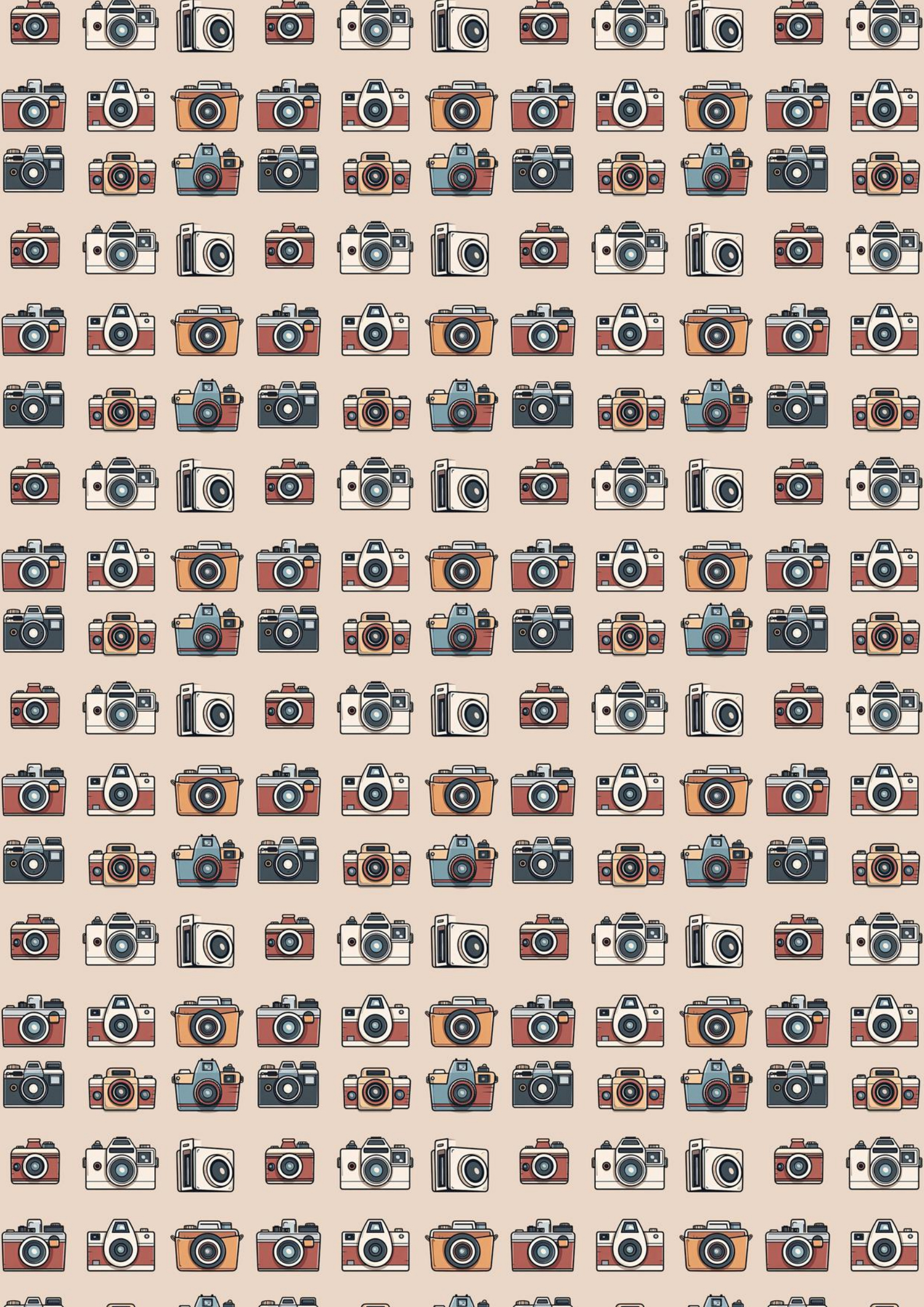


VISUALPOETRYJOURNAL.COM

VISUAL POETRY JOURNAL



**NO 3
JUNE 25**



— INTRO

Hello, dear reader,

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



Anna Gvozdeva

Curator of
Visual Poetry Journal

On the Front Cover:
Lexiong Ying
Icelandic Fantasia
2024

On the Back Cover:
Katrien Orlans
In search of America
2024



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

Michael Thomas Marlett



Michael Marlett is a Los Angeles-based photographer focused on capturing cinematic, liminal environments. Working primarily at night, his images explore themes of loneliness, isolation, memory, and the dreamlike tension between stillness and movement, creating emotionally charged urban landscapes that feel suspended in time.

His work has been featured in a group exhibition “Chocolate and Art” and has an upcoming exhibit at the DTLA Art Night in their emerging artists gallery. Michael continues to evolve through print collections, zines, and a growing archive of night photography. He shoots with a Sony a7R III, often using a 24mm f/1.4 to capture atmospheric depth, light, and space.

Artist Statement

I photograph the spaces in between—neon reflections, empty sidewalks after rain, the quiet hum of a city caught in pause. My work is rooted in liminal moments and cinematic tension, drawing influences from loneliness and isolation to evoke a sense of longing, memory, and imagined intimacy.

Through night photography, I explore emotional residue—the ache of what almost was, the ghosts of connection, the beauty in isolation. My images are not just about place, but presence—the kind you feel when no one else is watching.

Michael Marlett | Emptiness fills | 2022



ナポリタン
スパゲッティ
パンチョ
地下1階

スパゲッティの
パンチョ
総本店

壊れてしまったスマートフォン
修理
買取
iPhone修理スマップル渋谷本店
当ビル
5F
iPhone修理・買取のことならスマップル

藤山恒産
第一ビル

BAR 78
4F

もんちゃん

(株)不動産プラス

光

パンチョ
地下1階

もんちゃん
渋谷店

光

毎月 8日 18日 28日
パンチョの日
ZAGAT Tokyo Restaurant 2008
もんちゃん 2・3F
渋谷店
na.tonchango.com

6CH 2007 年D本賞
100! 2006 年見つけた
裸のタケノコ 一番美味しい韓国のお店
"グルメ界の重鎮『監修 幸田』先生、
ジャニーズと名に連名"

光

もんちゃん

ステイキムロッヂ

INTERVIEW

Sofia Dalamagka

 sofia_dalamagka



Your work deeply engages with nature and self-exploration. What drew you initially to the forest as a recurring setting in your photography?

The forest for me expresses the primeval and the return to our roots. It is a place that offers itself for introspection and contact with our true selves. For connection. Modern man, through the course of history, has been largely disconnected from nature. Excessive urbanization is one of the main reasons for man's detachment from nature, which also affects man's perception of the environment. Modern man believes that his world is confined to the boundaries of the city and that nature is something external that he can exploit without considering the consequences. This mentality has led to serious ecological disasters such as climate change, depletion of natural resources and the destruction of ecosystems. My work is a way of expressing my concern.



You mention that the forest “accepts you as you are.” How has this idea of acceptance shaped your approach to portraiture and self-portraiture?

In the forest there is a sense of harmony, peace and balance. It doesn't care about the color of my skin, my sexual orientation, my political beliefs, these are social constructs. There is an exchange of energy that pushes me to express myself, to direct images, to let my imagination run wild and, most importantly, to play like a little child. I find it of prime importance that the creators have kept the child alive in them. It was the acceptance of myself by myself, that first and foremost pushed me unconsciously into self-portraiture. It could not be captured through the faces of others, no one knew my own history and background better than I did. Along the way I saw that many people identified, even felt uncomfortable with my self-portraits which for me was fortunate. Drawing out any emotion from the viewers is primary importance I believe. Because at second time the thought will come.

Masks appear prominently in your series. What do they symbolize for you in the context of identity and social roles?

I will borrow the words of the surrealist artist whose work is about issues of identity. “Under the mask, another mask. I will never be finished removing all these faces”. Masks are often a part of the surrealist approach that I have in much of my work. On the other hand, they create a sense of distance from the viewers and from any humanized thing. I am more fascinated

by the absurd in photography and how to incorporate it and less by logic. On the other hand, in a world where we strive to be our true selves, countless masks and roles have become our second skin. To the point where we look in the mirror and don't know if the mask we are wearing is our true self or the role we are performing. I think a lot of suffering in this world stems from the fact that we are not our true selves. And all these repressed emotions are expressed with an outrageous violence.

How does your background in physical education and sport science influence your photographic work, if at all?

Throughout my life, either through sport or through fine art photography, I have been treating the human body as a tool or as a form. The body and its explosiveness, its movement, its plasticity, are integral elements of my work. In fact, a self-portrait is a performance. Studying on this subject has helped me to become familiar with the nude body, because I treat it as a material and the skin as a garment.

Many of your photographs balance between surrealism and raw realism. How do you approach this blend during your creative process?

It depends on the topic I try to approach each time. I don't necessarily plan it every time, but the eye knows. It's the impulse that often pushes you to choose the approach that you think best serves the narrative.

You explore the cycle of decay and rebirth. Can you tell us more about how this concept guides your image-making?



I think most creators regardless of the way they choose are possessed by the fear of death. Creating is a way of managing all this existential angst and anxiety. It's the circle of life that makes me explore this theme. The fact that as we grow older, we are called upon to deal with loss.

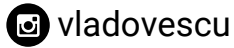
Any kind of loss. Wear and tear are inevitable. I observe it and photography is a way of accepting it. But regeneration is also part of our lives. Nature, through the seasons, delivers great lessons to us, which is why I include it as part of my work.

Nature provides healing. I always refer to it when I want to find myself and my self-balance. Perhaps it is time for modern man to re-evaluate his relationship with the environment and the imprint he leaves on it.

Several of your works confront the pressure of perfection and beauty standards. What would you like the viewer to question or feel when seeing these images?

That the obsession with perfection has pushed people to excess, but it has also pushed them into madness, obsessions, satiation and a sense of unsatisfaction. The perfect body. The perfect house, the perfect life captured in every gruesome detail via social media. Why can't we just live? Why should we create more neuroses? What I'm trying to do is ask questions. It's a project which calls for love and acceptance of ourselves exactly as we are. Flawed, imperfect, unmade.

Vlad Constantinescu



Vlad Constantinescu (Vladovescu) is a Romanian photographer drawn to the tension between stillness and motion, light and longing. His work often explores the fleeting poetry of everyday moments, empty streets, delicate wildlife, the moments before bloom, using tools like the Nikon Z8 and Z6II, macro lenses, and the occasional drone to frame solitude as something cinematic. Whether capturing waterdrops in arresting detail or layering city lights into soft visual contradictions, Vlad's images balance technical precision with emotional resonance. He shares much of his work on Instagram, pairing visuals with quiet, reflective captions that read like pocket-sized poems.

Artist Statement

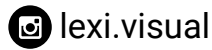
I take pictures to hold onto what's already leaving. Whether light, mood or motion, I'm drawn to things that linger in-between. My camera doesn't necessarily chase clarity, although sometimes I stress too much about it. My camera is my ever-curious extension that asks questions, mostly about time, and often about absence.



Vlad Constantinescu | Monument | 2025



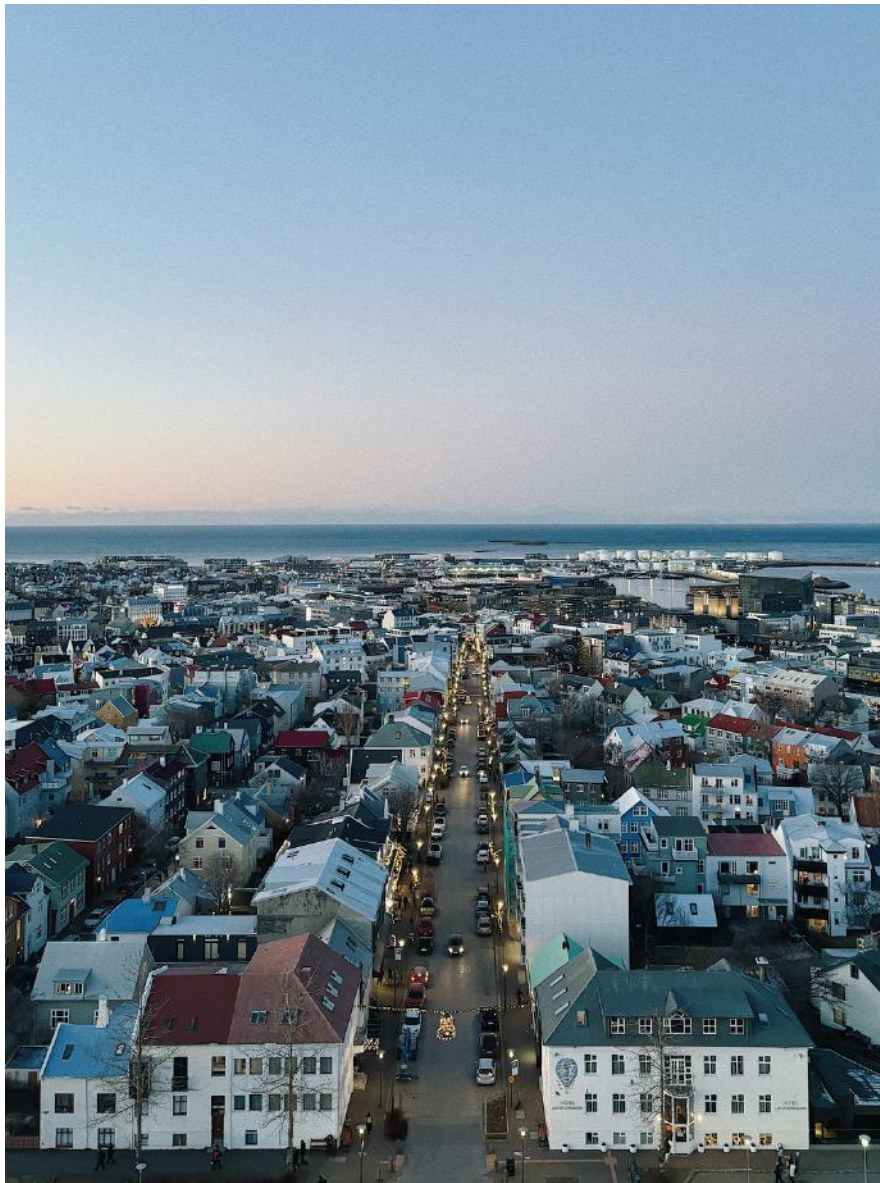
Lexiong Ying



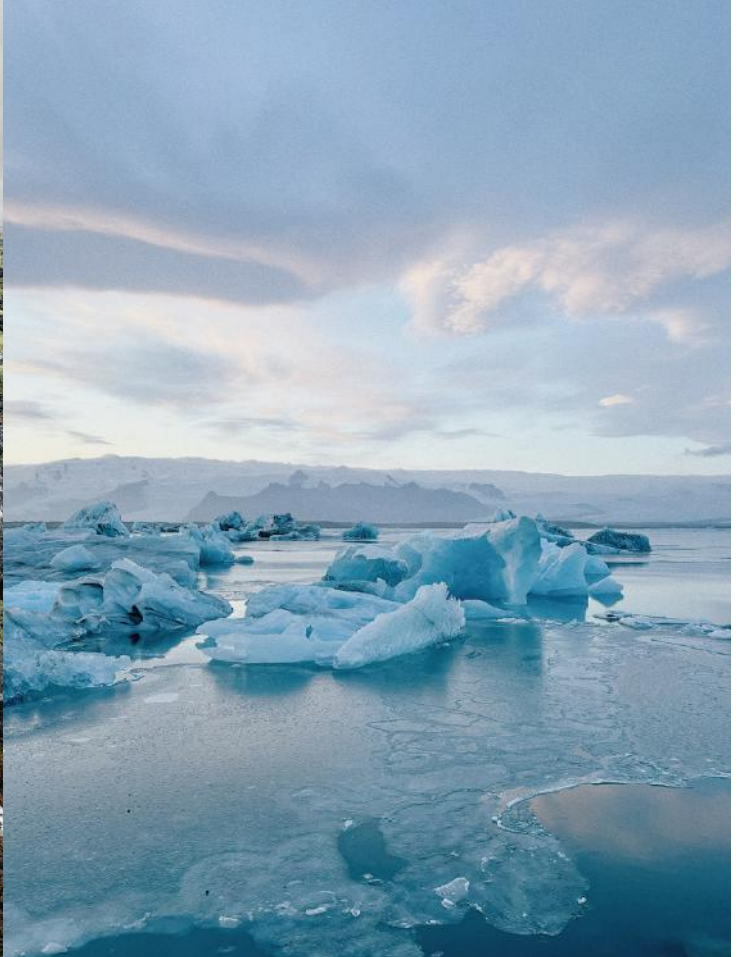
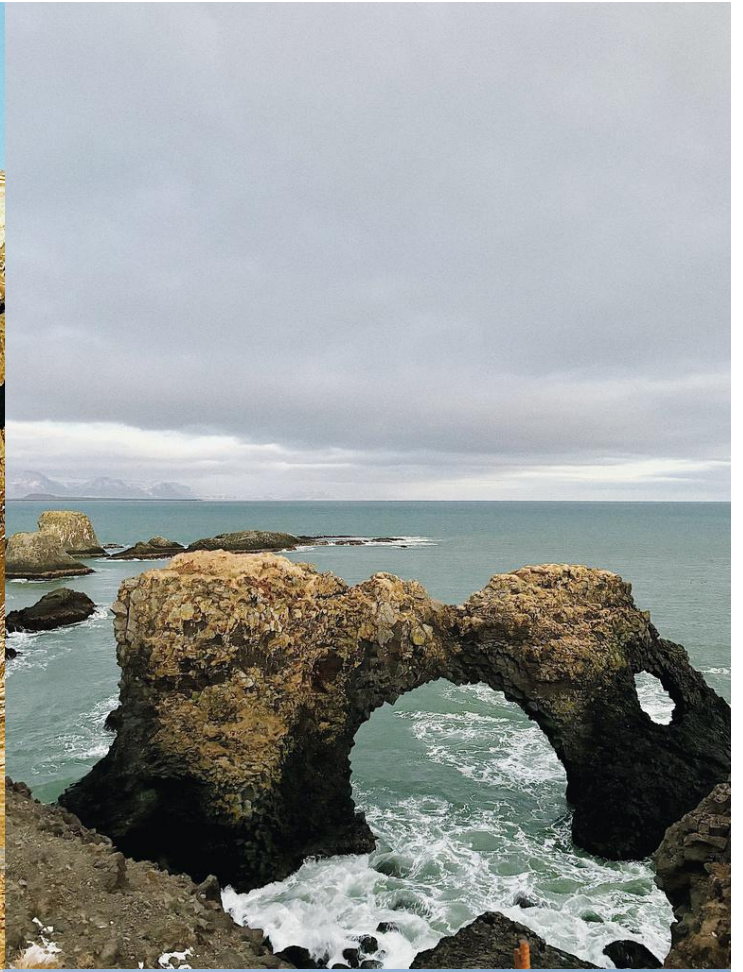
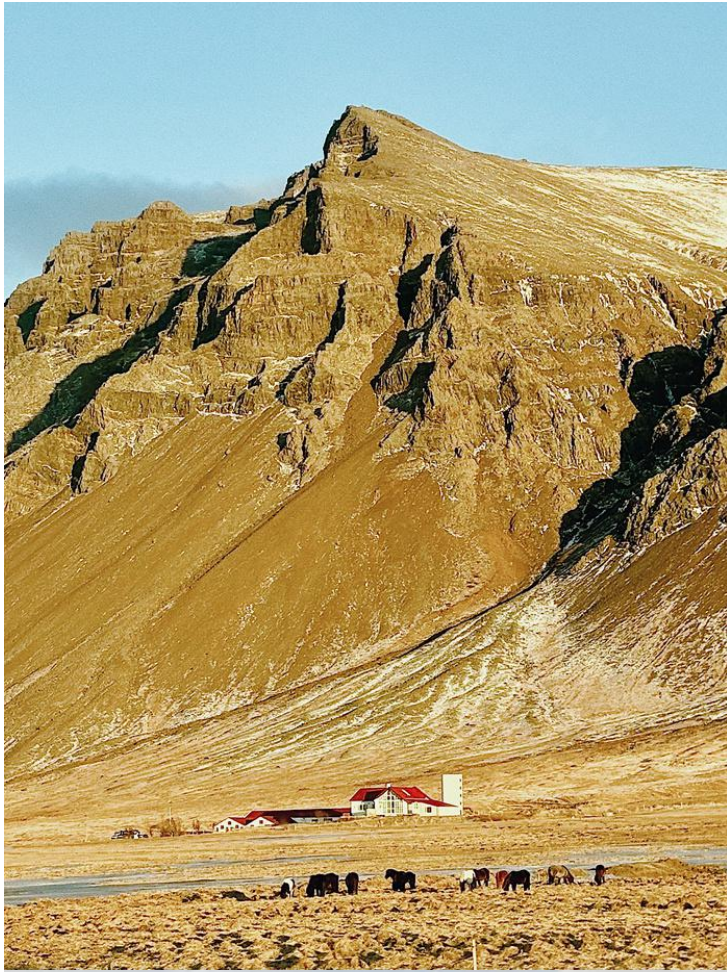
Lexiong Ying, born in Shanghai and based in London, is an interdisciplinary artist working across various visual media. She holds a Master of Arts in Data Visualisation from the University of the Arts London and a bachelor's degree in Fashion Design with Marketing. Her work has been exhibited internationally in cities including London, Düsseldorf, Paris, and Barcelona, and has been featured in a range of media platforms. Lexiong's practice explores contemporary existential dilemmas and cultural mythologies, delving into themes such as emotional flux, technological saturation, and the fragility of human connection. Through a language of playful symbolism and subtle irony, she constructs visual narratives using diverse media, including 3D-printed sculpture, experimental photography and video, and mixed-media installations. Beyond her artistic endeavours, Lexiong practices fortune-telling, blending spiritual wisdom with contemporary insights. This integration enriches her multidisciplinary approach and adds a deeper philosophical dimension to her work.

Artist Statement

Icelandic Fantasia presents a contemplative visual study of one of Earth's most geologically expressive landscapes. In Iceland, the planet reveals its inner architecture—glaciers rest upon active volcanic beds, tectonic rifts split ancient grounds, and geothermal steam rises from beneath basalt plains. This body of work documents these phenomena with a quiet reverence, seeking not spectacle, but presence. Through restrained compositions and natural light, the photographs highlight the sculptural forms, tonal subtleties, and temporal fragility of Iceland's terrain. Each frame becomes a meditation on impermanence, scale, and the silent dialogue between the Earth's enduring processes and the human gaze. More than a portrait of place, Icelandic Fantasia is an invitation to reflect on the geological forces that shape not only landscapes, but the conditions for life itself.



Lexiong Ying | Icelandic Fantasia | 2024



INTERVIEW

Katrien Orlans

 katrien_orlans_studio



What initially inspired you to turn your grief into a photographic journey across America?

When your mother dies, (mine passed when I was 37, after battling cancer four times) you're left with a silence, a hole in your heart. I felt this urge to connect with her as deeply as I could.

I listened to the music she loved. I rewatched the films we'd seen together. It was all about closing that growing distance, trying to hold on to time. My mother had a fascination with America. She traveled there often. I grew up with that fascination. I wanted to stand where she had stood. See what she had seen.

And there was only one way to do that: I had to go there myself.

Can you tell us more about your mother's fascination with the United States and how that shaped this project?

My mother was a teenager in the '50s and '60s. That post-war era when America seemed to reinvent itself overnight. A pink Cadillac and a mint green fridge for everyone. Elvis. Hollywood. Rock



Katrien Orlans | In Search Of America | 2017

and roll.

The American Dream felt within reach for all. She adored movies. I was five when she first took me to the cinema and Grease was my very first film. I watched Hitchcock at an age when most kids were still on cartoons.

And honestly? My mother looked like a Hollywood star herself. Red lipstick. Elegant clothes. It felt like America was the only place where she was truly happy. Her eyes lit up when she had a trip planned.

"What does 'Mother' mean to you?" is a powerful question. What kinds of responses have you received during this project?

The responses were often beautiful and moving, but sometimes also painful to hear.

What struck me most is that, even in the rawest, most heartbreaking stories, there's almost always a deep bond that remains. A sense of loyalty. Love. No matter how complex or fractured the relationship, people carry their mother with them.

Your images evoke a strong sense of stillness, memory, and longing. How do you approach capturing that emotional atmosphere?

By being fully present in the moment.

Knowing that my mother had stood in that exact spot. Seeing what she once saw.

Sometimes the melancholy was so intense, my vision blurred with tears. I had to pause and wait until I could see clearly again.

Those long roads. Ennio Morricone, Johnny Cash,

Elvis playing through the car speakers. Slowly, a rhythm takes hold of you. You fall into a kind of flow. And that's where the work begins.

How did traveling with your own family influence the way you saw and photographed the American landscape?

I felt so supported by my family. I couldn't have done this without them. My husband took care of everything. I just had to say where I wanted to go, and make sure my gear was ready. He arranged the flights, the hotels, the routes. He's my anchor. And my children softened the sharp edges of my grief. I no longer have a mother, but I am a mother. We're more critical of America, politically, socially. We don't romanticize it the way my mother once did. But the landscape? It's still overwhelmingly beautiful. Raw. Vast. It humbles you. It silences you. Walking in her shadow, seeing my children ahead of me, so full of wonder, was deeply comforting. And all of that, I think, found its way into the photographs.

Many of your photos show emptiness or in-between places. What draws you to these kinds of spaces?

Symbolically, my images are a search for someone you can no longer find.

Someone who lives on only in memory. The emptiness, the in-between places... they reflect that sense of disorientation. The feeling of being surrounded by family, and still feeling alone. These spaces carry a kind of quiet tension. A pause that's both full and hollow.

I've always felt drawn to the paintings of Edward Hopper, that same sense of solitude, that charged stillness. I don't seek out those places on purpose. They find me. And when they do, I know exactly why I stopped.

Were there specific places or encounters during your journey that deeply affected you?

The first time I stood at the edge of the Grand Canyon, I couldn't take a photo right away. Nothing felt equal to reality. No image could match it. I just stood there, in silence. And then there was Charles, in New York. I met him on the street and asked him the same question I'd asked others: "What does 'mother' mean to you?" He was a veteran, homeless because of injuries he'd sustained in the war. In just half an hour, he cut right through the glossy surface of America. His story was like a mirror of the country's history, honest, wounded, brilliant. I wish I had the space to tell you more, but there's not enough time here. You can read the full story on my website. Charles, with his purple beard, left a mark on me. I still wonder how he's doing.



Eleni Bassayianni

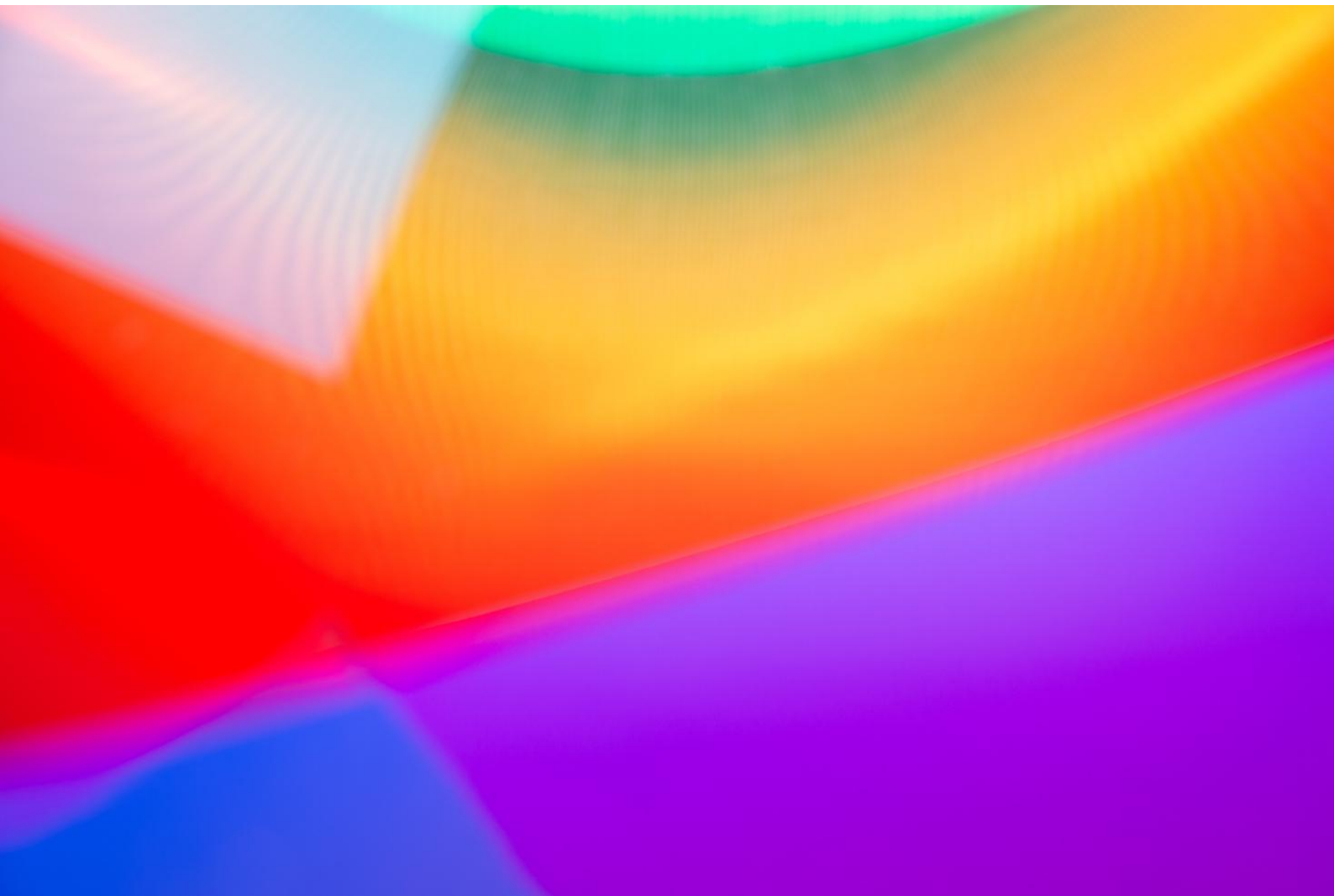
 ebassayianni

Eleni Bassayianni (b. 1984) is a non-award-winning photographer living and working in Athens, Greece. She studied Sociology at the Panteion University of Social and Political Sciences and received photography training at the Leica Academie Greece. She has been working as a professional photographer since 2014.

Artist Statement

I experience my work as an ongoing personal experimentation on light, color, shape, and composition. My colorful, imaginative, and often spontaneous visions are carefully constructed by hand as multi-layered scenes, offering a pathway out of reality while still being part of it. The photographs I create maintain a warmth stemming from their imperfections (there's no photo manipulation other than occasional basic adjustments), gently revealing the marks of my presence. Colors and shapes carry their own profound depth and meaning. Light has the power to reveal it by creating fluidity and motion. The thrill of bringing them together is what drives me to my endless exploration.

Eleni Bassayianni | Off I Go | 2025





Eleni Bassayianni | Breeze | 2025



Eleni Bassayianni | Waiting For Something But What | 2025

INTERVIEW

Rizlane



You often describe your works as "Tableaux-Photographiques"—a blend between photography and painting. How do you navigate the boundaries between these mediums in your practice?

I describe my works as "Tableaux-Photographiques" because they exist at the intersection of photography and painting, blending the fluidity and emotional depth of painting with the precision and immediacy of photography. In my practice, I navigate these boundaries by focusing on the materiality and presence of the final piece—each photograph is treated like a unique painting, a one-of-a-kind artwork rather than a reproducible image. Through techniques like long exposure, draped fabrics, and layered post-production, I create compositions that evoke movement, abstraction, and depth—qualities often associated with painting. Ultimately, my goal is to offer viewers a space where the gaze can wander endlessly, engaging with the work as if it were a living, breathing painting captured in time.

Your works radiate a strong connection to the earth and spiritual realms. Can you share how your environment—or time spent in nature—influences your visual language?

Time spent in nature is undeniably vital to my artistic practice—it reconnects me to the rhythms and energies of the earth. Yet, at the very core of my work lies a more intimate, spiritual connection: the profound link between the earth and the feminine body, especially through the uterus and the menstrual cycles, which resonate deeply with the sacral chakra. This connection is a powerful symbol of grounding and creative birth. I see the creative cycle as something that emanates from every woman's body, a sacred flow that nourishes and inspires creation. The uterus is not only a physical organ but also an emblem of life, transformation, and rootedness in the natural world. When we menstruate, we hold the power to create, but also to release—a monthly death of the past that allows for renewal. Each cycle offers us the opportunity to embody different archetypes: the maiden, the priestess, the witch, the mother. By consciously channeling these energies, we remain connected to our source, no matter our mood or energy level. These archetypes become guides, allowing us to move through the creative process with intention, mystery, and strength. They deepen the ritual of making, and in doing so, transform each artwork into a sacred expression of feminine power and cyclical rebirth. In this way, my connection to the Earth is not only

physical—but rooted in my deepest integrity. It is a return to the self, to the sacred within.

The body in your work becomes both a symbol and a vessel. How do you approach working with your subjects to transform the session into a sacred, collaborative act?

For me, every session is a ritual—an act of transmutation. I never approach a shoot as a simple photoshoot, but rather as a sacred space we enter together. Before the camera even comes out, I invite my subjects—my muses—to write a letter. A letter to let go of something that no longer serves them, or to call in a new archetype they wish to embody. We burn this letter together, as a symbolic offering, a threshold into transformation. Then, through intuitive movement and guided breath, we shift into the body. I often play immersive music and burn incense to create a sensory cocoon. There's no pressure to perform—just a space to be, to explore, to shed layers. The body becomes a vessel for something greater: memory, energy, spirit. This process builds deep trust, intimacy, and often brings emotion to the surface. It's in those honest moments that something magical happens—the subject transforms, and the camera becomes a witness to this sacred metamorphosis. The resulting image is not just a portrait; it's a relic of a shared experience, a visual echo of the soul in motion.

You mentioned your intention to create a new artistic movement where photography is treated as rare and precious. What challenges have you faced in establishing this vision?

One of the greatest challenges, especially as an emerging artist, is undoubtedly the financial aspect. When your vision embraces rarity, excellence, and preciousness, it requires immense investment—not just material, but emotional and spiritual. Creating 1/1 pieces signed with natural diamonds, using high-end materials, and committing to craftsmanship worthy of fine art collectors demands both resources and deep faith in oneself. The real challenge is to trust the vision fully—to protect it, respect it, and honor it even when it feels fragile or misunderstood. You must invest in yourself first, in your belief that your art is sacred, worthy, and powerful. And once that inner foundation is strong, the outer journey unfolds with time, labor, and grace. There will always be moments of doubt, especially when navigating a world that often values quantity over quality. But I believe there is always a collector-angel meant for every artwork born from truth. It's a matter of speaking to the right



Rizlane | Abdessamad The Weaver Of Good Omens

people, staying rooted in authenticity, and trusting divine timing. When the work is aligned with soul and vision, it will reach the hearts it's destined for.

There's a consistent sense of elevation and transcendence in your imagery. Do you consider your art a form of healing—for yourself, for the subject, or for the viewer?

Absolutely. My art is a form of transmutation that leads to healing—for myself, for the subject, for the collector, and even for the viewer. I deeply believe in the power of art to restore, to soothe, to awaken. Through movement, presence, and intention, I create spaces—both physical and emotional—where healing can begin. Each photograph is born from a ritual: a letter burned, a moment of breath, intuitive movement guided by music and emotion. These acts are not random; they are invitations to release and to receive. There is always a frequency of healing embedded in my process, because everything is done with care and sacred intention. The drapery in my work also holds symbolic weight. It is like a second skin—a metaphor for transformation, much like a snake shedding what no longer serves it. It is also reminiscent of comfort, like the soft sheets we retreat to when we need rest. Draped fabrics become both armor and balm—offering protection, softness, and a sense of becoming. In this way, my art mirrors the regenerative power of the body and spirit. It is both a visual and energetic portal for healing—one that holds space for vulnerability, strength, and quiet transcendence.

The visual vocabulary of your work—blur, veils, pearls, motion—feels like a language of mystery. How important is ambiguity and interpretation in your storytelling?

Ambiguity and interpretation are at the heart of my artistic vision—they are what keep the work alive. I believe that a piece of art must remain open, fertile, mysterious, so that the viewer can return to it over time and continue to see and feel something new. As we evolve through our own life journeys, the artwork reflects different aspects of our inner world, even though its physical form remains unchanged. Elements like blur, veils, pearls, and motion are not decorative—they are portals. They



Rizlane | Abdessamad L'Ange D'Or | 2025

allow us to see what is normally invisible, to feel rather than to identify. They offer a kind of sensory breath, something alive and intangible. This open-ended visual language invites us to pause and wander—something we rarely allow ourselves in our daily lives, often dominated by overstimulation, screens, and constant noise. Through this poetic ambiguity, I seek to create a space of slow contemplation, where mystery becomes a form of presence, and presence becomes a form of truth.

What role does sound or silence play during your photographic rituals?

This is such a powerful question—because sound, or the absence of it, is essential to my process. Often, music plays a vital role in guiding the emotional atmosphere of the session. I gravitate toward immersive soundscapes, ancestral rhythms, or feminine chants that allow both myself and my muse to enter a trance-like state of presence. The body responds naturally, intuitively, to sound—it becomes a language beyond words. But there are also moments when the energy between myself and the muse—or the archetype we are embodying—is so intense, so charged, that silence becomes necessary. In these moments, we listen to the true music: the breath. The rhythm of being. Silence allows us to focus inward, to anchor ourselves, and to hear what cannot be heard with the ears. The sound environment is never secondary—it's the sacred clothing of the space. Whether filled with melody or wrapped in stillness, it is always chosen with intention. It shapes the ritual, cradles the vulnerability, and sets the frequency for the birth of the artwork.



Rizlane | Abdessamad L'État Di'Étre | 2024

Dominik Scharf // Erdi

 780__beyond

36 years old

Based in Bochum, Germany

Photographer and Art Director for audiovisual media

My name is Dominik Scharf, but my friends call me Erdi. Somehow, I stumbled into the world of media and can't seem to get out. I learned graphic design at 18, studied photography at 21, and now I work as an art director for audiovisual media. My interest has always been in visual design – both in photography and videography. I am a photographer with a passion for experimenting with light, nature, and new perspectives. Mesmerizing Glow is my passion project, which shows that much of what we consider "real" or "natural" depends on our own perception and interpretation. It invites viewers to see nature in a new way, recognize its fragility, and reflect on how light, darkness, and absence shape the world we experience.

My intention is not to point fingers – but to create a space where perception, empathy, and awareness can grow. For me, it's an attempt to encounter the seemingly familiar with renewed attention and to understand nature not merely as a backdrop, but as a living counterpart.

With this project, I move between artistic photography, a deep ecological consciousness, and a personal, almost philosophical reflection on our reality. In a time shaped by global crises, digital overstimulation, and growing environmental uncertainty, I aim to offer a moment of stillness through my visual language – a pause, a sense of wonder, an honest dialogue with what surrounds us, but in a different way. To make the familiar feel unfamiliar again in order to rediscover it. The world is crazy, a flash flood of color and chaos. Yet we all search for a spark of meaning, but nothing is true and everything is possible.

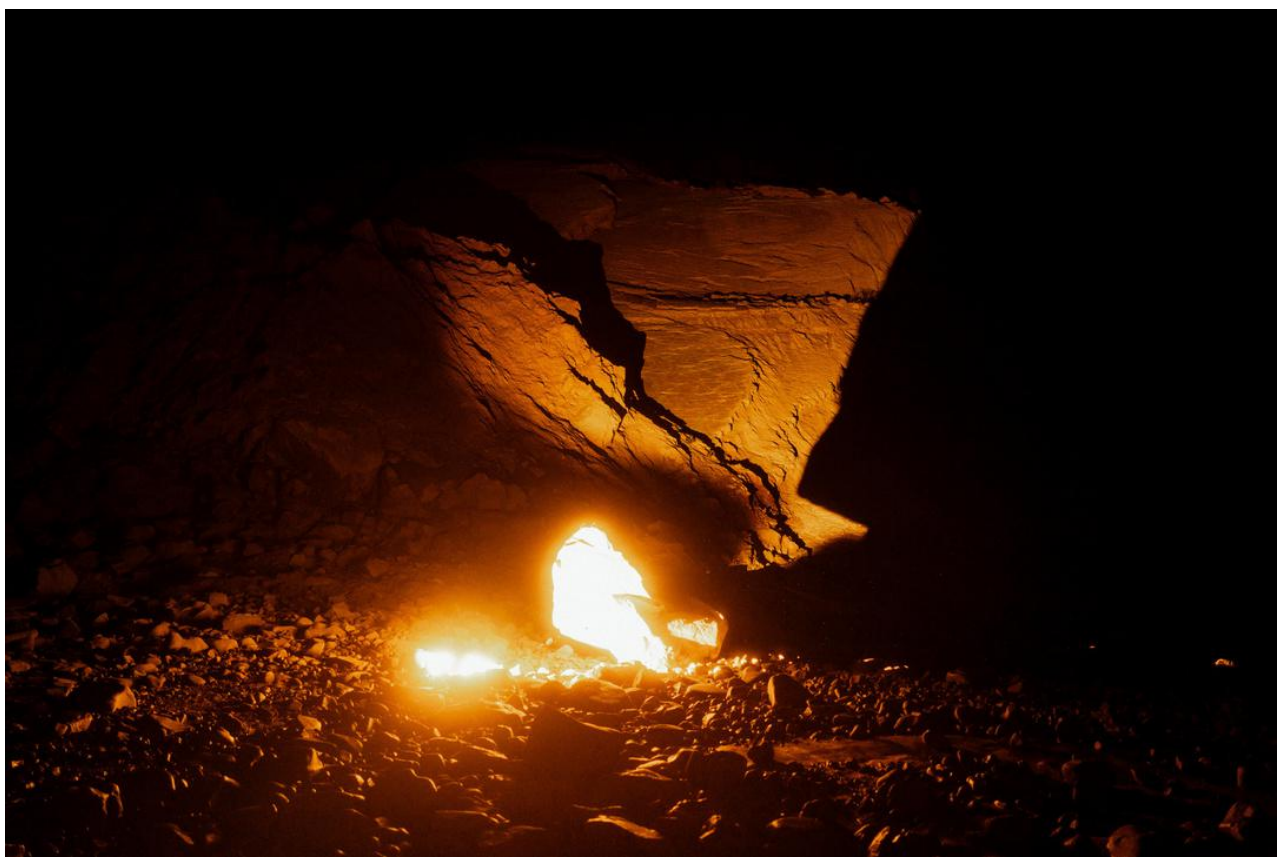
Project Statement

You chose this moment – not just any. Captured not out of obligation, but from life itself. A space where reality continues to breathe quietly, where the visible blurs with the invisible, and what is familiar becomes strange – only to be rediscovered anew.

And maybe you've never said it out loud, but it's written in every one of your images:

That they are meant to leave traces, even where you can no longer follow them. That people might find their way into seeing, into questioning. Into feeling. That something returns – perhaps late, or quietly, but truly.

If you now say you can't answer the question – in truth, you already have... just perhaps not out loud yet.





Eva Solomonova

 rrenardrr0ux.tiff

My name is Eva, I'm 19 years old, originally from Russia. I moved to Europe with my family when I was 16, which is when my artistic exploration began. During my high school years, I successfully organised my own art exhibition for my Visual Art exam, a pivotal moment that led me to decide to pursue my passion for the arts. What interests me the most is photography, specifically analogue photography. It was my older brother who inspired me to start experimenting with it; he introduced me to it and gave me his camera when I was travelling. Eventually, I was honoured with the gift of a Minolta XG-1, and since that moment, I have been inseparable from it.

Project Statement

As a photographer, my aim is not just to take photos of beautiful views and memorable moments, but also to capture the small details that often get overlooked. Using my camera helps me stay connected to the real world and be aware of my surroundings, because there's so much in life that's small yet stunning in its own way. It is these things that I want to remember through film.

Eva Solomonova | A Room | 2025





Eva Solomonova | Bird Houses | 2025



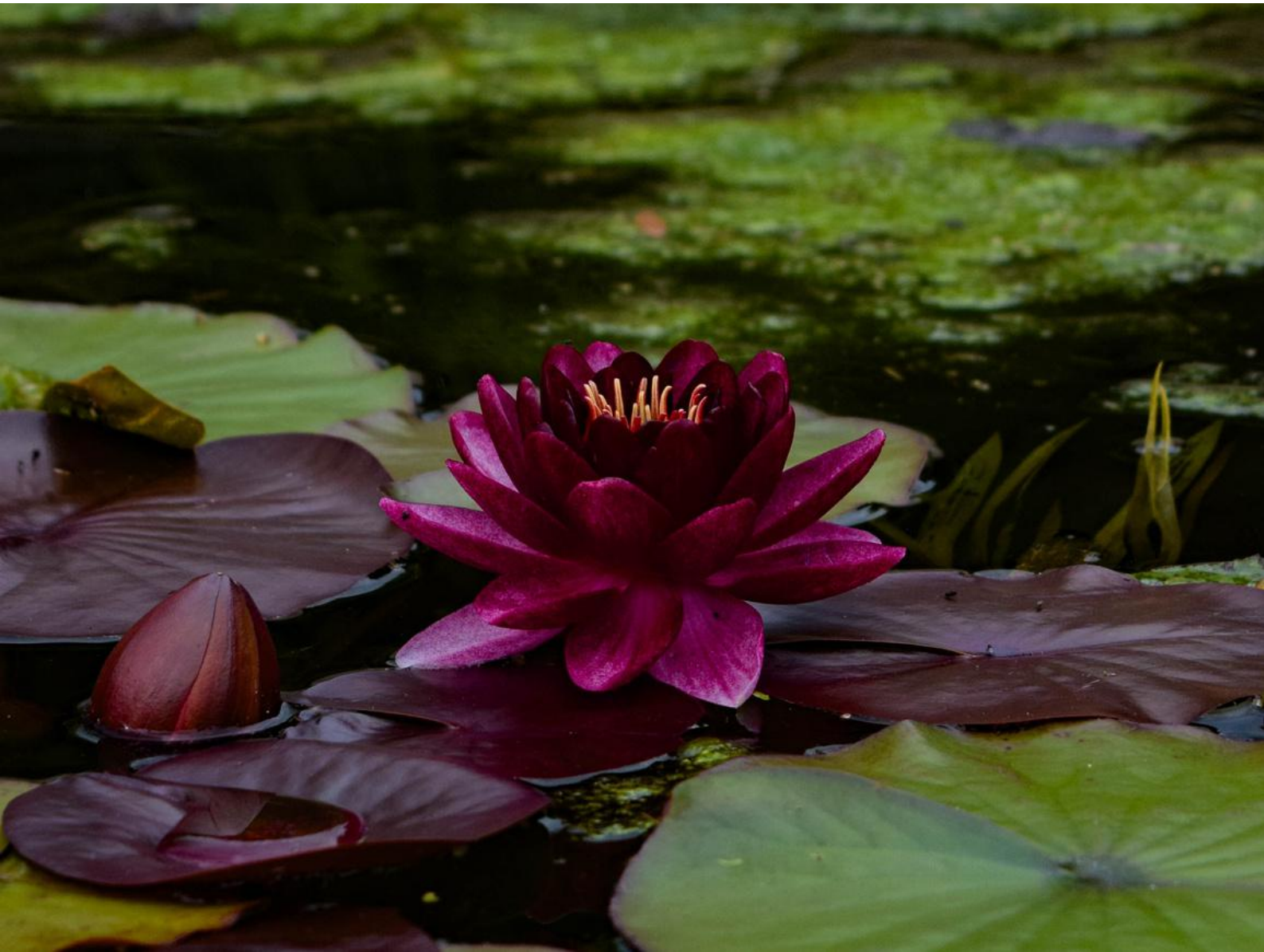
Eva Solomonova | Ghent Castle | 2025

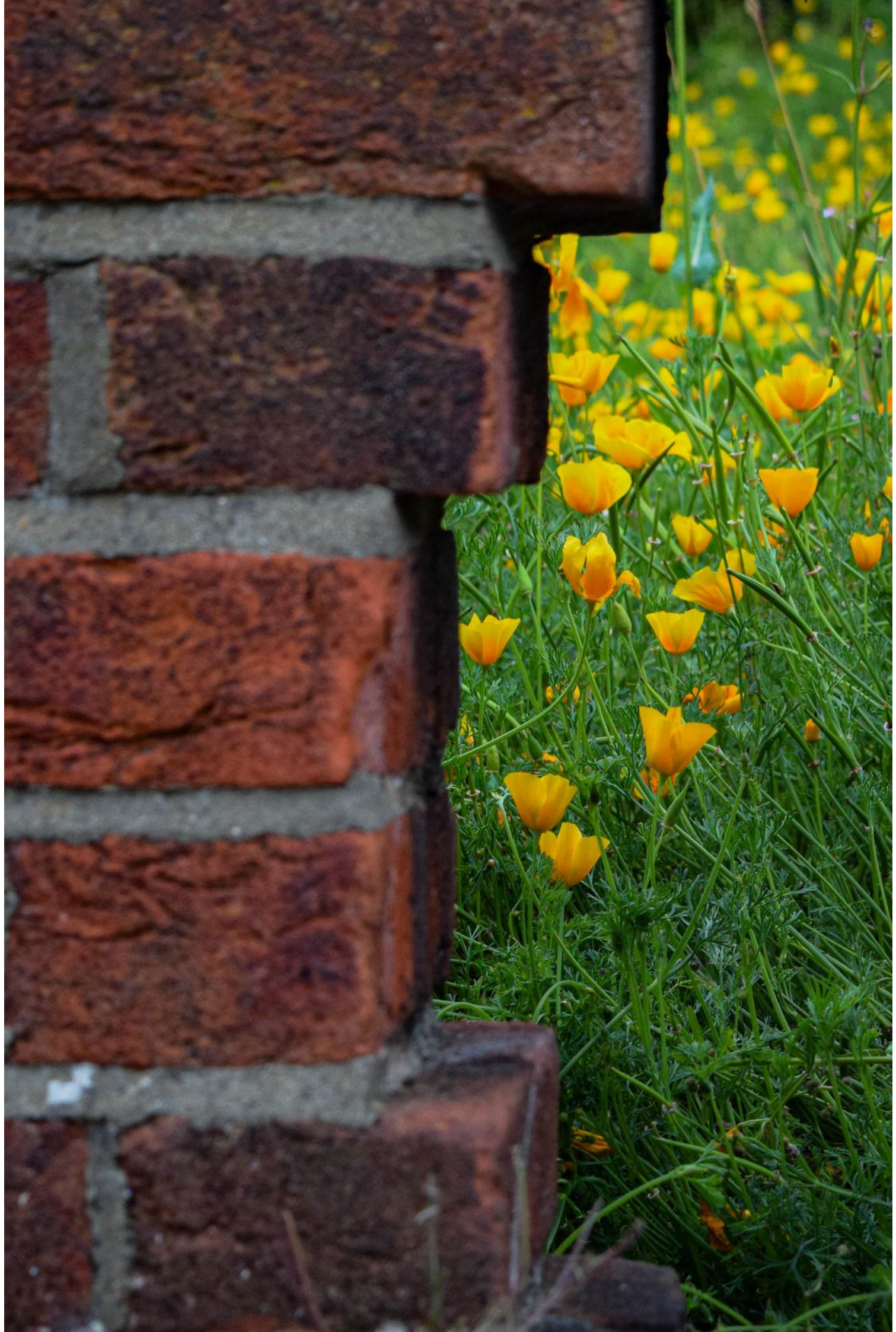
Nemes Nóra Panna

 nandnsphotography

I'm a hungarian university student and someone with great passion for photography. I have been doing photography for the last 5 years and it's my safe space. I believe that photography is one of the most exceptional art of expression. Through the lens you can show not only how you see the world, but also the deepest parts of your soul.

Nora Panna Nemes | Lumme | 2024





Médine Tidou



Médine Tidou is a French-Ivorian photographer based in Berlin.

Specialized in street, documentary and portrait photography, the subject matter of Médine's photographs oscillates between questions of non-binary or gender identity, sexual, cultural and social inequities reshaped as figures of empowerment.

Médine's sleek photographic style often silently questions the viewer's understanding of the image they are looking at.

After a series of successful exhibitions in France, UK and Germany, in places such as Callie's Art Institution and Galerie im Saalbau in Berlin, Médine won in 2022 the 3rd Award of the Berlin Neuköllner Art Prize 2022.

In July 2022, Médine exhibited her documentary photography works with the series "Funfairs are not for kids" at the European Parliament in London, represented by the 12 Star Gallery as part of the group exhibition "No one is left behind". Simultaneously her series "Fallen Figures" is been shown in a solo show at Oyouun in Berlin

Since then, she was invited by the city Wetzlar (the city of Leica) to exhibit her conceptual series "Origins" as part of the celebration for the Europe Month. The same series gains attention during the Berlin festival ISUSU.

Pushing collective narratives forward, Médine transforms the insights she gains from observing society dynamics into an ideal fantasized world that fully integrates her peers and questions the world via visual aesthetics explorations.

Project Statement

"In my black and white photography, I explore the everyday life narrative with a candid eye, always looking for a double meaning, a juxtaposition of situations or what some simply call... a moment. "

Médine Tidou | Nones | 2017





Elena Kostyuk

 elenakostyuk661

I am currently studying Media Production and Digital Arts in Technological University of Dublin. I've always been attracted to experimenting with different techniques, and film photography has become one of the most valuable sources of inspiration. Being born in Russia, having lived in Jamaica for a year and about three years in Ireland, I realized the importance of combining images to convey ideas beyond a defined context and delved into the research of visual language.

Project Statement

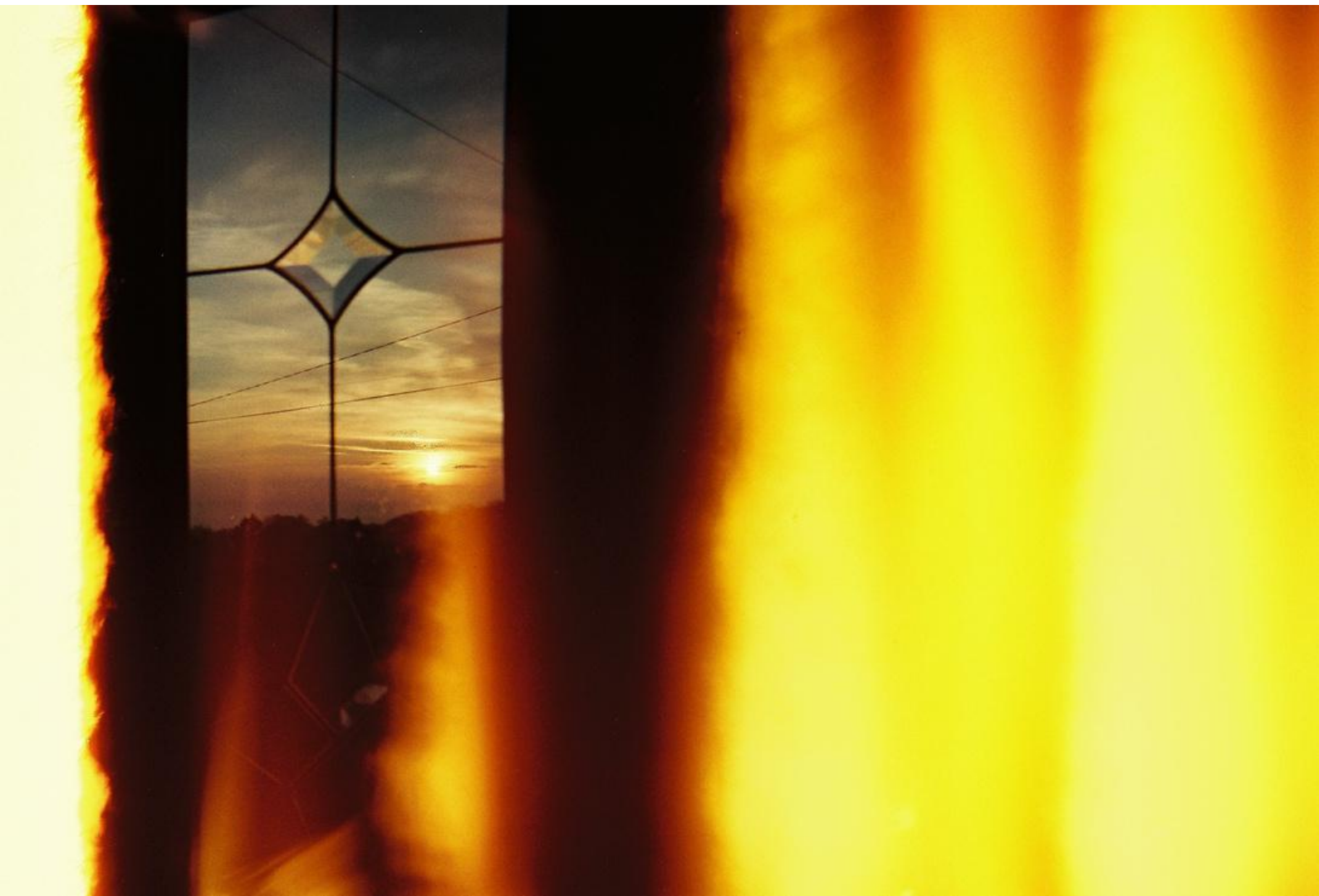
Control in the modern world has become an integral part of everyday life. The ability to plan and organize has become a responsibility, and a fleeting loss of control can cause stress in society. Even when creating art, we strive to think through the result, to supervise all aspects of it. Photography is no exception here. But in this quest for control, we often miss the beauty of randomness, the fullness of ephemeral flashes. Film is a sensitive mediator, having more substance to capture such ethereal things. These photographs were the result of a mistake; however, they revealed to me the significance of a chance in the overall reflection and showed what unique forms of life it can take without conscious restraint. These marks remind me that sometimes the loss of control adds new facets and has a beneficial effect.

Elena Kostyuk | Dublin City Centre | 2025





Elena Kostyuk | Sheep | 2025



Elena Kostyuk | The Fire of Dawn | 2025

Karen Safer



Karen Safer, a native Angelino, is an internationally exhibited, award-winning photographic artist and poet. Her passion for art began when given camera & crayons at age 3 and immersed in California's visual language. A lifelong traveler, she has explored over 230+ countries & territories, embracing both the exotic and unexpected. Influenced by her father's black-and-white photography and her mother's insatiable curiosity for knowledge and travel, her inspirations range from ancient Assyria to conceptual works of Cindy Sherman. She began as a painter before choosing photography in college, earning a master's degree in art and building a career in design and architecture. With 14 solo exhibitions and participation in over 590 shows, she has received more than 490 awards, including the Julia M Cameron Award, PISPA, TIFA, reFocus, Exposure One, etc. Her work has been featured in 150+ publications, such as LENS, Dodho, ArtTalk, ArtTour, One Eyeland and Spotlight, etc. She has exhibited worldwide, including London, Paris, Rome, Berlin, Venice, Florence, Barcelona, Budapest, Dubai, São Paulo, Seoul, Tokyo, Zurich, New York, and Los Angeles. Her work is held in numerous collections, and she is member of many organizations including LAAA-825 Gallery LACP, IAA-USA, APA-LA, etc. A self-described "romantic old soul" with intellectual cravings, she navigates the digital world while connected to art's timeless essence. She embraces color but venerates black & white – realistic & abstract.

Artist Statement

I've always been an artist. My passion for art and photography began early in my teens. I embrace the natural world and man-made as well. I am influenced by everything from the ancients to Cindy Sherman and while I embrace color, I revere black and white – realistic and abstract. I am a student of the universe, history, art, architecture, music, literature and all the arts.

I got a camera and some crayons as a kid,
journeyed along a path in life - far from what I'd expected,
moved from youth to middle age,
did some work, had some fun, got high, got low,
and just continue doing it - never tiring of the next visual surprise.
- Life is still a mystery, after all. - kjs



Karen Safer | Greenland Flutter | 2025



Karen Safer | Portofino Laundry | 2022

Karen Safer | Vanishing Vallarta | 2025



Fai So

 longmanfai

This series explores the emotional resonance of solitude in shared spaces, revealing how architecture shapes the human condition. Through the stark contrasts of black and white photography, we observe how people become isolated fragments within the frame—paused in thought, trapped in routine, or simply waiting. These images emphasize the disconnection in proximity, where time flows without urgency and space becomes a quiet witness to our inner worlds. In these compositions, loneliness is not just an emotion—it's a geometry, a relationship between figures and the voids around them. The absence of color strips away distraction, allowing us to see the subtle tensions between human presence, architectural form, and the passage of time.

Fai So | Together in Solitude





Leah Waring Byck

 pincharming4

Leah Byck was born in Manhattan, NY, grew up in Chappaqua, NY, and is a graduate student from Vermont College of Fine Arts. Leah is a certified K-12 art teacher with an MFA in visual art, has shown in a number of solo and group exhibitions and is a recipient of the Flora Brown Music scholarship for their years of study at Ithaca College as well as a recipient of the Center for Arts + Social Justice Fellowship Grant from the VCFA Center for Arts and Social Justice. Currently, Leah is working on new research, art projects and plans to continue showing art and perform in drag across NYC and abroad. Leah is a performance artist, a visual artist, as well as a percussionist and multi-instrumentalist musician that goes by the musician name Waring. Through a PhD program in visual art, Leah hopes to continue to incorporate drag and music studies into their future visual artwork and push the boundaries of what visual art is, as well as what music is and how these mediums all intertwine.

Artist Statement

The art I create stems from my experiences and it is my way of communicating with the world. It provides insight into the multiple social justice movements in our political world such as racial justice, identity politics, disability justice and climate justice. As I grapple with my own intersectional identity and notions of truth, the artwork I create centers around all aspects of today's social injustices and the issues surrounding justice for marginalized communities. Although my main medium is painting, I continue to produce work through several other mediums, including video, printmaking, sculpture, ink/pencil drawing, music and performance.

My projects are directly connected to community care, collective experiences and my own experiences in fighting for intersectional social justice movements across the United States and the world as I travel through different states and countries. At all times, the focus is to create safe spaces for individuals, communities and to create communities organized around intersectional perspectives. My communal interview research is how I've built on and continue to develop my studio practice and now correlates with intersecting social justice movements. My work is influenced by artists such as Kehinde Wiley, Mores McWrath and LJ Roberts, who challenge the notion of who and what is presented and represented in visual art.



Leah Byck | Norway | 2019



Leah Byck | Iceland | 2019

Leah Byck | Murdered Jews | 2019



Evangelos Leivaditis

 vangelisphotobook

I was born in 1960 in Jemappes, a suburb of Mons (Belgium). I attended school in Brussels, where my parents moved in 1963. I graduated in Electronics from the Institut des Arts et Métiers de la Ville de Bruxelles, and also took photography courses at the Brussels School of Photography (now the Agnès Varda School).

My photographic occupation began in 1977, using film with a personal black and white photo lab.

After a 40 years career as an Electronics Engineer, I am now retired and can devote myself fully to photography.

Artist Statement

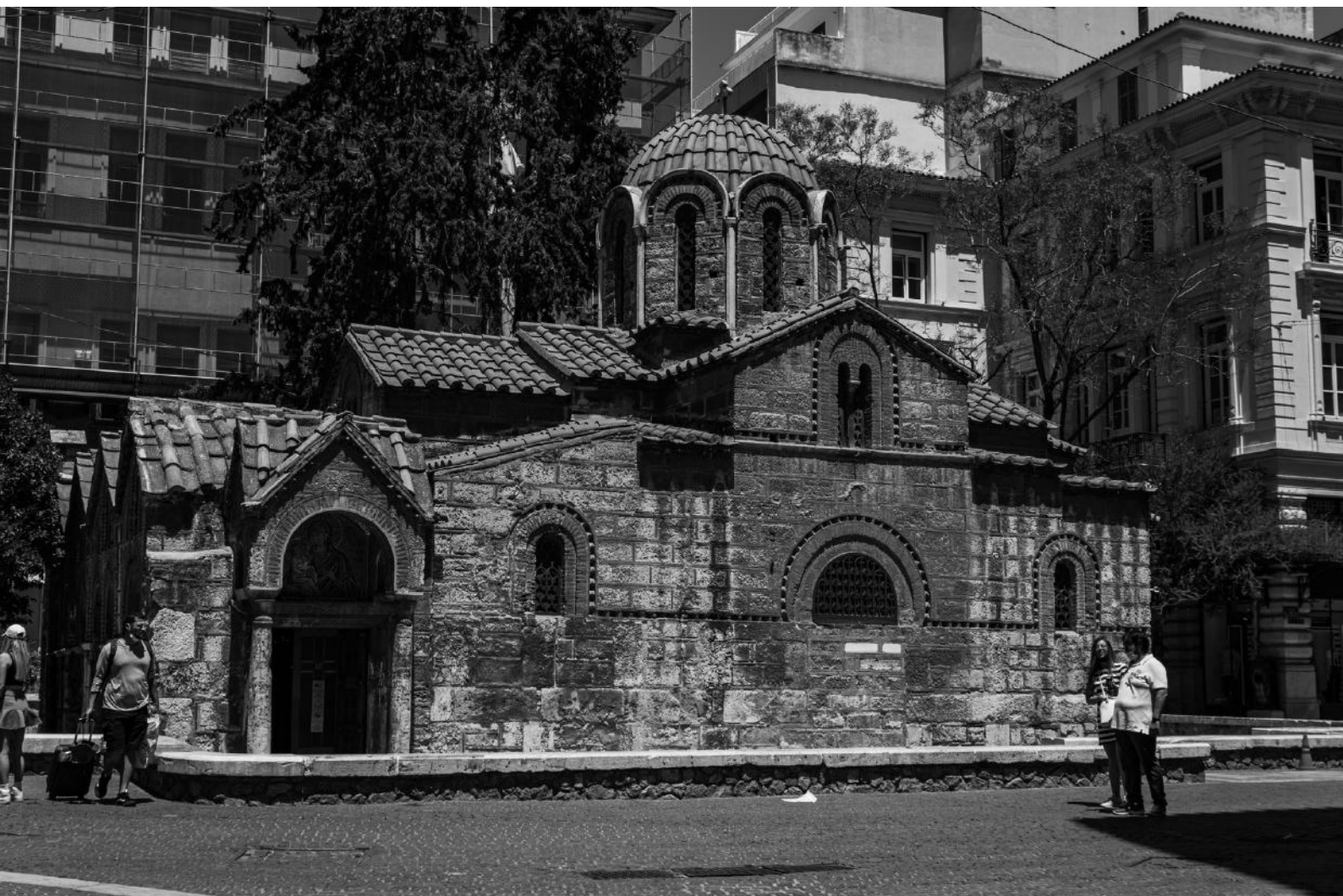
Athens, Greece, is a city with over 2,500 years, the cradle of democracy. It's difficult to sum up this city in a few photos, so I'll try.

Evangelos Leivaditis | Flea market | 2024



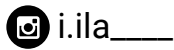


Evangelos Leivaditis | 2000 years life | 2021



Evangelos Leivaditis | Kapnikarea Church | 2021

Ilaria Serra



Ilaria Serra is an Italian emerging photographer currently practicing in Toronto. She is studying at Ontario College of Art and Design University, pursuing a Bachelor of Fine Arts, majoring in Photography. Serra has done work for an Italian sport association and worked on numerous studio projects, directing photoshoots for other artists' ventures, assisting in curation and idealisation. Her work ranges through travel, studio, street and event photography using digital mediums. She aims to establish a connection with her audience by creating atmosphere with contemporary aesthetics and engaging her viewers with her diverse subject matter.

Project Statement

"You have been here, you must've been here
You, who have walked this path."

These layered photo collages utilise natural textures that have been captured over the course of 5 days on the Toronto Islands. The thick and intricate overlays blur the lines of real and abstract, compressing a period of time into one image. This is meant to visually represent how, when we recall and experience, our mind is flooded with fragments of all that the eyes have seen, with information flashing one after the other, so fast that it all blurs together. And then, as time passes inevitably, that blur is what is left behind: a jumble of feelings and shapes, hopefully those that caught our senses the most.

With this work I am enclosing my observations during my time on the islands (through touch, smell, sounds and visuals) in an image. Through building community and getting to know places and people in this residency, I was able to focus on different aspects of the experience, which led me to start creating visual collections of the core moments. By closing in on the natural elements, and letting my eyes lead me, I was able to create two representative pieces that encompass all the senses and feelings of the natural environment I immersed myself into during this experience.



Ilaria -Serra | Walked This Path #4 | 2025



Miruna IACOB

 miruna10to3

Photography enthusiast who enjoys exploring the world through art, literature, and nature. With a passion for discovering the world through travelled eyes and a love for obscure details, I try to capture moments and stories that might otherwise go unnoticed. Whether behind the camera or lost in a book, I always find myself learning, quietly observing, and finding inspiration in the everyday narrative.

Artist Statement

This photographic collection explores the nocturnal architecture of the world as seen through the lens of a traveler drawn to color, contrast, and fleeting human presence. Focusing on the tension between urban environments and natural aspects, the series aims to capture the atmosphere of nightfall, when cities soften as rain transforms streets into luminous canvases. At its core, this body of work is an attempt to map the beauty of impermanence—moments caught between day and night, movement and stillness, solitude and connection.

Miruna IACOB | Turkey | 2025





Katarina Milovanovic

 klaud_bykatarina

Katarina Milovanovic is an architect with a passion for photography, design, and architecture. Through various disciplines, she explores the interplay of form, light, and shadow, creating visual narratives that reflect her architectural sensibility.

Project Statement

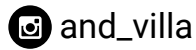
Project that captures everyday moments through a poetic lens. By focusing on subtle details and quiet scenes, the series transforms the ordinary into visual metaphors, inviting the viewer to find beauty in simplicity.

Katarina Milovanovic | People watching | 2025





Andres Villarreal



Andres Villarreal is a Swedish-Colombian, photographer, artist, filmmaker and writer. Andres received their MFA from the Berlin University of the Arts. Growing up photography was the first and primary medium of exploration, and this continues to this day. Andres' practice interrogates how discourses emerge and are cultivated within society; explores the relationship between representation and the production of reality; and deals with questions relating to time, narration and memory. Their work is often situated in the borderland between fact and fiction.

Andres uses a multilayered artistic approach, combining text, photography, poetry, installation and video in order to highlight how digitization and commercialization transform life and desire in contemporary society.

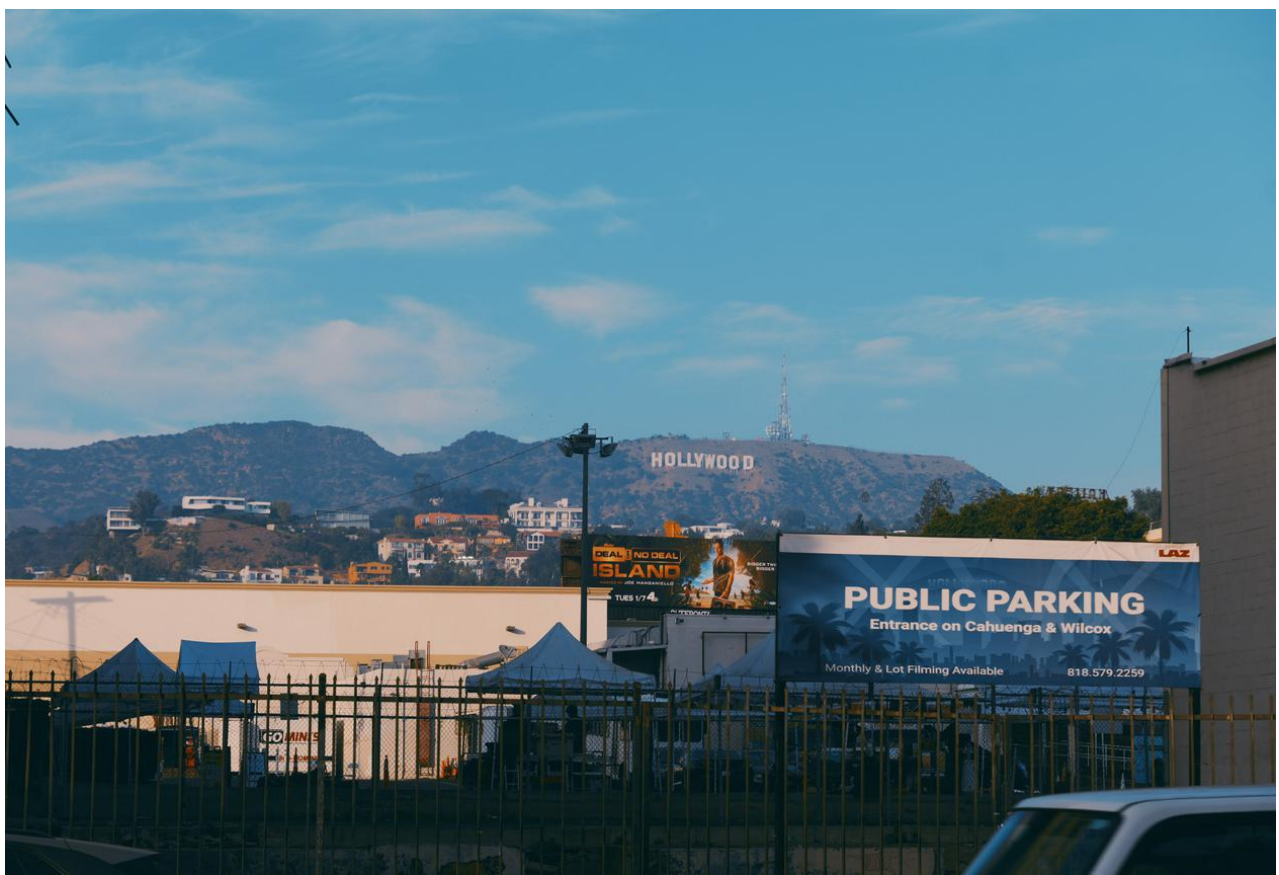
Project presentation

"Uncanny Voids: Third Places, Non-Places, and the Crisis of Temporality in Urban Space"

The project investigates the collapse of public and social space in contemporary urban environments through the lens of photography. Building on my previous work this new work expands its scope focusing on the erosion of "third places" (communal, non-commercial spaces) and the proliferation of "non-places" – transient, impersonal zones of circulation, consumption, and exclusion.

This project engages with the increasing unlivability of urban life, exploring how these spaces produce both physical voids and social alienation. My visual approach centers on abstract and documentary urban and street photography that renders familiar environments uncanny, often unrecognizable - heavily aestheticizing them photographically while maintaining an uncanniness. These images, would apart from the immediate visceral impression also serve as a metaphor for the inhospitable urban policies and architecture shaping contemporary cities.

At its core, the project is a meditation on how the contemporary zeitgeist manifest and play out materially – through gentrification, securitization, and the disappearance of spaces for genuine community and discourse. By photographing these spaces in a way that distorts their recognizability, I aim to reflect the psychological dislocation and social fragmentation they produce.





Daniel Agra

 daniel_agra_

In the artistic field his work is defined as subjective, experimental and conceptual expressionist visual poetry, with a profound imaginative capacity and endowed with strong intuition. Defined by a resounding individual and experimental personal mark that allows him to mentally project a great deal of his compositions with a language and style full of symbolism. The defined perception and emotional depth of his work should be highlighted reflecting his interest in the subconscious, abandoned methods, dialogues and conventional and traditional photographic narratives which transcend their state to be symbolised in a deep analysis, to be recreated into a poetic frontier between the material and the spiritual, between man and the environments he inhabits, distinctive elements that emphasise the communicative character in his allegorical symbology and relative to the inner world, raising it to levels of evocative spirituality in transcendental and vindictive themes, on the existential importance of the individual in his creative freedom, a personal form of contemporary expression that does not bow to the established norms, an archetype through a vocabulary with meticulously selected images and iconographies.

Over time, his works have achieved wide appreciation, recognition and international dissemination. The more than 50 awards and international honour mentions of photography that he has achieved during his career should be emphasised, he has shown his work and participated in exhibitions across various countries, as well as published in assorted media and international art guides. His work can be found in national and international museums, foundations and private art and photography collections.

Artist Statement

They are places of existence, memories and memories, containers of living beings and collective buildings that are densely occupied and that humans use and organize to make a life according to a social, cultural and economic structure. Infamous anthill, hypocrite and impositor of daily duties, a form of chaos where men and shadows sneak by, criss-crossing on the rivers of doubt, without an apparent final destination, becoming the abyss of the human species due to their lack of contact. With the sensitive, close, affable and warm, eliminating connections between thoughts, leading to the rupture of the existence of the individual himself. Nobody looks each other in the eye, thousands of beings living together in solitude.

Narrative-poetic texts of this Project

"A bridge is a word, our own path between desire and the attainment of wisdom, a wave of light and sound where we can speed across the rivers of doubt with no apparent final destination, connecting us between the dreams and reality of living beings and collective buildings."

"We live in a society that educates us to fear being different, to think differently, something we must avoid in order to be part of it, relying solely on the strength of the collective. It rewards copying, silent obedience, and mimicry. Without question, we only contribute to creating a sick society. Mimicking oneself in order to belong and fit in is to erase freedom; it is to renounce oneself. Difference is the valuable force that makes us authentic, creative, and real, contributing to creating a healthy, strong, and vital society."

"For the rebel, society is not against them; it has simply become irrelevant. The crowd, transformed into a recreation of contempt, buries divergent and discrepant views, allowing the individual, from their vantage point as mere spectators, to observe how the collective is moving toward self-destruction, fueled by its narcissistic complacency."



Daniel Agra | Abyssurbs | 2020



Daniel Agra | Abyssurbs | 2014



Daniel Agra | Abyssurbs | 2023

Michelle Baker

 Michellebaker_photography

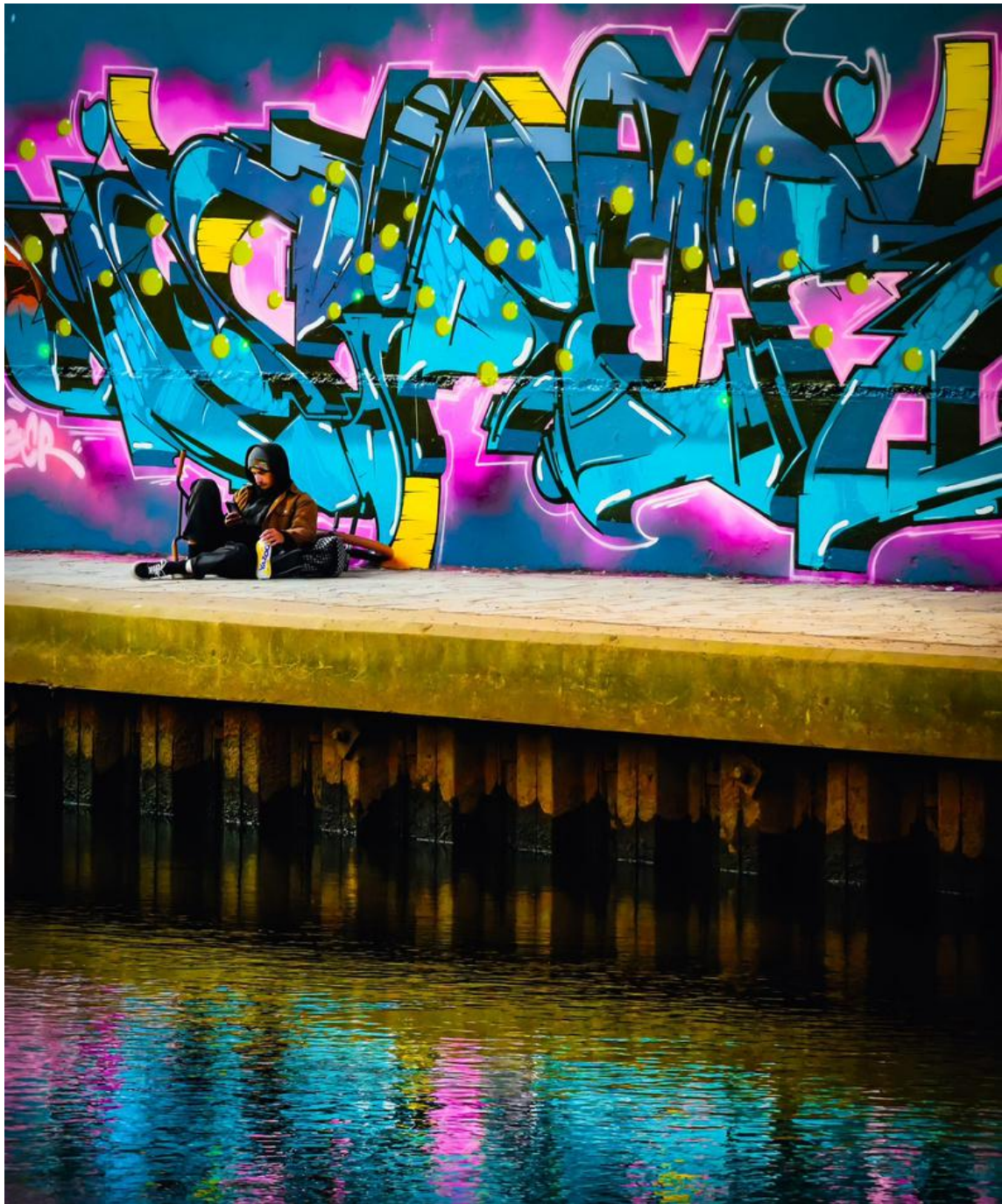
Originally from Bournemouth and now based on the Surrey-Hampshire border, I am a street photographer drawn to the cinematic and atmospheric. My work often explores the intersection of urban life and visual storytelling, with a particular passion for incorporating graffiti and street art into my compositions.

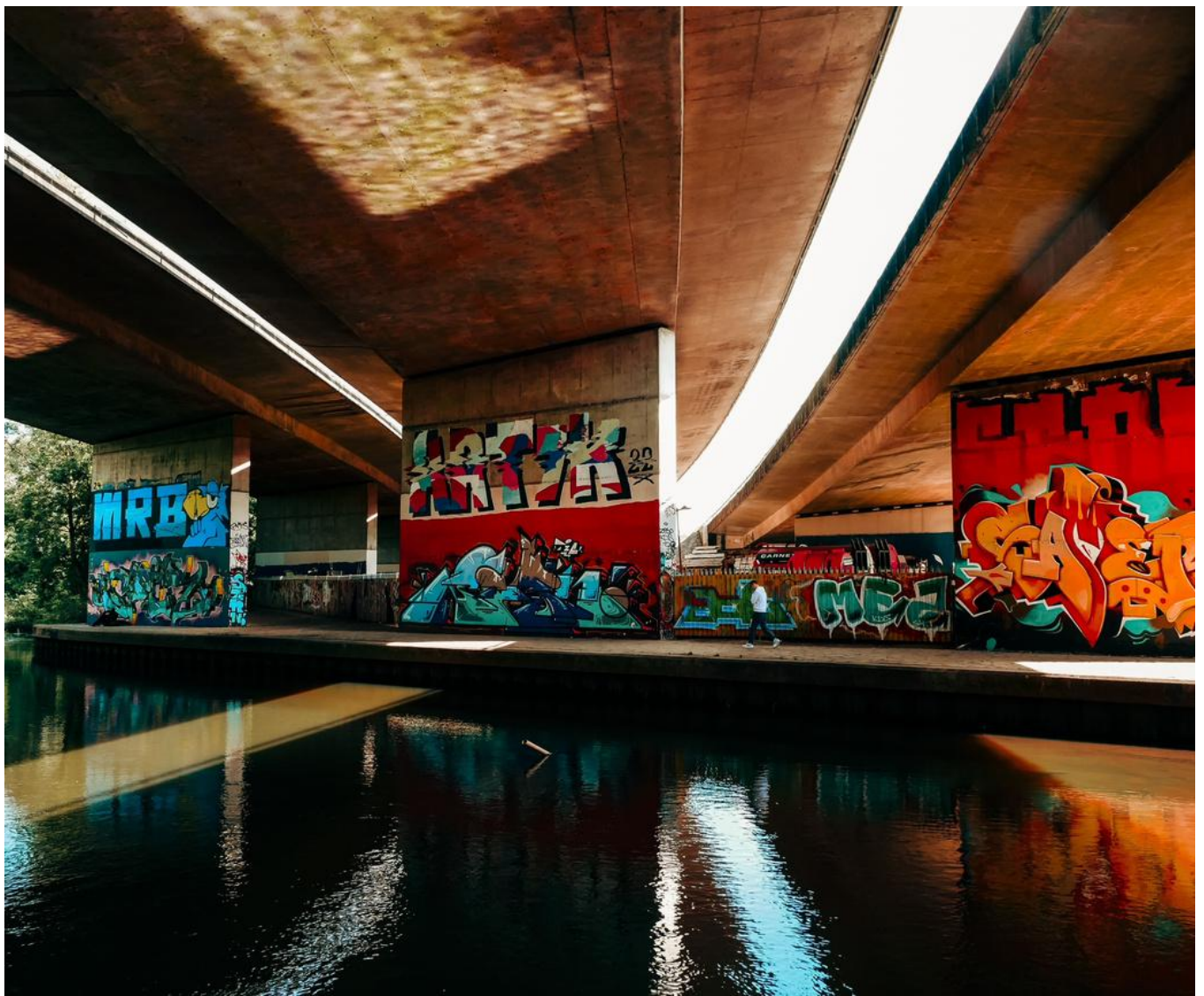
In 2024, I completed the Professional Diploma in Photography with the Institute of Photography, passing with distinction. This achievement also earned me Qualified status with the Guild of Photographers. Since then, I've had my work published in a photography magazine and have won several competitions, including a calendar photography contest.

I aim to capture fleeting, authentic moments with a sense of narrative and mood—images that feel like stills from untold stories unfolding on city streets.

Artist Statement

Concrete Stories explores fleeting moments of stillness and motion within urban spaces — skateparks, underpasses, and graffitied walls. Some figures linger in solitude; others pass through in motion. Layers of concrete, shadow, and spray paint carry traces of lives lived and left behind. These images look beyond the noise, capturing quiet narratives hidden in hard surfaces.





Rick Blumsack

 rickblumsack

Rick Blumsack is an award-winning Fine Art and Street Photographer based in Jerusalem, Israel. He strives to capture real images of beauty and meaning, unplanned and with limited post-processing. His works have been exhibited in numerous venues worldwide, including in Israel, the United States, and throughout Europe. A graduate of Harvard Law School, in his "other life" Rick is an international high-tech lawyer.

Artist Statement

Attempts to find beauty and meaning in everyday sights and occurrences.

Rick Blumsack | Soap Bubbles at Outdoor Party | 2022





Nunzia Tarantino

📷 tarantinonunzia_

Hi, I'm Nunzia, I'm 24 years old and I come from the province of Bari. I have a curiosity that drives me to tell stories through images. After a scientific study path in Padua, I decided to follow my true passion: visual arts, photography, and cinema. I trained at ISFAV, completing a two-year course in photography and visual communication, and then enriched my path with courses in graphic design, motion graphics, and video editing to add movement and character to my projects. I've had the opportunity to exhibit my work in a group photography exhibition in Pescara with YAG Photography and to organize a solo exhibition in my home province. Currently, I work as a photographer and web assistant in a company, while continuing to study digital business communication at Uninettuno University to expand my skills and grow professionally.

Artist Statement

My focus is street photography: no staged poses, just spontaneous moments. For my projects, my goal is to convey to the viewer the atmosphere I perceive in that moment. To do this, I try to capture movement and the sense of three-dimensionality and dynamism, drawing inspiration from the narrative world of cinema.





Olivera Kucevic

 [olivique.moments](#)

My name is Olivera Kucevic (aka Olivique Moments). I'm a Belgrade-based visual storyteller capturing quiet elegance through my phone lens. Inspired by hospitality, travel, and the subtle poetry of everyday life, I find beauty in architecture, nature, and fleeting details — turning simple moments into visual meditations. With a focus on soft tones, emotion, and atmosphere, I aim to create scenes that whisper rather than shout.

Artist Statement

My photography is rooted in the quiet poetry of everyday life — details, textures, and light that evoke a feeling more than a scene. Through soft palettes, natural elements, and architectural rhythm, I aim to preserve fleeting moments that often go unnoticed. This body of work reflects my ongoing exploration of beauty in stillness and the emotional resonance of place, inspired by years of working in hospitality and travel.





Tomas Baltazari

 too.much.bacon

Filmmaker/photographer born in Hungary, educated in New York, long-term London resident.

Artist Statement

Interested in the abstract around us. Images that don't immediately strike us as recognisable objects out of context, or as beautiful and worth savouring, but after closer inspection it conveys an impression upon the viewer.





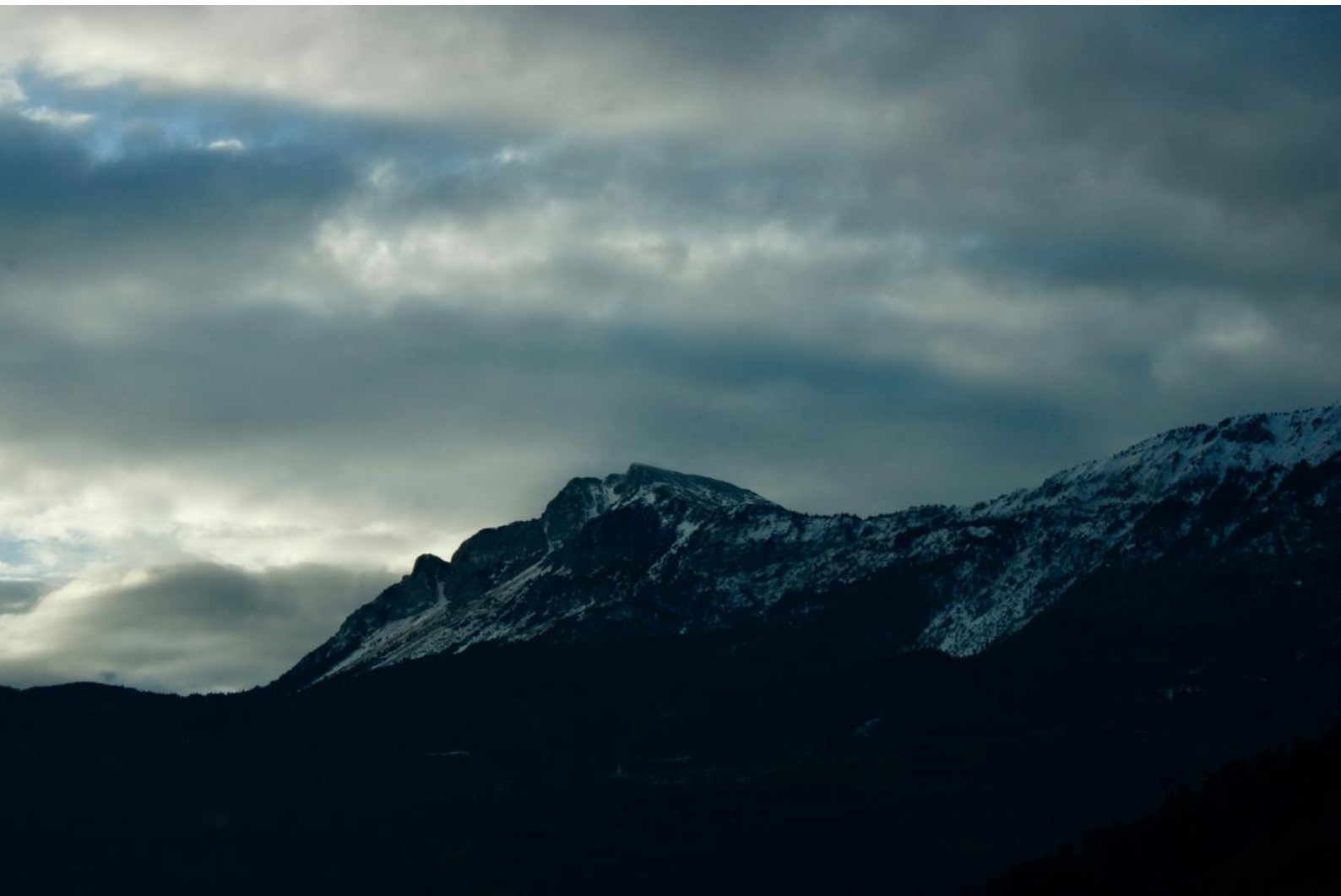
Sofia Lorenzetti

Sofia Lorenzetti (Italy, 2002) is a visual artist working primarily with photography, illustration, and linocut printmaking. After earning a BA in Multimedia Arts from IUAV University of Venice, she began developing her own visual language through photography, with a particular focus on landscapes and travel-based narratives.

The diverse Italian landscape offers opportunities to explore a variety of cities and cultures; her approach moves between documentation and poetic interpretation. Travel — as both an immersive experience and a quiet form of observation — lies at the heart of her photographic work.

“Here is Far Enough” is a photographic project that questions the way we approach travel-based imagery. When we visit unfamiliar places, we often observe them with heightened attention — drawn to the novelty of unknown cultures, histories, architectures, and landscapes. But what happens when we apply that same gaze to the places we already know?

This series explores the idea of being a tourist at home: discovering the overlooked, the ordinary, and the mundane within one’s own city and its surroundings. By shifting perspective and embracing a sense of curiosity, the project invites a renewed appreciation for the familiar — suggesting that sometimes, looking closely is enough to travel far.





Sonya van de Ven

I'm Sonya van de Ven, a fine art photographer exploring the beauty hidden in quiet places. Working primarily in black and white, I focus on architecture, sculpture, and overlooked details — subjects that reveal presence without demanding it. My photographs often capture a moment suspended — not staged, but observed. I'm drawn to structure, light, and the subtle emotion in form. Whether I'm photographing a towering façade or the shadow on a weathered column, I try to make space for reflection. Over time, photography became my clearest way to express something I'd been chasing through other forms — painting, writing, even film. It's the medium through which I see rhythm, balance, and atmosphere most clearly. In 2025, my work received Honorable Mentions in both the Julia Margaret Cameron Award and the Pollux Awards, and I was selected as a finalist for a solo exhibition at Dacia Gallery in New York. Selected works will be exhibited at FotoNostrum Gallery in Barcelona. I'm based in Germany and continue to shoot wherever silence, contrast, and structure intersect.

Artist Statement

In *Monuments of Stillness*, architecture and fleeting moments become vessels of memory, and silence bears witness to what endures. These photographs trace where solitude, light, and form meet — not through spectacle, but through quiet poise. Each image offers a different kind of stillness: from a statue suspended in observation, to wings caught in a silent threshold, to facades and arches where history breathes in shadow and rhythm. Together, they form a visual poem — reflections of time, hope, and the delicate balance between motion and pause. Through geometry, contrast, and atmosphere, the series reveals a language of resilience — a world stilled, but never static.

Sonya van de Ven | Leap of Faith





Rita Starinskaya

 toskashoots

My name is Rita and I am from Minsk, Belarus.

I have been shooting film since 2019. During this time, I have experimented with different cameras and films, the form and content of my works. And it seems that this experiment will never end. I hope that it will never end!

Now I shoot mainly on 120 film. I have also mastered almost all the processes of developing at home (B&W, C-41, E-6) and I scan films myself.

The defining moment in my work was my first encounter with all this magic in a darkroom. Hand printing changed the approach to photography and the vision of the frame. I learn this with great love every day, studying the world around me.

Artist Statement

Silence and gentle melancholy, nostalgia and hope - this is what I am slowly looking for through the viewfinder of my camera.





Rita Starinskaya | Wind | 2022

Gary Mcvittie

📷 Mcvittie1968

Diagnosed at 56 with combined adhd and undiagnosed autism was given a camera a year ago now my passion and saving grace thanks to a stranger i met while out walking true story.

Artist Statement

Landscape nature and creative my own art from my photography.





Jingyi Zhang

📷 jingyi_rainmz

Jingyi Zhang is a New York/Beijing-based artist who graduated from Columbia University with an M.A. in Film and Media Studies, Emergent Media track. Her work includes moving images, still photography, and interactive design, exploring metaphors embedded in natural objects and the manifestation of human intuition and subconscious in the material world. Her works have been exhibited at the Yachang Art Center and Yan Art Gallery, and she has performed at notable venues such as the National Centre for the Performing Arts and the Zhongshan Concert Hall in China.





Ana Stanković

 ana.eveline_

Ana Stankovic is a photographer and 3D artist with a background in 3D design and animation. Her work blends photography, motion, and digital design, aligning with contemporary visual and technological trends. She creates striking imagery and motion graphics for commercial, editorial, and digital platforms, merging traditional visual techniques with modern digital tools. Her aesthetic moves fluidly between the real and the virtual, offering a distinctive perspective in visual storytelling.

Project Statement

This project explores the work of artists who handcraft cloth dolls using traditional, often forgotten techniques. Through photography and digital media, I document and reinterpret their process, placing artisanal knowledge into a contemporary context. The work highlights the value of touch, time, and inherited skill in contrast to today's fast-paced digital culture.

Ana Stankovic | Handmade Dolls | 2025





Ana Stankovic | Handmade Dolls | 2025

Ana Stankovic | Handmade Dolls | 2025



Benedetta Bisogno

 benedettabisogno_

Benedetta Bisogno, born in 1999, is a documentary and intimate photographer. She is working on a project on a group of young ceramists affected by the autistic spectrum, instead, among the most intimate stories she narrates the relationship with her body through the use of the self-portrait as the maximum expression. Within her poetics she places the human figure, black and white, the simplicity of her gaze and the constant search for truth.

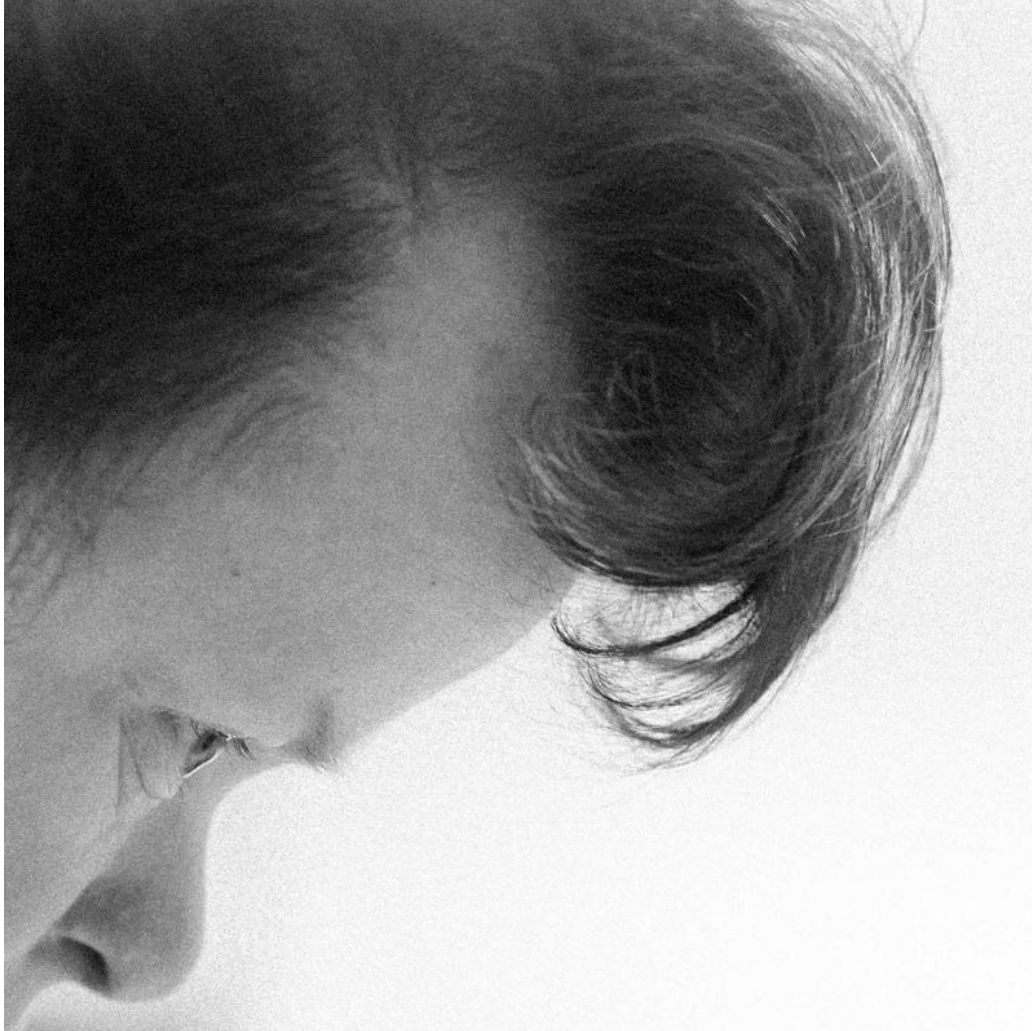
Artist Statement

For 2 years now I have been working on a Project that tells the visual journey of a group of young ceramists affected by the autistic spectrum. I meet the guys twice a week in their laboratory and I listen to them with my gaze, giving them back delicacy and authenticity. The camera becomes a silent intermediary between me and them, in a relationship built over time, in trust and discretion. Through these images I want to describe not the disability, but the uniqueness of each individual person, showing the talent, concentration, rituality and beauty that arise from a repeated gesture, from a careful detail, from an interior world that expresses itself without words.

I have always felt the need to talk about issues related to disability, because I believe that even though it concerns a significant part of our society, it still does not receive the attention and sensitivity it deserves. For me, photography is a powerful tool of awareness and representation, and I believe it is essential to use it to give visibility to realities that are often overlooked or told in a stereotypical way.

The Project is called "Neverland", chosen by one of the participants, Francesco. For him, the laboratory represents a unique and almost magical place, different from any other he had ever known before. A special island, in fact, where you can feel welcomed, express yourself freely and live new experiences.





Benedetta Bisogno | Perzechella | 2023

Benedetta Bisogno | The wait | 2024



Márcio Costa

 _marcio_costaaa

My name is Márcio and im a new photographer.
Still learning and still improving.

Earth is a beautiful place and i wanna make sure we
don't forget about it.





Danuta Grzadzielska

 makota_swim

I create under the Italian sky and other places of God's plan.





Sasa Gouda

 sasa_gouda_

Amateur photographer.

Artist Statement

A self-portrait session showcasing a different self, inspired by everyday summer props.





Charlotte Yao

📷 charlotte_yao_duojin

Charlotte Yao is a Chinese-Canadian artist, curator, and researcher now residing in London, UK. Her practice focus on decentration, presenting marginalised perspectives of female, migrant, queer and the disabled. Charlotte is pursuing her practise-based PhD at the University of Arts London. Intermediating between photographic imagery, moving image, and text, her research attempts to uncover narratives of Chinese feminist diasporic subjectivity through memories and cultural texts.

Her works have been featured in Let's Go to America at Canton-sardine (Vancouver), Modern Fuel (Kingston), Trinity Square Video (Toronto), Southwark Park Galleries (London), Toufu Collective (Online), West Bund Art & Design (Shanghai), A4 Art Museum (Chengdu). Her curatorial project 'Lost and Found' was awarded by Copeland Parkse. Her research thesis 'Tail of the Real' was published on holt journal of artistic research. She was a recipient of RCA New Photography Prize 2021.

Project Statement

The artist sees her relationship with photography as a marriage on the brink of collapse, and "Look at Me" is her attempt in trying to save it. It ends up with a tradition where the artist can face her intuitions, without settled conventions, present only those that enchanted. This collection presents the artist's process of working together with photography in a straightforward manner, emphasises its beauty by properly exposing the flaws, or nature, of photography as a medium.

"Look at Me" is both a therapeutic method of rebuilding relationships that allows the artist and her medium of practice to re-examine and be fascinated by each other, as well as a monologue, where the artist affirms herself through expression. "Look at Me" is also a continuous act of self-pondering since 2017, which continue to process in the spam of the artist's career.



Charlotte Yao | Nightfall with Moon at Mount Tamalpais



Dimitris Vatsios

 Jimvatsios

Dimitris is born in the city of Agrinio in Greece. He's 41 years old. Since a child he was taking pics and videos with his friends skating. That love for emotion led him to Film Editing. As a professional for 21 years he has edited many films commercials and many others. Now since October of 2024 he got his 1st analog camera and since then he shot 215 rolls of film. He developed them in house and prints to a dark room. His main goal is the capture of emotion some time over aesthetics.

Artist Statement

My aim with pictures is to help the audience reach their inner self and thoughts and come close to their feelings.

I only shoot analog and black and white. Keeping the colors of the equation make the statement more clear I believe.

Dimitris Vatsios | Life





Dimitris Vatsios | Bliss

Dimitris Vatsios | Unique



Annemarie Deckers

 annemarie.deckers

Annemarie Deckers studied literature and literary theory at the University of Leuven and also holds a degree in Cultural Studies. She uses a conceptual approach to explore themes and emotions, such as loss, melancholy, dreams, our relations with others and the never ending process of (re)defining who we are and of trying to find our own voice and place in the world. She tries to evoke a range of emotions in the viewer and to counter the darkness with beauty and imagination.

Artist Statement

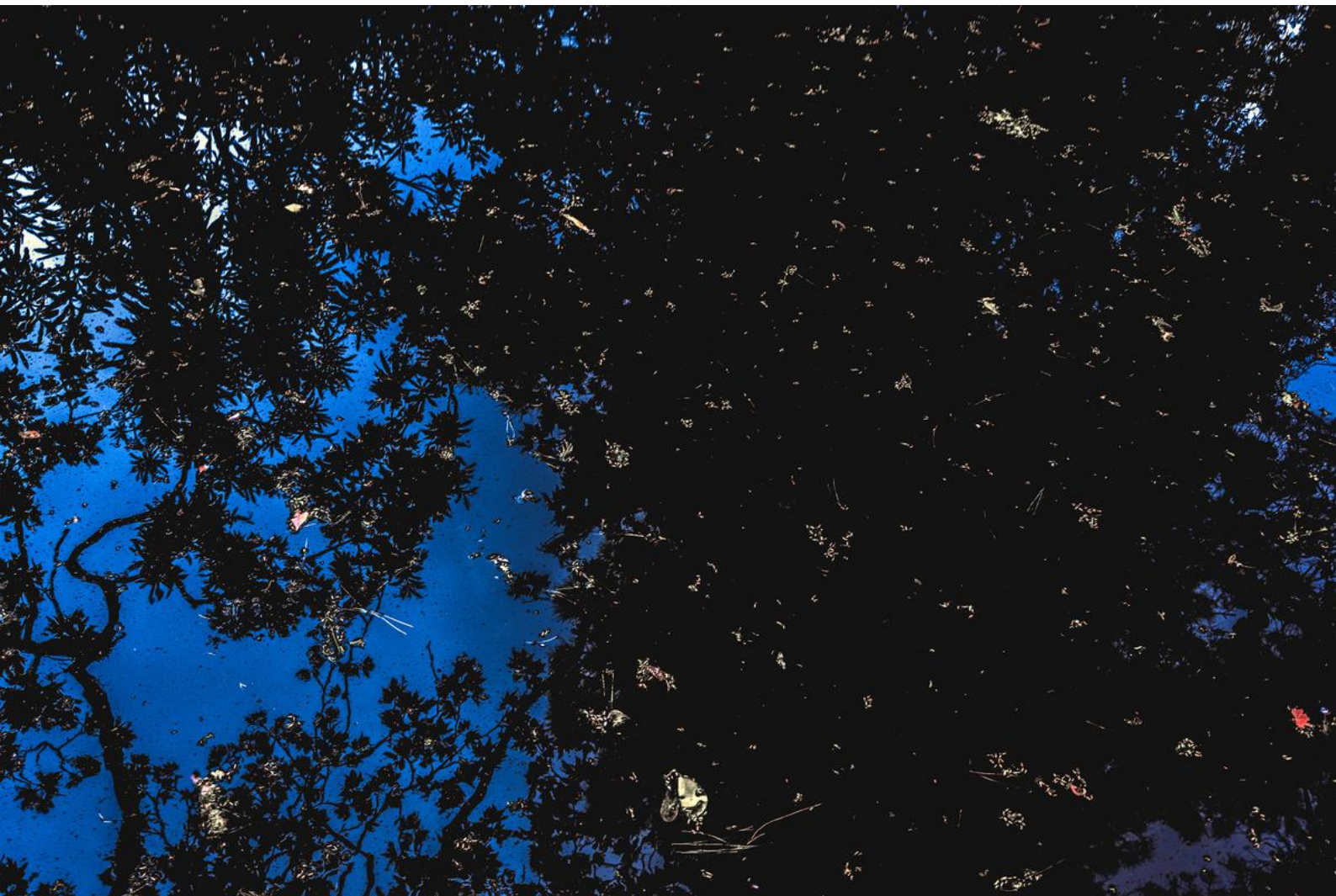
My project "In Minor Key" is about my profound sense of alienation, a feeling that seems to have been part and parcel of me for many years. I have always felt like an outsider. Recently this feeling has become more pronounced now I am living in a society which is very different from what I am used to, in its ways of thinking, its mentality. My work is deeply pervaded with a sense of melancholy, this ultimately very undefined feeling of yearning (without necessarily knowing for what exactly) and loss. It casts a dark spell over the world around me, both the domestic environment and the outside world. In my work I draw on a long tradition of works, stemming from literature and the visual arts, which depict or create a sense of melancholy. I search for a sense of beauty to try to counter these emotions. I aim to create a fictional world as a counterbalance for our everyday life. It is an exploration of the way we construct our identity and try to find a place in a world that feels completely alien at times. I do not shy away from this profound sense of melancholy but try to reshape it through my work and give it a sort of beauty of its own. At times these efforts are bound to fail and destruction and despair take over in my images. At other times they lead to more poetic images that want to evoke a range of emotions in the viewer and try to counter the darkness with beauty and imagination.

Annemarie Deckers | Perchance To Dream | 2025





Annemarie Deckers | Insomnia | 2025



Annemarie Deckers | Mirage | 2025

Nefeli Asariotaki

 nefeli.asariotaki

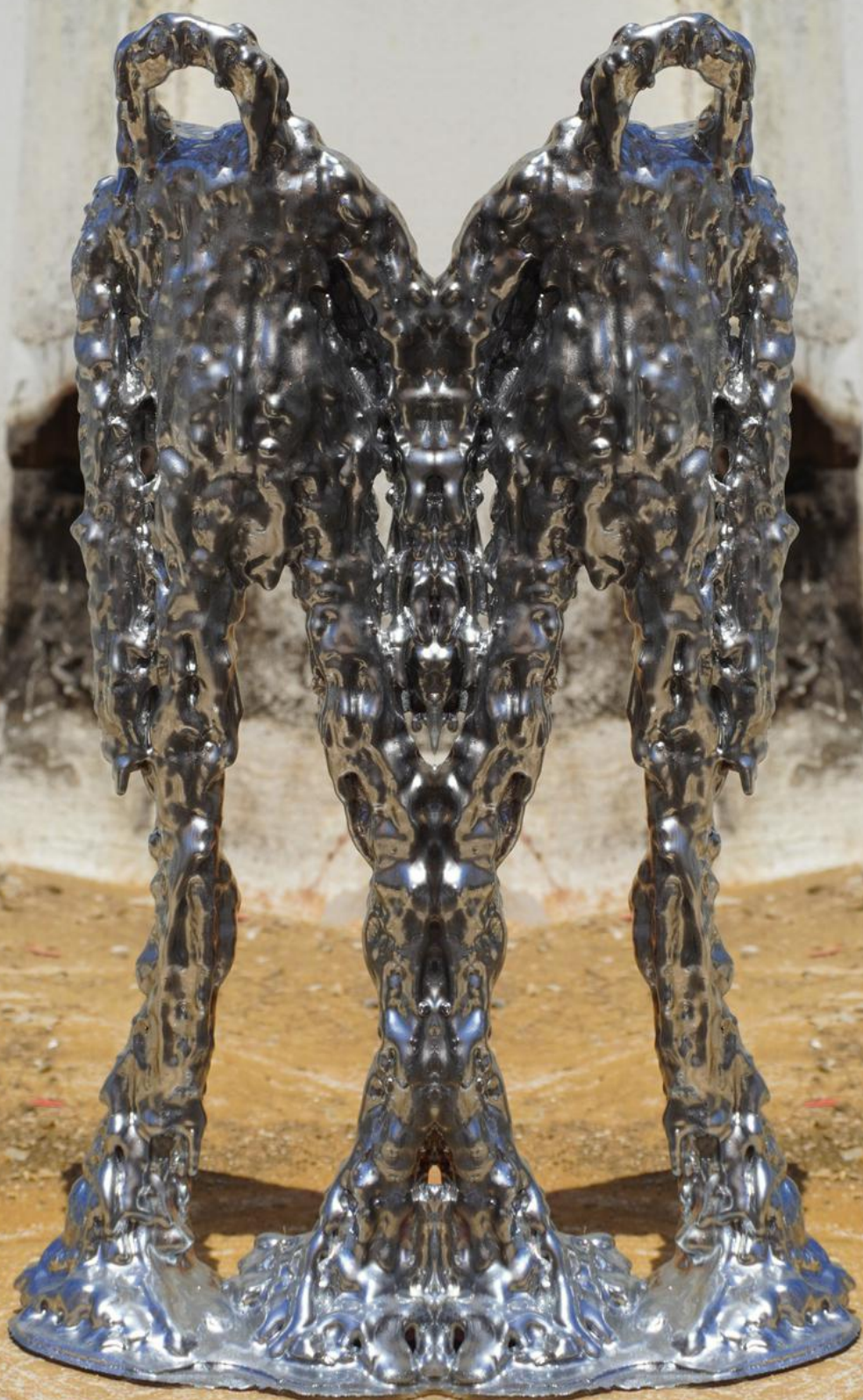
Nefeli Asariotaki is an artist and educator, based between Athens, Greece and Brooklyn, NY. Born in Athens, she holds her BFA from Pratt Institute and her MFA from SVA. Working across sculpture, video, photography, performance and multimedia installation, her practice explores themes of displacement, borders, racism, oppression and state power. Through her work she seeks to foster critical dialogue and challenge institutional frameworks and systems of power. By creating spaces that invite inquiry and confrontation of dominant narratives, Asariotaki attempts to position art as a tool for social transformation.

Artist Statement

Photography is an essential part of my practice as it helps me reactivate my sculptural work. By photographing my sculptures in different contexts I aim to shift how their presence is perceived and what narratives they carry. The camera amplifies their emotional and political weight.

Nefeli Asariotaki | The Dust Between Us | 2025





Katarina Milovanovic

 klaud_bykatarina

Katarina Milovanovic is an architect with a passion for photography, design, and architecture. Through various disciplines, she explores the interplay of form, light, and shadow, creating visual narratives that reflect her architectural sensibility.

Artist Statement

Project that captures everyday moments through a poetic lens. By focusing on subtle details and quiet scenes, the series transforms the ordinary into visual metaphors, inviting the viewer to find beauty in simplicity.

Katarina Milovanovic | People watching | 2025





Sofia Falconi

 sofia.falconi._

Sofia Falconi is a London based photographer coming from an Italian background. Her practice explores themes of connection, disconnection and the unseen emotional landscapes of human experiences. She likes to create work that seeks to hold space for vulnerability, ambiguity and the unspoken.

Artist Statement

These pictures are part of "Shadows", the working title of a project I have been exploring for a few years now. It explores the themes of feeling alone even when surrounded and vice versa, feeling more presence when in isolation. I want to try and understand the space and life that people and places hold in one's soul and their impact on human memory and nostalgia.

Sofia Falconi | Shadows | 2022





Kayoko Shiomi

 kayoko403

A Kyoto-based photographer, Kayoko Shiomi is a KG+2024 and KG+2025 (KYOTOGRAPHIE International Photography Festival Satellite Events) exhibitor. She captures images of flowers and landscapes while exploring various places in Kyoto. Her photograph featuring camellia flowers in a water basin appeared in "Kyoto Journal #104(p3): Flora & Kyoto". She is a speaker coach volunteer with the TEDxKyoto curation team. She also serves as a translator and reviewer of English and Japanese subtitles for TED Talks.

Project Statement

Flowers in full bloom are often admired for their beauty, but wilted or fallen blossoms also contribute to the natural charm of a plant. At Jonan-gu Shrine in Kyoto, the coexistence of vibrant pink weeping plum blossoms in full bloom and red camellia petals scattered across the lawn creates a uniquely beautiful springtime scene. These photos, capturing different stages of the flowers' life cycles, reflect both the fleeting nature of their existence and the quiet elegance of their decline.

Kayoko Shiomi | Weeping plum and fallen camellias



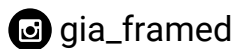


Kayoko Shiomi | Weeping plum and fallen camellias



Kayoko Shiomi | Weeping plum and fallen camellias

Georgia Turner



I am a young photographer, based in Kent, England. I think I've always had a knack for finding the beauty in things, turning the mundane into art. It's something I've always loved, and that's why I love photography so much. I believe it to be the closest thing we have to a time machine, it perfectly preserves a (visual) moment in time in such a manner that it evokes such great emotion it moves people to laughter, tears, anger or agony. This level of pure, raw emotion bypasses any emotion evoked painting. It captures real life. It's the only art form I believe truly does.

I aim to evolve emotion through my photography, or at the very least memories. I think it's amazing if art is beautiful but for art to truly be a masterpiece the art should make you feel. I cover a range of photographic disciplines such as music, traditional and experimental portraiture and family. I love a new challenge and am always happy to broaden my skill set to accommodate a shoot! In the majority of my "recreational" project work as such, I try to add something dedicated to social issues such as the issues within the music industry, or something to make you readjust your moral compass, such as young girls eating measuring tapes and subjects with black handprints covering their faces. Fashion or fighting? In my experience, as a viewer, a photographer and as a researcher, I feel that all the photos everybody says to look at evolve pure emotion. And I keep repeating this because it is so important to me. Emotion drives the world.

Artist Statement

A mother's love. This image depicts the ingredients of motherhood: strength, devotion, adoration. So many mothers say they'd do anything for their children and this just proves it. Their children become their world, their everything even. I wanted to show how pure parenthood is in its raw state. This is emphasized by the lack of colour, removing distractions from the image to further deep the emotional ties displayed by the expression shown on the mother's face. She's seen to wrap her arms around her child with such love yet she seems to almost be protecting him. Her face shows so much love but there's something slightly off? Her eyes seem fierce, full of passion in both senses - fire and love. Whilst the baby seems so content, innocent and pure, he seems to have no care in the world. The juxtaposition between the two I feel is such a powerful concept that I felt it'd be a waste not to capture it. To showcase it even.



Dimitris Tsakiris

 dimitris__tsakiris

Dimitris Tsakiris is a photographer with an interest in film and photography. Born in Athens, he discovered from a young age his love for the art of cinematic aesthetics and its influence on the image. He studied photography and continues with studies in film research and practice.

Artist Statement

"The maze to nowhere"

The Maze to Nowhere is a photographic journey through an invisible labyrinth, where reality meets dream and darkness gives birth to narratives. Through the artist's nocturnal wandering through the city, with only music and intuition as his companion, images are collected that resemble excerpts from a fantastic story. There is no beginning, middle or end, only moments suspended in time, full of doubt.

These photographs do not try to record "what is", but "what could be". Everything becomes parts of a dream or a nightmare. It is the present filtered through the gaze of a mythmaker who mixes realism with the imaginary.

The Maze to Nowhere leads nowhere, because it doesn't need to. It is a personal mapping of the world as the artist perceives it: blurry, strange, but also magical. A photographic fairy tale for those seeking poetry in the darkness.

Dimitris Tsakiris | Believe





Dimitris Tsakiris | Past



Dimitris Tsakiris | Unkown

Oscar Zhu

 o_scar.zhuu

Artist Statement

"If you can make it here, you can make it anywhere." Capturing the drive and tenacity ingrained in every other aspect of New York City, as well as the perseverance and hustle of the man working his stand. The millions of New Yorkers who toil away, sustaining the city's vitality, population, and culture, are symbolized by street vendors throughout the city. Set against the backdrop, the vivid street vendor and their stand create a striking contrast that highlights the vendor's tenacity, perseverance, and dedication—qualities that define innumerable people who fight not just to survive but to thrive in the city that never sleeps.



Françoise Chadelas

 alyssechadelphotographies

Parisian photographer, self-taught and passionate, I now spend most of my time behind the lens. I was an actress and psychologist for a long time, but I found in photography the medium best suited to express myself and communicate my visions. I love working with light, contrasts, colors, and playing with elements.

I'm also a fan of analog photography, using a Holga pinhole and a Diana (Lomography).

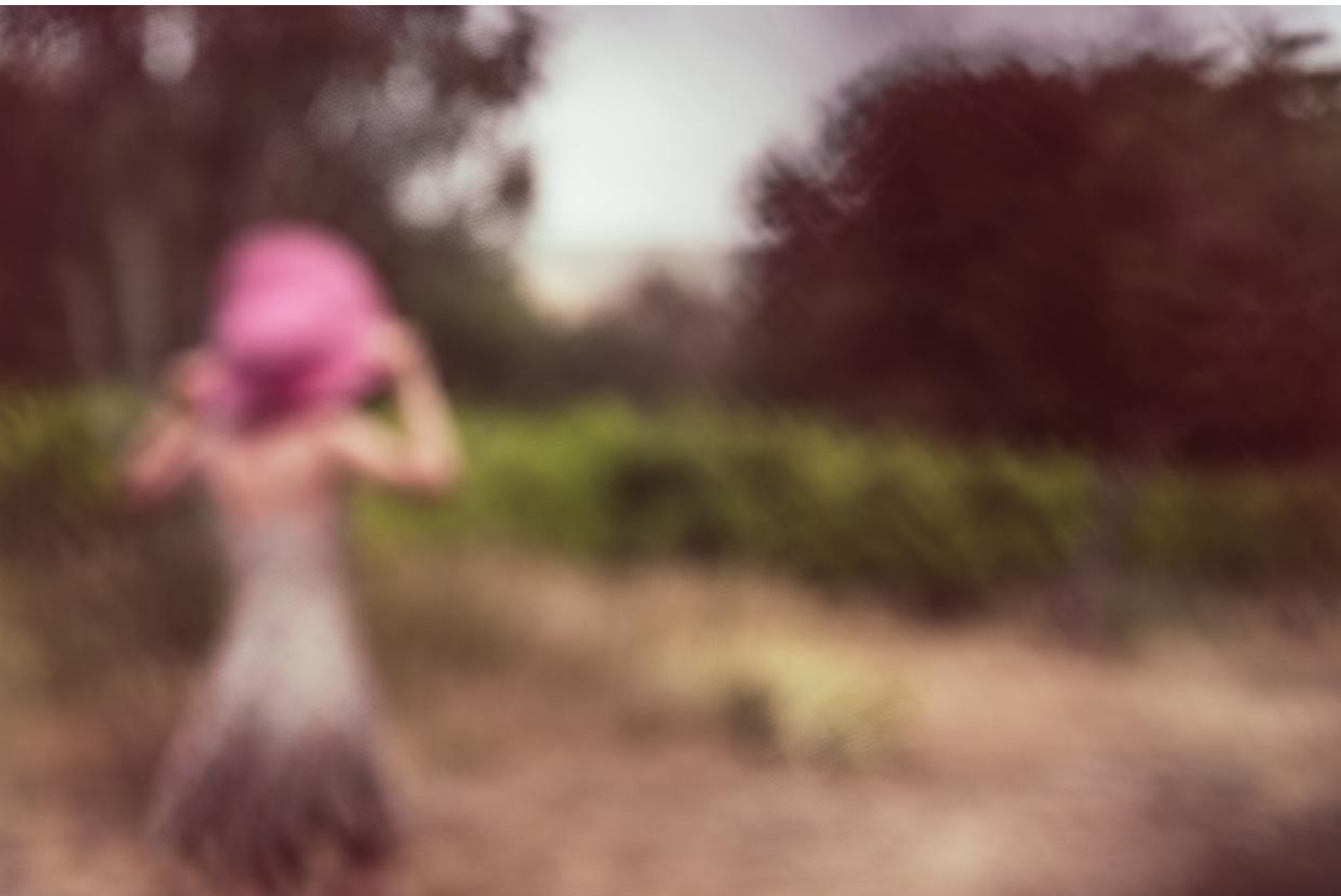
Project Statement

This series focuses on characters whose femininity blends with nature—a confusion created by the merging of shapes and colors. What I wish to express through these images is the strength of feminine energy, which never truly disappears after its passage but always leaves a trace behind.

The silhouettes that appear in each photo represent this semi-disappearance, when a loved one is no longer physically present, but their past presence can still be felt—like a lingering perfume in the air after the person is already gone.

Thus, we are confronted with memories, with the presence of those who have departed.

Françoise Chadelas | Pétunia





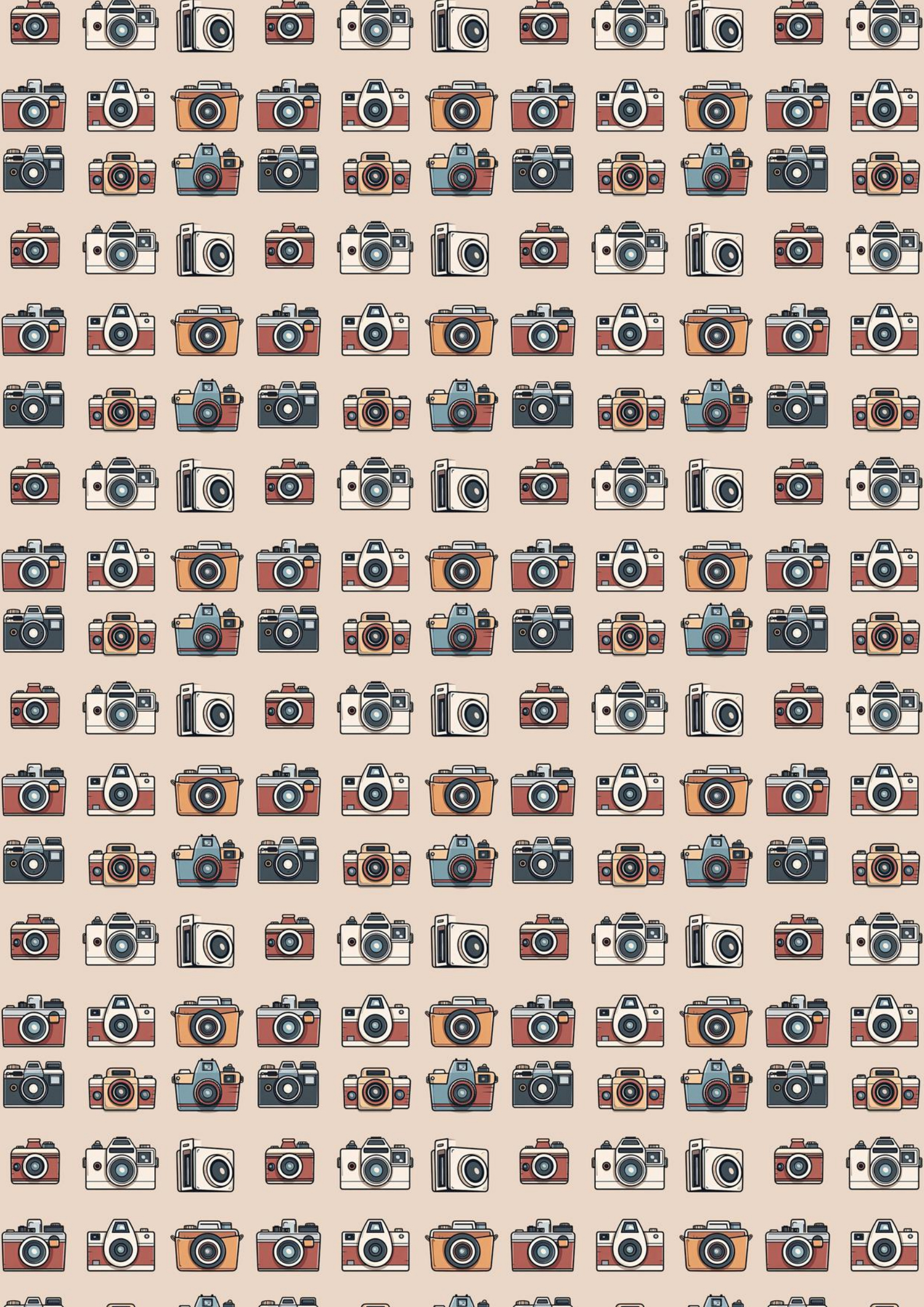
CONTENTS

Interviews

Sofia Dalamagka	6
Katrien Orlans	12
Rizlane	16

Featured artists

Michael Thomas Marlett	4	Tomas Baltazari	54
Vlad Constantinescu	8	Sofia Lorenzetti	56
Lexiong Ying	10	Sonya van de Ven	58
Eleni Bassayianni	14	Rita Starinskaya	60
Dominik Scharf // Erdi	18	Gary Mcvittie	62
Eva Solomonova	20	Jingyi Zhang	64
Nemes Nora Panna	22	Ana Stankovic	66
Medine Tidou	24	Benedetta Bisogno	68
Elena Kostyuk	26	Marcio Costa	70
Karen Safer	28	Danuta Grzadzielska	72
Fai So	30	Sasa Gouda	74
Leah Waring Byck	32	Charlotte Yao	76
Evangelos Leivaditis	34	Dimitris Vatsios	78
Ilaria Serra	36	Annemarie Deckers	80
Miruna IACOB	38	Nefeli Asariotaki	82
Katarina Milovanovic	40	Katarina Milovanovic	84
Andres Villarreal	42	Sofia Falconi	86
Daniel Agra	44	Kayoko Shiomi	88
Michelle Baker	46	Georgia Turner	90
Rick Blumsack	48	Dimitris Tsakiris	92
Nunzia Tarantino	50	Oscar Zhu	94
Olivera Kucevic	52	Francoise Chadelas	96



VISUAL POETRY JOURNAL

VISUALPOETRYJOURNAL.COM

NO 3

JUNE 25