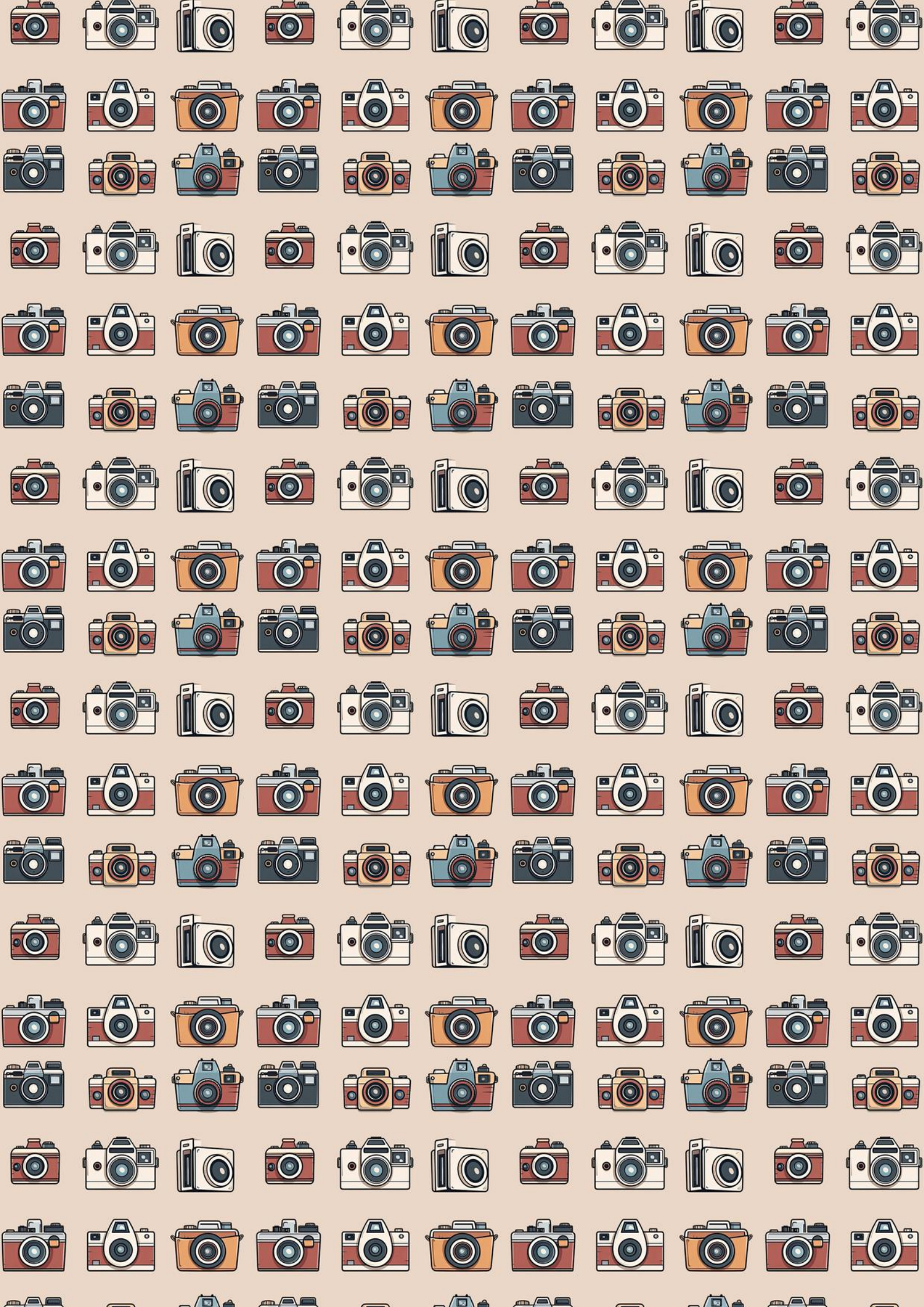


VISUALPOETRYJOURNAL.COM

VISUAL POETRY JOURNAL

NO 9
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— INTRO



Anna Gvozdeva

Curator of
Visual Poetry Journal

On the Front Cover:
Thierry Galand
Japan
2025

On the Back Cover:
Martina Prsa
Over the sunflower field
2025



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

INTERVIEW

Tina Lin

 fattunes5

You've had a long and diverse career in the music industry since 1997 — from production and artist management to creative direction. How did these experiences influence your visual art practice?

First and foremost, I'm blessed that my childhood love of music has become my lifelong career. My vast experience in the music industry has given me



unprecedented access to the world's most popular music and artistic creations. While I don't personally base my own creations on references to others' work, I believe that all the information I've seen and heard is stored in my internal database. This so-called "database" allows me to reconstruct my own unique creative ideas in all my works.

Your photographs capture movement, light, and emotion — often in monochrome and with deliberate imperfection. What draws you to this aesthetic of tension and motion?

I've been a rebellious person since I was a kid, a bit of an egoist, and I don't like to do things the same way as everyone else. I dislike being taught in a particular way or being forced to use a specific technique. Who says that having a symmetrical, neat, and bright image is always right? Creativity should be spontaneous, allowing for unrestricted imagination and even the unexpected; there shouldn't be any boundaries. Once boundaries are in place, creation becomes unpleasant, and my mood suffers, resulting in photos that lack any feeling.

In essence, I just shoot as I walk, capturing whatever catches my eye. I don't stop to review each photo. I just shoot randomly, letting things flow, then selecting the ones I like and constructing a story from them.



You mention your “flawed eyesight and perspective” as part of your process. How does this personal element shape the way you see and frame the world through your camera?

Regarding my eyesight flaw, I typically see the world with either my right or left eye. During the photo shoot, I focus on capturing the perspective and angle I like, rather than adhering to standard procedures. Then I've discovered that only a few people do photography in vertical format because most people see the world with both eyes. I didn't realize the difference until a friend who teaches me photography told me about it.

What role does music play in your visual work today? Do you approach photography as a kind of rhythm or composition?

Music is the source of my visual work and is indispensable. Surely, I can create art without music alone, but I must admit that some visual works can be more impactful when paired with music. Photography is a rhythm for me. I follow my mood, observe, feel, then photograph—this is the way of my creative process.

In your recent photographs, there's a strong interplay of light and structure — sometimes almost architectural. Are you consciously exploring space and design as subjects?

Photography is about capturing the moment I see a scene or capturing the changes that occur from a certain angle. I take a picture because I find it beautiful or touching, and these shots are all taken unconsciously.

What's your creative process like when you shoot live events or concerts — do you plan compositions in advance, or rely on intuition and improvisation?

I am a photographer who has never studied photography. I only rely on basic camera knowledge and some possibilities (most of which are guesses) to shoot. Since photography isn't my primary job, I can shoot whatever I want, casually and happily. It is my habit to shoot when I see a touching moment or composition I like, so it is closer to what you call intuition and improvisation.

Finally, what do you hope the audience feels when they look at your photographs — especially the blurred, dynamic ones where time seems to vibrate?

We all live in a dynamic world, so moving objects are inevitable. You could say my photography sits somewhere between stillness and movement, on the brink of the two. This movement and the illusion of being present yet not there sometimes prompt people to take a closer look and guess the stories or expressions in these photos. So, no matter what, enjoy the beauty you see; any images or scenes that please you are the most beautiful moment in the world.



Fred Jouaret

 freddynamnam

I guess I am a "nold", which means that my spiritual age does not match my actual date of birth (1962). I received the "award of little poet" when I was three at the kindergarten somewhere in France. Then, as a child and teenager, my photographic eye was trained by my grandfather who was a very talented pictorial photographer and who taught me to be patient enough to really look at things and wait for the right conditions to capture the image that you may have in mind. So I mixed both, poetry and photography and started to shoot. For a few years I have been mostly shooting the streets.

Artist Statement

My photographs are just fragments of light. They show something of humanity for sure, but that is all. Like Saul Leiter said "I do not have a philosophy, I have a camera". Please take your time to look at my images and think of the emotions they may trigger for you.



Fred Jouaret | Bald Sunset | 2025



CAFE

CAFE

IV
LICENCE

INTERVIEW

Roy Chau

 vrc.snap



What first drew you to street photography, and how did Hong Kong become the main stage for your visual storytelling?

I was initially drawn to street photography because of its capacity to capture spontaneous moments that infuse life with interest. The energy and vibrancy of urban environments create a dynamic backdrop for storytelling. My journey began with traditional photography, focusing on landscapes and portraits, but a few years ago, street photography captured my fascination. The creativity it offers is boundless—limited only by one's imagination. Naturally, as someone born and raised in Hong Kong, this city became my main stage. Its unique blend of cultures and ever-evolving landscapes provides an endless source of inspiration. I also find joy in shooting street photography when I travel to other cities, with Tokyo being a notable favorite—

it's another amazing place for this art.

Your project focuses on the whimsical and sometimes surreal behavior of tourists. What do you find most fascinating about observing people in unfamiliar environments?

I find it incredibly intriguing to observe how people react to new surroundings. Tourists often let down their guard, revealing candid emotions and behaviors that they might conceal in familiar settings. Their interactions with the city can be incoherent, creating a lively chemistry of contrasts. The gap between their expectations and the reality of Hong Kong leads to surreal moments that illustrate stories of curiosity, wonder, and sometimes confusion—it's these authentic, fleeting interactions that I strive to capture.

When you walk through Tsim Sha Tsui with your camera, what are you usually looking for — gestures, contrasts, emotions, or unexpected humor?

When I walk through Tsim Sha Tsui, I seek a combination of gestures and emotions that convey a story within a single frame. This area is a melting pot of contrasts—an ongoing





juxtaposition of the modern and the traditional, the mundane and the extraordinary. I look for lively, candid scenes that defy the ordinary, where bizarre and harmonious elements coexist. Unexpected humor often emerges in these interactions, and it brings me joy to illuminate those moments that capture the essence of life around me.

Your images often capture spontaneous moments. How do you balance patience with intuition when shooting in busy public spaces?

Balancing patience with intuition is vital in street photography. I often observe my surroundings, waiting for that perfect moment to unfold. It's akin to fishing—you have to be patient, but once the moment arises, you must react swiftly. Sometimes, you may wait a whole day with no "catch," while other times, the most compelling scenes appear when you least expect them. I always stay prepared, keeping my camera at the ready with quick snap settings so I never miss an interesting moment.

Many of your photos contain a mix of humor and subtle social commentary. Is this something you intentionally seek, or does it simply emerge from the scenes you find?

The humor in my photos often emerges organically from the scenes I encounter. My keen interest in the quirks of human behavior naturally lends itself to humor and social commentary. I don't set out to make a particular statement; rather, I aim to frame the images in a way that highlights both the absurdities and beautiful

complexities of daily life. The interplay of humor and commentary resonates with viewers, making the images feel relatable. The humor belongs to the subjects in my images—I simply observe and capture the candid moments.

How do you approach photographing strangers while maintaining respect, authenticity, and ethical boundaries?

Respect and authenticity guide my approach to street photography. I strive to be unobtrusive and considerate when capturing candid moments. If I sense someone is uncomfortable being photographed, I either shift my focus or move on to the next shot to ensure they feel at ease. Building a rapport, even in fleeting moments, is key to creating genuine images that honor the subjects. I believe it's crucial to maintain authenticity while ensuring no one is harmed in the photos I take.

What do you hope viewers notice first when they look at your series on tourists in Hong Kong?

I hope viewers are first struck by the emotions reflected in the tourists' faces—whether it's wonder, confusion, joy, or surprise. These expressions capture the unique experiences Hong Kong offers, fostering a connection between the viewer and the scene. Beyond that, I want them to appreciate the underlying stories and cultural nuances, prompting reflection on their own experiences as travellers.



Thierry Galand

 ttaky.srl

Artist Statement

During my second trip to Japan in February 2025, after watching Wim Wenders' film "Perfect Days" over and over again, I wanted to take advantage of a few free hours in Tokyo to explore the Asakusa district (in the northeast of the city, near Tokyo Skytree) and the underground street with its shops, its izakaya (traditional Japanese bars), and more.

One of the access to this alley is via a corridor used by the flow of people in transit between two subway stations. I arrived a little late to really perceive the two different atmospheres between this quiet alleyway and the busy subway corridor.



Thierry Galand | Asakusa | 2025



Thierry Galand | Asakusa | 2025

Thierry Galand | Asakusa | 2025



Kata Kónya

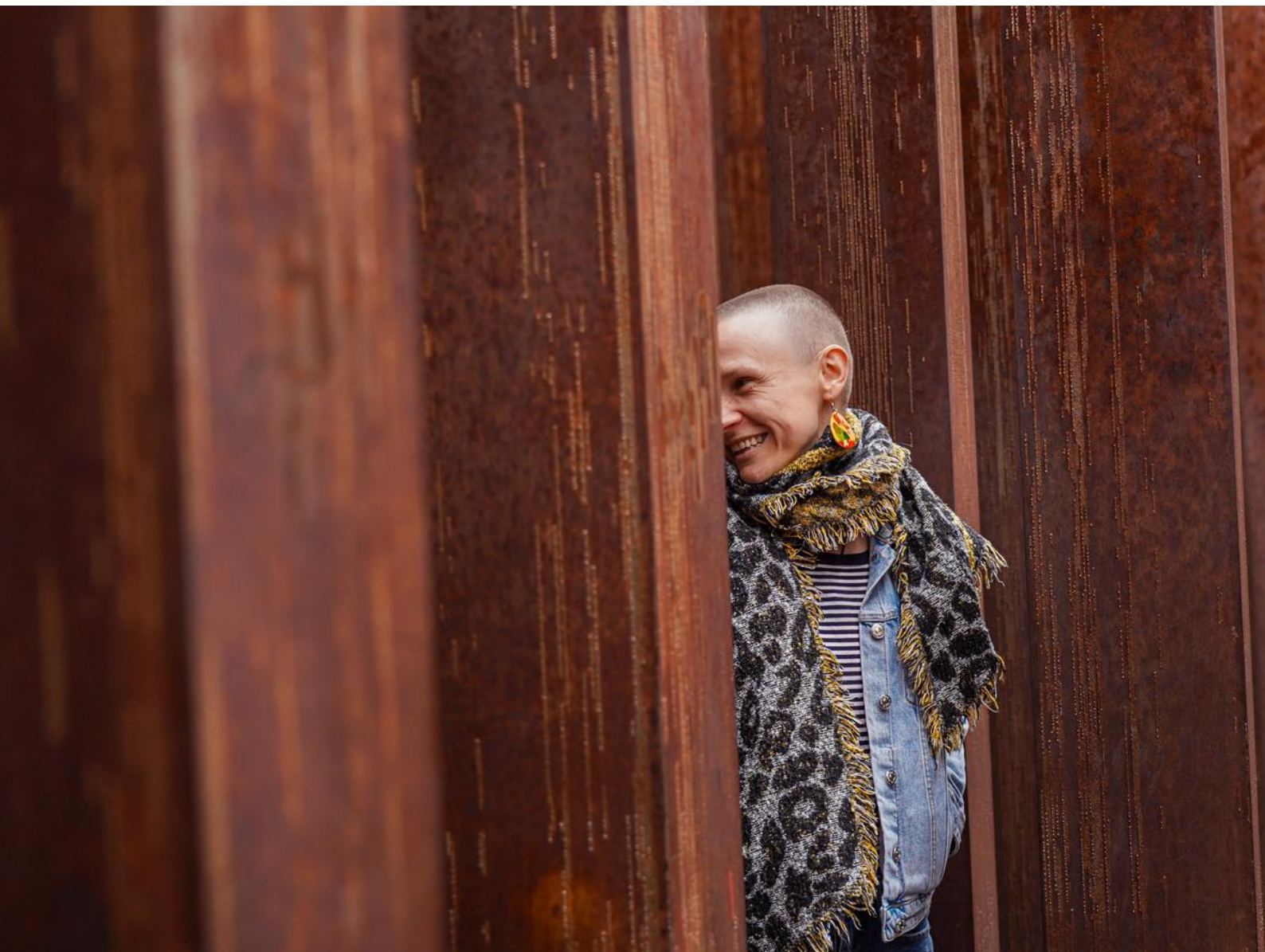
 [katakonya_photography](#)

I have always been interested in what lies beyond life, what the meaning of our existence is. I learned the answer to this after living for a year and a half in a Zen temple: there is nothing else outside of what is happening in this moment. Thanks to my mild autistic tendencies, I notice moments that are invisible to others. Since 2024, I have been photographing more seriously with a Sony Alpha 7III and Tamron 35-150mm 2-2.8 lens. I have had some small successes in photography before; I was asked to do photoshoots within my immediate environment, but I still haven't found my place in the world of photography, or even within myself. I believe that my images can one day help someone to stop for a moment and realize that the world is within.

Artist Statement

With my photographs, I aim to raise awareness that people should not walk past their lives silently. We pass by fleeting moments every day, where the essence of life is condensed. For a long time, I didn't feel like living, but since I dared to pause in these moments, I have found everything. I encourage everyone who is touched by my images to do the same.

Kata Kónya | Life in the Matrix | 2025





Nino Kubaneishvili

 niniyubaneishvili

I am Nino Kubaneishvili, a freelance photographer from Georgia.

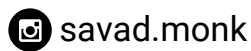
Artist Statement

My project is about mountainous Adjara, Georgia. beautiful region with friendly and beautiful people, but this region is emptying, the population is leaving the villages and moving to the city.





Savadmon Avalachamveetil



I'm Savadmon Avalachamveetil, a travel and commercial photographer, born in Kerala, India, and currently living in Ireland.

Photography, to me, is more than just a visual medium; it's a way of making people feel something. Whether it's through light, composition, color, or post-processing, my goal is to create images that leave an impression long after you've seen them.

While I'm grateful for the support and community I've found online, especially on platforms like Instagram, I try to stay focused on creating honest, soulful work that stays true to who I am.

Artist Statement

MahaKumbh - World's Largest Gathering.

A once-in-144 years phenomenon. Ash-smeared Hindu holy men (Naga Sadhus) charged into India's most sacred river Ganges at dawn on the first most significant bathing day of the Kumbh Mela festival. An extraordinary display of human unity, spiritual energy, and collective consciousness.



Alexandru Crisan

 alexandru.crisan.art

Alexandru Crișan (b. Bucharest, Romania 1978) is a visual artist interested in the existential complementarity of objective and nonobjective forms of expression. To resolve the former, he is an architect - "but one doesn't shoot the breeze when it comes to architecture, one comes with bricks and mortar where the breeze will shoot", as he tells his students. As far as the latter is to be unpacked, his "counter-professional" career in photography began in 2008; his paintings stand, for almost three decades, as the most intimate, borderline atavistic, acts of divulgence. Assuming that taxonomy is of any consequence, he is partial to fine-art photography and Abstract Expressionism. The eclectic nature of his projects is, therefore, a given.

His photography is a direct result of compulsive visual disquisitions on impromptu portraiture, architectural equivocations, parametric manipulations, "hybrid storytelling" and evocative conservatism. Most of his long-term, open-ended photographic series - such as "Minimal White / Minimal Black", or "Lost Highway / My Car is Your Avatar" - are meditations on loci and human perceptions. The research on and within photography gradually afforded him a surreal vision of immateriality, which he debonairly likes to describe as "tormenting several stages of a hyperrealist mise en abyme". Since 2015, he developed quite a few "meta-projects": "Erotoarchitecture", "Metropoesis", "Hortus Conclusus", "Alex Transcends the Balkans for a Bottle of Perfume", "Mechaniarchy" and "Shoah", under the compelling awareness and besetting exploration of otherness and of self. Crișan's works have been presented in over a dozen international exhibitions, have been published in over 50 peer-reviewed magazines, have received over 500 international awards and nominations, and are part of several privately owned collections and art galleries.



Alexandru Crisan | Dragonrise-Wide



Alexandru Crisan | Dragonrise-Wide

Artist Statement

DRAGONRISE, A YAYUE (雅樂) MORCEAU OF TWO SPARKS

Project description:

I've travelled to China in search of vestigial lighting. I was prepared to find warmth of tradition and inspiration of industriousness, but the Sichuan province presented me with an incandescent narrative gift that cooled my thirst for transcendence: the birth of a fiery dragon. A Tai-chi master, whose story I am yet to share, translated for me a crisp mundane spark into an entropic mythical beast. He thus dissipated into dream an illusion of immortality, by proving to me that even the most majestic creatures are ephemeral. The dragon is incrementally born, quixotically allowing himself to be hunted by my viewfinder, he battles the shadows surrounding my camera, and then, with a bamboo sigh, leaps into digital folklore. The Shifu's hands seem to find rest within the operatic labor. I feel like I have been vouchsafed a mystical tattoo. I involuntarily look at my camera and can't help but think: "Hic sunt leones!"

About the Dragon Master:

Mr. Liu Suibin is his name and I didn't ask about his age. His hands seem destined to tame paper and parchments, not to wield weapons. He is nimble in both movement and rest, yet his hair seems to remain undisturbed even by the most sudden gestures. He presents himself a little too calm for my immediate comfort. He is also a reluctant sport, a man of few indulgences when it comes to showmanship. Alas, that was precisely what I was looking for... or so I thought upon my arrival in an old traditional bamboo village, lost somewhere in the Sichuan province. I was rummaging for stories that would complement the images I was poised to capture. What I've found, however, was another architect! The truth is that, just as I use mortar, bricks, glass and steel to bring my own vision of equilibrium to life, Mr. Liu Suibin uses fire and isometric movements to build new spaces and to freeze-frame time in lightning. He has trained extensively to achieve such precision and finesse, thus being considered one of the top 30 Chinese Tai-chi masters, a leading figure in the Chinese top 10 Traditional Wushu. Moreover, he is one fine Image ambassador for China's Health International Forum, President of Sichuan Wushu Culture Research Institute and last but not least the Dean of Bashu Wushu and Healthcare Institute. I really like this listing of fantastic formal accomplishments that define somehow the personality of Mr. Liu. I also like to believe that people alike come together only under special circumstances, and probably once in a lifetime. If there is still magic to be found in this world of ours, this must be the only way one can catch a glimpse of it.

About the photo session:

So, we met on a trepid midweek afternoon. A few hours later, for the sun is always irreverent to our imminence, the Master releases the Dragons for me. Our Dragons! The fiery beasts are thus birthed and projected upon my photo lenses, like an incandescent blueprint for a majestic bridge leading to a world we only know today through the boring gift of the CGI. My mind keeps splitting between childlike wonderment and teenage preconceptions of a tome-trapped Ouroboros that I was never supposed to see with my own eyes! My Medieval dragons were never playful, but threatening! They were always bellicose, never sensual! They were meant to keep me away from precious secrets, not to nudge me towards impulsive explorations! My Dragons were cautionary tales, not maps for transcendence! Could this be a life-defining difference between China and Europe? The Dragon Master keeps his art flowing and I resonate his efforts with intrepid shutter clicks. We were supposed to work together for an agreed-upon three hours, which effortlessly turned with Mr. Liu's approval and by my feverish request into nine hours of "dangerous photography" – the kind that captures the soul behind the geometry. After that night, I brought home with me not just a bunch of film rolls, but also bamboo-scented dragon dust and friendship.

Alexandru Crisan | Dragonrise-Wide



Fabio Alves

 fabio_a_alves_

Fabio Alves is a visual artist from São Paulo, born in 1984.

He began his artistic journey in 2017, capturing urban scenes during his daily travels through the city.

A person with a disability and a psychologist by training, Fabio explores themes of accessibility, prejudice, and ancestry. His work often calls out the absence of people from his community in social spaces, using photography and text to spark dialogue and reflection.

He also celebrates his roots, believing that activism and struggle must coexist with moments of lightness. Working mainly with digital photography — especially in black and white or duotone — he builds poetic visual narratives, while digital collage and drawing remain central to his artistic and personal identity.

Artist Statement

I photograph scenes ignored by passersby — a direct reference to how lots of people in my community feel.

I handled a camera for the first time in 2024, but my journey in photography — largely self-taught — began eight years ago, driven by a cellphone and the desire to capture the world. In this process, I have been embracing the version of myself I am today, and what I believe in as an artist.

My photography is diverse: images of my body and others, to speak about corporeality and norms; records of the city intertwined with social reflections; and portraits of nature, whether as comfort, as a sacred place, or simply as contemplation. This thematic diversity is my way of saying: not so much struggle, not so much rest. I know we must continue in life's trenches, but I also claim my time in my cathedral without walls — the nature I love so much.

I create because I need to express myself, but also because, by doing so, I reclaim roles historically denied to people like me. My art is a rebellion against the system that tries to dictate who is fit for the craft of creation.

My edits are light — I believe in the right to be as you are, without masks. I choose black and white or subtle duotone as a way to bring the images closer to the essence of things, without distractions. My settings, whether urban or natural, often have silence: empty places, simple compositions, space to breathe.

Amidst the war in a world of urgencies, exhaustive production, and weariness, I think of my images as grenades of peace, silence, and pause. Many photograph cinematic moments with excellence; I register realities that few notice.

If I could leave one reflection for those who read me, it would be this: how many people with disabilities could create freely if the world's attitudes and environments truly reflected their diversity?





Fabio Alves | Miracle of Existence | 2024



Fabio Alves | Silent Reconquest | 2024

Petra Ljusic



"Interconnected"

Artist Statement

In an era of increasing isolation and digital disconnection, my work explores the fundamental human need for physical and emotional interdependence. "Interconnected" is part of an ongoing photographic series that investigates vulnerability, trust, and the dissolution of individual boundaries through the unadorned human form.

Conceptual Foundation

This body of work stems from a deep curiosity about how we hold and are held by one another—not just physically, but emotionally and spiritually. In stripping away clothing, context, and cultural markers, I aim to reveal the universal language of human connection that transcends race, gender, and social constructs. The figures in my photographs exist in a liminal space where individual identity becomes secondary to collective unity.

Visual Language

The circular formation in "Interconnected" is deliberate—an endless loop with no beginning or end, no hierarchy or dominance. Each figure simultaneously supports and surrenders, creating a visual metaphor for healthy interdependence. The weathered wooden planks serve as both literal foundation and symbolic representation of the raw, elemental nature of human bonds.

I work with muted tones and sculptural lighting to emphasize form over personality, transforming living bodies into timeless compositions that could exist in any era. This aesthetic choice invites viewers to see beyond the immediate and engage with deeper questions: Where does one person end and another begin? What does true mutual support look like? How do we navigate the tension between autonomy and belonging?

Artistic Process

My approach involves deep collaboration with my subjects, creating a safe space where vulnerability is honored and celebrated. The poses emerge organically through dialogue and trust-building, allowing genuine moments of connection to manifest rather than forcing predetermined compositions. This process itself becomes a meditation on the themes I'm exploring—the work cannot exist without authentic human connection happening in real time.

Cultural Context

Drawing inspiration from classical sculpture, contemporary dance, and performance art, this series exists at the intersection of fine art photography and conceptual body work. While the imagery is intimate, the intention is philosophical rather than provocative—an invitation to contemplate our relationships with ourselves, each other, and our collective humanity.

The Message

"Interconnected" asks viewers to consider: In a world that often prioritizes independence and self-sufficiency, what do we lose when we forget how to hold one another? What strength emerges when we allow ourselves to be vulnerable? How does the act of supporting another person simultaneously sustain us?

These photographs are ultimately about hope—the radical possibility that our deepest connections occur not in spite of our vulnerability, but because of it. They suggest that our greatest strength lies not in standing alone, but in the courage to rest in the circle of human care.



Petra Ljutic | Interconnected | 2025

Petra Ljutic | Serenity | 2024

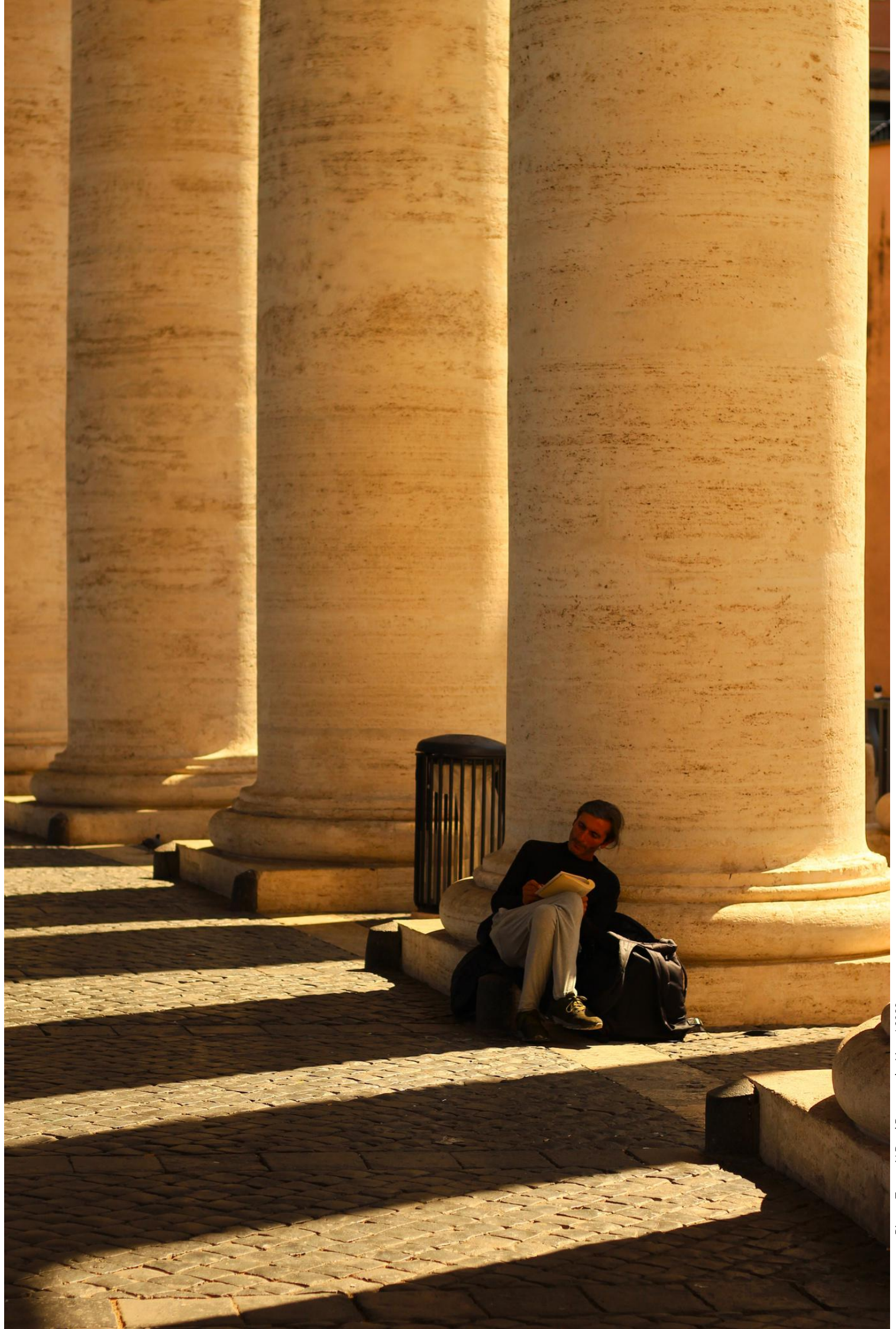


Bianca Tenconi

Artist Statement

As a psychologist, photography is my way of capturing humanity and its relationship with cities, nature, and time.





Martina Prša



I create fine art photographs that blend emotion, atmosphere, and the quiet poetry of everyday moments. I'm drawn to nature, minimalism, texture, and the subtle interplay of light and shadow. My work often sits between reality and imagination, where small details become stories and simple subjects turn into something deeper and more expressive. I photograph intuitively—guided by mood, movement, and the energy I feel in a scene. Whether it's a fragile flower emerging from darkness, an abstract play of reflections, or the quiet presence of an animal, I try to capture the moment in a way that feels intimate, calm, and a little mysterious.

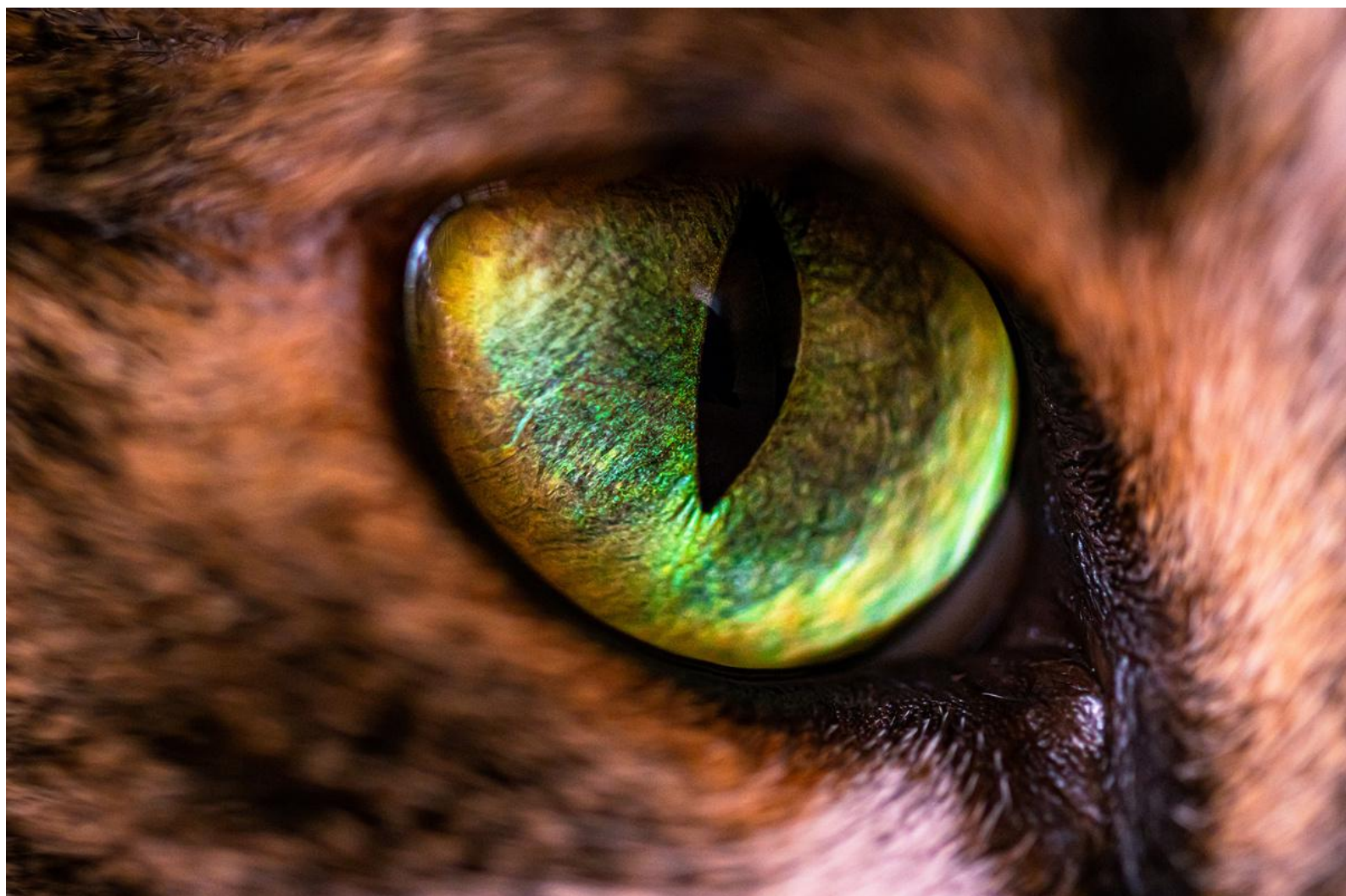
Photography is my way of slowing down the world and revealing what usually goes unnoticed. Each image is a piece of my inner landscape, shaped by emotion more than perfection, and always searching for that quiet spark where beauty meets feeling.

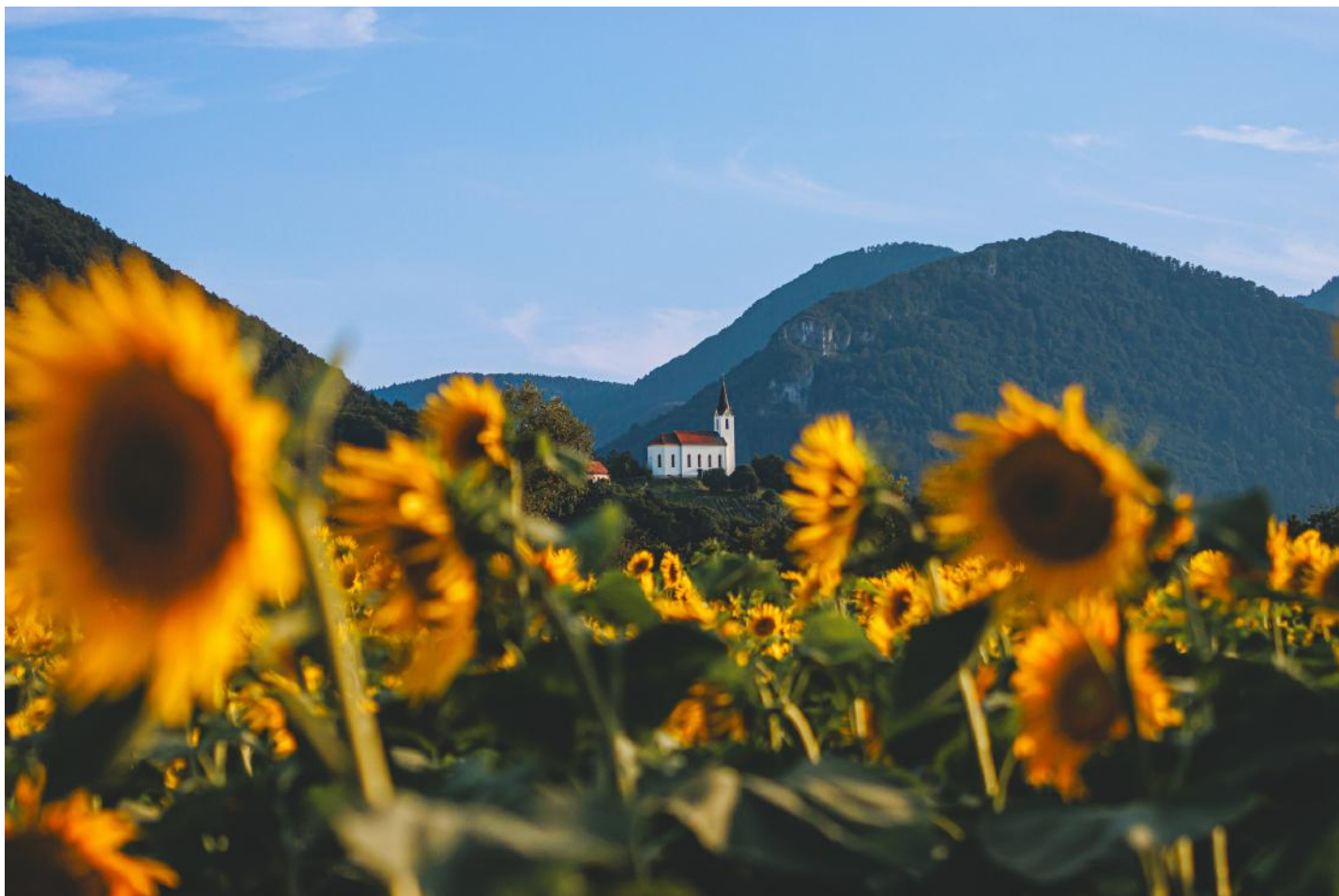
I am honored to be a Gold Winner of the European Photography Awards, to receive an Honorable Mention from Monovisions, and to have my work recognized in the International Photography Awards – Official Jury Selection. These recognitions inspire me to continue exploring the quiet, poetic moments that surround us.

Project Statement

This series explores the quiet poetry found in fleeting moments and subtle details. Through minimalism, texture, and the interplay of light and shadow, each image transforms ordinary subjects into intimate, emotional narratives. The work invites the viewer to pause, reflect, and discover the hidden stories that exist in the spaces between reality and imagination.

Martina Prsa | The Deep Green | 2025





Martina Prsa | Over the Sunflower Field | 2025



Martina Prsa | Enter into the Head of an Equestrian | 2025

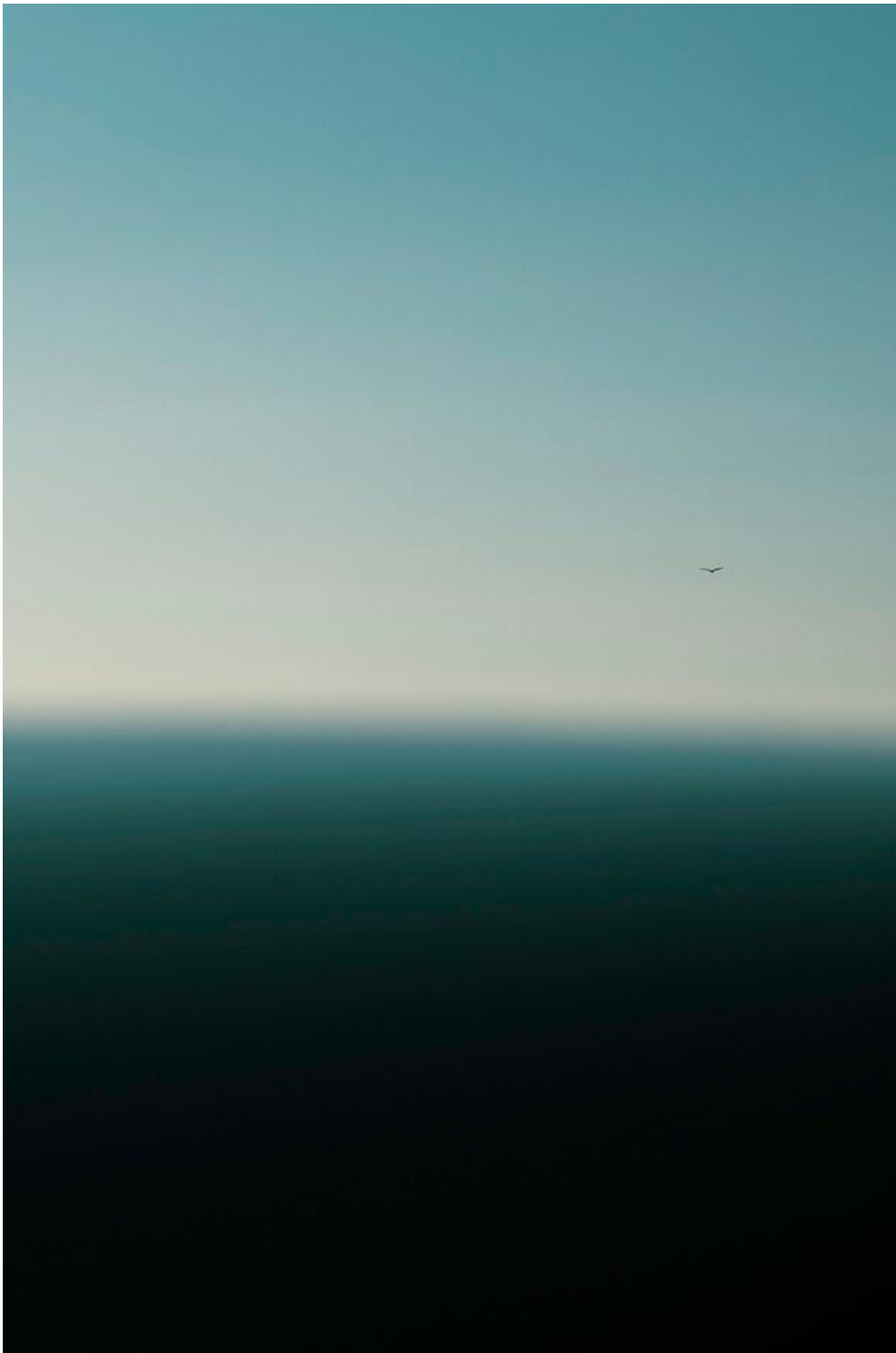
Diego Navarro

 dee.s.n

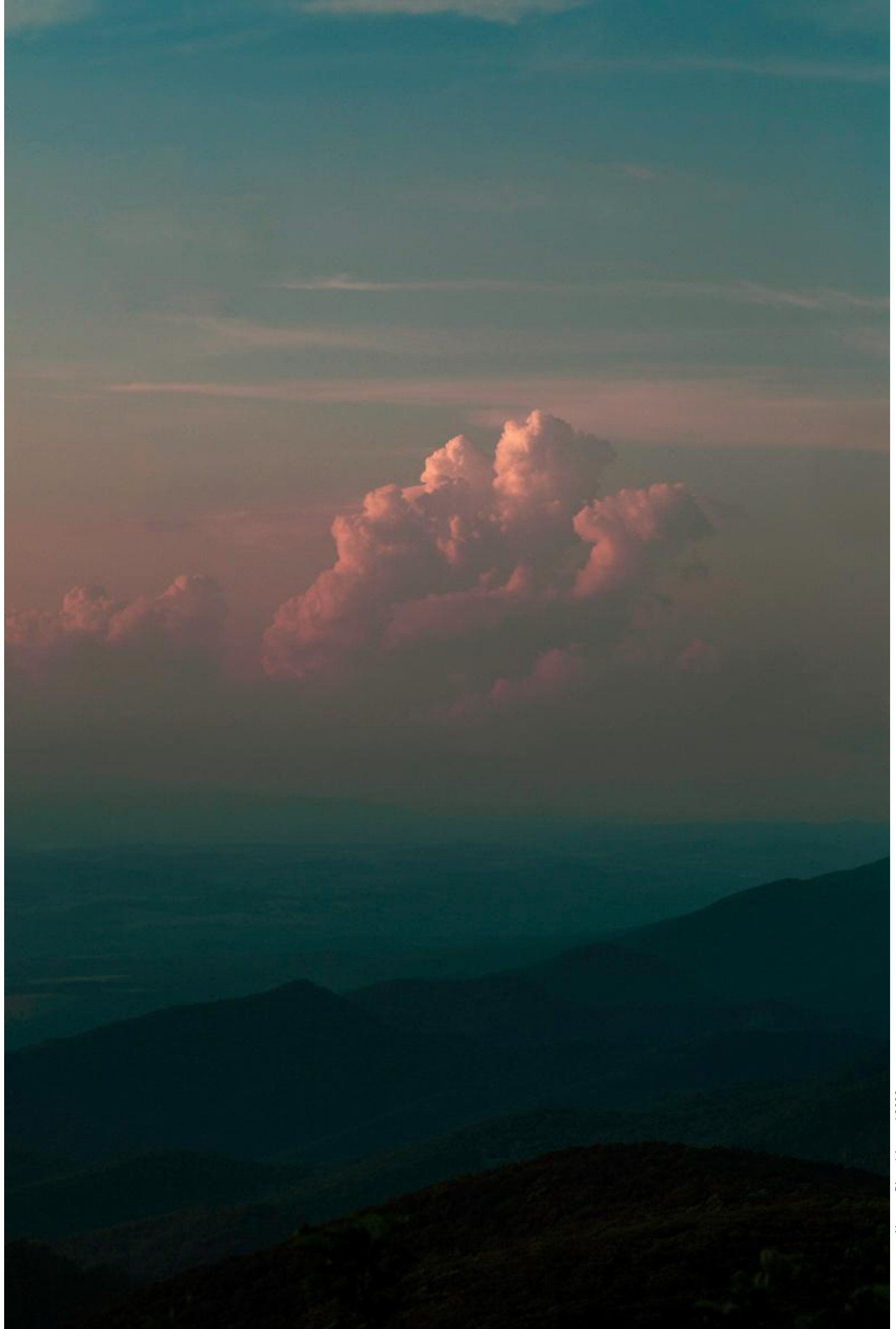
I'm Diego Navarro, an Argentine photographer living in Boston with over 20 years of experience. I specialized in fashion, street, and now landscape photography, with a fine art and abstract approach. My work was showcased in both national and international exhibitions. My photography has also been featured in publications throughout the Boston area.

Artist Statement

Aurora signifies dawn — the quiet start of a new day, a chance for growth and reflection. Sunrise, with its promise of renewal, brings light after darkness, offering hope and a fresh perspective. This work reflects the idea that true renewal comes when we pause, observe, and allow ourselves to be present. Nature has its rhythm, and we are part of a cycle that's been unfolding long before us. In this stillness, we are reminded that we are passengers on a journey, witnessing a process far greater than ourselves, a reminder of the peace found in simplicity.



Navarro Diego | Aurora | 2020



Roman Butym

 roman_butym

I'm a Ukrainian photographer based in Kraków, Poland. I specialize in reportage and fine art photography. I started shooting at the age of 16, when I first picked up a Skina 35mm film camera in 2001. Alongside commercial work, I engage in creative projects, experimenting with various forms of visual storytelling. In 2021, together with Pavlo Kyryk, I co-created the artistic photo project Validity Period, which explores issues of overproduction and the disposable society. Currently, I am working on a long-term project Movement, a visual reflection on the fast-paced modern lifestyle and the concept of being "in the flow". My works have been featured on the World Press Photo Instagram account, as well as in Kwartalnik Fotografia, The Eye of Photography magazines, and on platforms such as Photo Vogue Italia, Culture.pl, and others. In 2024, photo project Validity Period was exhibited at DOM Gallery in Riga, Latvia. In 2025, it was featured at the Auckland Festival of Photography in New Zealand, International Image Festival Getxophoto in Spain, and was also selected as a semifinalist for Futurespective by PhotoVogue Ukraine.

Artist Statement

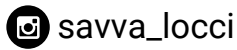
The Unseen - is a documentary-artistic streetphotography project that explores the fate of people who remain unnoticed in public space. In an era of loud demonstrations, social campaigns and media hype, this series asks the question: who is left out? Through a combination of street photography and sensitive social observation, Unseen shows how people on the margins of society coexist alongside mass celebrations, protests or the everyday flows of the city. Their existence is a silent commentary on our priorities, on how selectively we see and support each other.

Roman Butym | The Unseen





Savva Locci



Savva Locci is an aspiring amateur photographer whose journey began in the vibrant cityscape of Hong Kong. Recently relocating to London, Savva seeks to capture the diverse and dynamic essence of his new surroundings through his unique photographic style. Specializing in street photography, Savva's work offers a poignant glimpse into everyday life, characterized by a keen eye for detail and a powerful narrative quality. His photographs often convey a sense of quiet observation, capturing moments of introspection and unexpected beauty in the urban environment. Savva's portfolio reflects a blend of cultural influences from his time in Asia, enriched by the contrasting scenes and moods of London. As he continues to explore and document life through his lens, Savva remains dedicated to honing his craft and connecting with broader audiences, while his insightful compositions reveal the stories and emotions that linger just beneath the surface of daily existence.

Artist Statement

Savva Locci traverses the Eucumene, a realm pulsating with enigmatic yearnings and ethereal fragments. In his tireless pursuit to distill the elusive essence of existence, Savva unveils hues and nuances that challenge conventional perception and transcend categorization. Embracing the overwhelming nature of this odyssey, Savva has deliberately relinquished the pursuit of technical mastery, allowing his creations to flourish beyond the confines of genre and reason. His works embody a captivating paradox, evoking descriptions ranging from deceptively simple to mind-bending, from seemingly mundane to utterly extraordinary. In their audacious defiance of conventional aesthetics and logic, Savva's pieces carve a singular niche in the artistic landscape. Much like their creator, these works simply exist—unapologetic manifestations of raw authenticity and chaotic beauty. They serve as a mirror to Savva's unique worldview, inviting viewers to experience reality through his unfiltered lens. Savva Locci's art is a testament to the power of embracing one's distinctive perspective, challenging observers to reconsider their understanding of artistic expression and the very nature of existence itself.



Savva Locci | Memory and Desire | 2025



Pavlo Fyshar

 billi_rubin

Born in 1990 in Shostka city, Ukraine. As a child, I was fond of researching and collecting insects, and now this passion is reflected in my work. And the very acquaintance with photography happened gradually: starting with macro photography of flowers, landscapes with the help of a little soapy canon. Later, I switched to portraiture, photographing beautiful girls, mostly with freckles. In such shootings, I most often used a complementary combination of colors.

If we talk about the latest shootings with butterflies, beetles, mirrors and pastel colors, these works were made in Kyiv after the war, from May to October 2022.

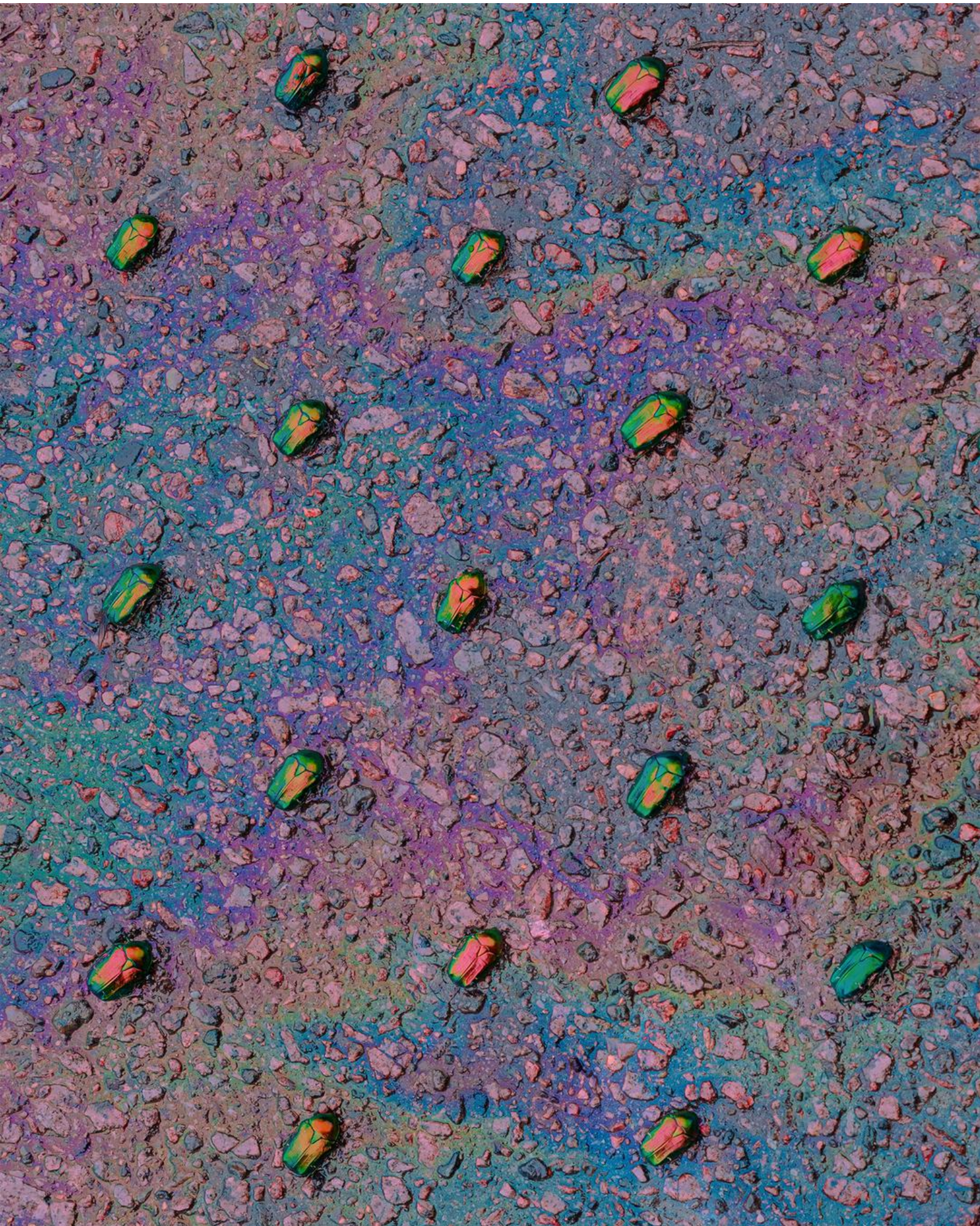
During this period, I was convinced from my own experience how the internal visual perception of a person, the ability to absorb ideas from referents and events in the life of the country and the reflection of this perception in creative works are shaped by external factors: habitat, discomfort, lack of familiar things, unusual rhythm of life, internal sensations from what is happening in the country.

Artist Statement

In this small series of works I wanted to show the life of the big world through the small world, the interaction of person-to-person, person-to-society, person-to-nature using the analogy of insects.

Insects can sense and participate consciously in the everyday life and activities of people.





Sanja Marković

 sanjavlad

Artist Statement

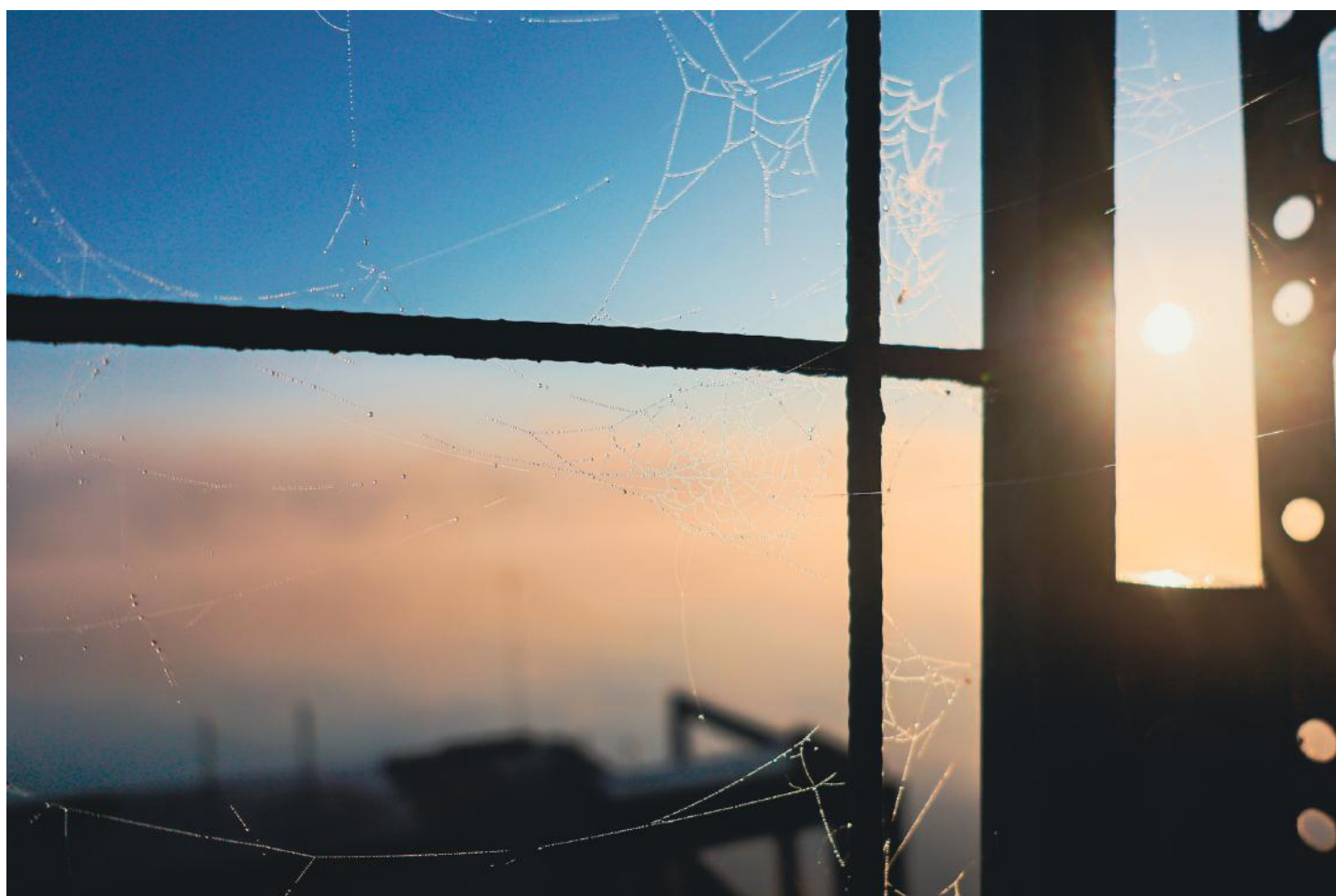
Photography: The Global Medium of the Moment.

Sanja Marković | Dawn



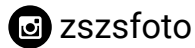


Sanja Marković | Fishing Is a State of Mind



Sanja Marković | In a Spider's Web

Zsuzsanna Sárközi



Zsuzsanna Sárközi is a Hungarian photographer whose work explores the quiet poetry of everyday life. Drawn to natural light and subtle emotions, she seeks moments where stillness reveals its own rhythm.

Her images often evoke a sense of solitude and reflection, where time seems to pause for a breath.

Project Statement

Winter Whispers

In the soft breath of winter, the world turns silent.

The familiar landscape becomes a delicate dream of light and frost — a place between memory and stillness.

Each photograph in Winter Whispers is a quiet encounter with transience, a moment when the frozen branches and pale air seem to hold their own voice.

Through these images, I try to listen to what remains unspoken — the hush of time passing, the gentle echo of solitude.

Zsuzsanna Sárközi | Winter Whispers | 2025





Zsuzsanna Sárközi | Winter Whispers | 2025



Zsuzsanna Sárközi | Winter Whispers | 2025

Tiphaine Beausseron

 [tiphaine.tbn.photography](https://www.instagram.com/tiphaine.tbn.photography)

Drawing on two decades of experience as a journalist and author, I have transposed my expertise in storytelling and in-depth research into a photographic practice that is resolutely humanist and contemplative.

My work is a visual meditation on the invisible bonds that nourish the human soul. It unfolds across still life, portraiture, and street photography, invariably exploring the themes of anchoring, love, and human connection in the face of contemporary alienation. In still lifes, I forge a singular aesthetic that fuses the formal simplicity of Minimalism with the emotional depth of the Baroque. My still life compositions are often characterized by a masterful use of chiaroscuro and the delicate tones of Pictorialism, lending my subjects a lyrical and timeless resonance.

In an era marked by a worldwide endemic of solitude, where our interconnections are often more virtual than tangible, and artificial intelligence blurs the lines of reality, my work poses an essential question: what place do we wish to grant to the invisible bonds that truly nourish our souls?

Artist Statement

My artistic vision is rooted in the conviction that art must first and foremost be a catalyst for inner reflection. It is a profound act aimed at nourishing the gaze, enriching thought, and stimulating sincere dialogue. In an era defined by speed and distraction, I seek to create images that demand stillness, inviting the viewer to engage in the narrative process in a way that is both intimate and deeply personal.

This quest is guided by the philosophy of Minor White, who urged us to photograph objects "not only for what they are, but also for what else they are." I transform the silent poetry of the everyday into a visual diary. This approach acts as a powerful counterpoint to modern solitude, offering a search for anchoring and authentic connection that grounds my work in a Modernist sensibility while honoring the pictorialist and painterly tradition.

This series titled « Poem for fragile things » photographic series explores the beauty and vulnerability of existence through a minimalist and poetic lens. At the heart of this work, the rose and water act as powerful symbols. The rose, a classic still-life motif, embodies beauty in its ephemeral life cycle. Water, with its distorted reflections and waves, represents introspection, the passage of time.

Each image is a pure composition that invites contemplation. The pictorialist treatment lends the shots a softness and dreamlike atmosphere, transforming reality into a subjective, lyrical vision.

This series is a humanistic, poetic narrative that questions the individual's place in the passage of time.





Tamara Bogunović

 nadrealn0

My name is Tamara Bogunović and I am a photography student at the University of Arts in Novi Sad, Serbia.

Project Statement

This photos capture a snippets of my home back in BiH in the village called Cikote.



Tamara Bogunović | Morning | 2025



Tamara Bogunović | Bathroom | 2025

Tamara Bogunović | Brushes | 2025



Alexandros Emmanouilidis

 alex__emmanouilidis

The photographer who lives and works in Athens, Greece is recognized for exploring the abstract or form-focused, characterized by eroticism and inwardness capturing not only what is seen, but also the invisible, metaphysical side of things, he drives the viewer to seek and achieve emotional connection, transcending the limiting frameworks of space and time. Each image constitutes an autonomous universe telling a story that includes many readings. The human element is somehow always present, even when all it has left is its suggestive imprint.

His first individual exhibition, entitled RAW, took place in Athens in 2017. His work has been exhibited all over the world, highlights include: The Estacao Expo in Portugal, the SwissArt Expo in Zurich, the Urbanside Gallery in Zurich, the Tana Art Space and the Cipriarte Gallery in Venice, the Boomer Gallery in London, the Art Number 23 UK Gallery, the Wynwood Art Hotspot in Miami, the Nolita Artspace in New York, the LuminousEye Gallery, the Peiraeus Bank Conference Centre, the Tsihrizti Visual Arts Institution, the 'Artzone 42' Gallery, the Kapsiotis 'Gallery of the South', the 'Romanzo' Cultural Centre, the Chili Art Gallery in Athens, the 'Venus Art Gallery' in Mykonos island, the Moxy Athens Hotel, etc. Alexandros has collaborated with UNESCO on a visual action framework in 2019/2020. His work has been honored and awarded worldwide and published in various art books and magazines such as VANITY FAIR UK, MSN Microsoft, Lens Magazine, Life Magazine London, Art Market Magazine Golden List, Artist Talk Magazine London, No Name Collective London, Docu Magazine, Artist Close Up, Bruxelles Art View, The Black Rabbit in US, Jaamzine Creative Singapore etc.

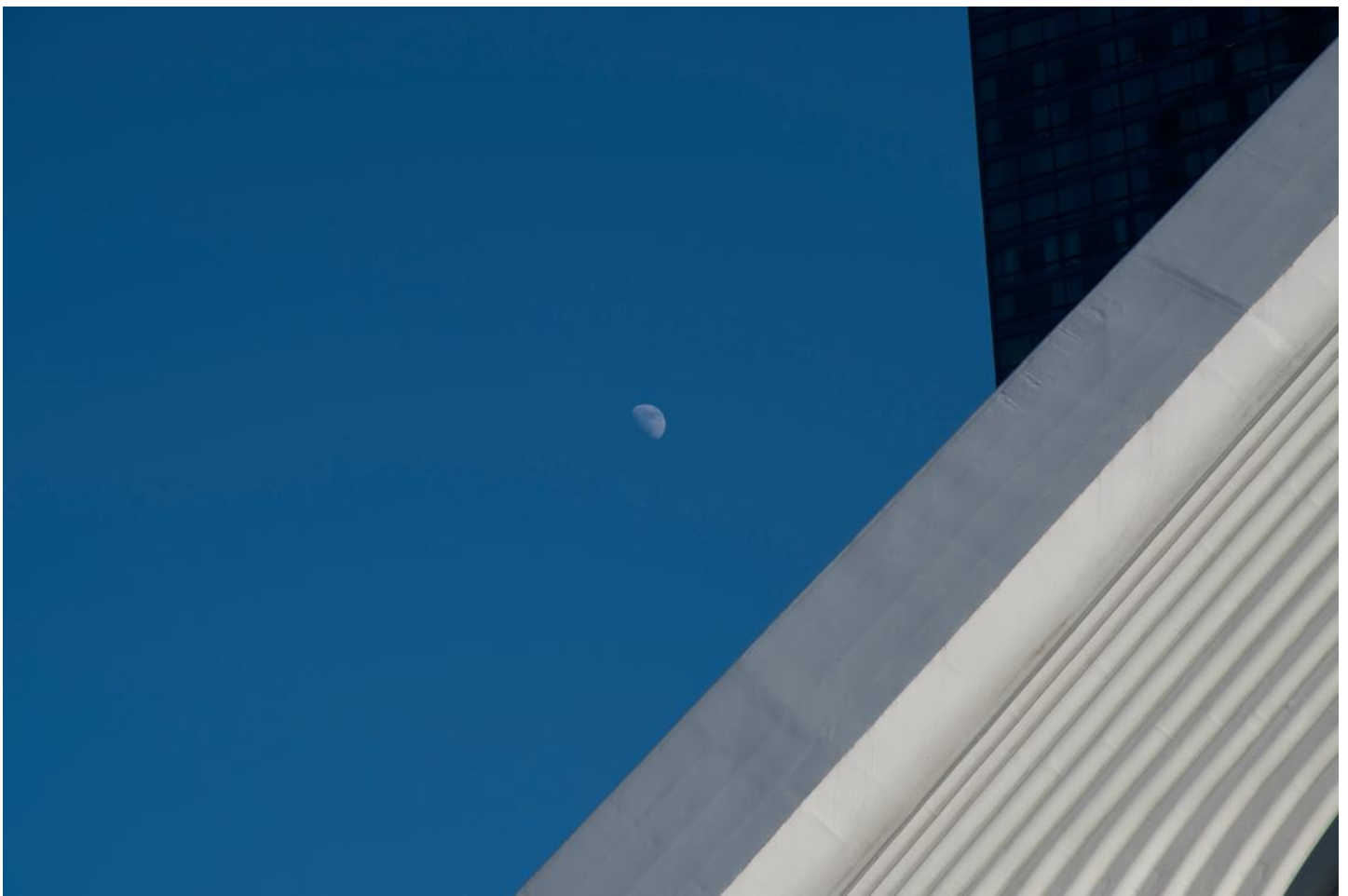
Project Statement

Blue is more than a color. It is emotion, memory, space. It is the distance between sky and sea, the silence before the word, the shadow of light.

The Blue Project is a photographic exploration of blue as both a visual element and a conceptual thread. Through landscapes, textures, moments, and moods, the project traces the many layers of what "blue" can mean – as atmosphere, as symbol, as feeling.

From Mediterranean light to urban stillness, from the fluidity of water to the depth of introspection, each image becomes a whisper within the vast spectrum of blue.

The Blue Project is not simply a study in color. It is a visual journey into melancholy, serenity, infinity, and beauty – when the world is seen through the lens of blue.





Alexandros Emmanouilidis | Tree and Sky: Ode to Rene Magritte | 2022



Alexandros Emmanouilidis | Costa Nova | 2022

Artem Khazov



I am a photographer originally from Saint Petersburg, Russia, now based in the United States. I started my career in 2018, first focusing on action and extreme sports photography. Later I had the chance to work with African tribes, which changed my understanding of photography and led me toward documentary and street work.

Since then, I've been interested in real life and people — how they live, work, and connect with each other in different cultures. I try to capture honest, unposed moments and tell stories through simple, direct images that reflect everyday human experience.

Project Statement

Cambodia

This project was created during my travels across Cambodia. Through these photographs, I explore the country's cultural heritage and daily life — from ancient temples and traditional rituals to New Year celebrations, local sports competitions, and the rhythm of everyday street life.

My goal was to capture the spirit of Cambodia as it is today: a place where history and modern life coexist, where tradition is still present in daily routines, and where people's warmth and resilience shape the atmosphere of the country.

Artem Khazov | Cambodia | 2025





Artem Khazov | Cambodia | 2025

Artem Khazov | Cambodia | 2025



Ona Branca

lowefilm_ onabranca

Ona is an Argentinian analog photographer based on the Amalfi Coast. She works exclusively with film, drawn to its warmth and timeless depth. Her images explore quiet moments, natural light, and the poetry of everyday life. With a candid and sensitive approach, she transforms simple scenes into emotional, nostalgic fragments.

Artist Statement

This series brings together moments captured on film during summer travels across Italy. The images reflect the beauty of everyday life: gentle colors, bright water, fleeting gestures, and the warmth of human connection. I am drawn to the poetry of movement and light, and to the quiet emotion hidden inside ordinary scenes. These photographs are small fragments of memory, shaped by spontaneity, intimacy, and the timeless texture of film.



Ona Branca | Couple | 2025



Dexter Burgess

 dexburgess

Artist Statement

As humans, I believe we live for the moments we cannot explain. The moments that bring so much emotion, we are left speechless in their arrival. So, how can we live those moments forever?

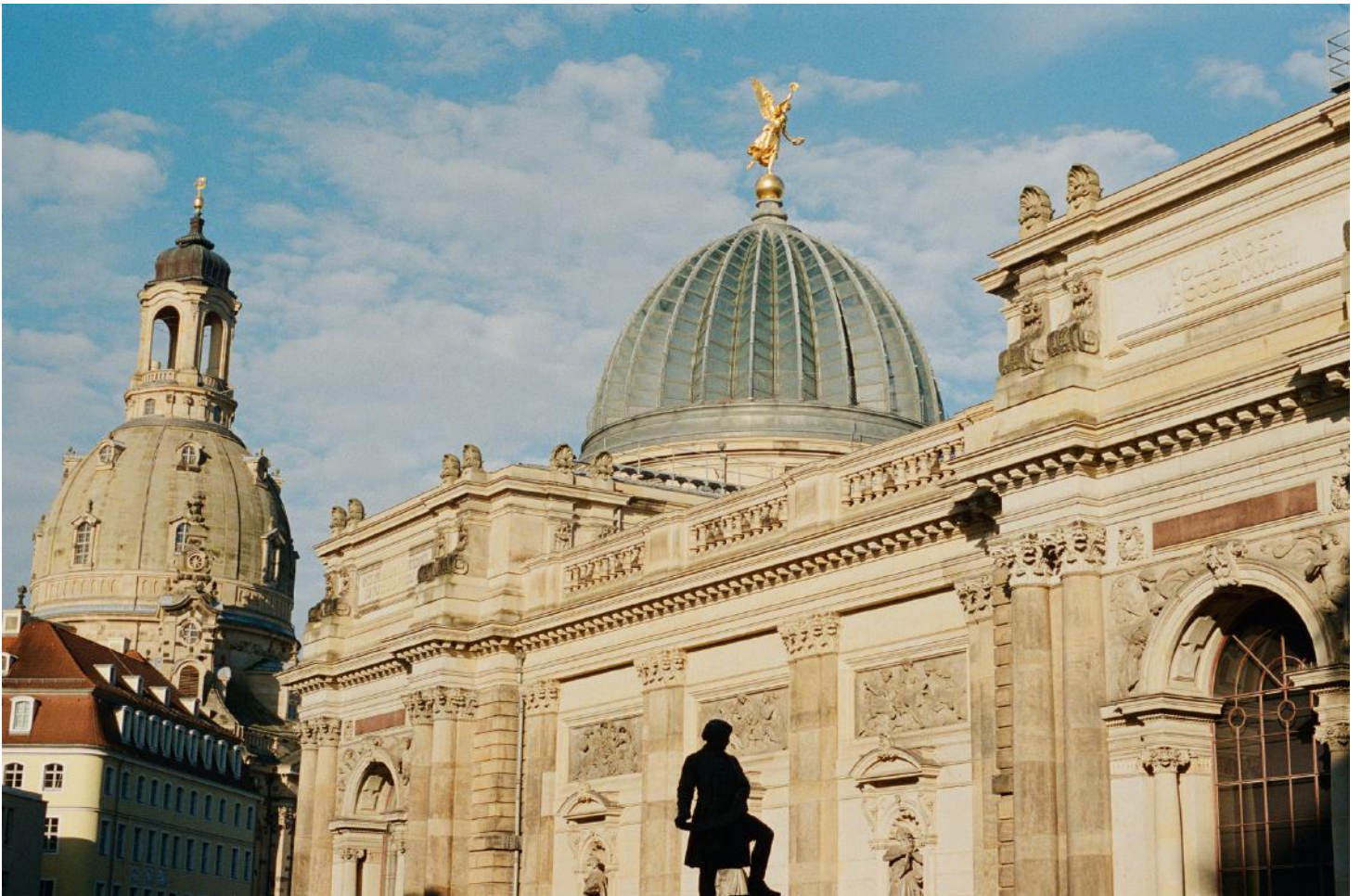
This year, I started a journey into film photography. I wanted to capture the timeless landscapes of Earth and the wonderful marvels of human architecture. Those indescribable moments of being somewhere that I will remember forever.

Dexter Burgess | Among the Trees | 2025





Dexter Burgess | Morning Rainbow | 2025



Dexter Burgess | The Shadow of Man | 2025

Daniel Campo



I'm a photographer inspired by the timeless vision of Ansel Adams, drawn to the raw beauty and quiet power of black-and-white landscapes. My work focuses on mood and atmosphere—capturing the solitude of mountain ridges, the weight of forests, and the way light transforms open spaces into something almost spiritual. Like Adams, I use the camera to chase depth, contrast, and detail, but always with the goal of making people feel something, not just see it. While landscapes are my main focus, I bring the same sensibility to urban scenes and portraits: honesty, impermanence, and the interplay of light and shadow. For me, photography is part meditation, part storytelling. Each frame is an invitation to slow down, notice the details, and connect—to land, to memory, or to a fleeting moment that might otherwise slip by.

Artist Statement

This series explores the ways black and white photography reveals the quiet power of open spaces.



Dan Campo | Spotlight | 2025

Larysa Pinner

 lp.innerlight

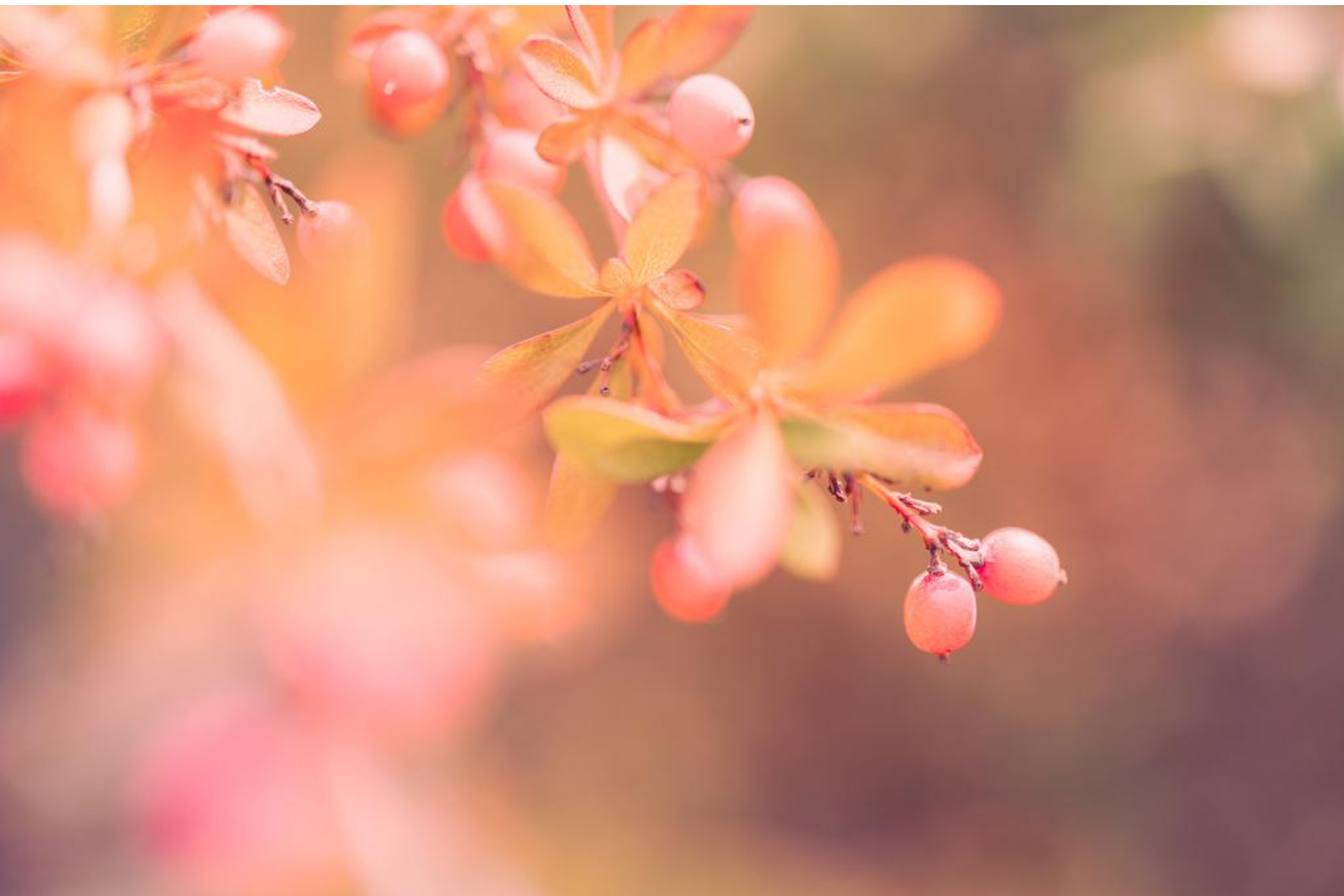
Artist Statement

Larysa Pinner is a Ukrainian photographer whose work is grounded in stillness, attention, and emotional presence. For her, photography is a way to slow down - to breathe, observe, and quietly reconnect with the present moment.

She is drawn to what often goes unnoticed: subtle textures, soft light, quiet forms. Her images are less about documenting reality and more about reflecting how a moment feels when truly seen. Through gentle observation and an intuitive approach, she creates work that invites the viewer to pause and feel.

Larysa lives and works in Ukraine, continuing to develop a visual language that reflects her way of seeing and relating to the world.

Larysa Pinner | Autumn Watercolors | 2025





Guo Cheng

 cheng_guooo

Guo Cheng is a London-based interdisciplinary visual artist whose practice spans architectural illustration, post-photographic media, wearable installation, and spatial storytelling. Her work examines how identity, cultural cognition, and embodied perception are shaped through images, architectures, and cross-cultural encounters.

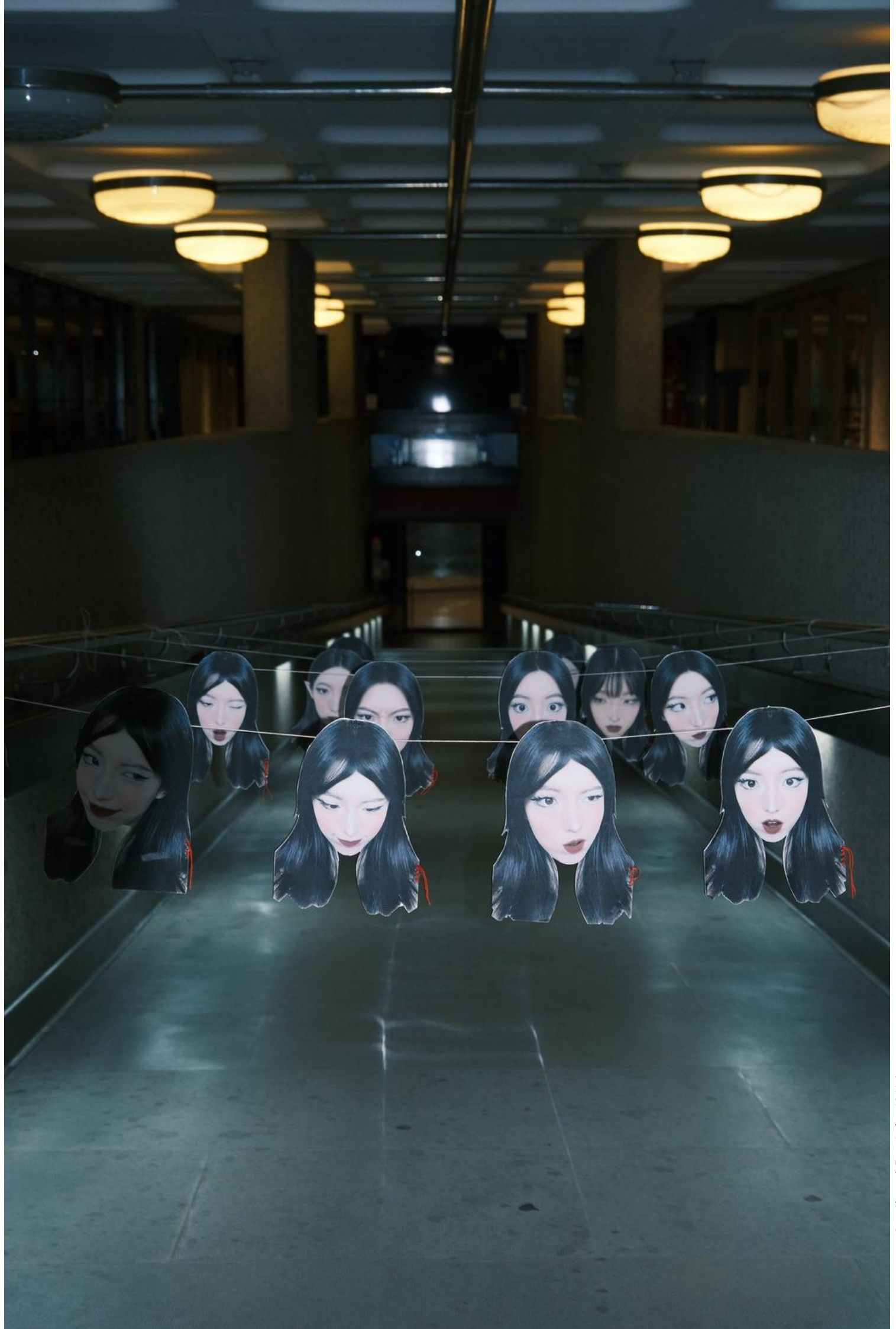
Cheng's research-driven practice reinterprets Chinese spatial philosophy—such as sequential movement, heterotopic layering, and ritualised viewpoints—into speculative architectural illustrations and digital cityscapes. These works construct “algorithmic gardens” and future urban environments that merge cultural memory with contemporary image ecologies.

Guo continues to develop large-scale installations, speculative environments, and interdisciplinary visual works that strengthen the dialogue between visual culture, spatial theory, and cross-cultural understanding within the UK's expanding contemporary art context.

Project Statement

Face Index: 12 Units





Fatma Imarah



Fatma Imarah is a photographer, filmmaker, and visual storyteller whose work blends emotion with a cinematic sense of atmosphere. Originally from Iraq and raised in Turkey, she brings a multicultural perspective to her portraits, architectural scenes, and documentary-style images.

Her studies in Graphic Design and Photography & Videography, combined with her travels across Europe, shaped her eye for light, mood, and hidden details. Fatma has worked with international festivals, language institutions, and creative projects, capturing honest and atmospheric moments that reflect her personal journey and the way she experiences the world.

Artist Statement

My photography grows from the way I move through the world curious, emotional, and always searching for stories hidden in small details. I am someone who travels a lot, observes quietly, and feels deeply, and my images often reflect that mix of movement, memory, and atmosphere.

I'm drawn to moments that look simple at first but carry a deeper feeling: the silence of a city at night, the softness of natural light on a face, or the calm beauty of objects people usually walk past without noticing. Whether I'm shooting portraits, architecture, or spontaneous scenes, I try to capture the emotion behind the moment rather than just the moment itself.

For me, photography is a way to hold onto places I've been, people I've met, and the moods that shape my days. Every frame is a small piece of how I see the world honest, soft, and a little bit dreamy.





Ivan Galić



www.ivangalic.com

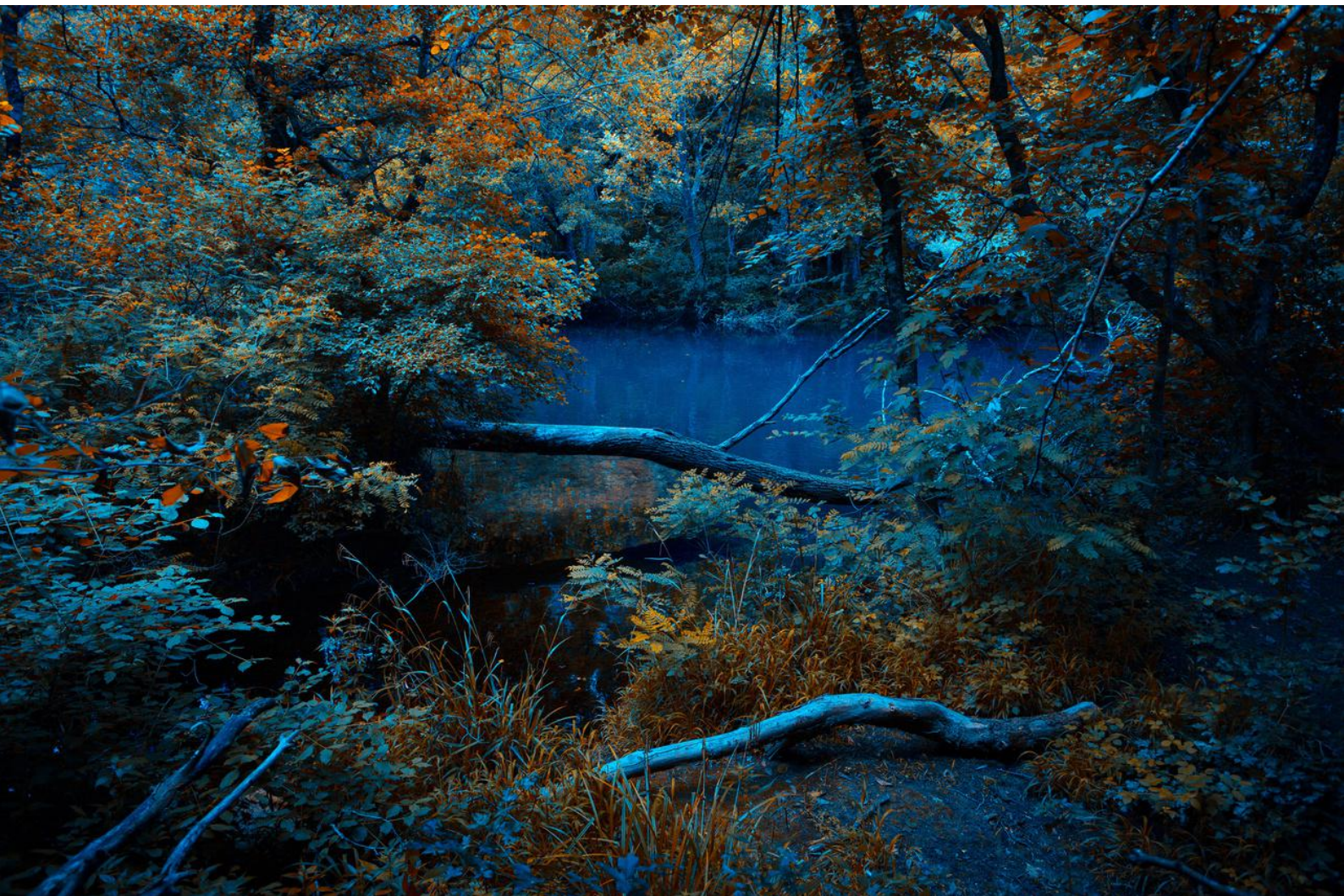
Ivan Galić is a photographer from Split, Croatia, who began his photography journey in 2009, following earlier interests in illustration and short animated films.

Photography soon became his primary focus, as reflected in his success at various exhibitions and contests: he won the Gold Medal for Best Photograph at the Vinkovci 2011 Photography Exhibition; participated in Croatian national print selections at the 16th FIAP Nature Print Biennial (Norway), the 24th FIAP Colour Print Biennial (Turkey), and the 33rd FIAP Black and White Biennial (South Korea); won the Popular Photography magazine Photo Challenge in August 2015; and received the Best Photo of the Year 2015 award from Otvoreno more (Open Sea) magazine.

His photographs have been exhibited at various shows (2010–2025), earning several honorable mentions and being published in numerous magazines.

In the realm of non-photographic recognition, his animated short silent film Urlator (The Howler) won the Best Short Amateur Film award, based on audience votes, at the Pula 2012 Film Festival.

Ivan Galić | Cetina | 2023





Maria Castro



Multidisciplinary artist working in the areas of sound design, music, photography and film. Born in Lisbon Portugal, studied and worked in the UK, currently based in France. First artistic interest was photography leading to several solo and group exhibitions before obtaining a Music degree (2000) and a PhD in Sound Design for the moving image (2006) at the University of London. Particularly interested in the interaction between sound and image.

AWARDS

2025 ReFocus Awards/Colour Photo Contest: Gold award in the MINIMALISM category

2025 ReFocus Awards/Black&White Photo Contest: Bronze award in the CONCEPTUAL category

2000 Brian Dennis Memorial Prize in Music Composition, UK

PUBLICATIONS (photography)

2026 {corps solide}, poetry book by St phanie Cormier,  ditions Carnets du dessert de lune/collection Lune de poche (cover photo)

2025 Mira Mobile Prize 2025 Catalogue

2025 Urbanvoid magazine Vol 2 (Still Human Editions, France)

2009 For Those Who Have Everything, Kolbeinsen Evensen and Maria Castro, FMR Records, UK (CD cover)

2009 Fower, Ernesto Rodrigues, Neil Davidson, Guilherme Rodrigues and Hern ni Faustino, Creative Sources Recordings, Lisbon (CD cover)

GROUP EXHIBITIONS

2025 Story of Moments, Aurea Photogallery, London (photography)

2025 The Duality of Ephemerality and Permanence, Gallery Conceal Shibuya, Tokyo (photography)

2025 Leica Tour Paris, Palais de Tokyo, Paris (photography)

2025 19th Mira Mobile Prize, Mira Galerias|Mira Forum, Porto (photography)

2024 Mira Mobile Prize Black and White, Mira Galerias|Mira Forum, Porto (photography)

2012 Full Rabbit (with Audio Architecture) at Shoreditch Town Hall, London (sound installation)

2011 Half Rabbit (with Audio Architecture) at Platform China Studio 2, Beijing (sound installation)

2007-8 Respiri/Breaths, multimedia project with visual artist Francesco Arena, Italy at:

.Galleria Amphisbaena, Modena (site-specific video installation + photo exhibition)

.eXperimenta Sound Art Meeting, Piombino (site-specific video installation) .Obraz Gallery, Milano (site-specific video installation + photo exhibition) .Teatro Subasio, Spello, Perugia (dance performance + site-specific video installation).

2003 Can't You Hear My Heart Breaking, London Art and Design Show (light and sound installation)

1990s Sociedade de Belas Artes, Lisbon; Encontros de fotografia, Coimbra

SOLO EXHIBITIONS

1990s Galeria Clube Cinquenta, Lisbon (two solo exhibitions - photography)

FILM FESTIVALS

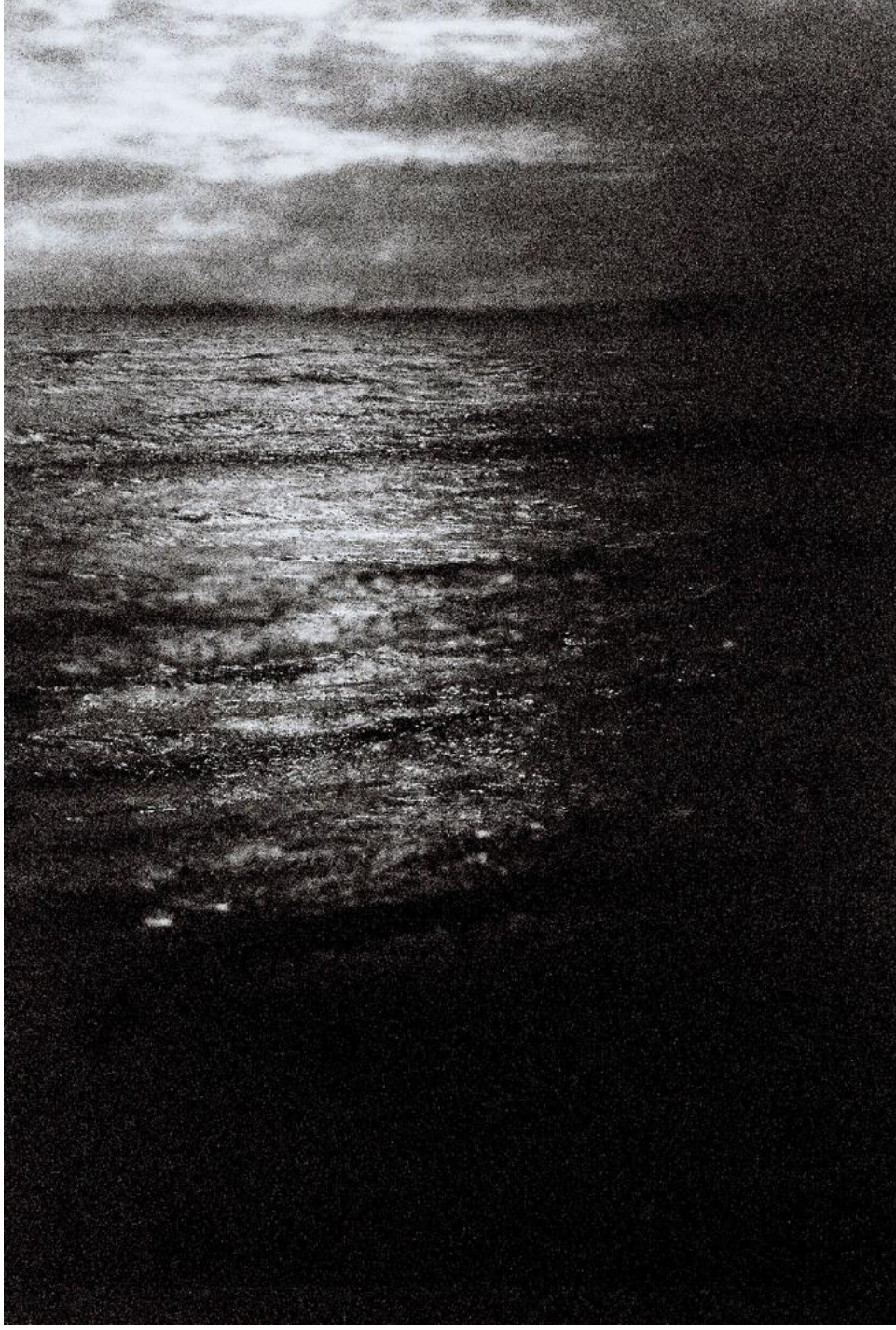
Berlinale Talent Campus, New York Underground Film Festival; San Francisco World Film Festival, CMJ Filmfest (New York); D.I.Y. Film Festival (Los Angeles); Rencontres Internationales de Cin ma Documentaire de Montreal; 28th Festival International de Films de Femmes de Cr teil (France); Paris Nemo Festival; MIFED Milan; Fantasporto Film Festival; Edinburgh International Film Festival; Augsburg Film Festival; Brighton Fringe Festival; Canary Wharf Film Festival; Portobello Film Festival; Cambridge International Film Festival; Berlinale Talent Campus; F te de L'Humanit  (France); London Art and Design Show; Curzon Soho Cinema (London); IndieLisboa Film Festival; Festival International du Film d'Aubagne (FIFA); Paris International Animation Film Festival (PIAFF), etc.

Artist Statement

I am a multidisciplinary artist working in the areas of sound design, music, photography and film. My approach is mainly sensorial and evocative, trying to find poetry in daily life through sensory experience. The notion of atmosphere is very important to me. I suppose this comes from my music and sound design practice, so I have this tendency to use my camera to seize the essence of the ambience around me. I have been working on sound and moving image for several years but at the moment I am trying to bring together photography, sound and text. Recently I have been creating a series of photo-texts and experimenting with film montage using still photography and sound. My biggest challenge overall is to find how to make all these areas of experimentation interact in a constructive way.



Maria Castro | Night Sea Journey | 2025



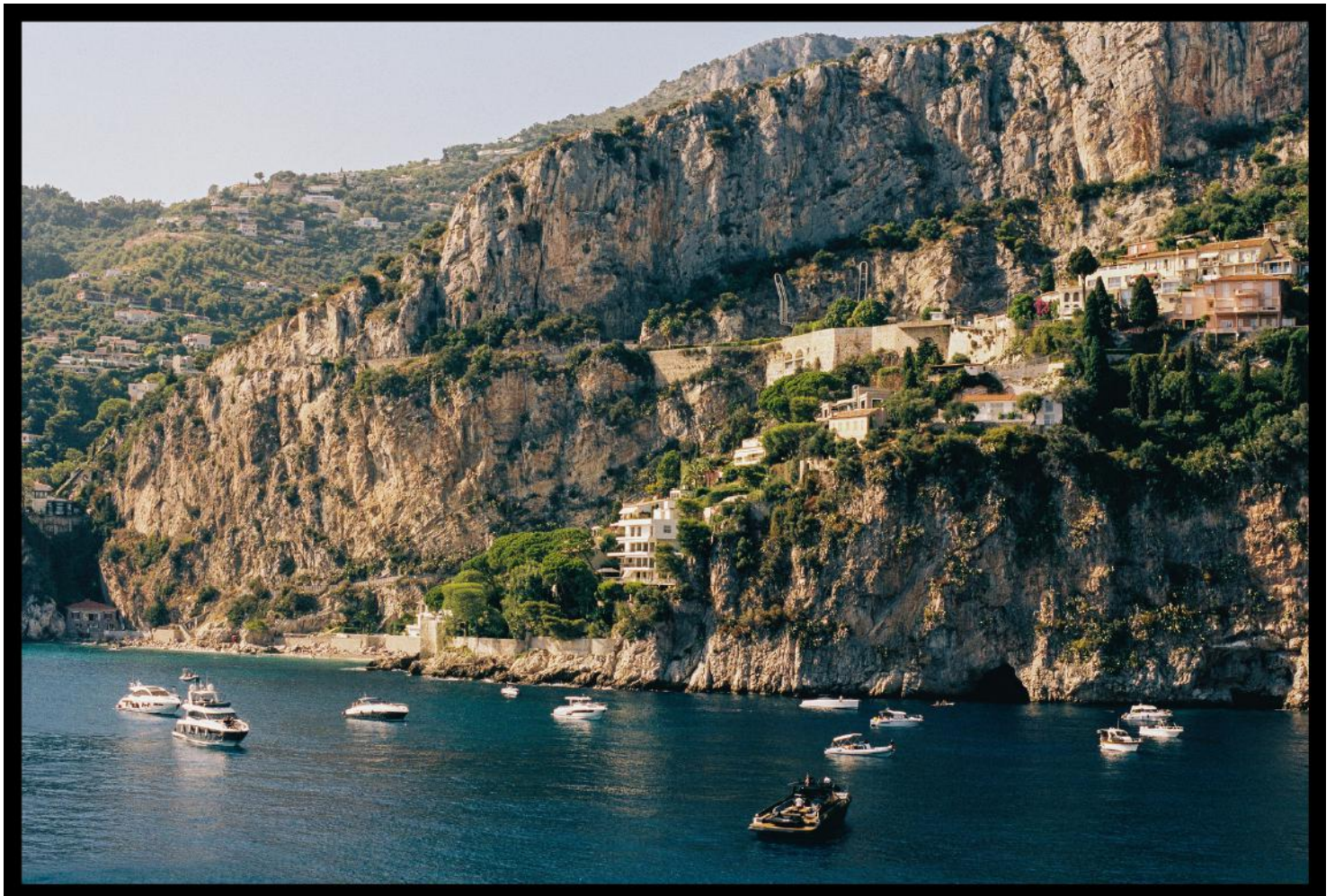
Maria Castro | Night Sea Journey | 2025

Filip Jevtovic

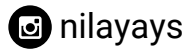
 jevtovitzzh

I am a photographer based in Belgrade, Serbia. I also work in a film lab there, so most of my work is done on film.





Nilay Tapi

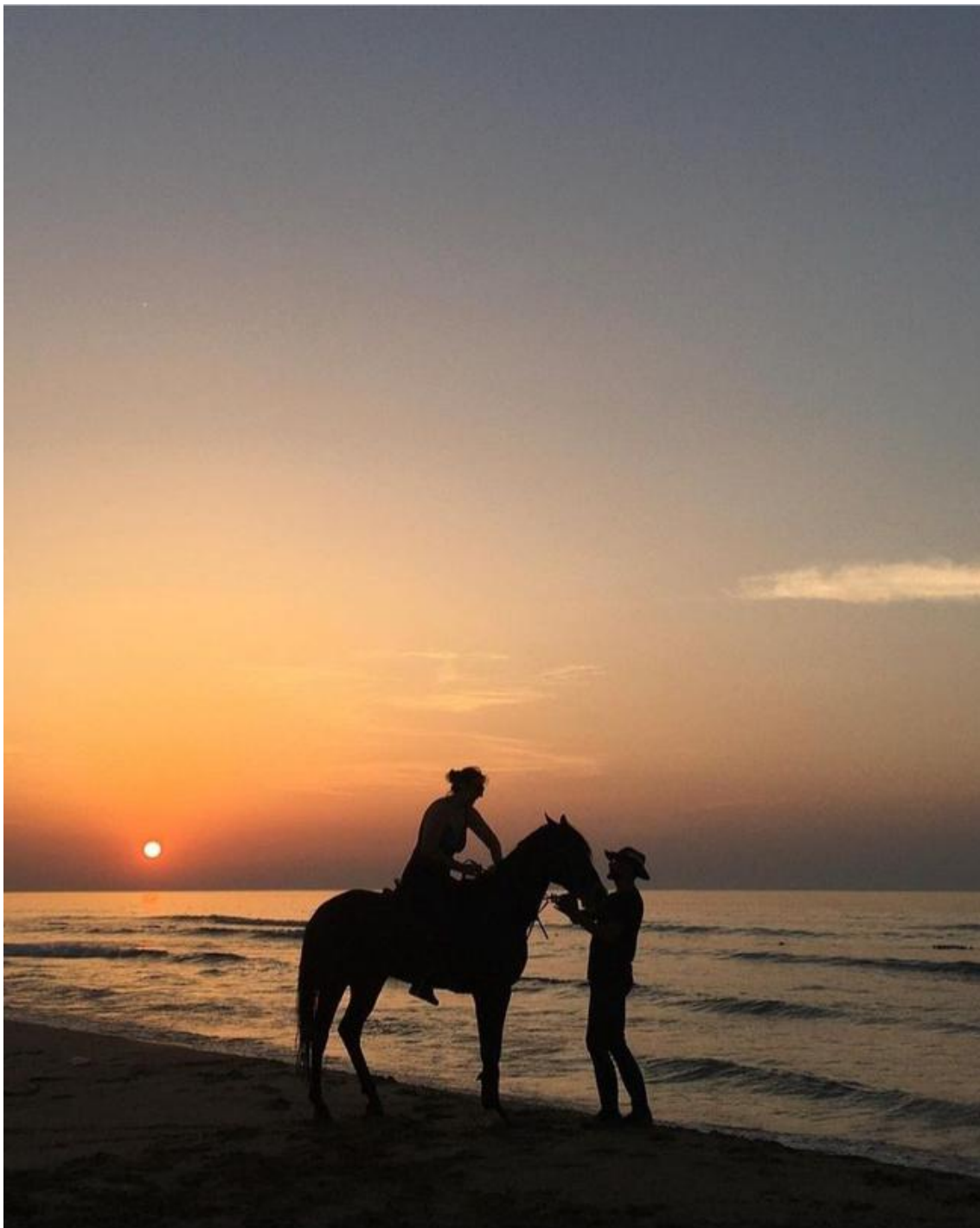


I'm Nilay. I'm 24 years old and I live in Istanbul. I'm an interior architect, and I believe that one of the most important qualities an interior architect should have is the ability to truly see. Trusting this ability, I've been exploring and photographing for years. If you'd like to know more about me, just look at my photos—because that's where I express myself the best.

Project Statement

The Silent Rhythm of the City. "Photography, for me, is a way to capture quiet and timeless moments hidden inside a chaotic city. In my work, I usually focus on the relationship between people and the spaces around them. In big cities like Istanbul, I look for the way an individual stands against the huge cityscape—sometimes in the simple geometric line of a fisherman's rod, sometimes in a silhouette fading into the sunset.

In this series, my aim was to show the calmness of people resting by the water and the natural compositions they create with the city's architecture. I don't only want to present a view; I want the viewer to feel the atmosphere and the sense of peace in that moment."



Nilay Tapi | The Bond | 2023



Aqil Radzi

Aqil Radzi has been a professional photographer for over 10 years. Based in Malaysia, he started his passion for photography at 16 years old when he became a photographer for the Editorial Board of SMK Seri Hartamas. He was the President of the Seri Hartamas Photography Society. His journey progressed as he became the Head of Photography and a writer for the A-Voice, HELP Academy's Magazine. Having covered various events including the 2014 Nelson Mandela International Day in Kuala Lumpur. His photography work varies from street, landscape to sports such as football matches. He photographed the Genting International Liondance Championship and Kendo Tournaments. Recently his photography work has been focused on the Palestinian cause in Malaysia, covering pro-Palestine protests, events and press conferences. Other recent events includes Al Jazeera's World Press Freedom Day in 2024 and the 2024 International Conference on Palestine by the Hashim Sani Centre for Palestine Studies. Recently he was a participating photographer for the Frames of Time Exhibition at the KL Photography Festival. He inspires to keep analogue and digital photography alive in an era of Artificial Intelligence. He emphasises on the importance of photojournalism, press freedom and safety for journalists.

Project Statement

Thaipusam in Kuala Lumpur

This photographic project documents the raw intensity and profound devotion of Thaipusam in Kuala Lumpur, Malaysia. Moving beyond mere spectacle, my lens seeks to capture the intimate human spirit at the heart of this powerful Hindu festival. The focus is on the individual—the devotee in a trance-like state, bearing elaborate kavadis, the anxious support of family, and the determined faith etched on every face.

The journey from the Sri Mahamariamman Temple to the Batu Caves forms the narrative backbone of this work. I am drawn to the physicality of devotion: the piercing of skin, the weight of the offerings, and the relentless climb up the 272 steps under the sweltering sun. These acts of penalty and gratitude are not portrayed as alien or exotic, but as profound expressions of human faith and resilience.

Using 35mm film, the grain and texture of the medium itself enhance the visceral, timeless quality of the event. The resulting images aim to be immersive and empathetic, transporting the viewer directly into the crowded, chanting, and incense-filled atmosphere. This project is a visual exploration of surrender, community, and the transcendent power of belief, offering a window into a moment where the physical and spiritual worlds powerfully collide.





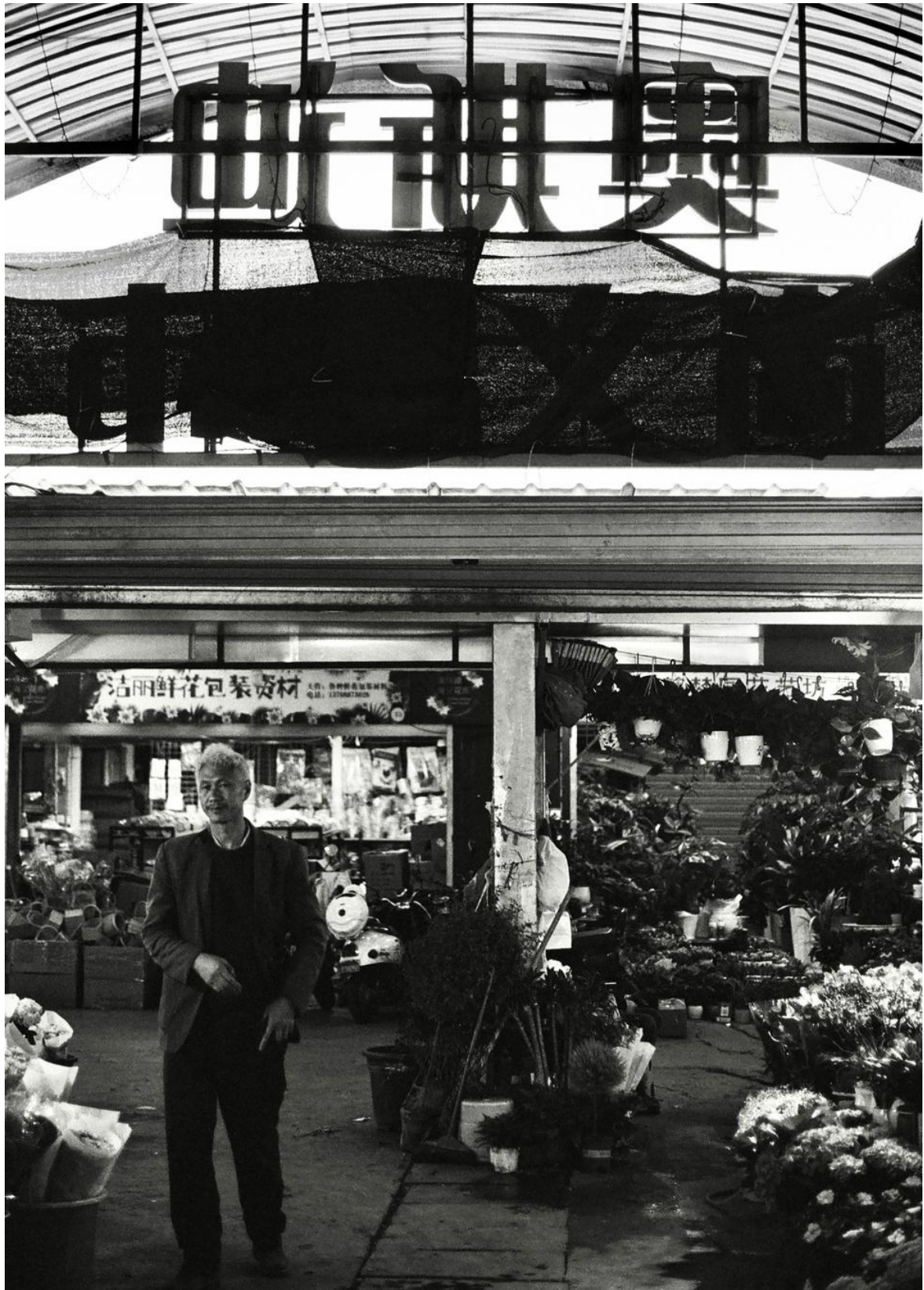
J.Y. Huang

 clausumcollection

J.Y. Huang is a Canadian film photographer currently living in London, England. His documentary works, featured in Toronto and London galleries, simultaneously captures the whimsy and grit in the people he encounters and the locations he visits.

Artist Statement

Film portraits and slice of life shots taken in 2025 throughout Portugal, Morocco, and China.



J.Y. Huang | Kunming Flower Market | 2025



J.Y. Huang | Camel Handler | 2025



J.Y. Huang | Porto Cleaner | 2025

Marco Berliocchi

I'm a Rome-based photographer exploring where the visible meets the spiritual. Trained in Fine Arts and Photography at RUFA, Central Saint Martins (London), and Stanford University, I also hold a BA in Philosophy from the University of Rome. I began as a painter, and over the past two decades I've turned to the camera for its ability to hold stillness and hint at transcendence.

My work moves from quiet landscapes to intimate urban encounters, uncovering mystery, solitude, and the beauty folded into the everyday. I photograph to create a calm dialogue between outer life and inner meaning. I believe art can lift the veil of the ordinary and point toward what is higher and timeless.

My photographs have been exhibited internationally and are held in private collections across Europe, Asia, and the Americas.

Project Statement

This project is titled "The Color That Remains" and represents what is left when everything else—the perfection, the sharpness, the saturation—disappears. It is a witness to the bare, fragile, and still-living reality of Sarajevo.



Marco Berliocchi | Sarajevo | 2025



Marco Berliocchi | Sarajevo | 2025



Marco Berliocchi | Sarajevo | 2025

Igor Zajac

 iharephotos

I am a photographer from Ireland capturing the Irish childhood, and young adulthood through my unprofessional cameras. I believe photography is evidence of life and even if no-one sees it i still believe its important to capture.

Artist Statement

This is my best work up to date, capturing the everyday without rules. It follows the adventures of my friend group as we try fill out our time in a theoretically boring place (small town in Ireland)

Igor Zajac | Boot | 2024





Monalisha Ojha

 the.eurasia.snaps

I am Monalisha Ojha, a student and photographer based in Germany. My practice focuses on observational and travel photography, exploring how place, movement, and atmosphere shape visual narratives across Europe. I am interested in the technical and aesthetic relationships between light, structure, and human presence within public and transitional spaces.

Project Statement

Tracing Stillness

This project is an exploration of Europe through an observational lens — a visual study of how architecture, landscape, and atmosphere coexist across regions shaped by history and change. Traveling between mountains, forests, and cities, I seek to capture the subtle tension between permanence and transience: structures built to endure, surrounded by ever-shifting light, weather, and motion.

Each image is an encounter — not a destination, but a moment of stillness within movement. From the dense silence of snow-covered forests to the textured facades of centuries-old buildings, these photographs examine how spaces hold memory. By isolating forms and observing from a quiet distance, I aim to translate travel into reflection — revealing not what Europe looks like, but how it feels to pause within its rhythm.





Andrea Otero

 andreaotero__

I am a 32 year old photographer from Spain. I shoot 35 mm film on my Canon AE-1 camera. It's funny because I always say that my images are my poetic visual journal and I don't think it needs a deeper explanation. I hope you can appreciate and enjoy my photos and thank you for taking the time to observe them and to read me.

Artist Statement

Poetic visual diary

Andrea Otero | Visual Diary | 2025





Marco Bellegoni

 mb_photographing

I am a self-taught photographer, passionate for black and white photography. My interest is to capture particular scenes that often remain unnoticed but which create moments of beauty.

Project Statement

This triptych of photos is a selection from a portfolio of a travel in Vietnam and it shows three different souls of the Vietnamese people, in particular women. A strong connection with origins, like that of the young ladies in traditional clothes walking through the alleys of the Imperial Citadel of Hue; the strength of the women, especially those who spend their days dragging their bicycles full of food trying to sell everything as soon as possible and the spirituality, which pushes to light a stick of incense every day to fuel the future.





Marco Bellegoni | Street Fruit Vendor in Hanoi | 2024



Marco Bellegoni | Young Woman Praying in a Temple of Ho Chi Minh City | 2025

Nina Rosa

 flufllitsa

Artist Statement

When I am in Paris, I feel as if I'm stepping into a living film, where every corner offers a fleeting story. As I walk with my camera, I'm filled with curiosity, alertness, and a gentle sense of nostalgia.

I am both an observer and a participant, drawn to the city's elegance and its imperfections, always waiting for that perfect, unrepeatable moment. There is freedom in this feeling, and a deep sense of connection — to people I don't know, to the rhythm of the city, and to the beauty of everyday life.





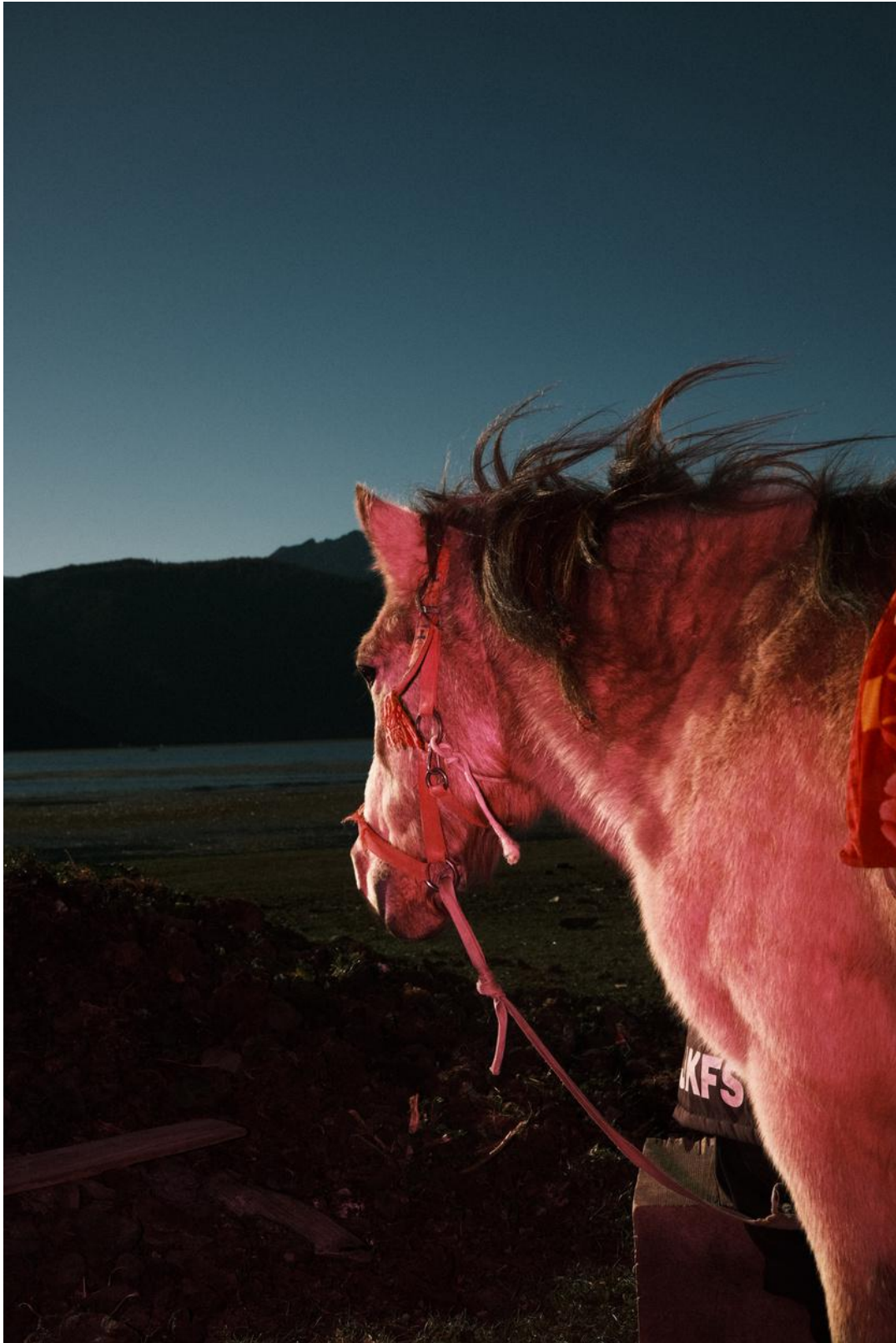
Trung Quan Tran

 truquatrtru

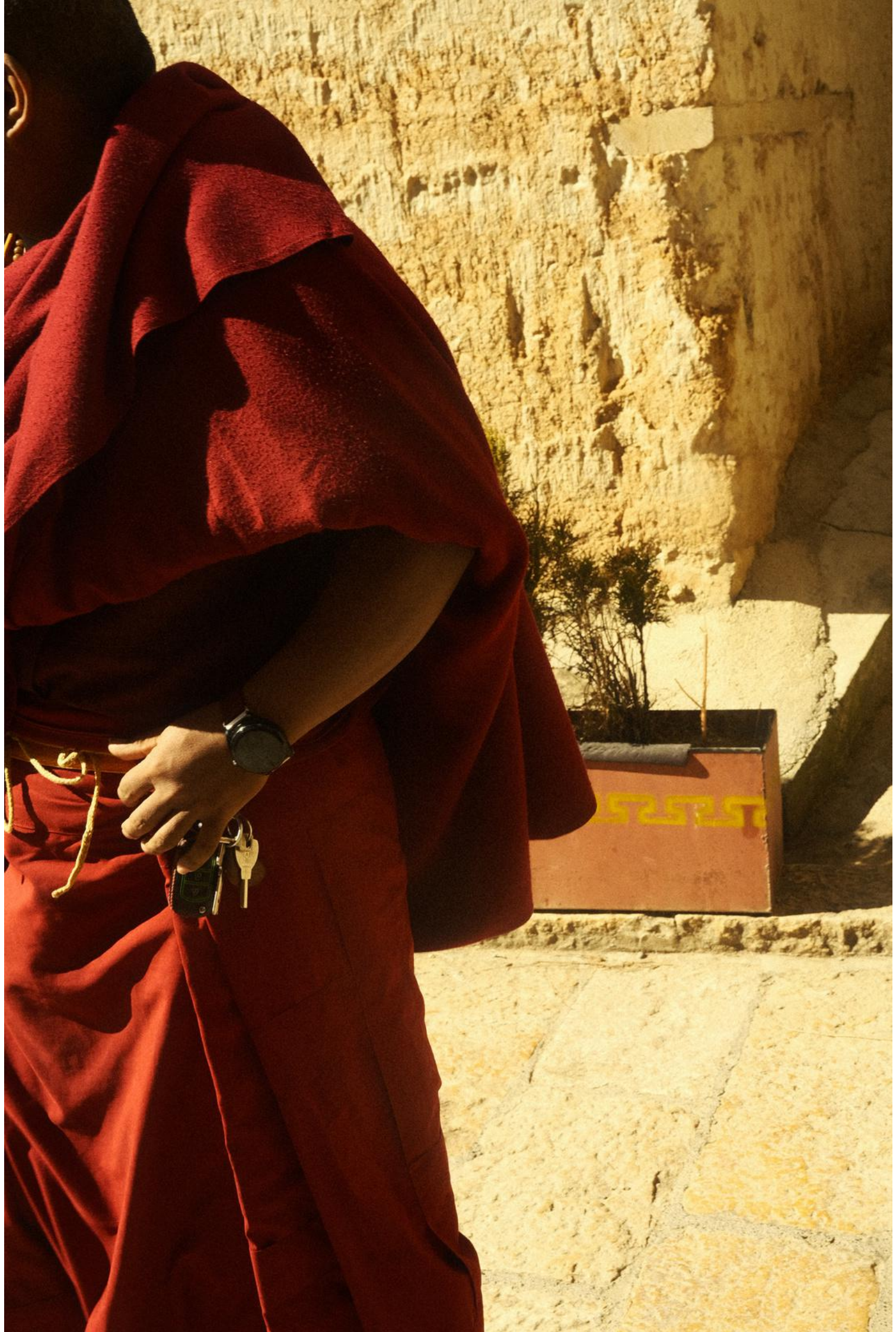
Self taught photographer.

Project Statement

This work explores landscapes and life of people in Tibet. I use Fujifilm colors and natural light, no photoshop or editing, just pure picture straight from the camera. I photograph Tibet because it's a place that i feel sacred and the spiritual life here touched my inner side, in short i just want to capture moments of the place i love. The project reflects what i want to see at Tibet: spiritual and a bit abstract.



Quan Tran | Afterglow | 2025



Ibironke Olayanju

Project Statement

Title: Silenced Voices

Year: 2021

“Silenced Voices” portrays the struggle between expression and suppression. The glowing green fabric symbolizes both hope and restraint, while the play of light and shadow reflects the tension between power and silence. The image speaks to resilience — the persistence of unheard voices and the enduring will to be seen and remembered.



Olena Lemberska

 olenalemberska.ar

I am a Ukrainian photographer, born and based in Kyiv, Ukraine. Alongside photography, my primary profession is medicine.

Education

2024: Master's degree in Art Studies, Faculty of Audiovisual Arts and Production, Kharkiv State Academy of Culture.

October 2024: Residency at Ins Blaue Gallery, Remscheid, Germany, as part of the "Hundred Women" project supported by Ukrainian Women Photography. (under curators Anna Melnikova).

2022: Course in portrait and art photography under curator Anna Melnikova.

2021: Course in contemporary photography at the conceptual and art photography school "MYPH" by Serhiy Melnichenko.

2020–2021: Authorial courses by Dmytro Bohachuk at the Kyiv School of Photography.

2021: Participation in two creative residencies in Lithuania:

June 2021: Klaipėda (under curators Anna Melnikova and Darius Vaičekas).

September 2021: Nida. (under curators Anna Melnikova).

Artist Statement

My artistic practice explores the medium of photography as a fluid and changeable substance, transforming the capture of a moment into artistic reconstructions. I am interested in how personal and collective history is preserved in tangible and intangible traces.

I work with the liminal states between reality and fiction, sometimes using mockumentary techniques to create images that appear authentic but are actually reconstructions. In my works, objects speak for people, preserving their traces. These can be everyday objects, spaces, photographs, text—anything that captures memory but, over time, becomes an artifact that has lost its primary function.

The central theme of my research is disappearance and preservation. I ask questions: if we remember something or record something, does this mean it continues to exist? How does the past manifest in the present, and how does it influence us?

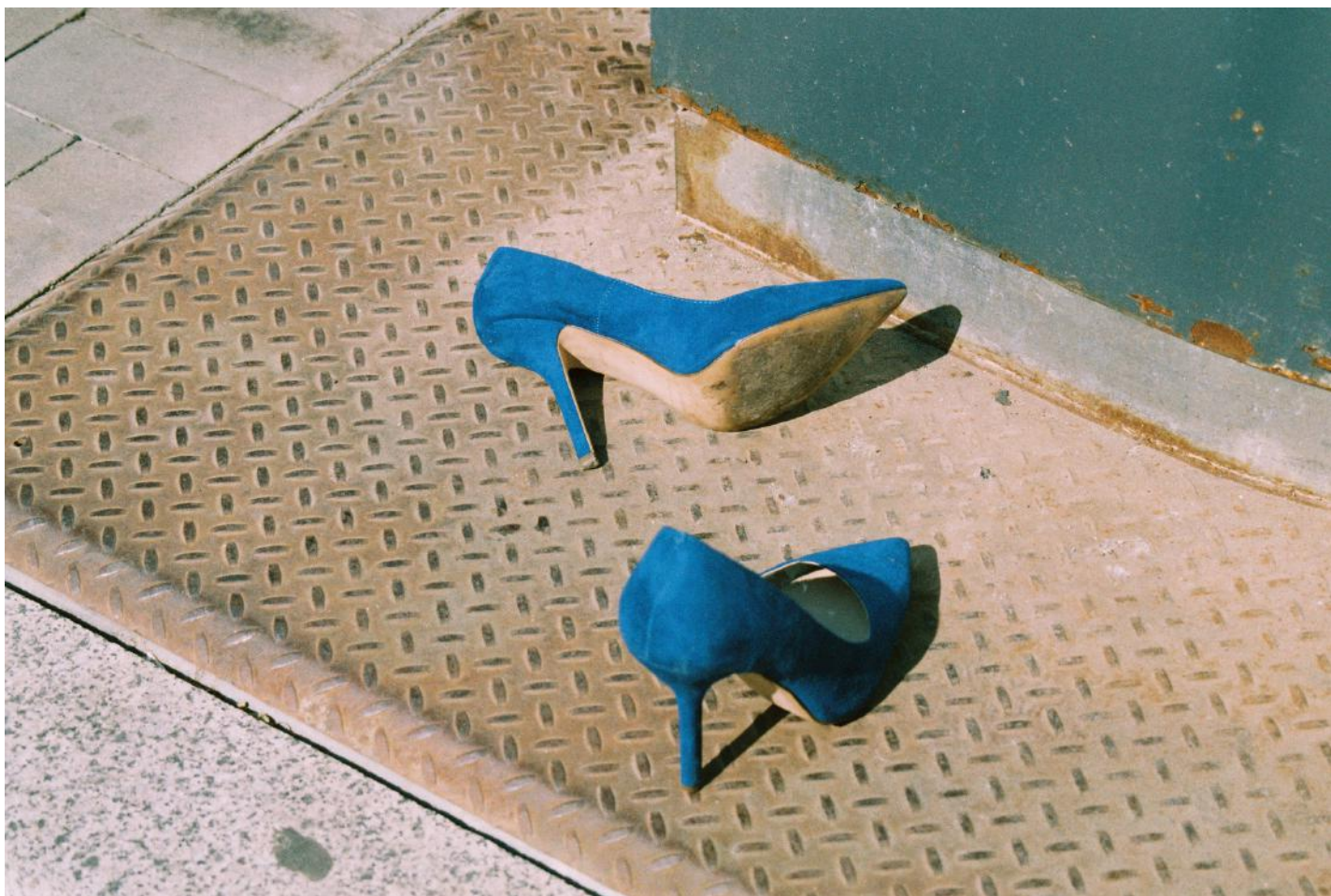
Currently, my practice is in the process of rethinking and deepening. I continue to work with themes of memory, loss, and reconstruction, but I focus more on the details—how material objects can become carriers of memory and how fiction can be truer than reality.

I feel I exist on a border between attempting to capture the past and recognizing its ephemeral nature. This is the point at which it's important not just to remember but to explore the very mechanism of memory: how it works, what it preserves, what it distorts, what it erases.



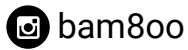


Olena Lemberska | Poetry | 2023



Olena Lemberska | Poetry | 2023

Xianzhuyue Li



Xianzhuyue Li is a London-based photographer and visual artist whose work engages with social margins, boundaries, and environmental justice. Their practice begins with field research: spending time on site, listening, observing daily life, and building relationships with communities. From there, Li employs a precise visual language and restrained, deliberate compositions to translate invisible structures into narratives that resonate on a human level making the concept visible, tangible, and relatable.

Project Statement

This series of photographs explores the connection between death, beauty, and social margins. Each composition weaves the stark delicacy of the bird forms into the raw, graphic textures of the moorland, creating a dialogue about life, death, natural environment, and prompting the audience to consider the social margins.

The work's first layer of meaning is a direct reckoning with death. It lays bare environmental fragility and wildlife's vulnerability to climate change and human activity, reminding us of the irreversible costs of ecological imbalance.

However, the spread of dead birds across the Skomer island points to a deeper metaphor. Death happens at the edges as well as at the centre of island. Yet what tends to be recorded are the remains at the centre, while those at the edges fade without trace. That absence mirrors the fate of things at society's margins: without notice or record, they are quietly erased. By contrast, deaths at the "centre" are seen and remembered. This asymmetry speaks to ecological fragility and to the condition of being unseen, a neglect that can be crueler than death itself.

There is a historical echo within these images, a parallel to the Victorian artists who painted elaborate still lifes featuring dead game and birds in Romantic, symbolic ways as an aesthetic response to life's fragility, and this photographic series both continues and reworks that tradition.

An overhead viewpoint may suggest power, but the work was made with the artist bent low, close to the ground. The posture reads more as a brief salute or act of mourning than an assertion of control. As such, these images form a twofold elegy: they mourn the vulnerability of wildlife under climate change, and they remind us that life at the margins is fading into silence, a loss that most warrants reflection.

Xianzhuyue Li | Be Seen-Feather Scatter | 2025





Xianzhuyue Li | Be Seen-Daisies | 2025



Xianzhuyue Li | Be Seen-Trace | 2025

Marco Cirillo



I am a Cardiac Surgeon and attended classical studies before University.

I am the author of several scientific publications in international journals and of three innovative surgical techniques.

The human aspect of my profession brings me closer to people and their feelings every day, at a particular moment in their lives.

Photography and writing complete my passion for the expressions of the heart in its manifold aspects.

Project Statement

SYNESTHESIA

To not look at a photo with your eyes only.

This visual project merges the title with the image itself.

A title that not only aims to define the image, giving it a name, but also has a graphic form, colors, meaning, phonetics, and symbolism

all of which combine to engage the viewer's different senses, to the point of multiple sensorial integration ("synesthesia").

Therefore, it won't just be your eyes that see it, but you'll also read the title, hear its sound, see its colors, and grasp its symbolism

that goes beyond the word itself, sometimes "distorted" to better define the image to which it is linked.

Each observer will interpret it all as a sensation shared at different levels of mind processing.

For example, the photo "filius" contains the concept that not all children are the same, even though they should be, even though they should all be protected equally; yet many are still in the light, surrounded by affection and protection, but just as many are left behind, in the shadows, apart, and even worse.

The two colors of the title—one of the lights of the chaplet and the other of the child in the painting in the background—complete and define this symbolism, demonstrating an inner inequality in a concept that should be unique.

This project is collected in a book available online; from the 48 photos in that book, I have selected those that best fit this particularly "insensitive" historical moment, in which the world no longer seems to recognize the roots of our existence.



ICEshadow



Marco Cirillo | Ice Shadow | 2021

BRIGHT DEATH



Marco Cirillo | Bright Death | 2021

Aqeel Jameel

 destitutekrab

Artist Statement

The troubles of finding Uber in Belfast after a night out.



Aqeel Jameel | No Uber available

Sanja

 sanjavlad

Artist Statement

Photography is the most beautiful dance of light.





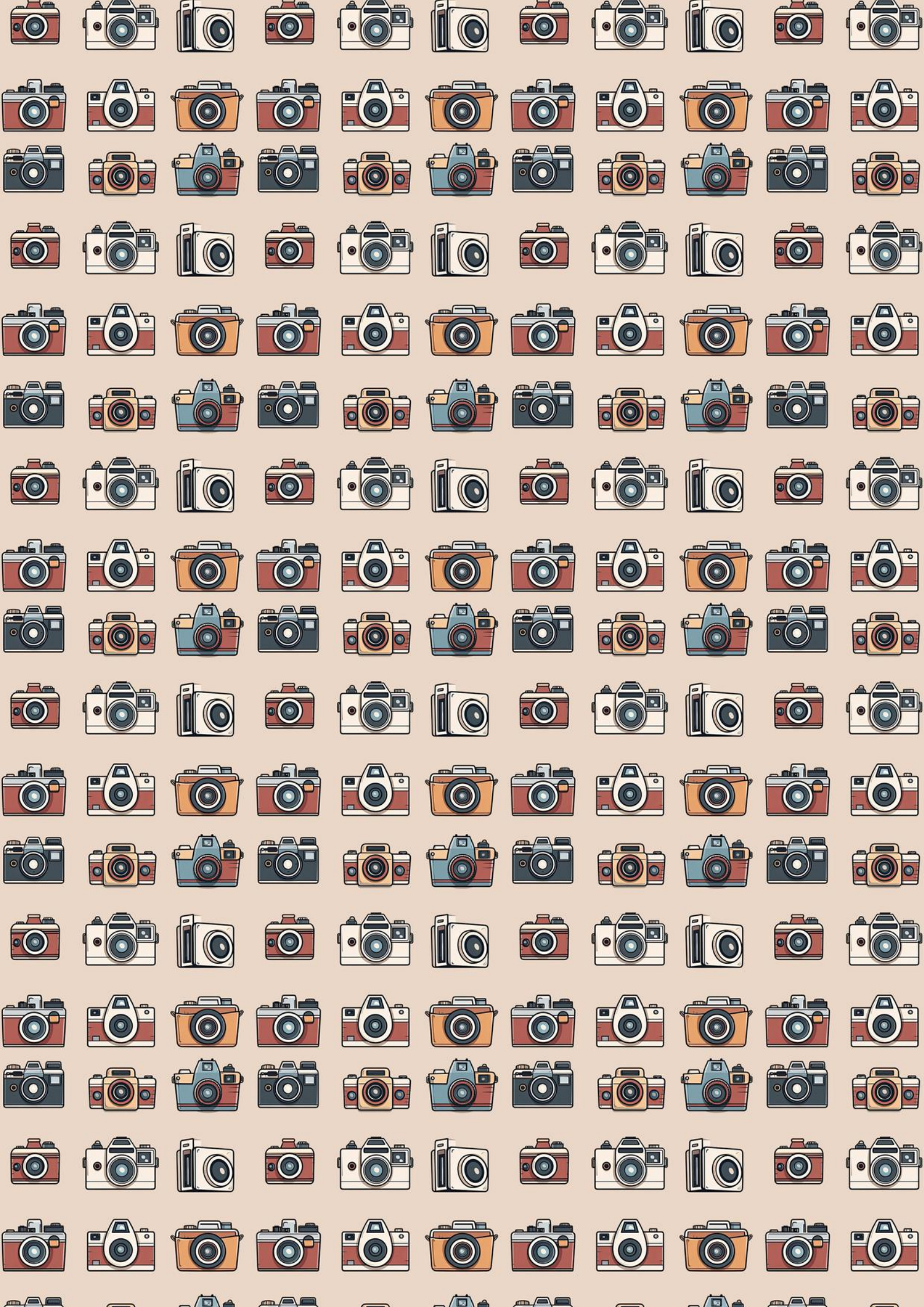
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