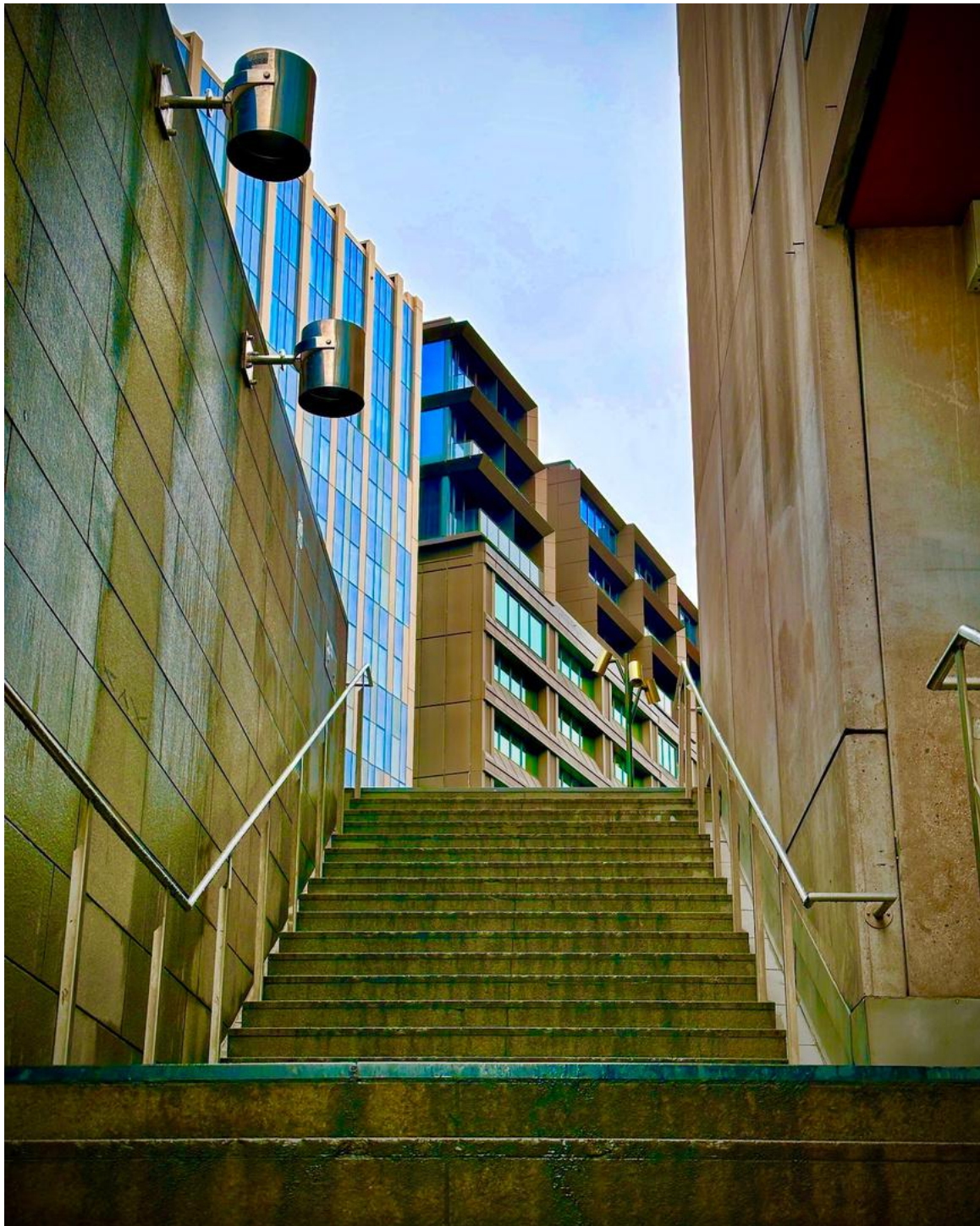
Heidi Wagner

 h.m.w_photography

I was born and raised in London, now I live in Germany. I always remember my Dad taking photos and having a camera with him, and this was something that inspired me to start taking photos too. We would always talk about equipment and compare photos! There is nothing I like to do more than walk and explore new places.


Artist Statement

I visited Stockholm for the first time this year and loved the contrast between the old and new parts of the city. The architecture was amazing and so different that I really wanted to capture the contrasts of this city. Quiet and yet vibrant at the same time.





Wynn McLaughlin

 wynn_pics

Wynn McLaughlin is a photographer based in Wellington, New Zealand. His pictures are predominantly based in landscape and travel photography, and explore the use of composition and empty space to tell the story.

Artist Statement

This series features the landscapes of the Ruapehu district in central North Island, New Zealand. The alpine region produces dramatic conditions, including sub-zero temperatures, high winds, and a unique volcanic alpine ecosystem. The photographs in this series were taken in August 2025 and emphasises the isolation and loneliness of the landscape, alongside its natural beauty. Best viewed with a cup of hot chocolate.

Wynn McLaughlin | Blue Sky Tongariro | 2025





Wynn McLaughlin | Massey Hut | 2025

Wynn McLaughlin | Chateau Tongariro | 2025



Simone Galfano

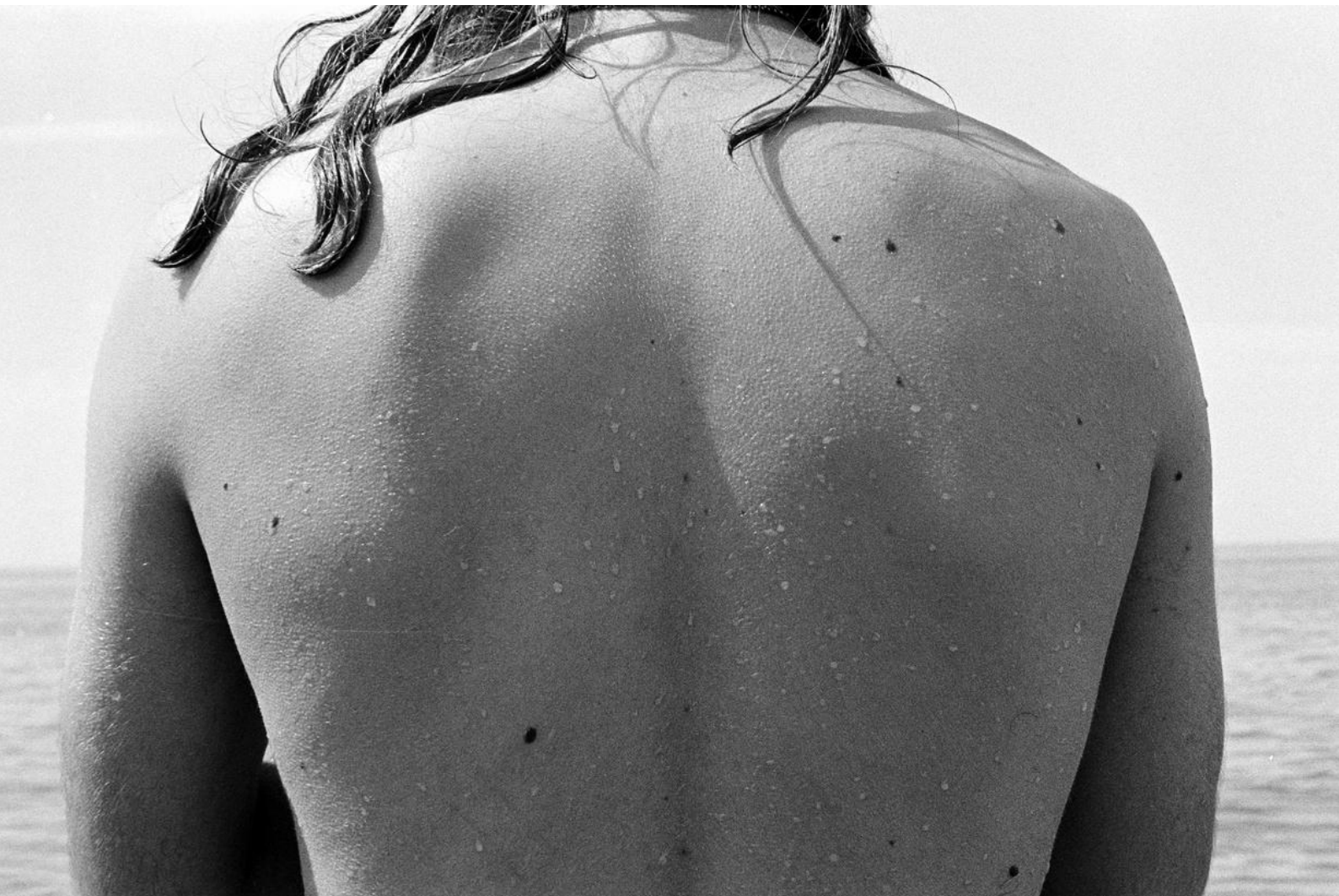
 sxd.comx

I'm a 21 year old student from Rome, Italy. Still trying to figure it out, pursuing my life long passion for photography, pushing it to make it my job.

Artist Statement

This is a small project dedicated to nostalgia and lost memories.

Simone Galfano | Daniel | 2022





Simone Galfano | Francesca | 2023



Simone Galfano | Rebecca | 2021

Shira Gold



Photography has always been the antidote for Shira Gold's unquiet mind - a visual expression of subjects that often defy verbal articulation and a lens in which she can see the world through new eyes. Her sizeable bodies of work are steeped in personal visual narratives and observations, exploring subjects of grief, identity, change and wonder.

Shira utilizes still life and landscape as metaphors for themes common to us all and often left unspoken. Stillness, negative space and minimalism are consistent characters that have become hallmarks in Shira's work, providing visual respite and a means to focus on intention and simplicity.

"My art is alert to the discomfort we all face in our daily lives," she explains, "and I want to turn pain and angst on its side to discover the beauty that accompanies our struggles."

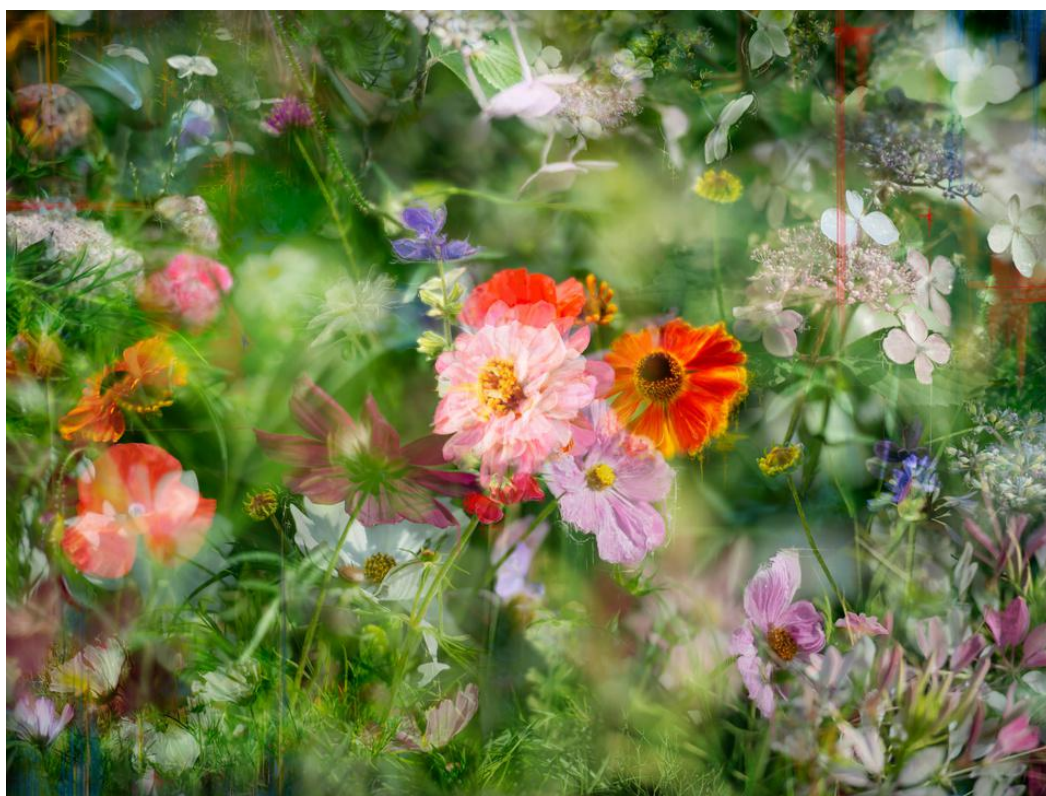
Shira's work has garnered her recognition through various international awards, including The Fine Art Photo Awards, Lens Culture Art Photography Awards and International Photo Awards, among others. She has been published internationally in noted publications including The Guardian and The Times newspapers, The British Journal of Photography/1854, Dodho, PhotoEd Magazine, and more. Shira's art has been exhibited in public spaces and galleries throughout North America and in Spain, Greece and France. She currently lives and works in Vancouver, Canada.

Artist Statement

Life occasionally delivers defining moments that utterly shake you, bringing clarity, context, relief, and grief all in one breath. At age 35, I was diagnosed with ADHD, a moment that prompted a period of reconsidering my past and understanding myself in a new light.

The diagnosis was a reckoning and a release, allowing me to emotionally exhale. It prompted a deep reconciliation with my past and a new understanding of the delicate vulnerability of my busy mind, one that refuses to conform. I had always embraced my differences as character-defining quirks, though life with an untamed mind felt like a daily exercise in hurdle-jumping and emotional self-defence. It was never easy to "turn on" my linear thinking muscles when needed. My mind thought laterally—in reverse, upside down, and leaping from all directions. Academically, I felt confined to a box that didn't make room for people like me. Trying to succeed in this context was exhausting, draining vibrancy from my view of the world. My ADHD diagnosis changed things. While I mourned the years of misunderstanding, I had a new sense of self-worth and a deeper understanding that my way of seeing and experiencing was beautiful and valuable.


The first of several series exploring my experience with ADHD, Confessions of an Untamed Mind Garden conveys the early stages of self-discovery after my initial diagnosis. Much like the function of memory, each piece layers stitched images gathered from different places, mixing movement and stillness. Atop these assembled gardens are digitally painted marks—gestures reflecting the internal rhythm of my mind. Some pieces were made with clarity and intention, others in restlessness and paralysis, informed by my new experience with medication and the fact that I created my pieces both on my stimulants and during hiatuses. The images are both literal gardens and mind gardens—an entry into my thoughts and a visual celebration of the haphazard yet perfect imperfection of an unrestrained mind.



Shira Gold | Joy Drops and Scattered Whispers | 2025



Kristina Djukic

 idealnadruga

Kristina Djukic is a 24-year-old literature student who sees the world through images, verses, and quiet details. She uses photography and drawing to capture moments that words often leave behind. Deeply inspired by visual beauty—shadows, textures, subtle light—she finds poetry in unexpected places. Whether observing the world around her or creating her own, Kristina is always in search of meaning hidden in small, fleeting things.

Artist Statement

Kristina Djukic's work is rooted in attentiveness to the quiet, the intimate, and the unnoticed. Through her lens, the everyday becomes contemplative—inviting the viewer to slow down and feel rather than analyze. This selection reflects her sensitivity to fleeting moments and the emotional textures that live within them.

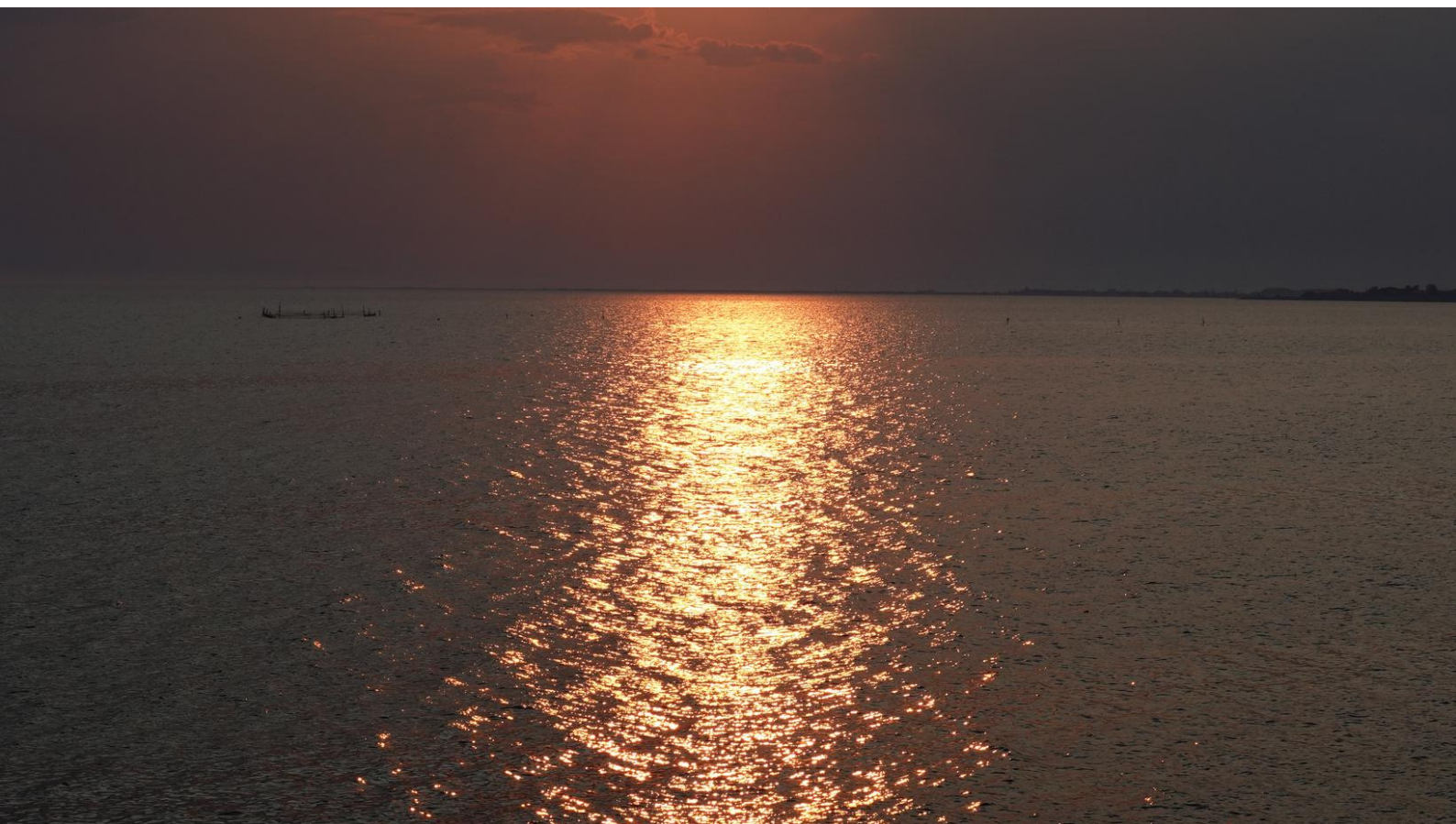


Kristina Djukic | Birth | 2025



Kristina Djukic | Blue | 2025

Kristina Djukic | Sunset | 2025



Elsa Garcia-Saez

 elsa_is_dressed_in_black

I am a photographer based in Barcelona.

I studied photography at the Institut d'Estudis Fotogràfics de Catalunya (IEFC).

My journey begins with analogue photography and the use of the darkroom.

After working in an advertising company and a graphic design studio, now I shoot mostly black & white photos shaping my own individual way.

Artist Statement

In winter, Barcelona's beach takes on a different character.

Surfers trying to catch a wave in the Mediterranean Sea or curious people who just need to smell the sea salt, give a look of introspective presence.

Although the light, seasonal storms, and the sand barriers to prevent the terraces from flooding completely change the beach's appearance, the essence remains unchanged.



Elsa Garcia-Saez | Winter beach | 2025



Elsa Garcia-Saez | Winter beach | 2025

Elsa Garcia-Saez | Winter beach | 2025



Mirjana Macas

I am an amateur photographer based in Belgrade, Serbia. My work is focused on black and white photography, exploring subjects such as architecture, graffiti, street scenes, nature, and texture. I participated in the group exhibition *The End* at bARTselona gallery in Belgrade in 2015, and held my first solo exhibition *The Beginning* in 2016. With a portfolio of over 500 images, I continue to explore the visual poetry in everyday urban environments.

Artist Statement


This series explores the layers of time through textures and traces of materials in urban and architectural environments. The photographs capture decay, patina, and fragments of the past – peeling paint, ceramics, stone, and wood – portraying a dialogue between natural deterioration and human intervention. Through the contrast of warm earthy tones, soft pastel greens, and a single dominant blue note, the series reveals the poetic dimension of material layers and their transient yet rich character. This visual narrative invites viewers to pause and listen to the quiet stories that walls and objects hold.

Mirjana Macas | Door Detail | 2025





Luke Spaul

 unalteredimages

Amateur photographer based in the Birmingham, United Kingdom.

Artist Statement

Often, with what many perceive to be the mundane, there is hidden art. I try to bring this to life for others to see and enjoy.



Luke Spaul | Pipework




Luke Spaul | Pallet City



Luke Spaul | Plant more skips

Ming Yui Nathan Mak

 mmynmak

An amateur photographer with good shoes from Hong Kong.

Artist Statement

I tried to capture still moments within moving cities to tell stories.



Ming Yui Nathan Mak | Small Balloon Seller



Ming Yui Nathan Mak | In-Lightened Man



Ming Yui Nathan Mak | The Old Masters

LingJiun Wang



LingJiun is a Taiwanese-born, London-based photographer known for her visual storytelling across different paths, practices and media.

She was born in Taiwan in 1997 and moved to London at 24, where she studied Photography at the University for the Creative Arts. LingJiun's passion for photography began at a young age when she received a Canon AE-1 from her father.

LingJiun's style is inspired by everyday life, capturing the quiet moments that often go unnoticed. Her work has been featured in numerous publications and exhibited in galleries in London and Glasgow. Now based in London, LingJiun continues to push the boundaries of her art, constantly exploring new techniques and perspectives. Whether she's capturing the serene beauty of a misty landscape or the raw emotion of a candid moment, LingJiun's work is a testament to her unwavering dedication to the craft of photography.

Artist Statement

In these hidden corners, the traces of daily life emerge like ripples, soft and unassuming yet deeply present.

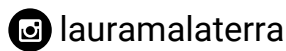
Each overlooked object seems to whisper stories of hurried mornings and quiet afternoons. Though far from glamorous, the space holds a delicate stillness, as if time itself flows gently here, embracing every detail and silently witnessing the rhythm of everyday existence.

The kitchen, with its humble utensils and worn surfaces, becomes more than a place of function—it is a quiet witness to life's passing moments. In a world often filled with noise and haste, it offers a rare sense of calm, a sanctuary where the ordinary becomes quietly extraordinary.



Lingjun Wang | Kitchen

Laura Malattera



Fine Art photographer, graduated in architecture, she undertook a theatrical career as an actress and director and this influenced her approach to photography. Years of study and enthusiasm, she is curious about everything, she observes reality by investigating the light - the natural one that always enchants her - on the little things that transcend their appearance and acquire a poetic diversity, sublimating the present. His pursuit of brightness and darkness, contrasts and harmonies becomes one with the lens, an attentive and inquiring gaze that reflects his perennial search for unrepeatable moments but which are part of a daily life that sees spaces, shapes and lines transfigured in dream visions. Fragments of life and photographic adrenaline in all of her projects which reveal the lyricism of her images such as her project, always in progress, "The lights of a time that flees" illuminated by contrasts of Caravaggio-esque flashes. She has written plays, published six books and writes about photography on her blog "L' Auraphotografica", on Artwort, an independent art blog, and on cultural magazine Globus.

Artist Statement

Always interested in writing and the visual arts due to her architectural training, she approached theater as an actress and director and began to love photography, capturing actors' rehearsals. Her photography reflects these passions, resulting in her "Minimi Sets," where everyday objects themselves become actors and reflect Laura's visions. Like the project "The lights of a fleeting time" where the light, the flowers, and the objects in my home are intense journeys between rooms, chasing the light through moving flowers, leaves, and branches that change colors and always fascinate me. Many of her projects in recent years have been awarded in major international competitions, including the Monovisions Photography Awards, Monochrome Photography Awards, Tokyo International Foto Awards, ND Awards, Chromatic Awards, IPA Int'l Photography Awards, BIFA, Trieste Photo Days, and APA Annual Photography Awards. She has published her work in international magazines, including Vogue, Exibart, Tagree Magazine, Frames Magazine, Photographic Mercadillo, and The Heroine Journey.



Laura Malattera | The lights of a fleeting time, the green pot | 2022



Arkodeep Roy

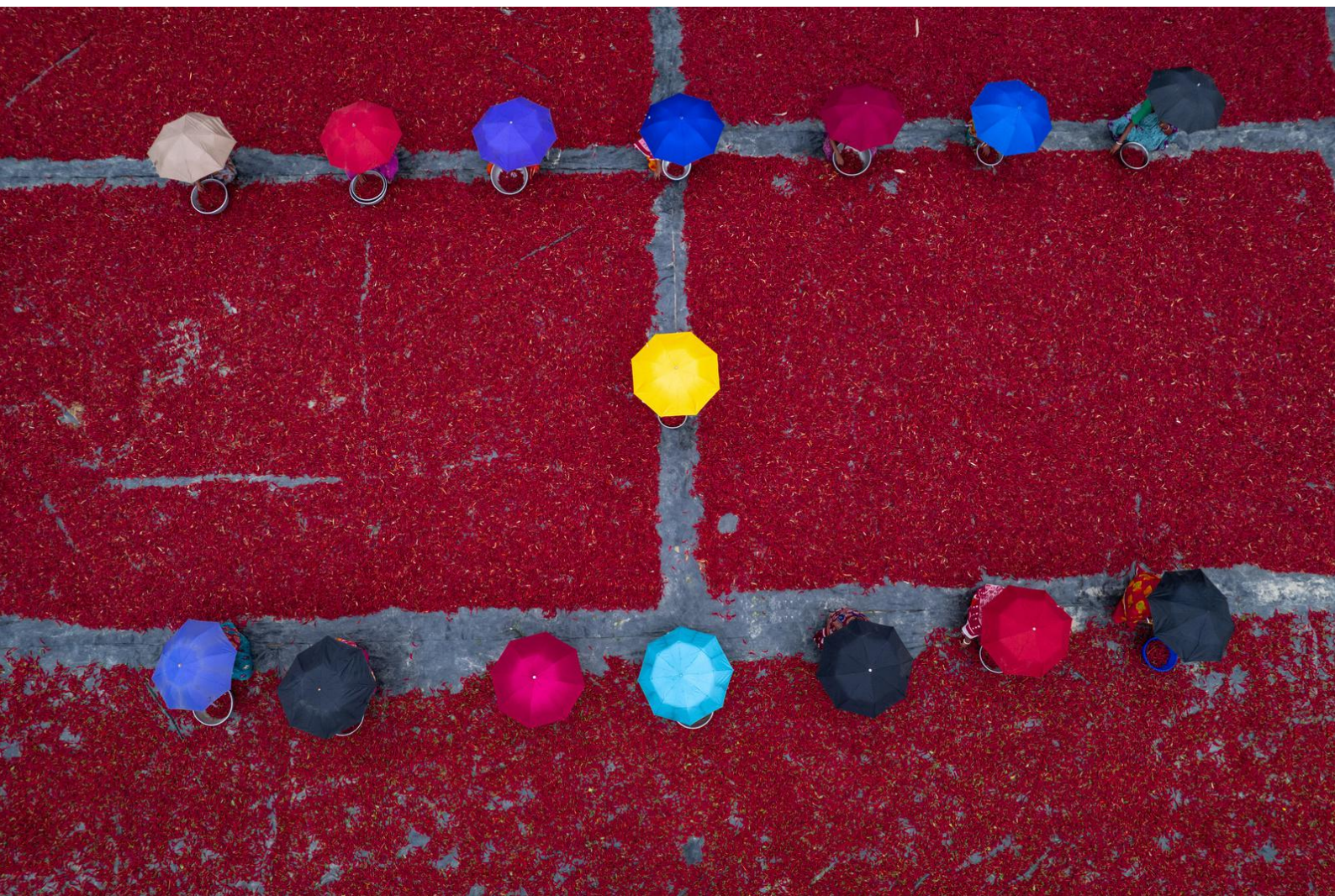


Arkodeep Roy is a documentary photographer and journalism student with a growing reputation in visual storytelling. His work, rooted in authentic human experiences and cultural narratives, has been recognized through multiple awards and features, including publication in Yoof Magazine and exhibitions at PhotoXi, Lensemater, and prominent college-level competitions.

Dedicated to fostering creative communities, Arkodeep actively contributes to the photographic scene in Kolkata, organizing workshops in collaboration with Kolkata Meet the Locals. His work not only reflects a strong journalistic foundation but also a deep commitment to impactful, socially aware storytelling.

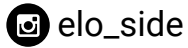
Artist Statement

Red Chili Workers of India



Arkodeep Roy | Red Chili Workers

Elodie Dubois



I'm a young architect who discovered photography during my studies. At first, I photographed buildings, forms, textures and materials. But I quickly became more interested in the people in front of the architecture.

Today, street photography has become a real field practice for me. I walk, I watch, I follow what draws me in. It's physical, it's about being outside, surrounded by other people's lives. That movement, that unpredictability, is what drives me.

I shoot instinctively. I work with whatever the street offers. I prefer the act of photographing over post-processing. What I love most is being there, in the moment, alert, reacting to what unfolds.

That's where I feel most alive in the act of creating.

Artist Statement

This project is about attention, about the act of observing people as they move through everyday spaces. It focuses on small, unspectacular moments that often go unnoticed: a glance, a posture, a pause in the rhythm of the street.

The images are not staged or anticipated. They emerge from chance, from movement, from a constant presence in the world. There is no narrative to follow, only fragments of life that resonate quietly.

Through these photographs, something essential surfaces, not dramatic, but human. A tension, a connection, sometimes just a feeling. These moments, captured without knowing what they will become, form the core of a project that comes from the body more than the mind.

It is a personal way of staying connected to the world of giving shape to what usually passes without being seen.



Elodie Dubois | The Light Keeper | 2023



Kojo Leon



Kojo Leon, is a Physicist by profession and a passionate lover of both the intricate world of Physics and the captivating realm of Street Photography and Fine Arts.

He perceives Street Photography as peaceful and a way of seeing the world in its rawest, most unfiltered form. It is about capturing the poetry of everyday life—the fleeting moments of connection, solitude, humor, and humanity that often go unnoticed.

Kojo is drawn to the streets because they are alive with stories. Every passerby, every shadow, every reflection holds a narrative waiting to be discovered. His protect work is an exploration of light, composition, and emotion.

He is challenged to be present on the streets, to observe deeply, and capture the most unfiltered and dramatic moments. Through his most recent project “Waves and Lives” that document the livelihood of fishermen in Winneba, a Coastal City in Central Ghana, he hopes to inspire others to look closer, to notice the extraordinary in the ordinary, and to appreciate the rawest moments unfolding around us every day.

Artist Statement

Title: Waves and Lives

In this series, I document the lives of fishermen in Winneba, a Coastal City in the Central part of Southern Ghana, known for its fishing, traditional festivals and musical heritage.

I had the opportunity to photograph these fishmen whose hands are carved by salt and wind, whose days are measured in tides and nets, alongside, children play in the same waves that both sustain and challenge their families. Through these images, I explore the fragile balance between labor and innocence, tradition and impermanence, where the ocean is both a giver and a taker of life.

Kojo Leon | Meet and Greet | 2025





Kojo Leon | Freedom in Splash | 2025



Kojo Leon | Dock Squad | 2025

Francesco Di Cristofaro

 geografiedelliride

Francesco Di Cristofaro is an Italian musician and researcher working in the fields of ethnomusicology and traditional music. For several years, he has been developing multidisciplinary projects that explore the relationship between sound, image, and place, with a particular focus on photography and soundscapes.

Artist Statement

The Maggio of Accettura is one of the most fascinating and ancient tree rituals in Italy, held annually between May and June in the village of Accettura, in the southern region of Basilicata. At the heart of the tradition is the symbolic "marriage" between two trees: the Maggio, a tall Turkey oak selected from nearby woods, and the Cima, a flexible holly tree. The entire community takes part in the felling, transportation, and union of the trees, blending physical effort, popular devotion, music, and ancestral spirituality, all in honor of Saint Julian, the town's patron saint. The ritual is a powerful celebration of nature's cycle, fertility, and communal identity.



Francesco Di Cristofaro | Maggio d'Accettura | 2023



Francesco DI Cristofaro | Maggio d'Accettura | 2023

Francesco DI Cristofaro | Maggio d'Accettura | 2023



Daniel Bocşe

 danielstefanbocse

Daniel-Ştefan Bocşe is an art and design teacher and photographer based in Deva, Romania. With degrees in Photography and Product Design, and exhibitions both in Romania and abroad, Daniel brings a layered perspective to visual storytelling.

His work unfolds at the intersection of process and perception — valuing creation as a ritual, not a rush to outcomes. Whether it's candid street photography, researched conceptual pieces, or installation art, he treats photography as a performance — a series of gestures, including the choice not to shoot. A proud member of the Fine Arts Union of Romania, he's driven by the quiet honesty of moments often overlooked.

Project Statement

"Unscripted Shores"

On Egypt's shimmering beaches, leisure performs itself endlessly. But beneath this sunlit theatre lie gestures, expressions, and fleeting compositions that reveal something far less curated. In Unscripted Shores, I step away from the conventional gaze and enter moments that most eyes bypass — candid, unscripted fragments that question the very idea of a "holiday snapshot."

As a teacher and photographer, I bring with me a sensitivity to the process rather than the product. This series echoes that: it's not about capturing perfection, but allowing imperfection to unfold. Each image represents a gesture — sometimes chosen, sometimes resisted. My photography here functions like a quiet performance, where what's framed is just as important as what's deliberately left outside the frame.

These photographs are more than beach scenes. They are quiet confrontations with the everyday: ironic, tender, and resistant to cliché.

Daniel Bocse | Unscripted Shores | 2024





Daniel Bocse | Unscripted Shores | 2024

Daniel Bocse | Unscripted Shores | 2024



Dasha Koen

 dadashakoen

Dasha Koen is an analogue photography artist, a poet and a multidisciplinary creator. Born in Soviet Union, now based in Spain, Barcelona. Thought she graduated audiovisual media, the modern world on new technologies didn't possess her. The effect was quite the opposite. She found her artistic way in analogue photography and it's alternative methods, like liquid emulsion.

Artist Statement

I have always been attracted to ephemeral nature of things. With my art I investigate the fragile territory of the evanescence and the mystic path of imperfections. I am amazed by the daily magic of the universal laws. I tend to play with them, creating my own private Universes. Reanimating the concept of time and space. Trying to catch shadows, chase reflections, hunt the phantoms of time. Recreating the past. Composing the future. Converting live into art. Seeking to create meditative art. Expanding and decreasing. Appearing and disappearing. Looking for the intermediate state. The state of ether. The state of serenity. The serenity of a mind. The serenity of a body. The serenity to be right here and right now. Or maybe the serenity simply to be.



Dasha Koen | Olga and the Sea | 2017



Dasha Koen | White Dress | 2022



Dasha Koen | Nude to Be Classic | 2019

Tam Luyen Minh

lmtm__



Tam Luyen | Father of A Father | 2024

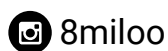


Tam Luyen | Human of Da Lat | 2024

Tam Luyen | Human of Da Lat | 2024



Michel Burdieri



Michel Burdieri, born in Rome in 1991, grew up with a passion for art passed down from my mother. I began with painting on canvas and later, as I got older, I became drawn to photography, exploring various styles until I developed a deep interest in nature photography. I really enjoy playing with light and capturing moments that, in one way or another, are still able to convey something to the viewer.



Ruby Richey

 rrrstudios1

I'm an amateur teenage photographer based in the United States. I adore portraiture, and conceptual portraiture especially. I find myself drawn to creating black and white images, as they display both complexity and simplicity so well. I have taken a couple of formal photo classes, but I regularly enjoy doing photography in my free time. I often enter my work into art contests, as it gives me the motivation and deadline that I need to push myself into creating better work. Photography gives me the power to show others my perspective without having to explain it, which is something that I really value. Sometimes there isn't really a way to explain certain emotional experiences and I often turn to photography to help me convey what I'm feeling. Photography is not only a tool to capture what is outside of yourself, but can also be a tool to look within.

Artist Statement

Lately, I've been really interested in combining faces by cutting prints of my photos and gluing them to fit together to make one face. The concept behind this project is about the beauty of diversity. I tried to emphasize both the uniqueness of each individual face and the harmony of them put together in both of these images. I let the qualities of each of the faces determine how they were placed in relation to one another. For example, if I found a subject's eye particularly interesting, I would try to include it when I cut it out. After a lot of trial and error, I found a way to fit them all together like pieces of a puzzle.

Ruby Richey | Beautiful People | 2025





Ruby Richey | As One | 2025

Divya Chand



Divya (she/her) is a queer therapist currently living in Chicago. She spends much of her free time looking for and photographing spider webs in her neighborhood, and she shares her photographs on her instagram page @thewebbseries. Spider webs signify creativity and resilience to Divya, and she hopes to capture that essence in her photos. She loves hanging out with her cat Hugo, and watching him go about his day.

Artist Statement

My photography focuses on themes of interconnectivity amongst non-human and human life. My particular focus is on documenting spider webs in the diverse array of spaces where I find them. To me, spider webs give a physical form to my idea of interconnections, literally weaving webs in multiple shapes and forms, and through those webs often connecting points in space that would not have any other meeting point. For example, I have seen webs stretch from the tip of a leaf growing on a tree to a concrete wall on the opposite side. I find webs built on cars, fences, walls, and most imaginable places around my urban neighborhood.

To me, spider webs represent the artistry and architecture that exists in nature. Their creativity shows even in their resilience, as they adapt to circumstances that dismantle the webs, and continue to build and re-build their webs every time they break. Every time a web breaks down, the spider takes it as an opportunity to imagine again and build again. In the world today, I believe we need models for resilience that teach us that we need to continue to imagine new worlds and build new structures. Even when a particular effort does not take shape the way we had initially hoped, we can imagine once again and build again. In this way, I see them as seeds - holding the capacity for building new worlds and futures.

Spider webs are often imagined in spaces, nooks and corners that have not been tended to - places that have not had any human activity for a while, that have not been cleaned. Spider webs give these seemingly abandoned spaces new life and meaning, filling them with their complex and chaotic art. They add life to places that appear "lifeless," showing us that no space is ever actually devoid of life. They often show up in spaces where life has been discouraged from growing, such as concrete architecture, or in structures that are meant to segregate life forms, such as gates and fences. Their disregard for borders and adamantness to exist is something I try to capture in my photographs.



Divya Chand | Architect | 2025



Hyojin Han

han_hyojin1974

Hyojin Han (b. 1974) has been consistently exploring themes of life, relationships, and aging among middle-aged and elderly people through her photographic work. She lives in Seoul.

Artist Statement

“Colatec”, a compound word of “cola” and “discotheque”, is a unique cultural space. It was once a dance venue for youth but has been transformed into a stage for the elderly over the years. In Korea, for a long time, dance has been socially suppressed and controlled, and it has been even more taboo when it comes to the elderly’s one. Today, however, the elderly dancing at Colatec express themselves and regain a sense of life through their bodies, transcending the past social taboos.

Here, dance is more than an entertainment. With hands clasped, rhythms moving together, and eyes shared, it is an affirmation of each other’s presence in an isolated and disconnected world—a vivid moment of feeling alive. Although a fast-changing society often treats the elderly’s lives as something in the past, their dances at Colatec are obviously in the present. Their lives continue here and now.

This work attempts to document the “now” of the elderly in an ultra-aging society. During their dances, their gestures and expressions have another “Wonderful Days” of the aging era. Through this work, I wanted to take a fresh look at the present of the elderly, which is easily overlooked.



Hyojin Han | Wonderful Days—Twirl and Twirl | 2024



Jacqueline Jackson

 jac.jacsphotos

Jacqueline Jackson is a recent PhD graduate from New York University. She is from Edison, New Jersey and currently resides in Jersey City.

Artist Statement

In the hopes of showing how beautiful pictures can be taken with a simple camera, my photographs were taken with a Kodak Power Flash disposable camera. The dreamy, nostalgic feel the camera captures inspires her to play with different perspectives through the lens. My photos live in the intersections of nature and architecture from across the world.



Jacqueline Jackson | Jungle Paradise | 2023

Koenraad Deschepper

 deschepperkoen

I am a Thoracic oncologist, 63 y and amateur photographer.


Artist Statement

By visiting Greece several times last 10 years, a collection of atypical pictures was made from here and there. As an admirer of Robert Frank's seminal work "The Americans", I wandered through the country with his gaze. The primary interest is in ordinary people in their natural environment, some were taken unobtrusively to keep it naturally without being disrespectful. I also focus on things I sense are bound to disappear. I am equally drawn to things that bear the marks of imperfection, for it is precisely this that renders them poetic.



Koenraad Deschepper | Seitan Limani | 2024

Henrique Matos

 henrimatos1996

Henrique Matos is a director and photographer from Lisbon, Portugal. Born in 1996, he graduated in Philosophy from the Faculty of Letters of the University of Lisbon and is currently pursuing a Master's degree in the same field, focusing on film and the intersection of arts and sciences.

Artist Statement

Pavilhão Novo was an annex to Lisbon's Faculty of Letters which has since been demolished. These photographs, taken in the last few weeks before the building's destruction in the summer of 2024, providing a brief glimmer of a structure that was once a living space for students and teachers, now left abandoned and in preparation for its eventual decommission. Although the material structure of Pavilhão Novo is ephemeral and its presence will not be spatially extended again, perhaps these images will allow the building to slightly outlast its mortal nature, even if just for a little longer.



Henrique Matos | PN - In Memoriam | 2024




Henrique Matos | PN - In Memoriam | 2024

Henrique Matos | PN - In Memoriam | 2024



Eurico Lino do Vale

 eurico_lino_do_vale

Artist-photographer with over 30 years of professional and teaching experience. Known for a rigorous and sensitive approach to portraiture grounded in the traditions of New Objectivity. Studied under Nan Hoover at the Kunstakademie Düsseldorf (Meisterschüler). Exhibited widely across Europe, Brazil, and India. Active educator in both undergraduate and master's-level programs, focused on guiding students from concept to exhibition and publication. Work held in prominent institutional collections including the Calouste Gulbenkian Foundation and the Maison Européenne de la Photographie.

Artist Statement

This ongoing project explores the idea of communion between human beings and the natural world. Photographed in the Alentejo region of Portugal, the images present a series of portraits—both in color and black and white—situated within the landscape. The figures do not dominate the environment; instead, they inhabit it, quietly integrated, almost dissolving into its rhythms and textures.

Rather than documenting nature or portraying it as a backdrop, these photographs aim to evoke a sense of belonging—of being in nature not as an observer, but as part of its living fabric. The work resists the artificial separation between the human and the non-human. It suggests another way of seeing and being: one in which presence is felt more than staged, and where the landscape does not merely surround us, but receives us.

Shot with a digital camera but grounded in a reflective, slow-working process, the project seeks not spectacle, but resonance. It invites the viewer into a suspended space, where the silence of the Alentejo and the stillness of the subjects open the possibility for immersion. Through this encounter, the work aspires to make palpable a subtle yet vital truth—that we are not separate from nature, but deeply entangled within it.





Yentl Gijbels

 gijbelsyentl

Yentl Gijbels (1991, Belgium) is a self-taught analog photographer and filmmaker based in Antwerp.

Artist Statement

Yentl's visual language is one of metaphor and aesthetics. The images reflect her inner world and can be compared with Tarot cards. "When I press the shutter, a shard of reality is isolated and transferred/transformed onto the film. It's like when the Tarot reader draws a card from his/her/their deck. At first you have all these cards, then the reader picks one and puts it upside down before showing you. Working with film feels kind of the same. The final images always tell me something about my state of mind in the present and sometimes teach me lessons for the future. They are mirrors. The kind of mirrors that you can find on a fair: multifaceted and alienating, joyful and challenging."



Yentl Gijbels | Pink Fog | 2025



Yentl Gijbels | Siberia | 2025

Yentl Gijbels | Winter Solstice | 2025



Eleni Papadimitriou (Papajiim)

 papajiim_

I was born and raised in Greece. I study architecture and I'm also exploring other forms of art. I use photography for my studies and for mixed media projects. Most of the time, I shoot spontaneously - I think that's what expresses me best.

Artist Statement

Lately, I've been carrying my mom's old compact digital camera in my pocket, just playin around. The goal: to capture a composition, not an event.

Eleni Papadimitriou | Drive | 2025






Eleni Papadimitriou | Party | 2025

Eleni Papadimitriou | Exit | 2025



Jelena Vasic

 jelena19.966

Photography is not just a captured moment, but the life we live!





Alexandra Kontodima

Artist Statement

Musical notes.

Moments full of memories... Mysterious sounds, complicated troubadours show us a part of themselves on a stage pulsating with bright flashes and romantic sounds.





Pavlos Bertsos

Artist Statement

A compilation of photos I found in two cameras.





Maria Alejandra Mata

 mariamataphoto

Music has been a pivotal part of my life since I was very young, and photography gave me the perfect avenue to explore my interests and passions at the same time. My work with music goes far beyond a journalistic approach: I strive to look at the colors and movements, freezing a moment in time that is both fleeting and unforgettable. The artistry and uniqueness of a musician is what drives my work, and the fan dynamics is a fascinating add-on that brings the live music experience altogether. My use of vibrant colors, negative space and subject centering brings a sense of heroism to the idea of performing; my photography seeks to evoke a larger-than-life persona, celebrating the rock and roll essence.



Maria Mata | Amy | 2023



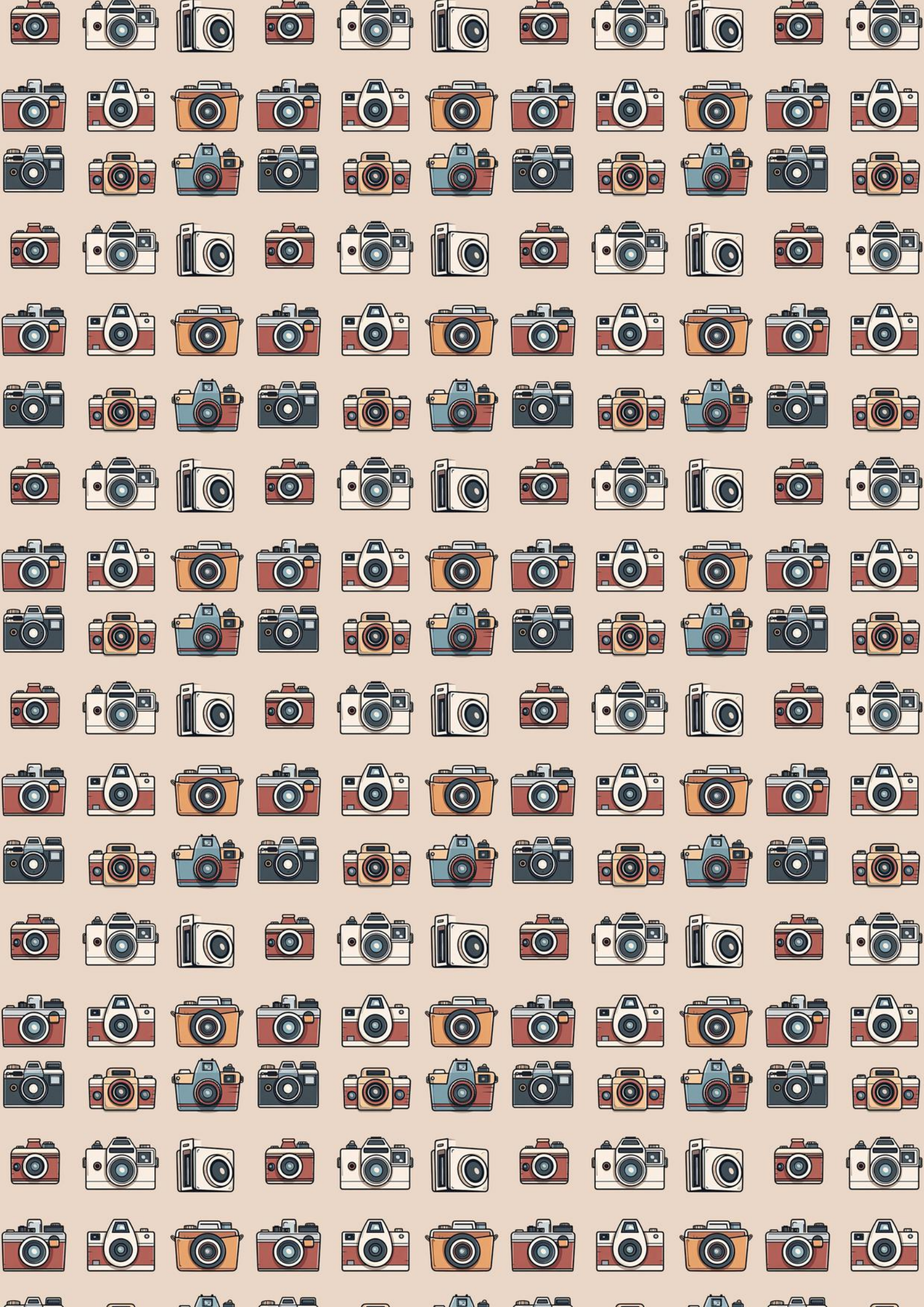
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