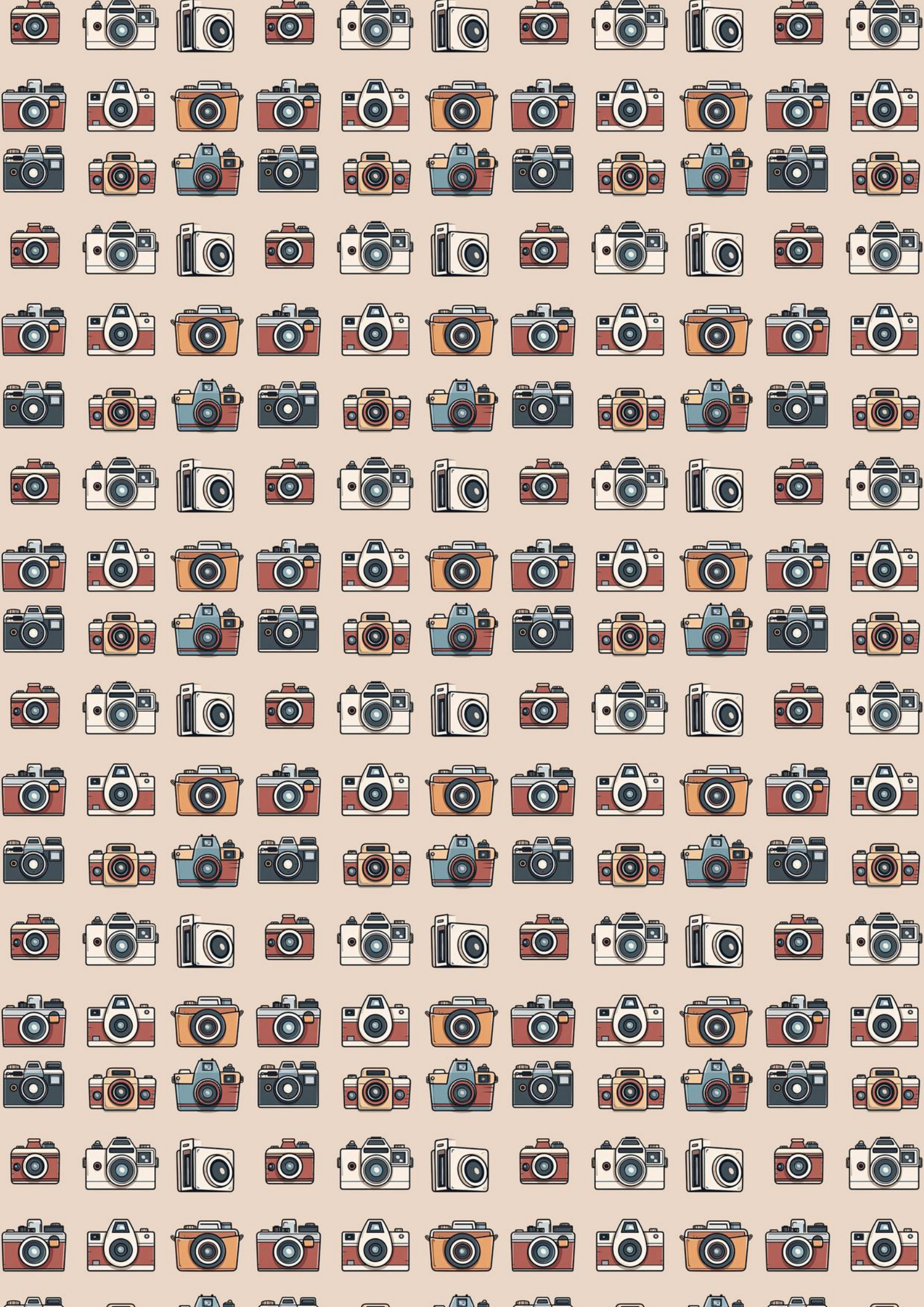


VISUAL POETRY JOURNAL

VISUALPOETRYJOURNAL.COM

NO 16

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INTRO



Anna Gvozdeva

Curator of
Visual Poetry Journal

Hello, dear reader,

Welcome to the sixteenth 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.

On the Front Cover:
Jordan Denning
The Blackbird's Bounty
2026

On the Back Cover:
Jason Wickens
Tuscany

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

Jobine Kersseboom

jobinekersseboom

Jobine Kersseboom is a photographer with a deep appreciation for the beauty and diversity of nature. Through her photography, she captures landscapes, light, water, and the quiet moments that can easily go unnoticed in everyday life. She is especially drawn to the golden hour, when the warm, changing light of the sun creates an interplay of colour, shadow, reflection, and atmosphere.
Light plays an essential role in Jobine's photography. She is fascinated by the way sunlight can transform an ordinary landscape into something almost dreamlike. Shadows add depth and mystery, while backlighting can create a sense of calm, wonder, and spaciousness. Using her Sony Alpha camera, and often an 18mm wide-angle lens, Jobine enjoys capturing expansive skies and landscapes, allowing the viewer to feel immersed in the scene.
Her photography is not only about recording what she sees. It is about creating a feeling and inviting the viewer to pause for a moment. Jobine wants her images to encourage people to look more closely at the natural world and to rediscover the beauty that surrounds us.
With her work, she hopes to evoke a sense of wonder and imagination — to give the viewer a moment to dream, breathe, and escape from the busyness of everyday life. At the same time, her photography reflects a genuine appreciation for the natural world and a desire to remind us of its value. By showing nature in moments of beauty and tranquillity, Jobine hopes to inspire a greater awareness of what we have and the importance of preserving it for the future.

Artist Statement
I am drawn to the moment when light transforms nature. Sunlight, shadows, reflections, and backlight create shapes and contrasts that can make a familiar landscape feel almost dreamlike. These moments bring me a sense of stillness and balance, and photography allows me to share that feeling with others. Water often plays an important role in my work. Its reflections and movement bring calmness and depth, creating space for the viewer to pause and wander. I want my photographs to feel like a moment you have experienced yourself — standing quietly in nature, watching the sun disappear, and allowing your thoughts to drift. My hope is that each image creates a moment of wonder, calm, and connection, while reminding us of the beauty of the natural world and the importance of protecting it.



Jobine Kersseboom | Zeeland | 2026



Jobine Kersseboom | Water Explosion | 2026



Jobine Kersseboom | Rhenen | 2026

Sophie Bernard

sophie_bernard_photography

Project Statement

Where Colors Meet explores the moment when colour becomes most vivid through contrast. I am drawn to encounters between colours — warm against cool, saturated against muted, natural against artificial — and to the way light can heighten these oppositions.
These photographs begin with moments of visual surprise found in ordinary surroundings. Through framing, I isolate the places where colours meet, allowing their contrasts to reshape the scene. Architecture, landscape and everyday objects become secondary to the relationships between colour, light and form.
What interests me is that brief shift in perception when contrast makes a colour stand out as a presence of its own.



Sophie Bernard | Red Horizon | 2026



Sophie Bernard | Crossing Lines | 2026

Jason Wickens

fotovivaartprints

I am a British photographer specialising in landscape and macro photography, with a particular interest in light, composition and the details of the natural world.
My landscape photography focuses on the character of a place, from wider views to the smaller elements that give a scene its identity. Macro photography offers a different perspective, allowing me to explore patterns, textures and intricate details that are easily overlooked.
Although the two disciplines work at very different scales, I approach them in much the same way. Both require patience, careful observation and an appreciation of how light and composition influence the final image.
I am also the founder of Fotoviva Art Prints, an independent photographic print business established in 2006. Through Fotoviva, I have developed a strong appreciation for the physical photograph and how choices in printing, materials and presentation affect the finished work.
For me, photography is as much about noticing and interpreting what's in front of the camera as it is about capturing the image itself. Whether photographing an expansive landscape or a small natural detail, my aim is to produce images that reward closer inspection.

Artist Statement
My photography explores the natural world at two very different scales, from expansive landscapes to the intricate details revealed through macro photography.
In landscape photography, I am drawn to the changing qualities of light, the structure of a scene and the relationship between natural elements. I look for compositions that convey the character of a place without unnecessary distractions.
Macro photography encourages a closer examination of subjects that are often overlooked. Small details, textures, patterns and subtle variations in colour can reveal an unexpected complexity when viewed at close range.
Despite their differences in scale, both approaches share the same foundations: observation, patience and an awareness of how light shapes what we see.
I prefer to let the subject speak for itself, using composition and natural light to draw attention to the elements that first caught my eye. My aim is to create photographs that encourage the viewer to look a little longer and notice details they might otherwise have missed.
I also believe that photography deserves to exist beyond a digital screen. Seeing an image as a physical print brings another dimension to the work, allowing its details, tones and composition to be appreciated in a different way.



Jason Wickens | Flames of Paradise



Jason Wickens | Hay Bale Landscape



Jason Wickens | Rising Swan

Charlotte Bennett

charlotteb.photography_

Project Statement

Through my work, I want to show how Hanoi' streets tell many stories. Regardless of the heat and humidity, business is underway in many forms, wherever you look. Though people do try to take afternoon naps and wear bamboo hats to help with combating the heat. When walking through the streets, you often see people selling from baskets, either those attached to a bike or people carrying two baskets which are balanced on their shoulders, a tough skill to master, but an age old tradition. People spend their time preparing and selling fruits, transporting tourists via various methods, selling clothes and sandals from bikes and baskets, and selling food and drinks from stalls. One thing I noticed in Vietnam, was how well connected people are, especially in business, if you need something, people often know the right people to contact, due to their vast networks.



Charlotte Bennett | Hanoi Heavy Load



Charlotte Bennett | Hanoi Two Baskets

INTERVIEW

Sophie Trappe



What first drew you to photography, and how did your interest develop into a professional practice and a business?

What first drew me to photography was when I was a senior in high school and joined my school's yearbook class. I quickly learned the different techniques and skills involved in operating a camera, and I became really interested in photography. I fell in love with being able to capture moments and tell stories through images, so I started taking advantage of every photography opportunity that was available to me. As the school year began to come to an end, I realized I wasn't going to have as many opportunities to take photos anymore, and I didn't want something I had grown so passionate about to end. On graduation day, my mother surprised me with a brand-new Canon DSLR, two lenses, a camera bag, and other equipment to help me continue pursuing photography. That summer, I started taking nature photos and sharing them on Facebook, and over time I realized that I could turn something I loved into a way to help other people capture and preserve their own memories. I started by taking photos of my sister and family, and eventually realized that photography was something I truly wanted to pursue as a career. From there, I created a business Facebook page, built a website, and eventually filed my LLC. What started as a high school passion has grown into something I am proud to continue building today.

Authenticity is central to your approach. What makes a photograph feel truthful to you, beyond simply capturing an unposed moment?



What makes an image authentic to me is not simply posing my clients and telling them to smile. I believe the most meaningful images often come from the candid, unscripted moments that happen naturally during events, family sessions, or even business promotional shoots. For example, at an event, there may be people reconnecting with friends or family members they haven't seen in a long time. Simply having them stand against a wall and pose for a photo doesn't always capture the genuine happiness and excitement of that moment. I would much rather capture them naturally embracing, laughing together, or smiling so genuinely that you can see their dimples and smile lines. Those small details are what make an image feel real and personal. When clients receive their gallery and look back through their images, I want them to be able to relive those moments and remember not just what the event looked like, but how it actually felt. For me, authentic photography is about capturing real emotions, genuine connections, and the moments that people may not even realize are being photographed.

Could you tell us about the gathering shown in your submitted photographs? What did you most want to convey about the people and the atmosphere?

This gathering was for a 50th wedding anniversary in Iowa. My main focus was capturing the meaningful moments of everyone coming back together in one room to celebrate the love and life of two people they deeply care about. Many of the guests had known each other since they were younger, so I wanted to document the relationships, memories, and connections that

made the celebration so special. I also wanted to capture all of the small details that helped tell the story of the event, from the personalized centerpieces on each table to the grandchildren greeting guests and welcoming some of the couple's closest friends. One of the most important aspects for me was capturing the generational connection throughout the celebration. There were siblings, parents, children, grandchildren, and even great-grandchildren all present, which created such a meaningful representation of family and the legacy that had been built over 50 years. Rather than focusing only on traditional posed photographs, I wanted to capture the genuine emotions, laughter, interactions, and love that naturally happened throughout the evening. My goal was to create a collection of images that not only documented the anniversary, but also showed the relationships and memories that made the celebration truly meaningful.

These images focus on small gestures: someone writing in a book, a child playing, a woman listening with her hands clasped. What draws your attention to these quieter moments during an event?

What draws my attention to quieter moments during an event is that they often show the most genuine emotions and tell a story without the person even realizing they are being photographed. I love capturing the small gestures, like someone writing in a book, a child playing, or someone sitting and listening with their hands clasped, because those moments help show the atmosphere and emotion of the event. The bigger moments are important, but I think the quieter ones are what help complete the story. They show the little details that someone might not remember years later but will appreciate having captured. I also enjoy watching for these moments because they allow me to photograph people naturally rather than interrupting what they are doing. For me, those images make a gallery feel more personal and authentic because they capture the event as it actually happened, including the quiet moments in between the bigger memories.



How do you help people feel comfortable enough to behave naturally in front of your camera, particularly when you are meeting them for the first time?

I help people feel comfortable in front of my camera by taking the time to get to know them and making the experience feel more like a conversation than a formal photo session. Especially when I am meeting someone for the first time, I try not to immediately put them into a pose or make them feel like they have to know what to do. I will talk with them, ask questions, make jokes, and let them get comfortable with me and the camera. I also give direction when it is needed, but I try to keep it natural rather than making every moment feel staged. I want people to feel like they can be themselves instead of worrying about whether they are posing correctly. A lot of the time, the best images happen when people forget the camera is even there, so I pay attention to those genuine reactions, conversations, laughs, and little interactions. My goal is for clients to leave feeling like they had a positive experience, not like they spent the entire time being told how to stand or smile.

As both a photographer and a business owner, how do you balance a client's expectations with your own creative instincts?

As both a photographer and a business owner, I think it is important to find a balance between listening to what my client wants and bringing my own creative perspective to their session. Every client has a different vision, and I want to make sure I understand their expectations before we begin. At the same time, they are hiring me because they trust my experience and creative eye, so I also want to bring my own style and ideas into the process. I try to communicate clearly with my clients about what they are looking for while also explaining how I can photograph it in a way that feels authentic to my work. I believe the best results happen when there is collaboration between the client and photographer. I never want a client to feel like their ideas are being ignored, but I also want them to receive something that feels unique and thoughtfully created. Ultimately, my goal is to make sure the client feels heard while still creating images that reflect my style, creativity, and approach to storytelling.

When selecting and editing photographs, how do you preserve the atmosphere of the original moment? What makes an image essential to the final story?

When selecting and editing photographs, I try to stay true to how the moment actually felt when I was there. I don't want my editing to change the atmosphere or make an image feel overly processed. I focus on keeping natural skin tones, realistic lighting, and the genuine emotions that were present when the photograph was taken. When selecting images for a final gallery, I look for photographs that add something to the overall story, whether that is a major moment, a small interaction, an important detail, or a candid expression. An image becomes essential when it helps the viewer understand the people, emotions, or atmosphere of the event rather than simply being a technically good photograph. I also look for variety so that the final gallery feels complete and allows the client to experience the event again from different perspectives. My goal is for the final images to feel authentic to the original moment and bring back the same emotions the client experienced when they were there.

Arunima Shrivastava

nimaclicks

I am a street and documentary photographer from India. My work focuses on people, everyday life, and the stories found in ordinary moments. I prefer a candid, observational approach, exploring themes of identity, memory, human connection, and time. Through photography, I aim to preserve fleeting moments and bring attention to stories that often go unnoticed.

Project Statement

My photography explores the quiet stories found in everyday life. Through a documentary and observational approach, I photograph people, places and fleeting moments that often go unnoticed. I am interested in identity, memory, human connection and the emotions hidden within ordinary scenes. Rather than directing my subjects, I prefer to observe and let moments unfold naturally, using photography to preserve fragments of life with honesty and sensitivity.

Arunima Shrivastava | When We Have Nothing to Offer | 2026





Arunima Shrivastava | The Line 1947 | 2026

CURATORIAL REVIEW

by Anna Gvozdeva



Brian Hughes | Signals | 2025

Brian Hughes

b_m_hughes

Brian Hughes's My Neighbour the Past sets itself a demanding brief: to locate historical memory not in temples and museums but in the ordinary traffic of Japanese city life. The Galway-based street photographer approaches these streets as an outsider who has learned to look patiently, and the six images share a disciplined, cool palette in which navy blue (of school blazers, winter coats, shop awnings and rain-darkened pavements) becomes an unexpected unifying thread. That consistency gives the series a coherence that street photography, built from chance encounters, often lacks.



Brian Hughes | In Awe | 2025



Brian Hughes | Jazz Face | 2025

The strongest works are those in which the overlay described in the statement becomes visible within a single frame. In awe is the clearest example: a young woman in a pale silk kimono, her hair dressed with ornaments, walks beneath a transparent umbrella through a crowd of puffer jackets and plastic canopies, while a girl in pink looks up towards the camera from the middle distance. The kimono is seen only from behind, which keeps the image from becoming postcard exotica; tradition here is something one moves alongside rather than gazes at.

Jazz face works through wit and rhyme. A collector's head surfaces above a rack of LPs, his spectacled face aligned with the portrait on a vintage 1973 jazz sleeve, so that listener and recorded past seem to regard each other across half a century. The genre signs hovering overhead, "Punk" and "Avant-garde", add a quiet joke about categories and taste.

A thousand days of study and Anime army on manoeuvres form an intelligent pair around the motif of the school uniform. In the first, mannequins stand in rigid rows in a shop window framed by New Year decorations and anime posters, the glass overlaid with wire mesh and reflected light, as though the uniform were a costume inherited rather than chosen. In the second, painted idols in blazers and tartan skirts beam from a hoarding while real pedestrians, dressed almost uniformly in black, pass with eyes lowered to their phones. The contrast between saturated fiction and the muted living crowd is striking, if a little easily won.



Brian Hughes | A Thousand Days of Study | 2025



Brian Hughes | Anime Army on Manoeuvres | 2025

Signals is the most open-ended image of the set. The pink-haired girl and the small queue at the doorway make an engaging scene, and the blurred figure in the foreground adds a sense of passing movement, although it also covers a good part of the frame, and the title leaves the viewer to imagine what is being communicated.
Nighthawks of Shibuya pays a graceful nod to Hopper: a lit interior seen from a dark street, coloured bulbs, a server sorting menus, and a lone customer with her back to us. The darkness across the lower third works like a proscenium, and the cinematic mood is well judged. The Hangul on the wall adds an intriguing extra layer of cultural exchange, which the artist might wish to acknowledge in relation to the project's focus on Japan.



Brian Hughes | Signals | 2025



Brian Hughes | Nighthawks of Shibuya | 2025

Overall, the series is held together by confident colour, glass, screens and reflections. This consistent visual language gives the work a distinctive voice, and the artist may enjoy adding some variety, since three of the six pictures are shot through windows. The images capture a vibrant present very well, and the past is felt most clearly where two eras share a single space, as in In Awe. A selective edit along those lines, together with fuller captions to place each scene, would bring the photographs even closer to the spirit of the statement. Hughes has a keen eye for the human moment, and this series is a promising step towards making history as visible as it is in his text.

Tom Haynes

urbanwingphoto

Tom is a Brisbane-based photographer who explores the intersection of structural design and unscripted human moments. Balancing a full-time career as a mechanical engineer with a dedication to visual storytelling, his work brings a unique duality to nostalgic street and automotive photography. He captures the subtle poetry of urban environments and classic machinery, framing fleeting scenes with a timeless, classic film aesthetic.
Driven by a desire to evoke calm nostalgia, Tom focuses on transforming his observations into tangible experiences. Rather than letting images live exclusively on digital screens, he crafts curated, framed fine art prints and photo zines designed for living spaces, hospitality venues, and gallery exhibitions. Through his lens, he invites viewers to slow down and find a quiet connection in the beautifully engineered and candid details of everyday life.

Photographer Statement
There is a quiet, universal language in the moments when we simply pause to watch the world go by. My intention is to evoke a deep, calm nostalgia—capturing the kind of stillness that feels simultaneously fleeting and eternal.
Whether swapping stories against a bustling skyline, enjoying a shared focus or admiring architecture in the sun, these scenes capture the unassuming pauses of daily life. By framing the subjects from behind and from the periphery, I wanted to strip away the specificity of the individuals and focus instead on the shared human experience.
Through these warm, filmic tones and gentle framing, I invite the viewer to stop, look, and remember. My hope is that you recognize these scenes as memories of your own—a peaceful echo of a place you feel you have once stood.



Tom Haynes | A Ladys Day | 2026



Tom Haynes | Moments with Mates | 2026



Tom Haynes | Framed in Calm | 2026

Kai McKeon

kaimckeon

Kai McKeon is an emerging Melbourne-based photographer whose work explores the intersection of fashion, portraiture and lifestyle . Focused on imagery that feels contemporary, emotionally resonant and visually distinctive. He aims to capture stories with honesty depth and intention.

Artist Statement

His latest body of work explores solitude as a space for self-reflection. Through quiet, intimate imagery, Kai considers the moments when we step away from the noise of the outside world and turn inward. The photographs examine the relationship between isolation and introspection, exploring how solitude can create space to process experiences, confront emotions and reflect on our sense of self.

Rather than portraying solitude as simply an absence of connection, the work considers it as an opportunity for discovery. In these moments of stillness, Kai explores the possibility of finding clarity, understanding and a deeper connection with ourselves.



Kai McKeon | Reflection of Self



CURATORIAL REVIEW

by Anna Gvozdeva



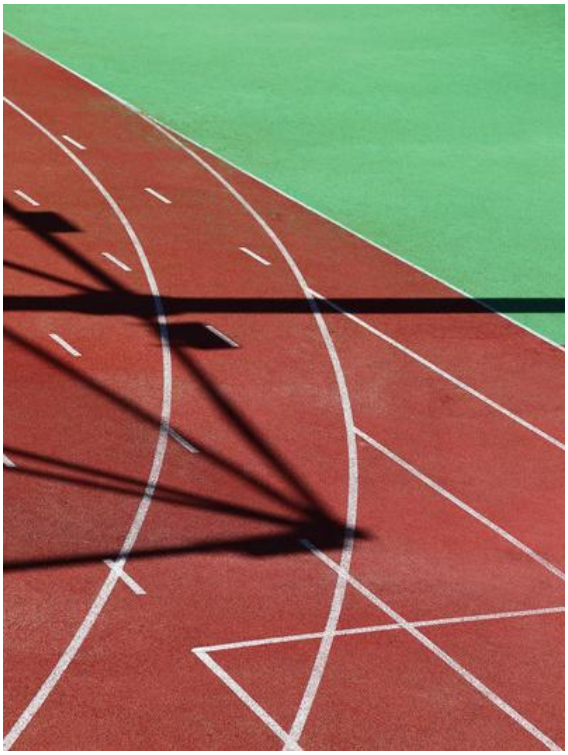
Sophie Bernard

sophie_bernard_photography

Where Colors Meet

Colour as Event

Sophie Bernard's Where Colors Meet treats colour not as a property of things but as an event that happens between them. Her six photographs isolate points of contact — red against blue, pink against ochre, orange against glass — and let those borders carry the image. The approach recalls Josef Albers's insistence that colour is relative and never seen in isolation. It also belongs to a photographic lineage running from Franco Fontana's flattened landscapes to Luigi Ghirri's quiet ironies of the everyday. Bernard's distinction lies in her patience with ordinary sites: a running track, a farm field, a fire stair.



Sophie Bernard | Crossing Lines | 2026



Sophie Bernard | Turning Point | 2026

The Works

Crossing Lines is the most rigorous image in the series. Brick-red track and acid-green infield meet along a single diagonal, while white lane markings curve, cross and form a stray triangle. The shadow of an unseen structure then cuts through everything, adding a black third term that turns a sports surface into a drawing. Turning Point works by touch as much as by hue. The flaking orange paint of a spiral stair fans out against a softly blurred blue façade, and the shallow focus lets the complementary pair vibrate without competing.

Out of Place makes the series' clearest statement about natural and artificial colour. Silage bales wrapped in improbable bubblegum pink recede across a stubble field under a deep blue sky. The diagonal power lines above are a smart echo: another human intrusion into the pastoral.
Red Horizon is the boldest counterpoint, because here the colours refuse to meet cleanly. Wind lifts red dust into the cyan sky, and the boundary dissolves into haze.

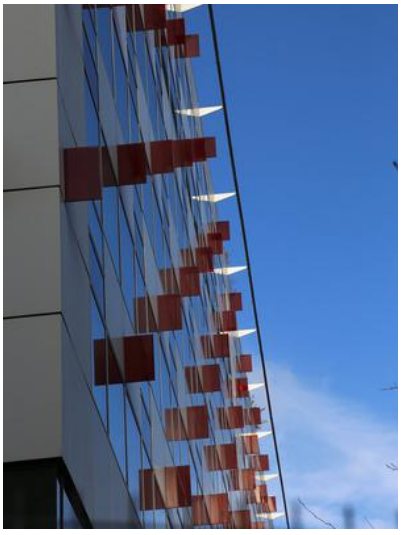


Sophie Bernard | Out of Place | 2026



Sophie Bernard | Red Horizon | 2026

Red Interruptions finds the theme in architecture: wine-red glass panels and white fins punctuate a façade that mirrors the sky, and the upward angle compresses them into a rhythmic score. Pop is the most playful work and the least resolved. The green lettering on a photographed popcorn ground is witty, and the striped awning adds a fairground note. Yet the word itself dominates, and the image reads more as signage than as an encounter of colours.



Sophie Bernard | Red Interruptions | 2026



Sophie Bernard | Pop | 2026

Assessment
The series is coherent and confidently made, with a clear eye for structure and a sure sense of where to place an edge. Its main limitation is range. Five of the six images rest on a red–blue or orange–blue opposition, and a clear sky does much of the work. The statement promises "saturated against muted", yet almost nothing here is muted; every surface plays at full volume. In places, especially the sky of Red Horizon, saturation edges towards a digital finish that flattens the subtlety the project claims to value.
The strongest images, Crossing Lines and Turning Point, find contrast within materials rather than against the sky. That is the direction worth pursuing. Overcast light, quieter palettes and a tighter edit would test whether a colour can still become "a presence of its own" when it does not shout. Bernard clearly has the eye; the next step is to widen the vocabulary.

Zsuzsanna Sárközi

zszsfoto

Zsuzsanna Sárközi is a photographer whose work explores the relationship between light, shadow, space, and memory. Through a sensitive and contemplative approach, their photographs reveal the poetic qualities of overlooked places and forgotten environments. Their work invites viewers to look beyond the visible surface and discover the emotions, traces, and stories held within a place.

Artist Statement

The Architecture of Silence

This series explores abandoned industrial spaces as places where traces of the past remain embedded in walls, textures, and light. Once shaped by human lives and activities, these structures now stand in silence, holding fragments of a world that has passed.

I am drawn to the haunting atmosphere of these places and to the thought that the past never entirely disappears. The lives of previous generations, the environments they inhabited, and the worlds they left behind remain part of the present, even when their stories are no longer remembered.

Through deteriorating walls, broken windows, and the quiet interplay of light and shadow, I seek to capture a sense of presence within absence. These photographs are not simply records of abandoned buildings, but reflections on memory, time, and the invisible connections between past and present.

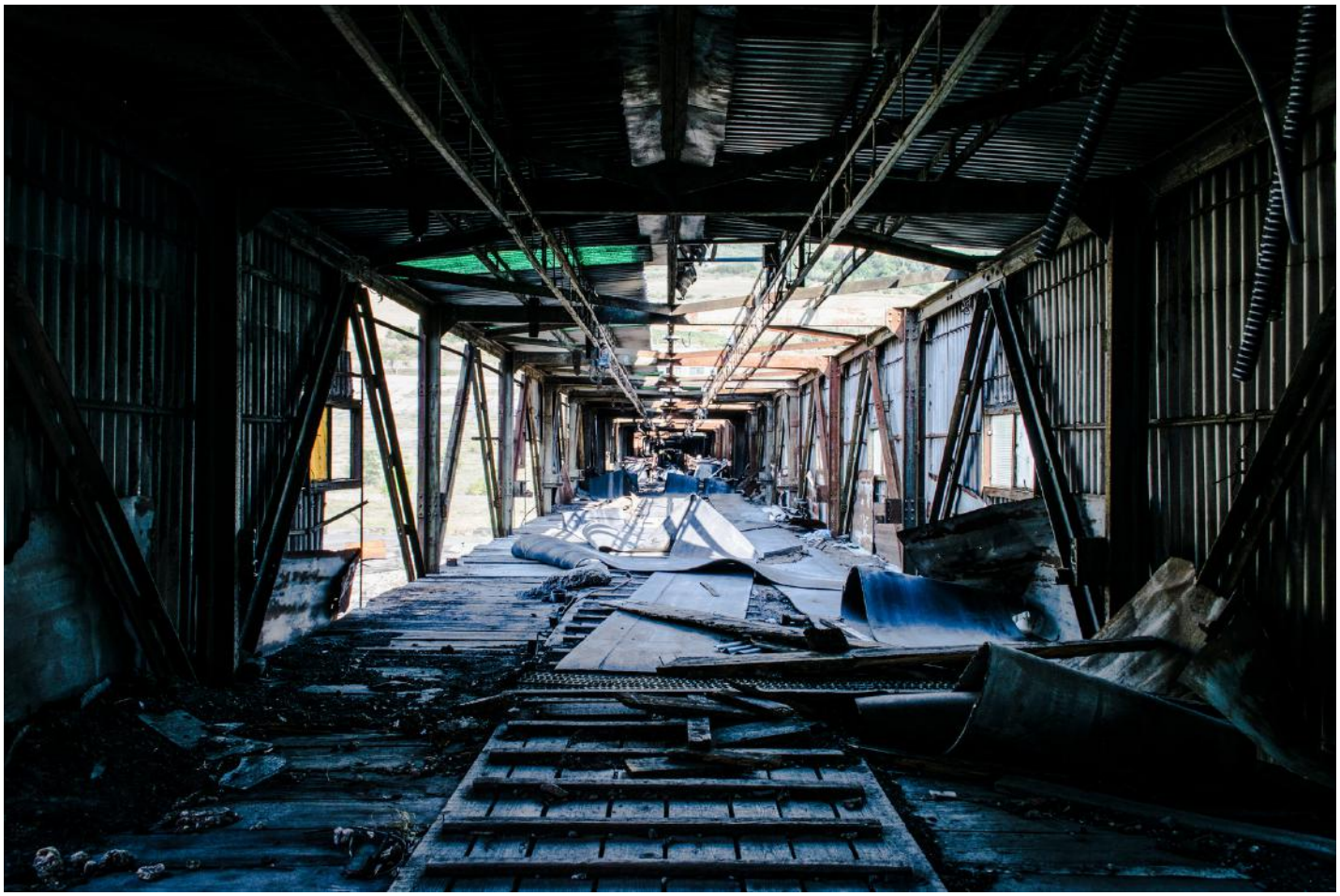
Each image offers a moment to pause and consider what remains, what is lost, and how the traces of lives lived before us continue to shape our understanding of the world.



Zsuzsanna Sárközi | The Architecture of Silence | 2023



Zsuzsanna Sárközi | The Architecture of Silence | 2023



Zsuzsanna Sárközi | The Architecture of Silence | 2023

Jordan Denning

denningphoto

I am a photographer based in Connemara, Ireland. For over 12 years, I have been capturing epic landscapes and majestic wildlife here in Ireland, and further afield in my travels.
Sport is also a big passion of mine, and from the start of the 2026 season, I have been working with Galway United FC as a Match-Day Photographer as part of their in-house media team.

Project Statement
In every frame, I strive to capture the fleeting, often overlooked moments that reveal the profound beauty, passion, and diversity of life. These images are born not only from being in the right place at the perfect instant, but from the quiet patience required to wait for the extraordinary to unfold.

Jordan Denning | Support Your Local | 2026





Jordan Denning | Knocknarea Mountain | 2026

Roswell Gravance

martianman_tm

Project Statement
In my photography and editing, I strive to turn everyday shots and scenes into dream-like worlds. I've always had a fixation with the sky, whether it's bright pink sunsets or the inky blackness of night. Just like in my paintings, I aim to give the viewer a glimpse into how I see things— the world filtered through my dreams. Both as an escape from the mundane, and to highlight the beauty in it.



Roswell Gravance | Outpost | 2020



Roswell Gravance | Window | 2022

Mladen Kalanja

wanderluster257

My name is Mladen Kalanja, and I am an amateur photographer from Serbia. I discovered my interest in photography several years ago, and what began as a curiosity gradually developed into a serious and increasingly important creative pursuit. I create most of my photographs using Samsung Galaxy S-series smartphones, which allows me to photograph spontaneously and remain close to everyday life.

Project Statement

As a naturally introverted person, I find photography to be a way of observing the world quietly and at my own pace. I am drawn to the geometry of buildings, windows and urban spaces, but also to ordinary scenes from streets, public transport, markets and everyday life. I often photograph whatever unexpectedly catches my attention, following an intuitive approach that could be summed up as: “photograph first, think later.”

I am interested in the moments when something ordinary suddenly becomes visually or emotionally intriguing. Photography allows me to slow down, notice details, and transform fleeting observations into images. I do not always know what an image means when I take it. Sometimes that meaning emerges only afterwards, when I look at the photograph again.



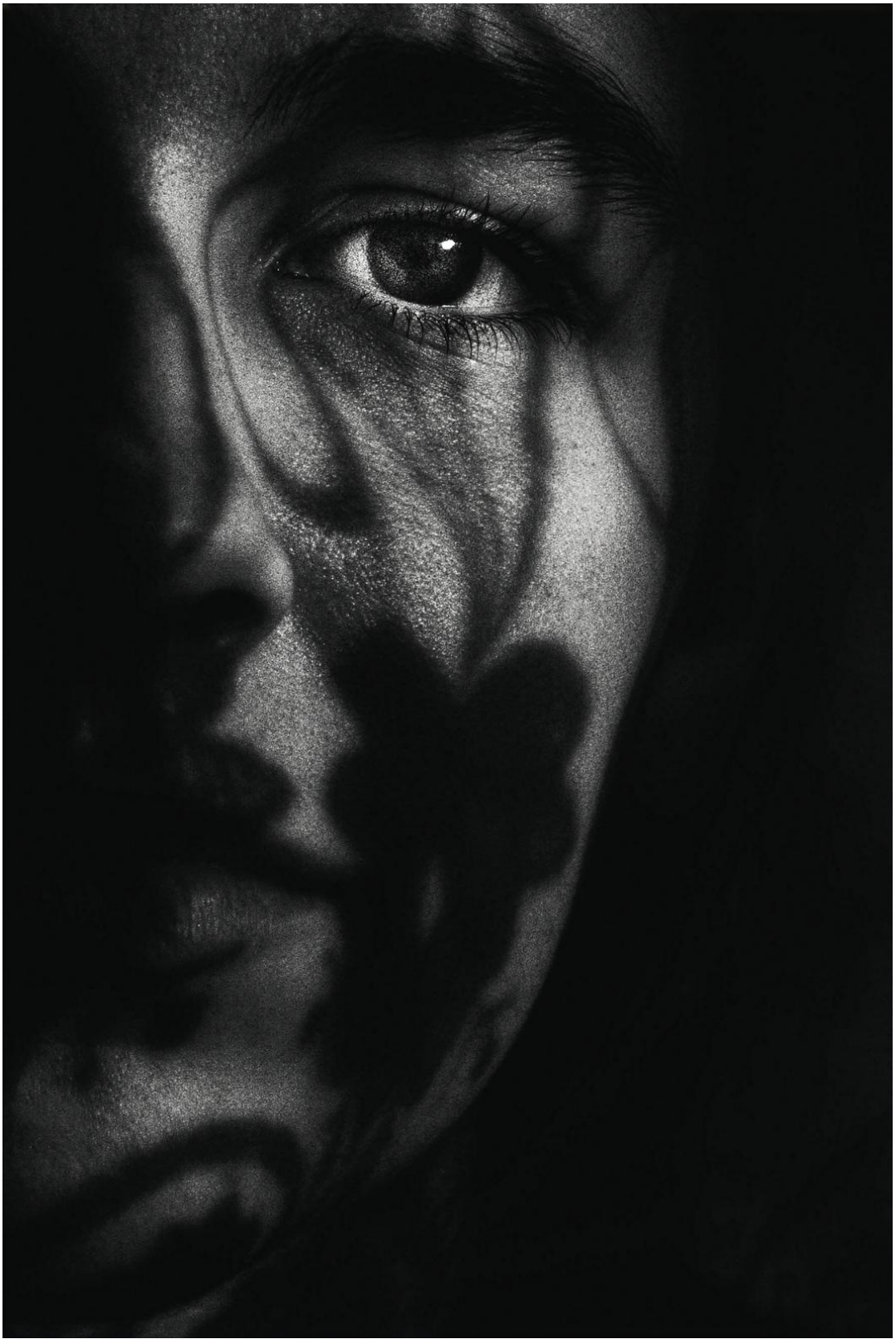
Mladen Kalanja | To Be This Unbothered | 2026



Sylwia Olesinska

sylwia_olesinska

I am a neuropsychologist, and photography is my passion. I am interested in perception — where the brain meets light. Through photography, I explore how light, shadow, and images shape the way we see and feel.



Sylwia Olesinska | Portrait



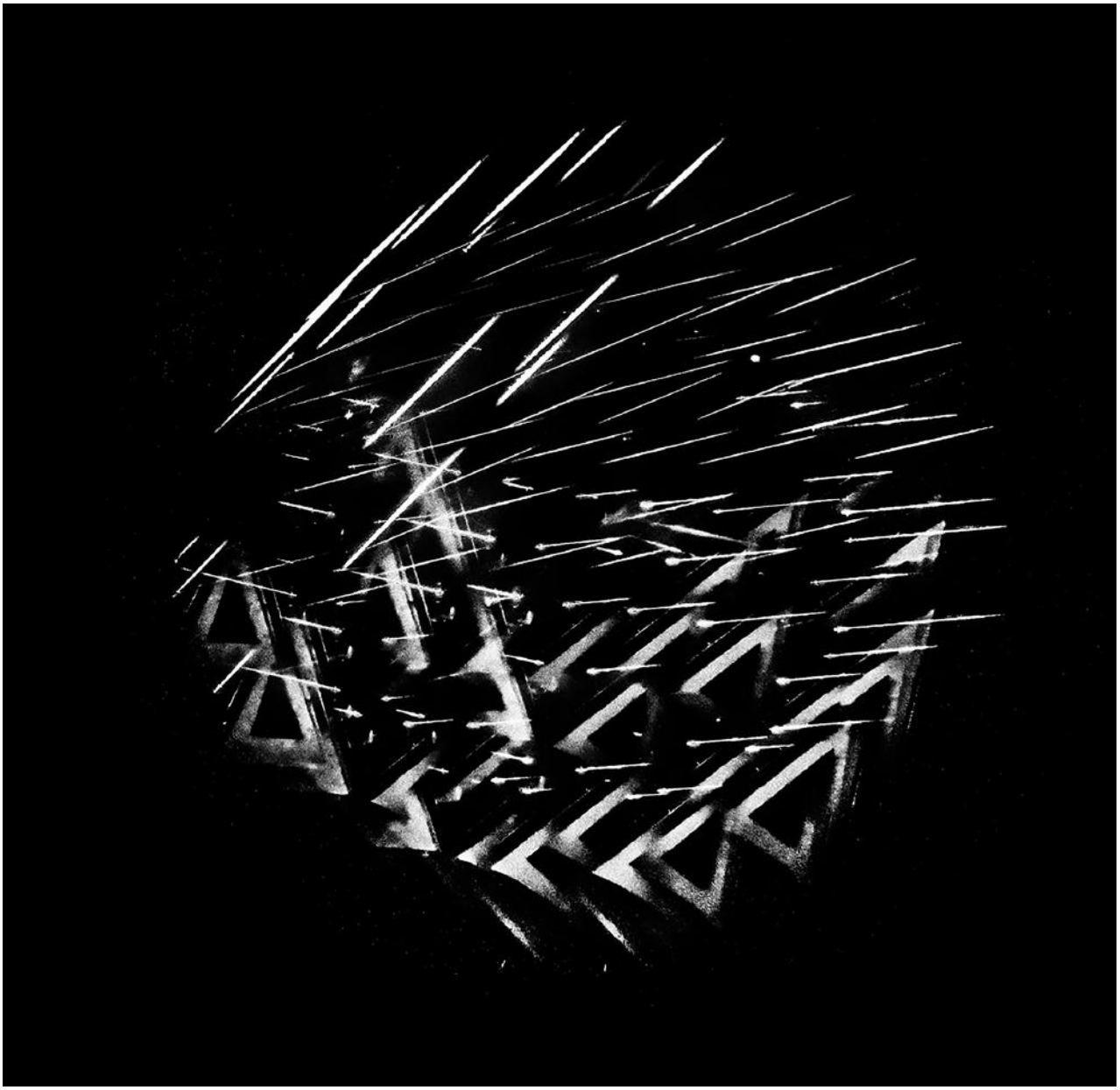
Maria Tsormpatzoglou

wildm.lulu

Maria Tsormpatzoglou is an experimental art photographer. Maria has been included in online publications of the ArtDoc Magazine and the publication of the book Photography in the Visual Culture by Serradifalco Editore and recently claimed the International Phoenix Award for the Arts in Venice, Italy. Her photography was shown on the Warhol Foundation page, while she was exhibiting with CEPA Gallery in NYC. Maria's work has been exhibited in group exhibitions in several European cities as well as in Miami and NYC in the US. To view some of her projects visit http: linktr.ee/itsmariatsormpatzoglou

Artist Statement

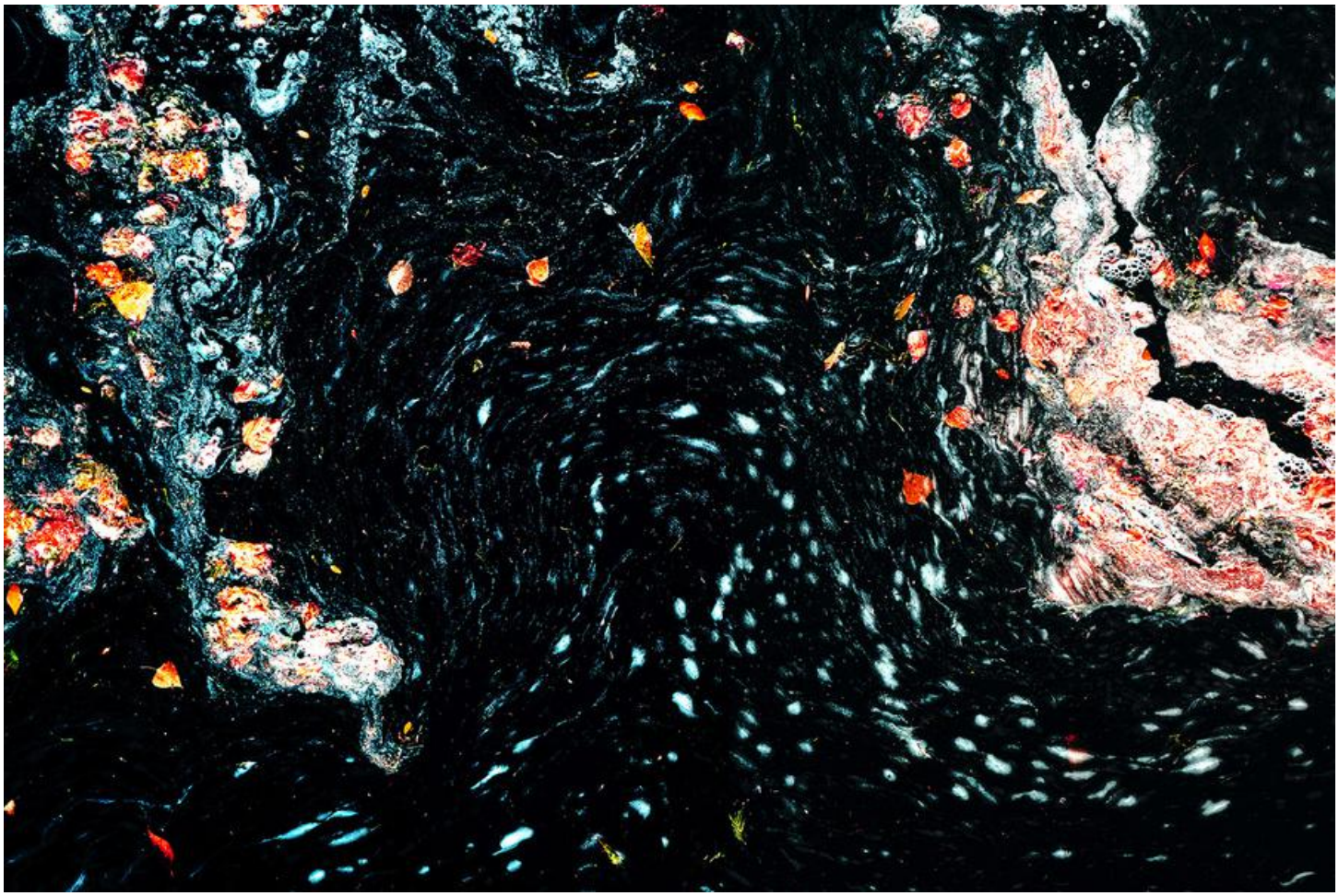
I consider my work a window to another plane of existence drawing inspiration from words (as spells) and melodies of any sort. By and large my images revolve around feelings and explore the leeway, through which we allow consciousness and subconsciousness to come together, solidifying their entanglement as well as the entanglement's significance. Experimental and abstract compositions grounded in pleasure are inviting the viewer to move into a space of reminiscence, where the confrontation of the subconscious is not formidable but perceived as a constant dance in life and an inevitable step in the evolutionary process. One just has to surrender to it.



Tsormpatzoglou Maria | Seems Like a Spark, but There Are Only Thorns



Tsormpatzoglou Maria | Lucid Rain



Tsormpatzoglou Maria | Female Orgasm

James Cooper

American, born 1952, Torrance, CA. Lives and works, Solvang, CA. Mostly self-taught. Working only with traditional transparency film or print film in 35mm and 645 formats. The finished photograph is the unmanipulated film image. Regularly exhibits work throughout the US and abroad. Reviewers and jurors have noted the work as suggestive of Hiroshi Sugimoto and color field painting.

Artist Statement

The work ventures to develop a distinctive visual language for capturing agricultural subjects through compositions reduced to simple shapes and geometric structures. The approach emphasizes clear outlines, minimal detail, unexpected viewpoints, and abstract form, reprising the American Precisionist movement. This style draws connections to the photography of Paul Strand and parallels Ellsworth Kelly's barn photographs from the 1950s through the 1980s, where interlocking forms evoke the planes found in Kelly's own paintings and sculptures. The visual language attempts to transform rural architecture and agricultural fields into a study of essential form.

James Cooper | Barn | 2021





James Cooper | Barn | 2021



James Cooper | Field | 2022

Swafiya Hilal Salim Abdallah

swafiya_hilal

Artist Statement
An up and coming photographer inspired by the city I live in-Istanbul - a city full of art and history. And I let it fuel the art I create.



Swafiya Abdallah | Nakuru Buffalo Mid-Lunch | 2026

Swafiya Abdallah | Kısırkaya Hike | 2026





Swafiya Abdallah | Our Mother Nature | 2026

Nikyta Modi

clickswithnik

I am a photographer drawn to people, emotions, and visual storytelling. My work explores portraits, family moments, and conceptual photography, with a focus on capturing genuine expressions, connections, and stories. I also like to capture people in my journey with their raw expressions.
I enjoy experimenting with light, composition, colour, and ideas to create images that feel intimate, expressive, and open to interpretation. For me, photography is a way of observing the world and translating how I see and feel it into a frame.

Project Statement
I explore the relationship between people, emotions, and the spaces they inhabit. Through a combination of portraiture and conceptual imagery, I want to look beyond the surface of a photograph and capture moments of connection, vulnerability, memory, and identity.




Clickswithnik
PHOTOGRAPHY

Dana Russell

subtleviews

I’m a creator and naturalist with a love for capturing quiet images of the world around me. These images were taken on a recent summer trip to Jekyll Island, Georgia, one of my happy places to visit and be in tune with nature.

Dana Russell | To the Beach | 2026





Dana Russell | At Peace | 2026



Dana Russell | Wherever the Waves May Lead | 2026

James Bacchi

jamesbacchi

For more than four decades, James Bacchi has occupied a distinctive place in the contemporary art world—as a gallerist, curator, juror, art consultant, collaborator and photographer. His ongoing photographic series #inthesky brings those decades of looking at art into a deeply personal visual practice.

A Palm Springs–based iPhoneographer, Bacchi began #inthesky in 2015 as an exploration of the volatile relationship between the sky and the urban landscape. Working spontaneously and exclusively with an iPhone, he captures fleeting intersections of architecture, signage, geometry, light and sky—transforming fragments of the everyday city into striking black-and-white compositions.

The cities themselves become his muses. From New York, Los Angeles, San Francisco and Palm Springs to Paris and Budapest, Bacchi searches for the instant when the built environment collides with the openness above it. Buildings divide expanses of sky; palm trees, utility lines and architectural forms interrupt the horizon. Within these encounters, strength and vulnerability, permanence and impermanence exist simultaneously.

Bacchi's photographs have been exhibited nationally and internationally and are held in private, corporate and museum collections. In 2019, the Museo Italo Americano in San Francisco acquired his work for its Permanent Collection. His photography has been featured by BBC Culture, VOGUE Spain, FRAMES Magazine, BNW Magazine, The App Whisperer, Only Mobile Art Magazine, SHOUTOUT LA and Manhattan Arts International, among others.

His work has been recognized with a 2021 Urban Photo Award, an Honorable Mention for the Sheridan Prize for Art, and a 2020 Independent Arts and Media Grant.

Bacchi's photographic practice is inseparable from his long career on the other side of the exhibition wall. His experience as a curator and juror, including more than two decades of involvement with Art for AIDS and multiple appointments as a juror for the Mobile Photo Awards, has shaped an instinctive understanding of composition, negative space and the ability of a single image to transform the familiar.

Yet #inthesky remains fundamentally immediate. There are no elaborate sets and no conventional photographic apparatus separating Bacchi from the moment. There is simply the iPhone, the city, the sky—and the recognition that an extraordinary image may exist for only an instant before disappearing.

IN THE SKY, published by Baroque Medusa Media, brings together selected photographs from this continuing body of work—a visual journey across cities, years and changing horizons.

For James Bacchi, the subject remains the place where the constructed world ends—and the infinite begins.

Project Statement

I am drawn to the moment when something ordinary becomes unfamiliar—a building reduced to a shape, a palm tree suspended against open space, a sign or architectural fragment suddenly separated from its intended purpose. It is within these intersections that I find the tension that defines my work.

IN THE SKY explores the visual dialogue between the constructed and the infinite. I am interested in the way solid forms interrupt open space, how permanence confronts something inherently transient, and how a carefully framed moment can hold these opposing forces in an unexpected equilibrium.

I began the series in San Francisco in 2015, and it has continued through Palm Springs, New York, Las Vegas, Rome, Venice, Paris and Budapest. Each place has its own sky and architectural vocabulary, yet I approach them in much the same way—not in search of landmarks or recognizable views, but of unexpected relationships between form and space.

Working with an iPhone is essential to that process. Its immediacy allows me to respond instinctively, without interrupting the moment with preparation or equipment. Through framing, perspective and negative space, I isolate fragments of the everyday and remove them from their familiar context. What remains can hover somewhere between photography and abstraction.

Working in black and white further distills these relationships. Form, line, light and shadow become more pronounced, while familiar objects become less literal. The photograph is no longer simply about what is depicted, but about the visual forces operating within the frame.

Ultimately, IN THE SKY is an ongoing study of tension—between structure and openness, permanence and impermanence, order and unpredictability. I am interested in that brief instant when these opposing forces occupy the same frame and something familiar is transformed.

James Bacchi | London

James Bacchi | New York

Anna Draganova

adrgnva

I am a Bulgarian-born artist and photographer based in Rotterdam, the Netherlands. I graduated with a Bachelor's degree in Photography from Willem de Kooning Academy in July 2026. Through my work, I explore personal experiences and emotions while looking for new ways to present and communicate them. I have participated in exhibitions in the Netherlands and internationally, including Nykyvaloa / New Rays at Backlight Photography Festival in Tampere, Finland (2023) and the Willem de Kooning Academy Graduation Show in Rotterdam, The Netherlands (2026). Alongside my artistic practice, I work as a concert photographer and document behind-the-scenes moments on film productions. Working across these different contexts has shaped my approach to photography, allowing me to move between intimate, observational, and collaborative forms of working.

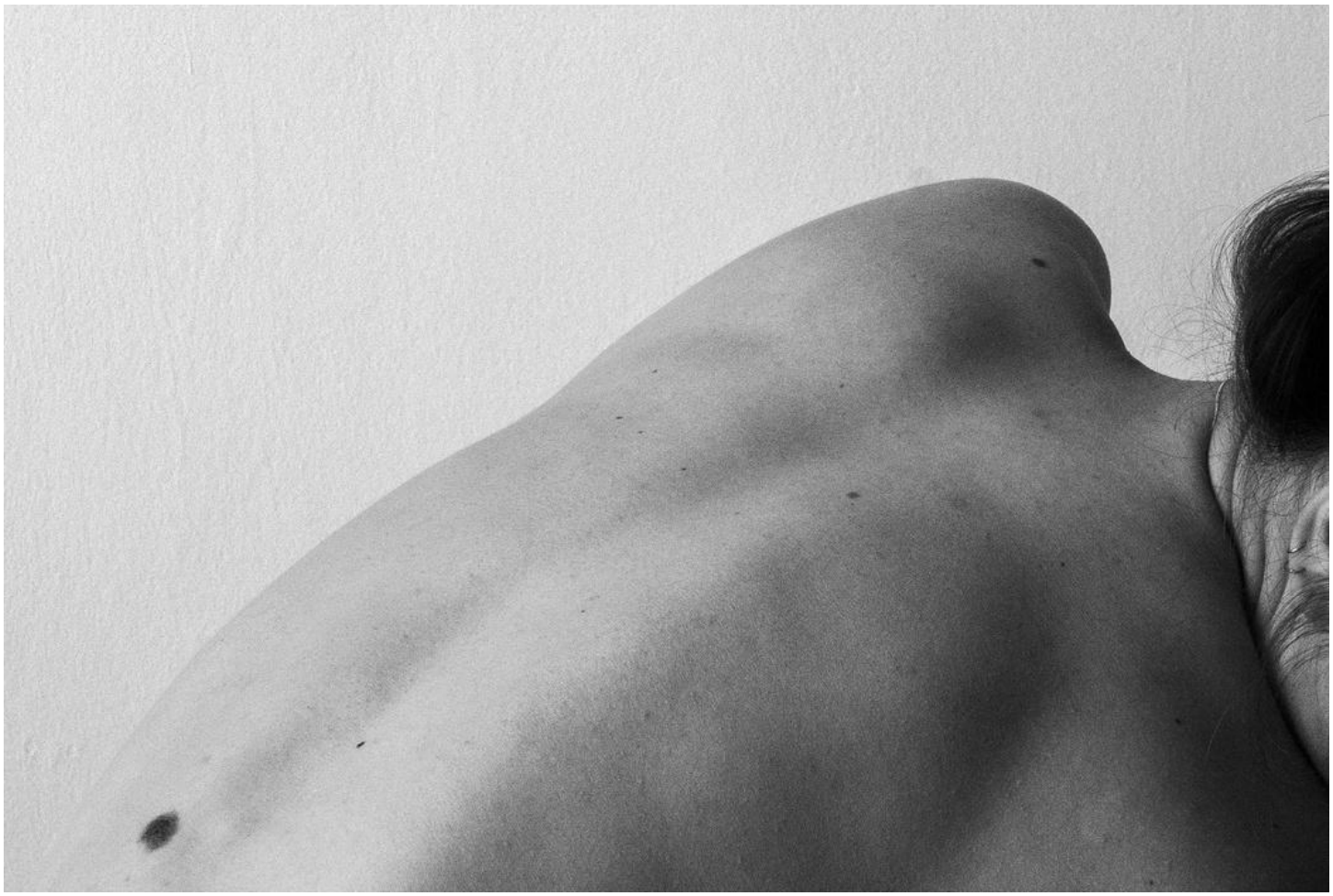
Project Statement

I am an artist and photographer based in Rotterdam, the Netherlands. Through photography I explore emotions and personal experiences, and the spaces in between. I observe and document my surroundings, drawn to the details we barely notice in daily life yet which can speak for a whole story. From these fragments I construct narratives, working through suggestion rather than explanation to create spaces in which viewers can recognise something of their own experiences and take a moment for inner reflection.

My current work explores heartbreak and loneliness. Combining photography with the written word, it builds a visual and emotional world of sadness, yearning, solitude, and, ultimately, hope.

Anna Draganova | My Heartbreak Book | 2026





Anna Draganova | My Heartbreak Book | 2026



Anna Draganova | My Heartbreak Book | 2026

Iulian Tanase

foto.pefilm

Iulian Tanase is a film photographer from Romania. Photographic film is his way of expressing his experiences and thoughts on what and how he sees, on what he chooses to photograph.

Working primarily with black-and-white film, Iulian Tanase makes texture and light carry the story. Deep shadows and piercing highlights give a face, a worn wall, or a fold of fabric the same quiet importance. He likes to uncover the spirit behind the person he photographs.

He is on a continuous journey, not yet certain of the destination, but enjoying every mile of the way.

Graduate of the New York Institute of Photography
Accredited photojournalist SNJ / EFJ (France)
Member of Federation of European Photographers, Romanian Association of Photography Artists, International Association of Art Photographers
16 international awards/diplomas and 4 Gold medals with the International Association of Art Photographers in 2025.

Project Statement
Iulian Tanase strongly believes that photographic film negative is a good medium to uncover the spirit and feelings of humans he photographs.




sinsay HOME


AUTURA VEGETALA
+ 3 LEI
40ml espresso 40ml lapte
FLAT WHITE
SÃO PEDRO

Zhiyan Liu

Project Statement
“Laoniang” is what I have always called my maternal grandmother.

Until I was seven, I lived with my grandparents. Later, as I began living in different cities and countries, the time I was able to spend with them became increasingly limited. After my grandfather passed away several years ago, I became acutely aware that seeing someone close to you is not something that can be taken for granted or assumed to continue indefinitely. My grandmother is now eighty years old. Whenever I return home, she is always the first person I go to see. This is also where the project began.
Laoniang cannot read or write and has little contact with today’s rapidly changing digital world. After losing her husband, she continued to live according to the routines she knows: checking on the crops, tidying the courtyard, organising things around the house, and keeping her daily life carefully in order. Growing older has not led her to hand over her life entirely to her children, nor has she stopped doing things that others might consider unnecessary at her age.
At first, I understood these actions simply as habits. I sometimes wondered why, at an age when many people are expected to slow down and enjoy life, she still chooses to spend her time and energy on the fields and the small tasks of everyday life.
Gradually, I began to understand that for her, these things are more than labour. They are a wayof maintaining her own rhythm, agency, and independence. Through her, I have also begun to
reconsider how independence and dignity can reside in a person’s ability to continue arranging life according to their own experience and judgement.
This series records moments of work, rest, conversation, solitude, and the ordinary tasks that make up her days. I do not want to reduce her to a symbol of hardship, ageing, or resilience. Instead, I want to preserve something more specific: an eighty-year-old woman who, despite a world that continues to change around her, still lives according to her own rhythm.

Zhiyan Liu | Working the Soil Together | 2023





Zhiyan Liu | In the Cornfield | 2023

Gregory Boissy & Delphine Barrais

tefarereiraa_larencontre

Artistic Approach

Photographer Grégory Boissy's artistic practice centres on a search for authenticity, memory and human connection. A co-founder of the Paris-based agency IP3 Press in 2005 and a long-serving correspondent for Agence France-Presse in French Polynesia, his career is deeply rooted in the rigour of photojournalism and documentary reporting. Based in the heart of the Pacific Ocean, he develops a visual approach that goes beyond aesthetic image-making to immerse itself in the social, cultural and everyday realities of the places he explores.

This search finds its fullest expression through close creative collaboration with journalist Delphine Barrais, whose role is fundamental to the development and depth of his projects. An essential partner in his immersive reporting, she contributes narrative, investigation and first-hand human accounts that directly enrich the photographer's approach. Together, as curious and passionate travellers, they develop long-term projects in which text and image form an inseparable whole.

In compelling documentary series such as Te Farereira'a — The Encounter, the camera becomes a bridge through which to deconstruct exoticised representations of an Instagrammed, overexposed and distorted world. Moving beyond tourist clichés, the duo seeks to convey the dignity and individuality of their subjects in Polynesia, in the Ainu lands of Hokkaidō in Japan, in the forests of Pentecost Island in Vanuatu, on the slopes of Mount Terevaka on Rapa Nui, and in the streets of Mexico City.

Prioritising time, patience and respect for communities, whether documenting life in the archipelagos or traditional rituals in the countries he visits, Grégory Boissy draws on this vital collaboration with Delphine Barrais to create a vibrant and deeply humanistic visual archive of the contemporary world—one that strengthens our connection to reality and gives ample space to the living world.

Work in Progress

Until 1989, the Austral Islands in Polynesia held a festival bringing together residents of the archipelago's five islands. The event was then suspended until November 2022. Te Farereira'a brought together nearly 500 people over five days at Taahueia Stadium on Tubuai.

Every island in every Polynesian archipelago has its own personality and distinctive characteristics in dance and song, language—seven languages have been identified, excluding variations and dialects—art and culture. These characteristics are closely connected to their geography, environment and history. What at first appears to be a uniform territory is, in fact, "a sea of islands", in the words of Tongan thinker Epeli Hau'ofa. Looking more closely, each island resonates with its own particularities and worldview. This project bears witness to that.

It brings together a series of portraits taken during a cultural festival in the Austral Islands in November 2022, Heiva i Bora Bora in July 2026, and Nuuroa Fest i Tahiti in August 2026.

After exploring French Polynesia, the project will extend across the Polynesian Triangle: New Zealand, Hawaii, Rapa Nui, Rarotonga…

The people photographed, who live on Rurutu, Tubuai, Rapa, Raivavae, Rimatara, Bora Bora and Tahiti, agreed to pose in traditional costume before going on stage or after coming off it.

The dancers, singers, choreographers and musicians posed with confidence, simplicity and authenticity. They arrived carrying the tension and adrenaline of the moments before a performance, or brimming with extraordinary energy and strength after the show. No restrictions were imposed: everyone was free to choose their pose, group composition and accessories.

These artists bear witness to a culture that cannot be reduced to folkloric spectacle. They reveal the hours spent imagining costumes, gathering materials, weaving and assembling garments, some of which require a week's work. Every performance in Polynesia is unique: themes, music, song lyrics and choreography are continually reinvented. Rehearsals last for months; the show lasts less than an hour.

An improvised studio—a sheet stretched taut and two spotlights—was unexpectedly set up backstage to capture rare and precious moments filled with conflicting emotions.

This documentary work on the cultural expression of the Polynesian islands is ongoing. Further shoots are planned in the Tuamotu Islands, on Rangiroa, and in the Marquesas Islands during the 30th anniversary of Matava'a in December 2027.

Gregory Boissy & Delphine Barrais | Portrait “Te Hau” – Tubuai, Austral Islands, French Polynesia



Gregory Boissy & Delphine Barrais | Portrait “Hāhū” – Tahiti, French Polynesia





Gregory Boissy & Delphine Barrais | Portrait “Te Mata Tapuni i Roto i te Hau” – Tahiti, French Polynesia



Gregory Boissy & Delphine Barrais | Portrait “Iripa” – Bora Bora, French Polynesia

Ana Maria Garcia Rojas

ananastasiana

Ana María García Rojas is a Colombian photographer based in France. She began her career in photojournalism in Colombia, where she built a strong foundation in observation, narrative, and lived experience while working for national media and later as a videographer for the Office of the President of Colombia. That documentary background continues to shape her sensitivity to storytelling and the emotional resonance of everyday life.
After several years living in Australia and later relocating to Europe, questions of migration, displacement, belonging, and reorientation became central to her way of seeing. Her current practice works across self-portraiture, archive, text, and constructed imagery, bringing documentary attentiveness into dialogue with contemporary photographic language. Through long-term projects, she investigates how intimate experience can open toward broader forms of recognition.
Her work has been recognized in Colombia and internationally, including the Colprensa Journalism Prize, the Colombian Journalism Prize Álvaro Gómez Hurtado, an Honourable Mention at Pictures of the Year International (POYi), and a Commended distinction in the 2023 Mono Awards. She is currently pursuing a Master's program in New Documentary Photography at LABASAD, while developing long-term projects in contemporary photography.

Project Statement
Where Things Begin is a photographic series set in one of the most ordinary and overlooked spaces of daily life: the bathroom. Usually understood as a purely functional room, here it becomes a site of metamorphosis - a private threshold where identity is loosened, examined, and remade.
Behind a locked door, the body is briefly released from performance. Clothes come off, but so do social roles, expectations, and the masks required by public life. In this enclosed space, attention turns inward. Rituals of washing, grooming, waiting, hiding, and confronting one's reflection become small acts through which the self is continuously reconstructed.
I think of the bathroom as a laboratory of the self: a place where intimacy and estrangement coexist, where the body appears both vulnerable and theatrical, and where transformation is not symbolic but physical, emotional, and psychological. The images move between clarity and opacity, control and disintegration, recognition and distortion, suggesting that identity is never fixed, but constantly produced through repetition, care, and tension.
In a time when images are made to be consumed instantly, and selves are shaped for visibility, Where Things Begin turns toward a hidden room and a slower kind of seeing. It proposes privacy not as withdrawal, but as a radical space of becoming.



Ana Maria Garcia | Where Things Begin | 2026

Ana Maria Garcia | Where Things Begin | 2026

Leticia Varela

leticia._.varela

Leticia Varela is an artist born in Bilbao, in the Basque Country, Spain. Her work explores memory and emotional landscapes shaped by the transformations of existence. Working across photography, audiovisual media, and sculptural and conceptual works, she develops a multidisciplinary practice that explores different ways of perceiving and interpreting the world around her.
In 2016, she won first prize at the Santander International Photofestival (Santander Creativa). She has been invited to participate in various international photography festivals and exhibitions, including Scan Off at SCAN Tarragona and Screen at La Nuu, in Spain. Her projects have also been exhibited at AIPF in Greece (2019) and at the Off Festival of PHotoEspaña (2022).
Focused on fine art photography and fully dedicated to her artistic practice, she recently collaborated with LensCulture as part of the Art Photography Awards 2026 call for entries, where several of her works were selected. She has also received two Honorable Mentions at the Fotoslovo Art Awards in the Single Art Fine category.

Artist Statement
The natural world has always been a fundamental source of inspiration in my work. I am drawn to organic forms, rich textures, subtle rhythms, and the ever-changing qualities of the environment, finding in them endless possibilities for creative exploration.
These elements shape my creative process, guiding me towards an intuitive visual language that expresses my connection to the world around me and seeks to reveal the poetry and beauty hidden in everyday details.



Leticia Varela | Claustrum at LensCulture for Nazraeli Photo Book | 2026



George Larkins

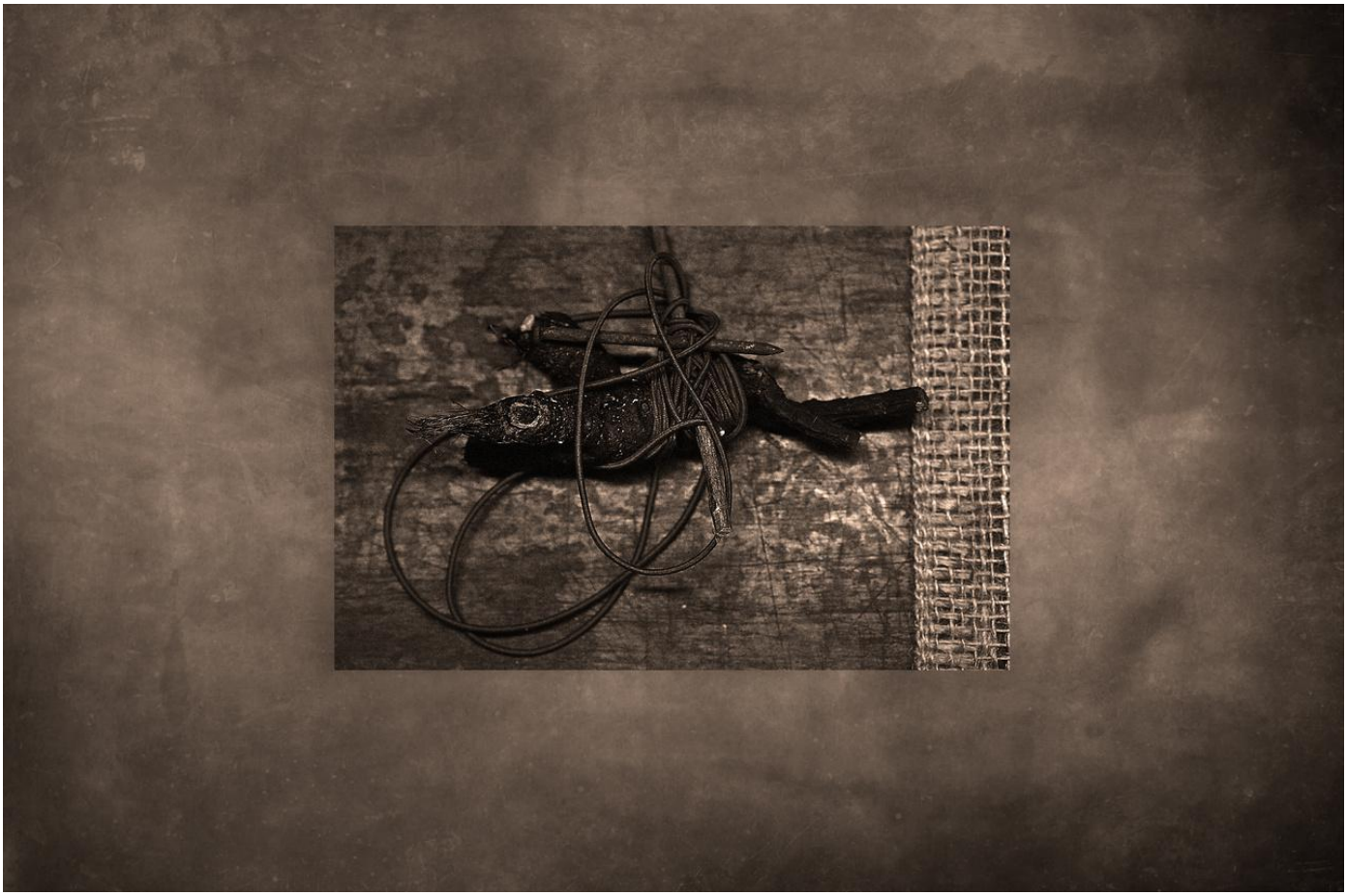
blackballpictures

Artist Statement

My father photographed our family on special occasions when I was a child in Florida. Those pictures, and the days that produced them, gave us joy and a way out of the racial oppression around us. I make this work with black and white large-format film. The prints are bleached and toned to recall the wet plate images of the nineteenth century. Like my father's photographs, each image is slow and deliberate. My subjects are things that outlast the people who used them: a dress on a wire hanger, wood bound in cord, an empty frame against brick. I want Black viewers to recognize these as photographs that could have lived in their own family albums, and to feel the history those albums carried.

George Larkins | Spirit | 2024





George Larkins | Rooted



George Larkins | Rooted | 2026

Maria Ivanova

ivanova_film

Maria Ivanova is a photographer based in Moscow, Russia. She primarily works with film, while occasionally exploring digital photography as well.
Maria has been practicing photography for over six years. She has worked as a film photographer for a streetwear brand and is currently collaborating with a jewelry brand on a creative project.
Film is an important part of Maria's photographic approach. She appreciates the limitations of a roll of film and the limited number of frames they offer, as they encourage her to be more thoughtful and intentional with every shot. She is also drawn to the unique colors and atmosphere of film — each roll can bring its own character and way of rendering a moment.
Maria especially loves photographing people. She is fascinated by the possibility of capturing something genuine in an ordinary or spontaneous moment — sometimes a random frame can become the most meaningful one. Through her photography, she tries to capture something essential about a person — their character, presence, and individuality — creating images in which they can recognize something that feels genuinely like them.
Although she works on commercial and creative projects, Maria's favorite thing is still photographing for herself: preserving moments that feel meaningful and turning everyday experiences into memories. A camera is always with her, whether she is traveling or simply heading out for the day. For Maria, photography is not only about creating a beautiful image, but about capturing a feeling and making it possible for someone looking at the photograph to feel something of their own.

Photographer's statement:
I am drawn to photography because of the feeling of capturing a moment that will never happen in quite the same way again. Sometimes it can be something completely ordinary — a gesture, a look, a quiet moment in everyday life — and sometimes it is something truly special. Either way, I want to preserve the feeling of that particular moment.
I am especially drawn to film because of the curiosity it creates. I photograph almost "blind," never knowing exactly how the image will turn out until the film is developed. I love the anticipation of waiting for the results and discovering moments that I may not have fully noticed while taking the photograph.
I am particularly interested in people and in the way their character can reveal itself through their appearance, expressions, and small gestures. Every person is different, and I find that photography can make these subtle differences especially visible.
Most of all, I want my photographs to make people stop and look. I want the image to hold their attention long enough for them to feel some kind of emotional closeness — as if, for a moment, they have found something familiar within it.



Maria Ivanova | Home Alone | 2026



Maria Ivanova | Loneliness | 2025

Georgiana Medeleanu

georgianamdg

Georgiana Medeleanu (b. 2000) is a visual artist and photographer based in Bucharest, Romania. Currently studying photography at the National University of Arts Bucharest (UNArte), her creative journey began under the influence of her father, from whom she inherited a deep reverence for the craft. Working primarily with analog mediums and darkroom processes, Georgiana approaches image-making as a continuous technical and visual experiment, building her practice from the ground up through intentional, hands-on exploration.

Artist Statement

My practice begins where language ends. For me, photography is a vital means of articulation when words become insufficient to convey internal states and visual perceptions. I value the unpredictability and tactile depth of traditional photographic processes. Learning every stage of the craft from scratch allows me to treat the darkroom and the camera as spaces of constant experimentation. Through film, I seek to capture nuances of presence, emotion, and visual metaphor —translating what cannot easily be spoken into quiet, evocative imagery.

Georgiana Medeleanu | Feast for the Surveyor | 2026





Georgiana Medeleanu | Feast for the Surveyor | 2026

Euy Joon Lee

balgil_e.j.lee

Euy Joon Lee, born in Seoul, Korea, and a member of PASK (The Photo Artist Society of Korea) and APG (Art Photo Group).

Artist Note

The theme of this work is "on & between," with the subtitle "Strolling through the Palace." It is an invocation of my childhood memories and cherished recollections, while simultaneously serving as a realization of those memories in the present.

Through multiple exposure photography, I came to view the palace from a fresh perspective. For a "Neoteny" who seeks to capture photographs driven by a nostalgia for things of the past, the advancement of photographic technology is nothing short of a blessing.

As I strolled through the palace, the elements that caught my eye included the palace walls, buildings, the graceful lines of tile roofs, dancheong (traditional decorative coloring), stone sculptures, gardens, ponds, and the Irworobongdo (Painting of the Sun, Moon, and Five Peaks). Among them, the sweeping lines of the tile roofs particularly captivated me, and I utilized the multiple-exposure technique as a way to emphasize and make them stand out.

Driven by a growing ambition, I have continued my work with the variations of these forms in mind. Moreover, I find it deeply intriguing to gently draw out and give visual form to the histories and stories deeply embedded in every corner of the palace, one by one.

It is my sincere hope that this work helps widely share the timeless beauty of Korea's palaces with the world.





Euy Joon Lee | Goong-JangAnDang | 2024



Euy Joon Lee | Goong in Autumn | 2021



Euy Joon Lee | Goong-Dancheong | 2026

Alex McCray

alexpmccray

Artist Statement

My work is rooted in observation and guided by my faith in God. Through my lens, I seek to capture moments that hold emotion, memory, tension, and meaning. I am interested in the stories that exist beneath the surface and the moments that may otherwise go unnoticed.

I begin with photography as a way of documenting a moment, then use layering and mixed media to reshape the image and reveal something deeper. This process allows me to move beyond what is seen and explore what is felt, remembered, and experienced.

My work is an ongoing exploration of storytelling through light, movement, distortion, and transformation. Each image becomes an opportunity to preserve a moment while creating space for reflection and interpretation.

My faith influences how I see and create. My work is both prayer and offering, a way of recognizing God's presence in the ordinary, the complicated, and the unseen. Through my lens, I hope to tell stories that invite viewers to pause, look closer, and find meaning in what might otherwise be overlooked.



Zhao Chongde

Artist Statement

Liquid Natural Scenery of the Lancang River

Nature offers beautiful scenery on land and water alike. Most viewers focus on terrestrial landscapes, while few notice or capture the liquid natural patterns on water surfaces.

Since 2010, I have worked to photograph such aquatic scenes. This submission includes six images captured on the Lancang River. Each records a fleeting natural formation shaped by sunlight and moving water. Real scenes shot in situ, they resemble documentary photography yet carry painterly qualities.

These transient liquid scenes are harder to capture than land landscapes, magical and narrative. Each shot freezes a moment into a unique artwork that cannot be recreated.

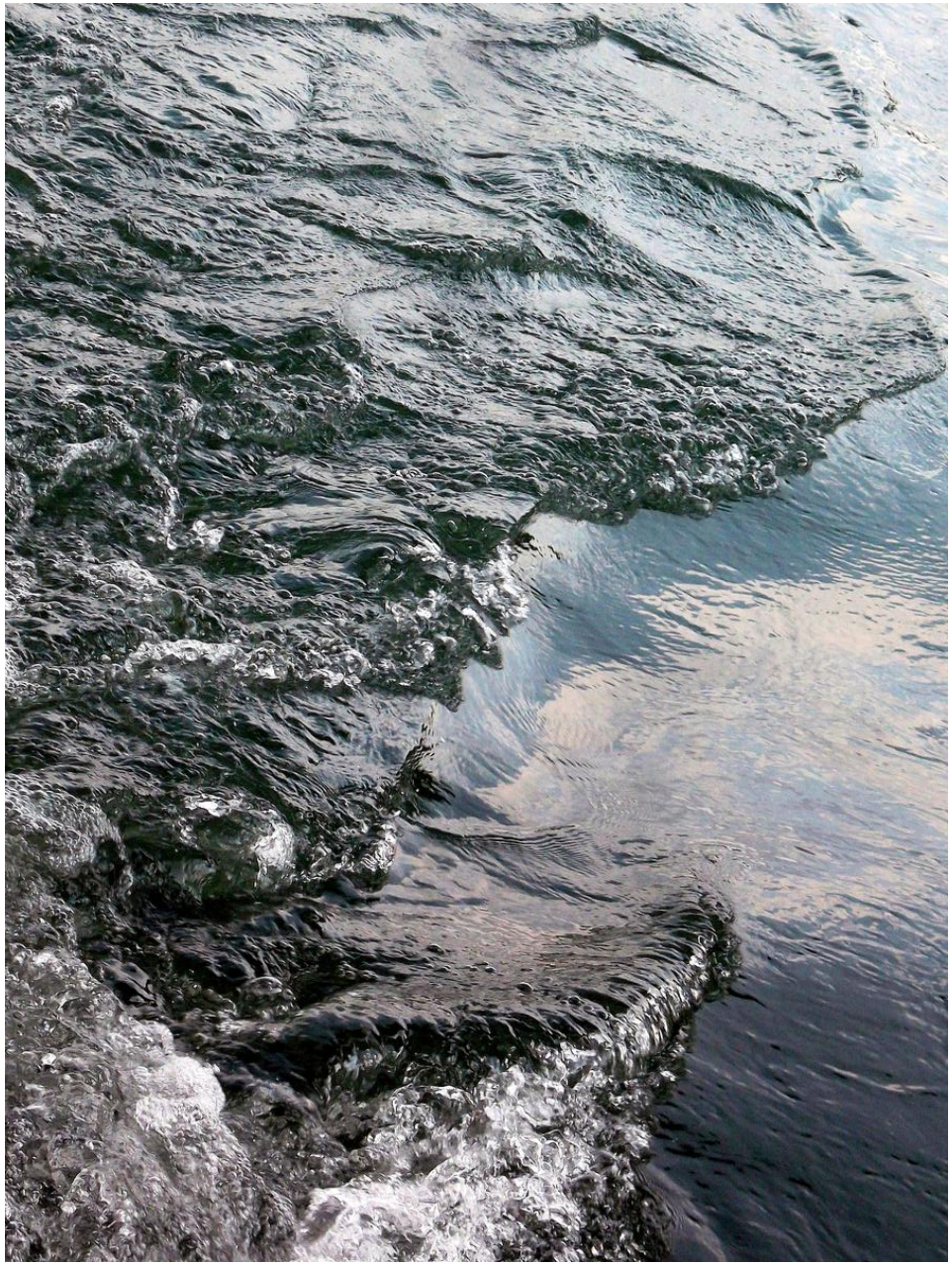
I use my self-developed method of transforming subjects. Flowing water and light build new compositions. No staging, PS or AI generation. Post-processing is limited to cropping and subtle tone adjustments; nothing is added or removed. Painterly as they are, these images come purely from nature.

Shooting liquid scenery is much harder than conventional landscape photography. I have explored this art for 17 years with limited successful shots and will continue.

This is an original, promising photographic genre. Subjects include rivers, lakes and streams. It is a resource with cultural and tourism value, an innovative photography style awaiting wider recognition.



Zhao Chongde | Light Spilling Through the Forest | 2025



Zhao Chongde | Ice and Snow Melting Away | 2025



Zhao Chongde | Dense Forest on Cangshan Mountain | 2025

Amruth Kooleri

I am an Indian fine-art photographer interested in the relationship between people, place, memory and landscape. I hold an MA in Photography from Coventry University and a BA in Visual Media Communication. My practice is shaped by observing human presence within wider social and environmental landscapes, using photography to explore the stories and experiences connected to a place. My project Another India — A Biography of Memory reflects on contemporary India through encounters with people, landscapes and lived experiences. Through my evolving practice, I continue to explore identity, belonging and memory, using photography as both a documentary and artistic language.

Artist Statement

Another India — A Biography of Memory is an ongoing photographic exploration of people, place and the ways memory shapes our understanding of landscape. The project developed through my journeys across India, where I became increasingly interested not simply in photographing places, but in observing the human experiences that exist within them.

India is often represented through familiar monuments, landscapes and cultural symbols. My intention is not to repeat those representations or attempt to define the country through a single visual narrative. Instead, I look towards quieter moments: a solitary figure within a vast landscape, a worker surrounded by monumental architecture, a passing encounter, or the subtle traces of everyday life within historically significant places.



Amruth Kooleri | Another India



Amruth Kooleri | Another India



Amruth Kooleri | Another India

Elina Pasok

optimist.collective

Elina Pasok is a London-based photographer and artist working across photography, painting and mixed media. Her practice explores inner systems: immunity, cells, ecology, memory and the structures that sustain life. She is an Associate of the Royal Photographic Society and studied at UAL in London.

Artist Statement

Through My Glass began with a box of cytology slides I found among my late grandmother's belongings in Tallinn. Metta was a cytologist, and as a child I often spent time with her in the laboratory. She showed me how to use a microscope, how cells could reveal signs of health and illness, and, more importantly, how much wonder could be discovered by looking closely.

Years later, that way of seeing resurfaced in my art. I repeatedly return to cells and branching structures in my paintings - visual references rooted in the microscopic world my grandmother first showed me in her lab. Health, for me, is not only a medical subject, it is a visual and emotional landscape.

After my grandmother passed away, I found her glass slides: irregularly cut by hand, stained blue, violet and magenta, wrapped in paper and marked with handwritten notes, dates, names and fingerprints. Among them, to my shock, were three slides bearing my own name, aged nine, as well as two bearing hers.

In the final image, the three slides containing my own childhood samples are placed directly across my painting, surrounded by other slides from my grandmother's working archive.

My grandmother used glass slides to look for signs of illness. I now use the same material to look for traces of her.

I did not inherit my grandmother's profession. I inherited her curiosity.

Elina Pasok | Through My Glass Detail Shots



Elina Pasok | Through My Glass Detail Shots





Elina Pasok | Through My Glass Detail Shots

Michael Stierle

michael_stierle_photography

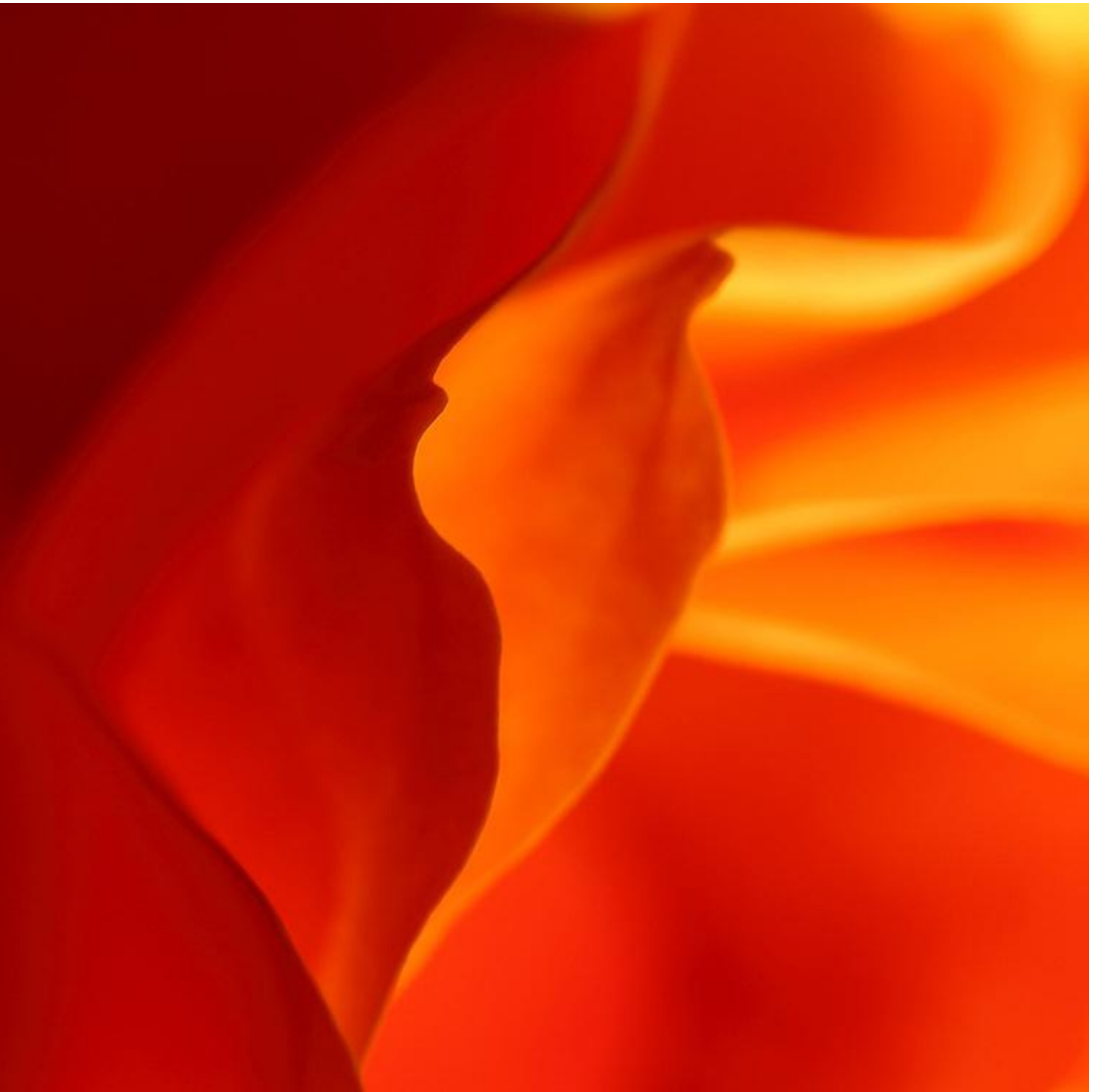
Michael restarted photography in 2024 and already won various prizes. Since he has started making his photos available to the public in 2026 they have already been exhibited in different places in Belgium, Greece, Italy and the USA and additional exhibitions are scheduled in Trieste (as part of the Urban 2026 Photo Award), Zagreb, Glasgow and Brussels. His photos have also been selected for numerous international curated and juried virtual expositions. His article “The Louvre in a different light” has been published in the Viewfinders magazine. His photos have been selected for publication in various international print and online art journals and are included in numerous exhibition catalogues.

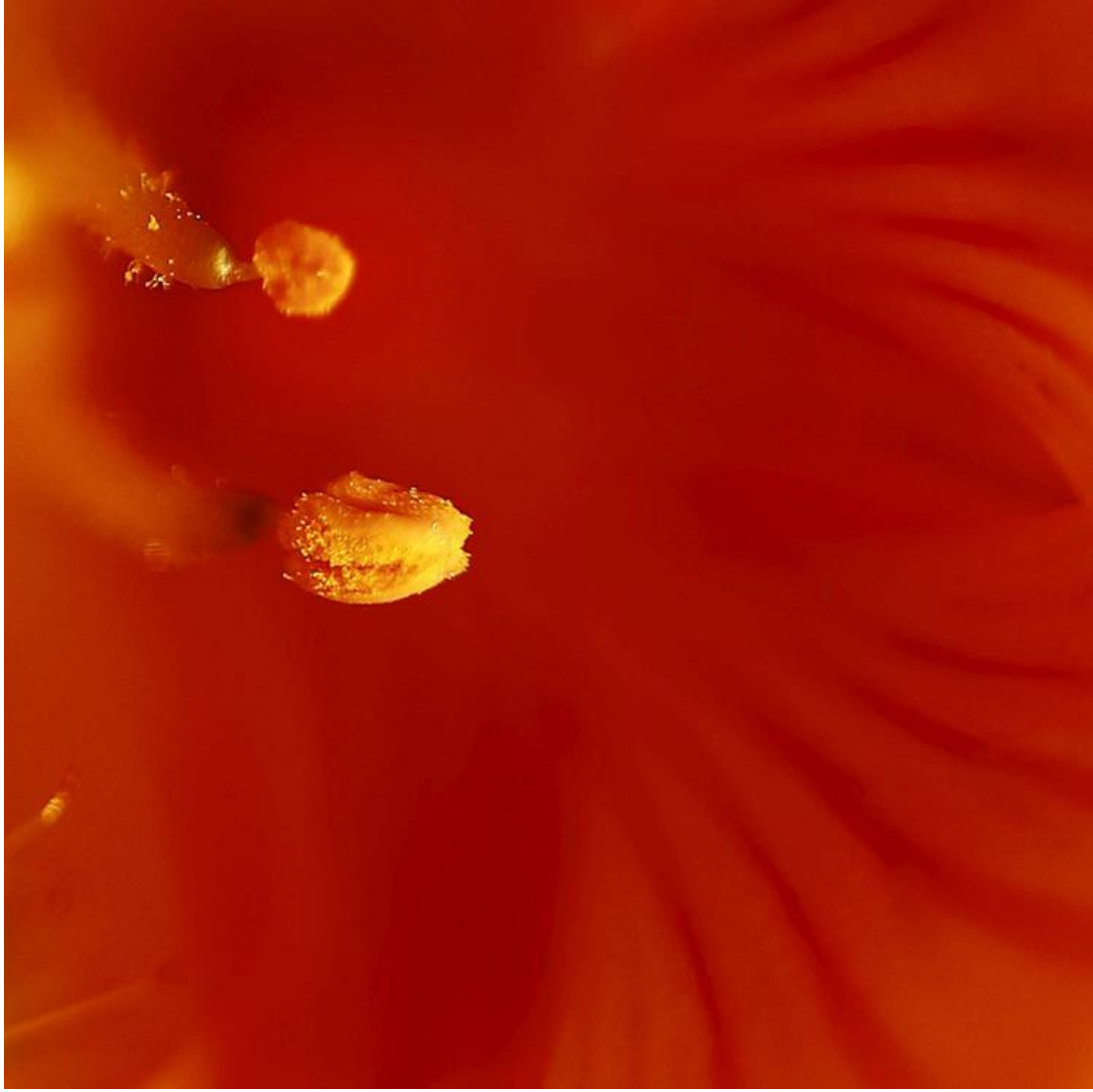
Artist Statement
Photography is my passion. Since I restarted with photography, my photos are characterised by their concentration on one element, with a strong graphic approach. My photos include minimalist landscapes with one small person in a wide scenery, super-macro flowers that seem to be a volcano, or abstract architectural shapes and natural textures. Thus, independently of the genre, one common feature of my photos is their minimalist if not abstract style, focusing on the essential.



Michael Stierle | Calliandra | 2026

Michael Stierle | Rose Leaves | 2026





Michael Stierle | Nasturtium | 2025

Alex Zaf

alex.zaf.alex

My name is Alexandros Zafeiridis (Alex Zaf). I am a Greek (born in USA) visual artist currently based in Athens. My work is both digital and analog based. My artistic content explores themes mostly through the prism of personal documentary. Based on my own personal questions at each time (such as self/gender expression, solitude, memory, longing, transformation) I aim to create a shared space with the viewer. I believe images should raise questions and encourage an open-dialogue, more than strictly "spout out" answers. As for the images' subject, anything that fits the theme inspires me; staged or not, breathing or inanimate everything is a portrait. This helps me maintain a youthful/innocent approach. Through my images and sequencing I try to form an immersive rhythm, which the viewer can experience as in a dream. If there's "music" (rhythm), there's narrative, and that's my main goal.

Alexandros Zafeiridis (ALEX ZAF) was born in 1994 in Philadelphia - U.S.A., and lived there until the age of six. In 2000 they moved back to Greece. Graduated from medical school from Aristotle University of Thessaloniki (Greece) in 2018. They studied contemporary photography seminars in Stereosis School for contemporary photography in Thessaloniki. Their work has been part of printed and online issues, group exhibitions in Greece (Benaki Museum-Athens Photo Festival, MOMus-Thessaloniki, Herizons II Festival-Thessaloniki, Stereosis SSP-Thessaloniki, Photometria Festival-Ioannina, Photopolis Festival-Agrinio, House of Lucie Athens, ΔΛ Gallery Athens “Somewhere Called Home-ΔΛ Gallery Athens (2025), QueerCon 2025-Hellenic American Union-Athens (2025), “Skin As Shelter”House of Lucie-Athens (2025)) and abroad (exhibitions “FAKE” and “MEMORY” at CTypeMag Gallery, Bangkok, “What is the FIrst Image you Remember ”, Zeroartspace, Tokyo, Japan, Cambridge Photo Gallery, Float Magazine, NY). Their work “So Much Love” was published in the form of a zine be Athens-VOID (2019) and selfpublished as a photobook in 09/2023 in collaboration with L.LABS. Solo exhibition portraying the work "So MuchLove" in House of Lucie Athens (curation E. Mouzakiti), 2024, and Stereosis School for Contemporary Photography, Thessaloniki, GR, 2025.

Artist Statement
In this series of images I attempt to highlight the notion of everyday-unending chaos. "Disproportionized" subjects relay the sense of anarchy in its "mundane" form. A slightly dim light, a low frequency tinnitus, an exaggerated expression/gesture, form a current; a shared rhythm that guides us through…These feelings, these wordless conversations, though objectively subjective, are constantly present. Even the smallest things that are in front of us everyday can be chaotic (dark or blinding), and there's a mesmerizing beauty in that. All that's needed is a change of perspective.



Alex Zaf | Little Black Book | 2016

Alex Zaf | Little Black Book | 2017

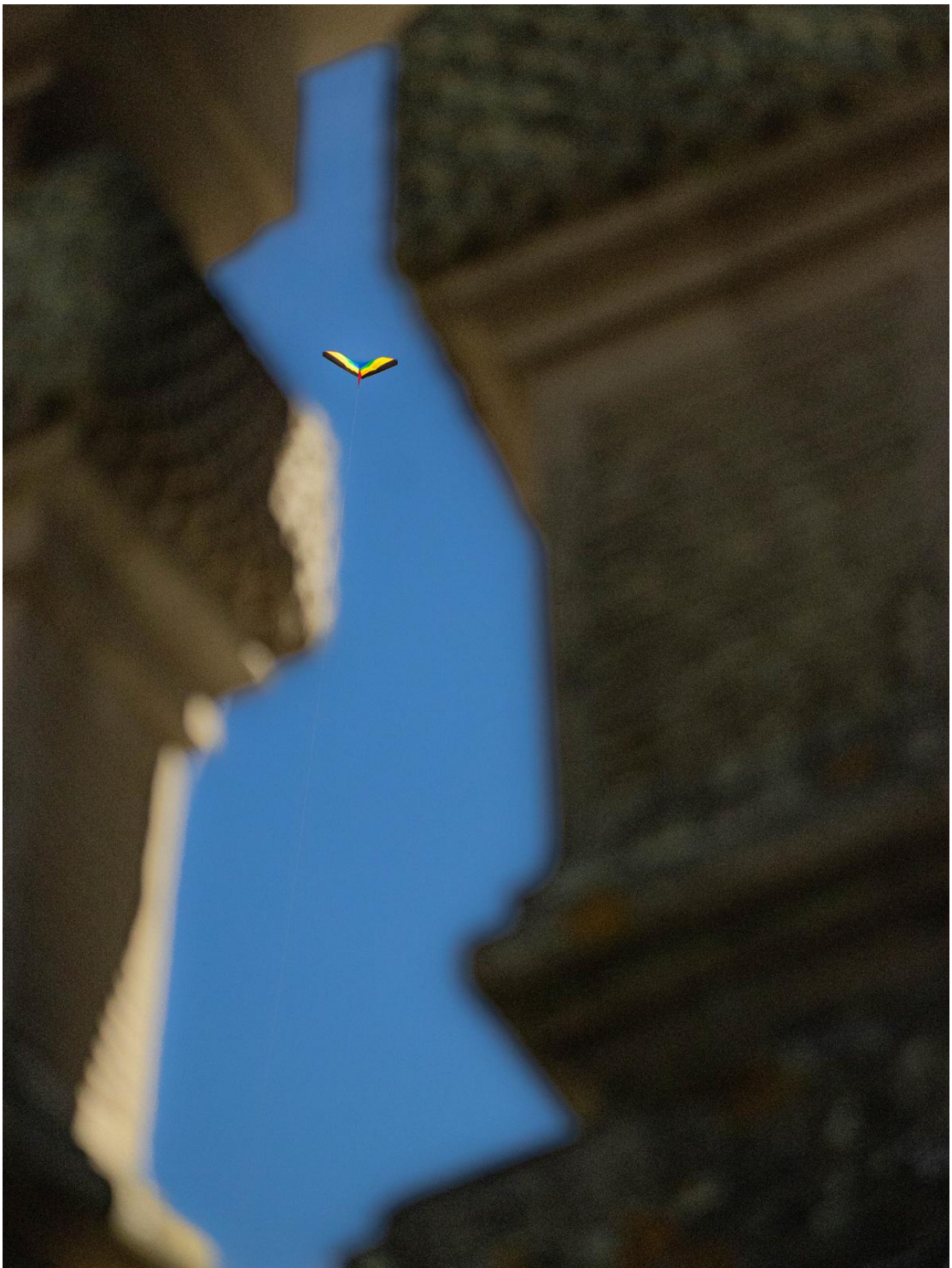


LBR Photojourney

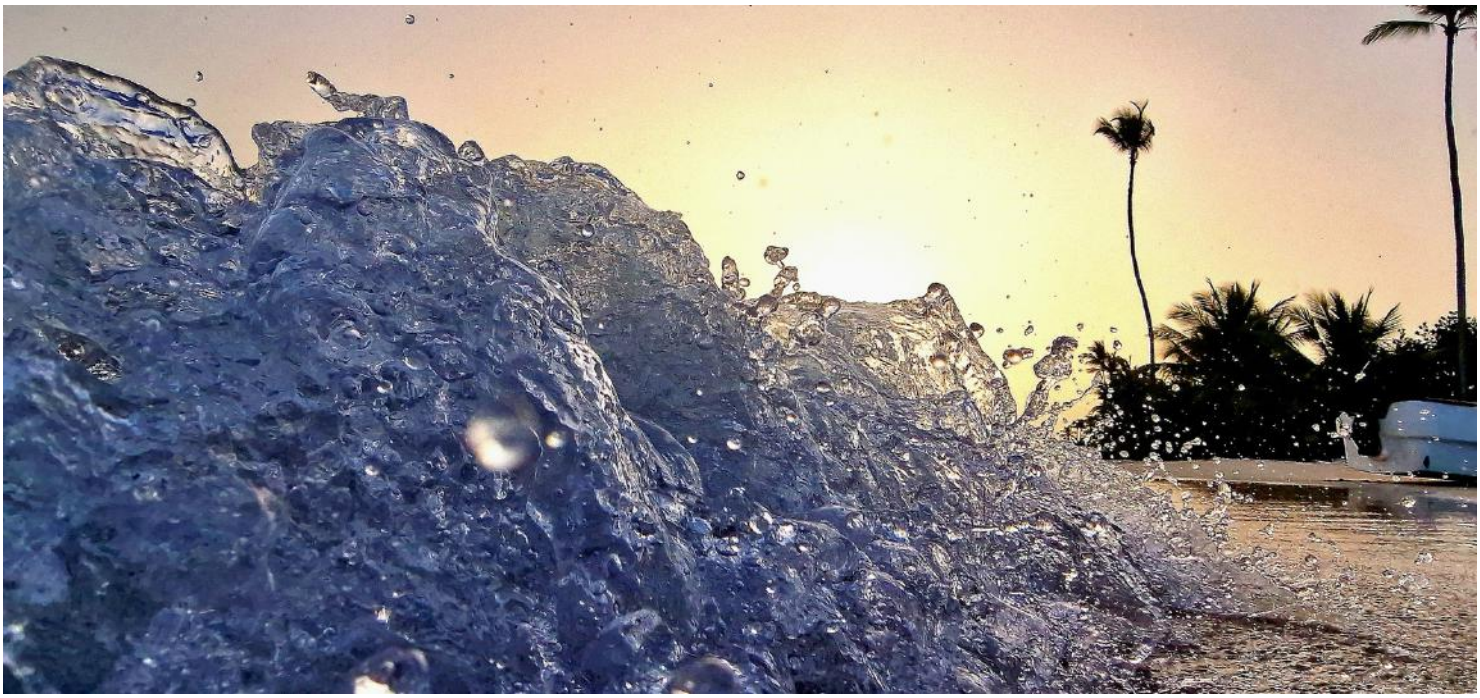
lbr_photojourney

Artist Statement

From cars to planes, from the mountains to the shores, I enjoy the road just as much as the destination. While it might be defined beforehand, any stop made along the way helps understanding your surroundings a little better. Through my lens, I aim to share what made my journey unforgettable. What turned an expected destination into a path of discovery. Along the way, the destination starts becoming "the next stop", not a finality. Every journey is different, yet the experiences we gather along the way can resonate far beyond our own. Through these photographs and the stories behind them, I invite you to discover new perspectives, find connections with your own experiences, and perhaps see a familiar road in a different light.



LBR Photojourney | Free



LBR Photojourney | Immersion



LBR Photojourney | One Last Glance

Tess Unami Hofstede

rhythmic.tales

Zambian-Dutch multidisciplinary artist and coach that grew up in Peru and is currently living in the Netherlands. With a deep interest in psychology, philosophizing about meaning and existential matters, artistic creation has been an important form to express what language could not.
After being rejected from art school I studied psychology and aside from spending many hours teaching myself how to paint with oil and draw, I tried to use the psychological insights and knowledge to tackle my emotional blockages.
Artistic photography has given me the mental space and emotional opportunity to both express and explore the embodiment of the human emotional spectrum. With more experience with oil painting and poetry, photography became a new medium to revive as part of personal art therapy.
Conventional therapies always had me focusing on rationalizing before having felt my feelings, therefore, I could not fully understand where I was coming from and what I needed.
As the cognitive aspect wore me into major fatigue, I began opening up to the idea of allowing my 'intuition' start to create rather than always 'prepare' ideas and trying to mentally establish direction and form before beginning. Most importantly, I began understanding my artistic expressions as forms of communicating what lived inside, especially, emotionally.

Project Statement
'Rite of Unification: Patience stares at Hope while she looks at the sky, never seated, always aspiring to connect with time, a grounding elevation aligned'
My nature is to continuously (re)construct the meaning and the emotional processes of both my identity, feelings of alienation and grief. Since for a long time understanding my past experiences was a difficult state to achieve, given their intrinsic intertwined nature, trusting the future was equally challenging.
This piece came about through intuition first. Something called me towards the roof, made me choose the particular dress and furniture. In retrospect, the composition has been teaching me about my transformation the past years.
In that time frame there has finally been more healing coming through on deeper levels where there is now 'ground under my feet', 'a rooftop view to the future': more stability and light. The new brightness has given birth to new meaning and skills such as patience and growing trust in both myself and the world in multiple different forms; one of which, hope.
The unconscious becoming conscious through art. From having my sense of self compartmentalized in different parts, artistic outlets are my safe- and playground to integrate more and more.





Tess Unami Hofstede | Ritesof Unification | 2026

Andrea Rigo

andreamaybe

Andrea Rigo (1985) is from Turin, Italy. His interest and exploration of human stories started with creative writing and storytelling classes and cinema studies. This led him to work for cinema production companies on movie sets, running a film festival in his hometown, writing for a video blog about movies and spectators' reactions.
His experience has extended to the theatre sphere through acting, from dubbing and voice-over work to readings at public and private events, as well as co-running an acting course and managing the social media for a theatre festival. Also, he's been working for years as a tour guide in a sport-dedicated museum and stadium.
Photography is his new challenge, his new eye to approach and discover the stories the world has to reveal.

Project Statement
Black and white is a specific way of looking, of selecting. Even through the camera's viewfinder, before the shutter is even released, a reality emerges that is different from the one we see before us in life, in color: a reality where strong light blades intrude and settle in, whether precise or soft, like a cutout against the deep darkness of black.
A dually-composed jigsaw puzzle where human figures, animals and objects seem to traverse this reality in search of their own space and position, unconsciously exploring the contrasts between light and shadow.
It is a world that defies over-explanation, as distinct as it is mysterious, like the words of a poem that hints at a truth, but it's not quite clear how.
These photos are part of a wider work of exploration and documentation of nomadic lifestyle and culture in different provinces of Mongolia, and partially in China, started during a three-month journey in summer 2026.

Andrea Rigo | Dreamy Run | 2026





Andrea Rigo | Steppe | 2026



Andrea Rigo | Finding Courage | 2026

Hillol Sen

the_wanderflux

Hillol Sen is a documentary photographer based in Kolkata, India, whose work explores culture, identity, memory, and the fragile relationship between tradition and change. His practice is grounded in intimate, observational storytelling, focusing on people, communities and the everyday spaces where personal and collective histories unfold. Rather than treating culture as something fixed or preserved in isolation, he is interested in how traditions are lived, inherited, questioned and transformed. He photographs the quiet gestures, relationships, rituals, and moments of everyday life through which stories pass from one generation to another. His approach is deeply human and attentive, seeking to move beyond documentation toward photographs that hold ambiguity, emotion and a sense of lived experience. For him, documentary photography is a way of listening to people, to places, and to the stories that continue to shape them.

Project Statement

WHAT WILL THEY CHOOSE TO INHERIT?

A photographic exploration of Bengal's Patachitra tradition and the generation deciding what comes next by Hillol Sen

For generations, Bengal's Patuas have carried stories through painted scrolls. Unfolded frame by frame and brought to life through Pater Gaan, the scroll is both image and performance - the artist paints the story and sings it into being. Mythology, folklore, history and contemporary events have all entered this moving visual language.

In Naya, a village in West Bengal's Paschim Medinipur district, this tradition continues among a community of Muslim Chitrakars whose inherited repertoire includes the painting and narration of Hindu mythology. Bengal Patachitra received Geographical Indication status in 2018, but its identity is not confined to a fixed historical form. The scrolls can carry new subjects and social concerns, while artists have also adapted the tradition to changing markets and new materials and products.

What makes the inheritance especially tangible is the knowledge behind the finished image. Patachitra artists make natural colours from locally available materials such as leaves, flowers and stones and knowledge of colour making is passed from one generation to the next. The songs are also composed by the Patuas themselves, linking the painted narrative to an oral tradition that is performed rather than simply displayed.

But a living tradition does not remain alive simply because it is preserved.

I spent several days photographing the community, looking beyond the finished scrolls to the life around them - artists at work, children learning, families sharing the practice, materials being handled and young people growing up between an inherited visual language and an increasingly different future.

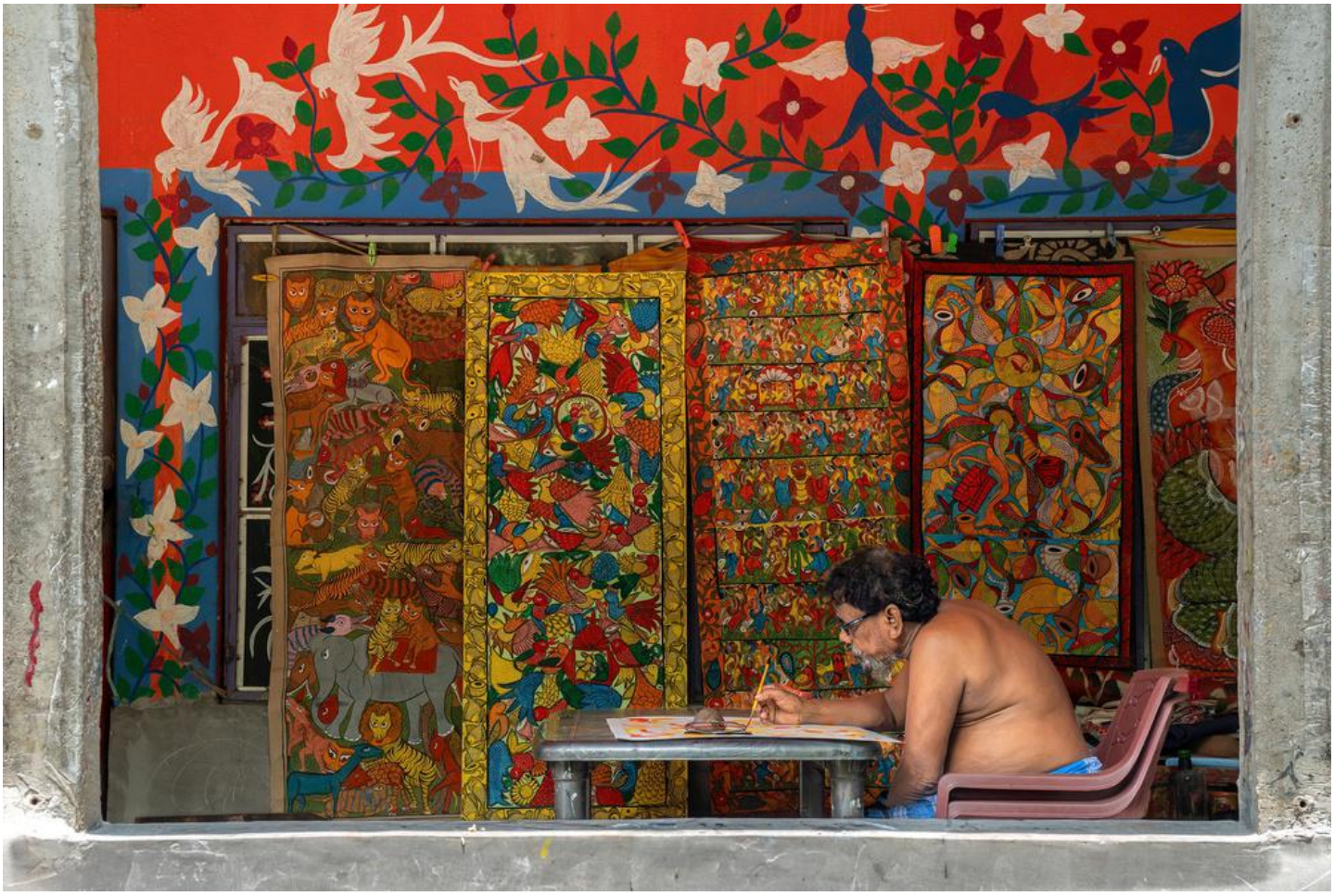
Children encounter Patachitra almost as part of everyday life - watching, listening, painting and participating. At the same time, education, technology, social media and new creative possibilities are expanding the choices available to them. For this generation, inheritance is therefore not simply a question of preserving the past. It is a negotiation between what they receive and what they imagine for themselves.

One young artist I photographed, Surya Chitrakar, loves Patachitra but dreams of becoming a photographer and social-media creator. He hopes that selling his paintings will eventually help him buy a camera.

His ambition stayed with me. A camera does not necessarily mean leaving an inherited tradition behind. It could become another way of seeing, recording and carrying that inheritance forward.

'What will they choose to inherit?' follows Patachitra at the point where tradition becomes a choice. For the young people growing up within this community, inheritance is no longer simply about learning an art passed down through generations. It is about deciding which parts of that inheritance - its stories, skills, ways of working and cultural identity - they will carry into their own futures and which they may reshape or leave behind. The project asks a simple question - when the next generation has more choices than the generations before them, what will they choose to carry forward?

The future of Patachitra may not depend on whether the next generation preserves the tradition exactly as they received it, but on what they choose to carry forward and what they choose to change.



Hillol Sen | The Stories They Inherit | 2026



Hillol Sen | What Passes Between Them | 2026

Marina Kornoukhova

marina_filmstyle

I was born in Vladivostok. I love the sea, sunrise, sunset, nature and people.

Project Statement
One magical story or man as a part of nature.





Juseong Kim

zu_castle101

Project Statement

Looking back at the receding tracks from the very rear of a train on my commute home. It captures a quiet retreat from the glowing city into the unwatched darkness—a place where I no longer need to shine, where no one recognizes me. It is a record of fading, not of appearing.



Juseong Kim | Into the Unwatched | 2025

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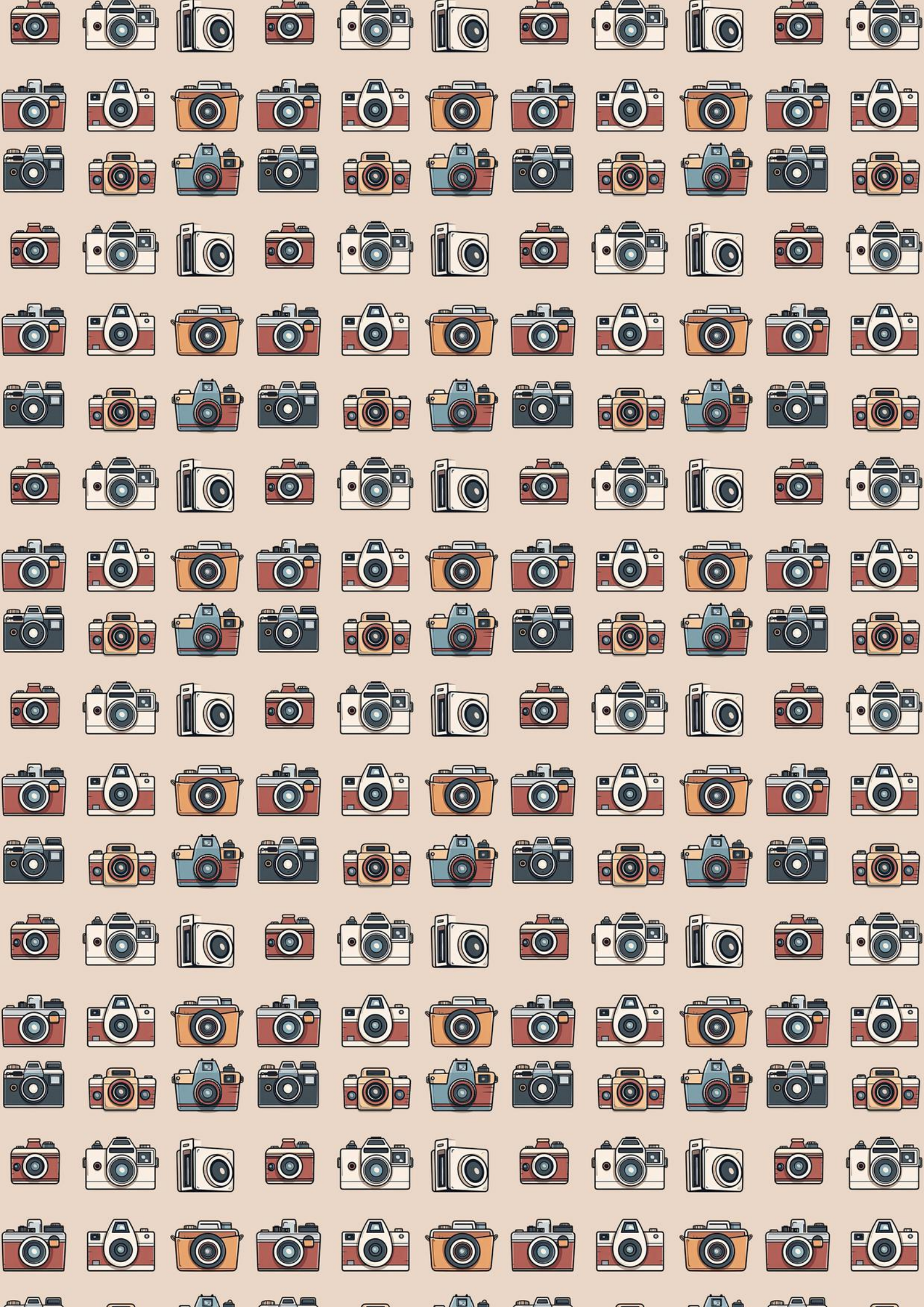
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