

# ZOOM OUT

## MAGAZINE

OCT 2025 | ISSUE #1

A SPACE TO [RE]CONNECT

### THE BEGINNING

"IT'S NOT GOING TO BE A COMPETITION;  
IT'LL BE A BEAUTIFUL COLLABORATION."





# LETTER FROM THE EDITOR

**"IT'S NOT GOING TO BE A COMPETITION;  
IT'LL BE A BEAUTIFUL COLLABORATION."**

That's the short, straight-to-the-point definition of ZOOM OUT magazine that came to me on a flight from Bulgaria to the UK, a flight where I had enough time to face an uncomfortable truth: I've been in a creative block for a while. At this point in time, I wasn't creating. I wasn't photographing as much as I wanted to, and when I did, I wasn't particularly happy with the results.

And on that flight, I thought of all the photographers I admire - Margaret Bourke-White, Sebastião Salgado, Martin Parr, just to name a few, the ones who remind us that photography isn't just about the shot, but about seeing.

I imagined that even they must have felt uninspired at times—unmotivated to create or dissatisfied with their work. Yet all we ever see is the final result, and we'd never know what struggles might have gone into it. It occurred to me that creative blocks could actually be more common than we think. And then it hit me: what if that feeling — of losing and rediscovering inspiration — could become something new. What if there was a space that stripped away comparison, a place where photographers could share work, stories, and ideas, and reconnect with why they began in the first place?

That's how ZOOM OUT was born.

This debut issue celebrates all spectrums of photography, featuring 13 amazing photographers whose visions range from street to sea, from the quiet moment to the bold experiment. I'd like to thank all the photographers whose work made this first issue possible. Without you, it wouldn't have come to life. I'm deeply grateful that our paths have crossed, and I truly hope this is just the beginning of something extraordinary for all of us.

In regards to future issues - they will go deeper. Fewer artists, more space to explore their worlds. For those of you who would like to join this creative collaboration, you can do so by submitting your work via ZOOM OUT's website.

Whether you're here to be inspired, to learn, or to remember why you picked up a camera, I hope these pages help you zoom out — and see again.

Thank you for being part of this journey.

*Bilyana Jordanova*

**EDITOR-IN-CHIEF  
ZOOM OUT MAGAZINE**

# IN THIS ISSUE

**4**

## **THE BEGINNING**

How ZOOM OUT came to life — the founder Bilyana Yordanova shares her story

**6**

## **THE POWER OF COLLABORATION IN PHOTOGRAPHY**

Jade Burrell, a magazine journalist, explores the transformative power of collaboration in photography

**8**

## **FEATURED PHOTOGRAPHERS**

The creative minds behind the lens who helped shape Issue #1

# FEATURED PHOTOGRAPHERS

SOPHIE POLYVIOU

TID BRIGHTLY

MOLLY MCNINCH

ATMOS

BECKY DEMMEN-SEWELL

LYUBO KRAEV

EDEN WELLS

FEDERICA NATALI

ZACH BENARD

DAVIDE CAMPO

MILENA WLODARCZYK

PATRICK BUNTER

T.GREEN (IN COLLAB WITH PHOTOGRAPHERS

ANNA-MHAIRI KANE & ELENA HAMILTON)

# THE BEGINNING

## BILYANA YORDANOVA FOUNDER OF ZOOM OUT

Back in February 2025, I visited Amsterdam for the first time. It was a lovely trip with my partner - we took the Eurostar from London and, four hours later, we were there. Just me (and my camera, of course), my partner, and the city.

The weeks leading up to this trip weren't easy for me. For different reasons but mainly because I didn't feel connected to my photography at all.



Which wasn't necessarily true. I had just started an internship at a photography studio while working full-time at a creative company also related to photography. But I still felt distant from my own practice. I tried to push myself by setting reminders to take my camera out, blocking time each week for my documentary project, yet nothing seemed to work. I'd carry my camera everywhere and never take a shot I liked. Every time I worked on my book, I'd end up frustrated. Looking back, that's when my creative block began, though I didn't realise it at the time — I just felt stuck, like I wasn't evolving.

So there we were, in Amsterdam. After visiting the Rijksmuseum, my partner and I stopped at a canal-side bar for a beer. It was peak hour, the streets were buzzing with bikes and tourists. I was facing the road, mesmerised by the endless flow of cyclists. My camera sat on the table. I reached for it and adjusted the settings, trying for a panning shot, convinced it wouldn't work.

One try. The result was good, good enough to show my partner, who, as always, was supportive. I looked again. I was actually happy with it ("Bikes of Amsterdam #1," shown on the left).

"Bikes of Amsterdam #1"

## "Bikes of Amsterdam #2"

I stood up, crossed the street, and started taking photos. Cyclists rushed by — colours, motion, blur, light. Each shot gave me a little spark. And then another. And another. I was seeing again — watching how the real world turned into something painterly through the lens.

I was happy. Genuinely happy. These photos gave me that rush, the one you feel when you create something that matters, not necessarily for the world, but for yourself.

During a time when I felt creatively lost, I found this fragment of joy — maybe 15 minutes long — that reminded me why I do this. It wasn't about what I should photograph, how it should look, or if anyone else would like it. It was about that intimate moment between photographer and camera — when only you have seen the photograph.



"Bikes of Amsterdam #3"

These unexpected photographs became a reminder: **photography is always there for you.** Sometimes more, sometimes less. If you stay present and look around, chances are you'll find something worth documenting. **Photography is a way of seeing — a way of experiencing the world.**

In the months after that trip, I'd often look back at those images to remind myself of that. **And it's this — the ups and downs of being a creative, of seeking inspiration and losing it, of trying and doubting — that motivated me to start ZOOM OUT.**

I truly believe creative blocks and struggles are far more common than people think. By sharing photography, by speaking honestly about our practices, by reading one another's stories, we can overcome those struggles and grow. Grow collectively, not individually.

# THE POWER OF COLLABORATION IN PHOTOGRAPHY

JADE BURRELL  
MAGAZINE JOURNALIST

**MOST OF US THINK OF PHOTOGRAPHY AS THIS DEEPLY PERSONAL THING – JUST YOU, YOUR CAMERA, AND WHATEVER CATCHES YOUR EYE.**

But the photos that really stick with you? The ones you can't stop thinking about? They usually happen when different people throw their ideas into the mix. Someone notices the light, someone else spots the perfect angle, and suddenly you've got something none of you would have captured on your own.

The tortured artist in their studio, the mad scientist in their lab – these make for great movies, but terrible career advice. Real creativity thrives on connection and conversation. In truth, culture-shaping work is born from teamwork. A strong photograph may bear one signature but carries the imprint of stylists, makeup artists, lighting assistants, editors, and subjects. Each collaborator enriches the final result. Collaboration does not diminish individuality. On the contrary, it strengthens it. Inviting other voices into your process can sharpen your vision, stretch it further, and take it to places you never imagined.



The people you meet on shoots have a way of sticking around. That lighting tech who saved your bacon when everything went wrong? The makeup artist who had the perfect idea for the concept? Three years later, they're texting you about their next project.

Photography ends up being as much about the web of people you work with as the images you create – and those relationships often lead to the work you're most proud of. One shoot often leads to the next, thanks to relationships formed along the way. These networks grow in surprising and organic ways. A makeup artist may recommend you to a designer, a client may introduce you to an agency, or a model might share your work. Collaboration opens pathways to future opportunities.

Creativity thrives when ideas collide. Collaborating with people who bring different perspectives helps push you beyond your comfort zone. A stylist may experiment with a texture or silhouette you would not have considered. A model may suggest a pose that changes the tone of the shoot. A fellow photographer may share a technique that unlocks new possibilities. Teamwork generates energy. Sharing ideas, offering encouragement, and collaborating on problem-solving creates momentum and keeps everyone inspired. This spark often appears in the images themselves, and is difficult to achieve alone.

## **YOU'D BE SURPRISED WHAT YOU LEARN FROM PEOPLE WHO AREN'T EVEN TRYING TO TEACH YOU.**

The assistant who casually adjusts a reflector in a way that changes everything. The person you're photographing who suggests something completely different than what you planned. The editor who shows you a trick that makes you rethink how you shoot. Every project becomes this accidental masterclass where everyone's an instructor without meaning to be.

When you bring in people from different backgrounds, whether that's cultural consultants, a mixed crew, or even the people you're photographing, something shifts. The work becomes more honest. You catch things you would have missed, avoid mistakes you didn't even know you were making, and end up with images that feel real rather than like someone's assumptions about reality. Rather than telling someone's story for them, you are telling it with them. This shift from "my vision" to "our vision" makes the work not only more ethical but also more powerful.

Murphy's Law lives on every set. If equipment fails, weather changes, or a client shifts direction, a group can adapt more easily than one person. When things go sideways on a shoot, having other people around means someone's got a backup plan.

But it's more than just problem-solving. Other people see possibilities you'd never think of. They push you toward ideas that feel risky or weird, and those usually end up being the shots that matter.

Amid practical benefits, there is joy in teamwork. Photography can be hard work, but it's also a play, an experiment, and a discovery. Sharing the process with others who care makes it a more memorable experience. Laughter, encouragement, and shared success make the work meaningful.

# INTRODUCING **SOPHIE POLYVIOU**



**USING IMAGES AS BOTH DOCUMENTATION AND RAW MATERIAL, SHE INCORPORATES ELEMENTS OF NOISE, TEXTURE AND MUTATION, TO CHANNEL THE TRUE STRANGENESS AND ENDURING MYSTERY OF OUR WORLD.**



Sophie Polyviou is a London-based visual artist, originally from Cyprus and forever drawn back to the sea.

Guided by wonder and intuition, her photography explores everyday topographies and the human relationship to our environment.

Her photographs show a walk through a deep gorge in Cyprus: a quiet meditation on scale and time.

“At the end of the trail a big rock looms before you emerge into the open. If you crane your neck back you might see the profile of a craggy face in the stone, nose poking into the frame, shrubs clinging like wild hair to her brow. Some ancient deity carved by time and heat, for a moment blotting out the sun.

**THE LIGHT LEAKS SERVE AS AN INTERVENTION FROM THE LANDSCAPE ITSELF, ALCHEMICAL TRACES OF THE MEDITERRANEAN ATMOSPHERE BURNING INTO THE FILM, A GENTLE REMINDER THAT HUMANS ARE NOT THE ONLY ONES WITH AGENCY IN THIS WORLD.”**



# Q&As

**Q: What role does photography play in your life right now - and has that relationship changed over time?**

**A:** *Photography is something that I do instinctively, and it's something I have done for a long time. It's not always been about being an artist per se, more a way of seeing the world, drinking it all in, making sense of it. It's only in more recent years that I have thought about the power of photography to speak to others, and of working out specifically what it is I am trying to say through the images I am naturally drawn to making. When it comes down to it, photography for me is a way of engaging with and enjoying the world, and I can only hope some of that enjoyment is passed on to people looking at my photos.*

**Q: Where do you usually turn for inspiration - people, places, books, other photographers?**

**A:** *If you are in the right mindset inspiration is everywhere - in very small moments of observation, and in letting your mind wander. I love looking at art, going to exhibitions (not just photography), reading (not just about art), listening to podcasts, watching films. I get a lot of inspiration from music, which I feel cuts straight to the heart, and can really move me. But I need to remind myself that taking it all in is only half of the equation, the other half is to have some time to let it all sink in, marinate in your mind, and let ideas emerge as something new. Going for a walk or just being outdoors really helps with this second part. Being by the sea or sitting under a tree are good places for inspiration to strike.*

**Q: Is there a piece of advice or a reflection you'd like to share with other photographers who might be feeling stuck?**

**A:** *Don't overthink it, just make something. You'll feel much better after you've finished whatever it is, and you can make the next one better.*



**Q: Have you ever experienced a creative block? If so, how do you usually navigate it?**

**A:** *I often struggle with overthinking, which leads to blocks - but the only way out is to just do something, however small. One small step in the wrong direction at least makes it clear which direction might work better. So I am trying to keep moving, following my instinct, even if the steps are more like a crazy dance than a linear walk.*

**Q: How do you hope your work connects with others or impacts the world around you?**

**A:** *I get a kick out of doing photography, so I hope people get a kick out of looking at it too! The world is such an amazing place, nature is stranger than fiction, so I hope people gain a little bit of the awe and appreciation that I feel looking closely at things. There is so much that is wrong with the world, it's easy to despair, but I think it's important to keep in mind how lucky we are to be here, now.*

# INTRODUCING **TID BRIGHTLY**



**HE MAKES PHOTOGRAPHS MOST DAYS BUT NOT ALL, AND POSTS SOME DAYS BUT NOT ALL. HE RUNS WORKSHOPS FOCUSED ON STREET PHOTOGRAPHY AND HAS RECENTLY LAUNCHED THE 5AM PHOTO CLUB.**

Tid is a photographer whose work currently focuses on where he is, often that's the streets of London, and increasingly is reaching towards the British coast, someday soon it'll go beyond these shores too.

In his first year he made photographs everyday (and posted some to instagram everyday), as a way to learn the craft and keep himself accountable.

His photography work featured in this issue originates from his ongoing "Postcards From..." project, which captures the essence of the British seaside.

"The British seaside has become an accidental project for me, which is strangely fitting as I was in New Brighton in the 80s when Martin Parr produced his famous seaside series - some have compared some of my images to his work, which is the sort of praise best ignored I think.



It began with a trip to Southend-on-Sea to escape the stifling heat of London, this is when I began to build the recipe and editing process that really sustains the colours and light that can be found on the coast. The recipe/colour grade is now known as Pastel Pop and can be found on my website with a little description of the process."



"I don't like to talk too much in print about the photographs I make, as for me the images have their work to do and my words can often get in the way of them doing that.

**STRANGELY THOUGH I DO HAVE A LOT TO SAY ABOUT PHOTOGRAPHY, THE PROCESS, THE WORDS AROUND IT, AND HOW IT MIGHT BE LEARNED AND EXPERIENCED, OFTEN I DO THIS THROUGH INSTAGRAM STORIES, OR IN THE WORKSHOPS I RUN."**

## Q&As

**Q: What role does photography play in your life right now – and has that relationship changed over time?**

**A: Photography is my daily practice now.**

*It's what I do as a creative. It has all the elements of something fulfilling in that it continues to evolve and drive my curiosity. It's something that helps me learn about the world and my relationship to it. Like any craft I now realise how much more there is to learn and how little I know. The continuous learning and practice is part of the attraction too I think.*

**Q: Collaboration is at the heart of ZOOM OUT. What does collaboration mean to you in photography?**

**A:** *Strangely, photography is the most solo art form I've worked in. For over two decades most of my creative work was collaborative — I actually studied and trained in collaborative creativity. Before photography I'd never really made anything on my own, so collaboration feels intuitive to me. That's part of why I enjoy attending workshops, teaching, and running photography socials like the 5am Photo Club.*



**When I collaborate in photography it's often an unspoken thing.** I've asked quite a few photographers to produce collaborative sets with me, usually because I've seen something in their work or in them that feels open or expansive. Then we walk with our cameras — seeing, sharing, stealing, talking little but enough. At its best it feels like a game, like play. Afterwards I'll usually receive the images and respond with my own, then send the complete set back to the other photographer. Other times I'll send first and they build. **It creates its own conditions and defines its own creative logic as it unfolds. The set becomes something distinct, something neither of us could have made alone.**

**Q: Where do you usually turn for inspiration – people, places, books, other photographers?**

**A:** Most of my inspiration doesn't come from other photographers. I'm not even sure "inspiration" is the right word for how I think about it. **Right now, I'm very responsive to what I see in front of me and how it makes me feel.** If my work is informed by anything, it's other art forms — cinema, games, painting, music, conversations — the colour work on my Brighton set actually came from GTA character illustrations. **That's not to say I don't admire or enjoy other photographers' work. One of the things I love about being in photography is how often I'm astounded by what others are making. But when I look at someone else's work, I'm with them — I rarely connect it back to my own.**

**Q: Have you ever experienced a creative block? If so, how do you usually navigate it?**

**A:** During my PhD I suffered what felt like a terminal creative block — though Covid also played its part. For me it was paralysis: I couldn't get the words I wanted onto the page.

**There's a difference, though, between wanting to create and not being able to, and simply not wanting to create. And it's okay to not want to create — to rest from creation. There's something not right for me about "creative block." Maybe it's a misrecognition. The truth is I could write words on the page, physically I could do it, but they weren't the words I wanted. So is a creative block sometimes more about expectation, perfectionism, judgement? Sometimes the term itself "creative block" can stop us from recognising what's actually happening.**

*The person who feels blocked can still be creative — to form a sentence is an act of creation, to imagine a future, even something as banal as “what will I have for dinner tonight?” is an act of creation.*

**So what do we mean by creative block? Is it a struggle with creativity, or with ourselves? Is it somehow about soul?**

**Here are some things that have helped:**

### **Read. Learn.**

*One of my favourite quotes:*

*“The best thing for being sad, is to learn something. That is the only thing that never fails. You may grow old and trembling in your anatomies, you may lie awake at night listening to the disorder of your veins, you may miss your only love, you may see the world about you devastated by evil lunatics, or know your honour trampled in the sewers of baser minds. There is only one thing for it then—to learn. Learn why the world wags and what wags it. That is the only thing which the mind can never exhaust, never alienate, never be tortured by, never fear or distrust, and never dream of regretting. Learning is the thing for you.”*

— Merlyn, *The Once and Future King* (T.H. White, 2010, HarperCollins UK)

### **Creative Block Writing Protocol**

**(Adapted from Pennebaker’s expressive writing):**

- *Focus on your struggle with creativity: choose a specific way you feel stuck — a project you can’t start, a loss of motivation, or the sense of being blocked.*
- *Write continuously (15–20 minutes): write freely about this struggle without concern for grammar, spelling, or structure. Keep the pen or keyboard moving.*
- *Include your deepest thoughts and feelings: explore what this block feels like, what fears or frustrations are tied to it, and how it shows up in your day-to-day life.*
- *Explore connections: notice links between your creative struggle and other areas of your life — routines, emotions, relationships, or past experiences of being stuck.*
- *Repeat for 3–4 sessions: preferably on consecutive days, though spacing across a week is fine.*

**The aim isn’t to solve the block directly, but to come to terms with the experience that might be in your way.**

### **Rules.**

**Work with rules or constraints: make photographs only of what’s in your room, only in square format, or only in red. Constraints often paradoxically spark new ideas by reducing friction, providing clarity, and creating invention through resistance.**

**Q: What keeps you inspired to continue creating?**

**A:** *My inability to be in the world without doing so.*

# INTRODUCING **MOLLY MCNINCH**



Molly is a photographer based in Sheffield, originally from Cheshire. Her work is rooted in observing and capturing the quiet beauty of everyday life, focusing on the harmony between light, shadows, and movement.

**HER IMAGES OFTEN CONVEY A SENSE OF PRESENCE AND INTIMACY, SHAPED BY THE STORIES OF OTHERS AND THE SUBTLE INTERACTIONS THAT UNFOLD ACROSS CULTURES AND PLACES.**



Molly practices the art of noticing and truly observing the world around her.

Driven by a passion for travel and human connection, Molly finds meaning in sharing small, spontaneous moments with the people she meets along the way.

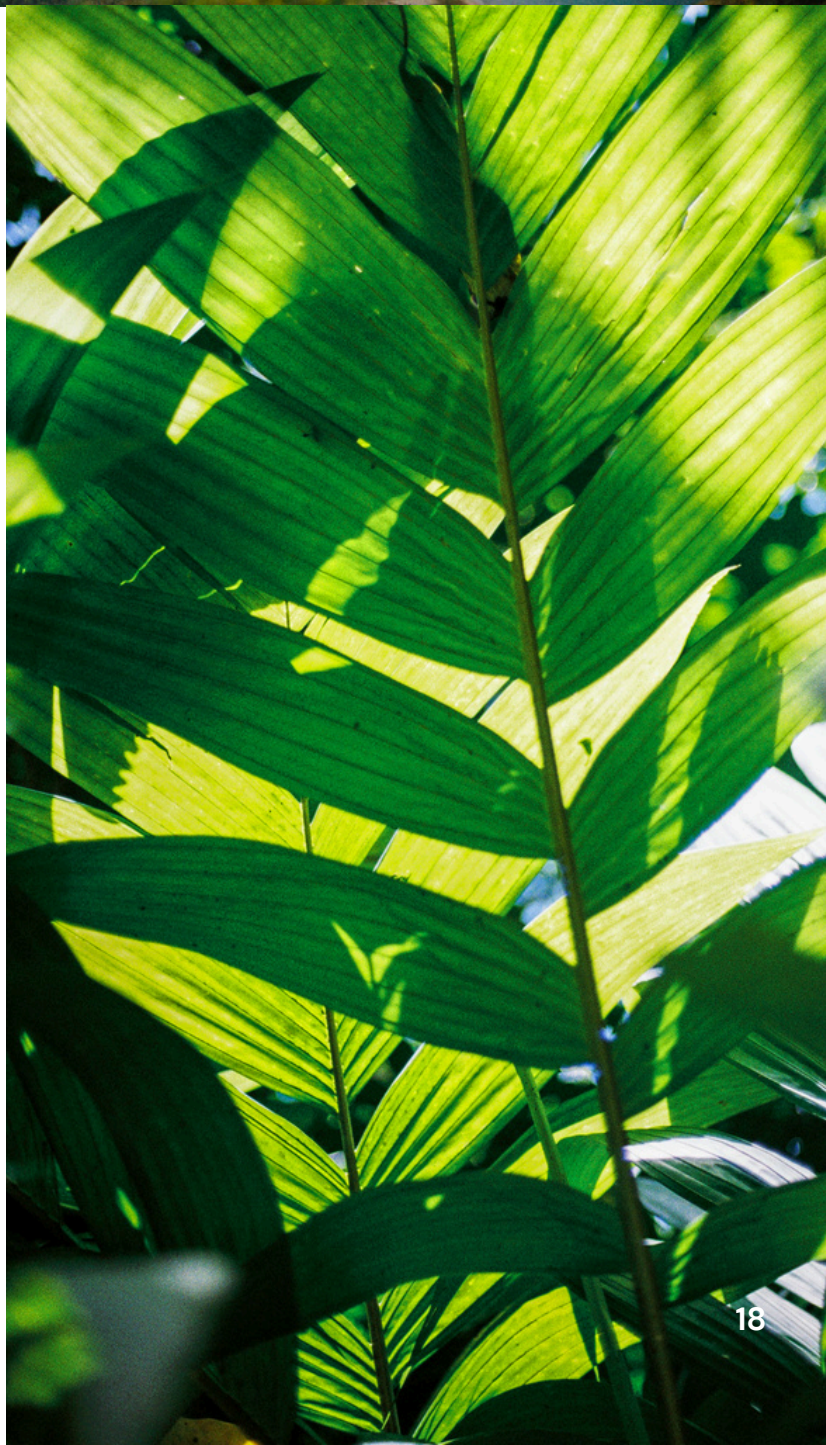




These photographs were taken during her travels across Australia and Southeast Asia over the past year.

"I set out with my camera as both a companion and a way to process what I was experiencing: new cultures, changing landscapes, and the small details that root you in a place.

**I WANTED TO CAPTURE THE QUIET BEAUTY AND HUMAN RHYTHMS THAT UNFOLD WHEN WE PAUSE LONG ENOUGH TO NOTICE. EACH IMAGE IS A FRAGMENT OF HOW TRAVEL RESHAPES OUR WAY OF SEEING."**



# INTRODUCING **ATMOS**



**INFLUENCED BY ALTERED STATES OF CONSCIOUSNESS, WORLD CULTURE, ACTIVISM, AND SPIRITUALITY, HIS WORK CONTINUES TO EVOLVE THROUGH EXPERIMENTATION AND USING ART AS A FORM OF PROTEST.**

Atmos is an English visual artist, musician, writer, and teacher who focuses on creating thought-provoking art to promote positive change.

His curiosity to explore art started with music, and expanded to drawing, painting, sculpture, mixed media, creative writing, and photography.

Atmos' work has been exhibited as a part of public demonstrations, in publications, and in galleries in the UK, including the Herbert Art Gallery & Museum, Oriel Q, and The Glasgow Gallery of Photography.



**"Fragments"**

Through experimentation with different mediums and subjects, Atmos has created a variety of photographs which offer a unique perspective on everyday scenes in Coventry and Birmingham, England.

These photographs highlight the link between photography and mindfulness—how beauty can be found anywhere if we know how to recognise it.



"Transients"

## ATMOS' SELECTION OF WORK EXPLORES ABSTRACT PHOTOGRAPHY, WITH A FOCUS ON TEXTURE, SYMMETRY, AND COLOUR.

"Through various mediums, I hope to start a conversation with other people and invite them to question their beliefs, promote mindfulness, and use my voice as an artist to create a positive future."

**Q: What role does photography play in your life right now - and has that relationship changed over time?**

**A:** *Photography is a way for me to connect with the external world and it promotes mindfulness in my life. I use this medium as a way to bring myself back to the present moment and to foster gratitude for the beauty all around us. Outside of this, I use photography to document moments in history, particularly at protests—both as a record of history and as a way to create evidence during instances of injustice against other people or animals (such as police brutality). When I first started photography, my aim was to capture points of interest that I often noticed in everyday life—strictly for their visual appeal. I believe that while photography has a more intentional role in my life now, creating photographs has always been a tool to explore my curiosity.*

## Q&As

**Q: Have you ever experienced a creative block? If so, how do you usually navigate it?**

**A:** *Yes. I think that artists of all disciplines do at some point in their artistic practice. I navigate creative blocks in different ways through trial and error.*

*Some of these approaches include: creating art using a different medium or discipline (e.g. switching between abstract photography and documentary photography); experimenting with new equipment or tools (e.g. a glass prism); and working through self-help books (e.g. The Artist's Way by Julia Cameron).*

**Q: Collaboration is at the heart of ZOOM OUT. What does collaboration mean to you in photography?**

**A:** *I believe that collaboration is at the heart of photography and it manifests in many different forms. One of these forms is the relationship between the photographer and the subject, and how both of these communicate with one another to create a photograph.*

An example of this is when a photographer is capturing portraits of a model. There is a clear interaction between them, whether this involves verbal directions given for poses or eye contact between the model and the camera lens. This is also true when the subject is an inanimate object. The sight of this object can provoke thoughts in the mind of the photographer and transform it from a literal object into an artistic vision. This can extend to the relationship and interaction between photographers and publication editors or gallery curators, and those who read our words or view our photographs as well.

**The very nature of you reading this interview is a collaboration between the ‘reader’, the ‘editor’, and the ‘photographer’. When our goals and intentions are aligned, we all benefit from collaboration. It is near impossible for any photographer to ‘make it’ on their own. Choose cooperation over competition—this allows us all to grow together.**

**Q: Is there a piece of advice or a reflection you’d like to share with other photographers who might be feeling stuck?**



**Q: Where do you usually turn for inspiration - people, places, books, other photographers?**

**A:** It varies. Sometimes I will turn to the work created by other photographers and search for new photographs to inspire me. This may also involve studying photographs that I have previously seen and thinking about how the photographer may have created a certain effect in an image.

**I think that there is a lot of value in exploring new locations, having conversations with strangers, and being involved in communities that support causes that I believe in.** Nature is another source of inspiration—especially when I am on a mountain with beautiful vistas and clear visibility.

**A:** I think the following haiku that I wrote sums it up for me:

**Chase vision, not gear  
Experiment and take notes  
Return to your ‘why’**

**– Atmos**

**“Congruent”**

# INTRODUCING **BECKY DEMME-SEWELL**



**HER APPROACH IS ROOTED IN CAPTURING MOMENTS THAT  
ELEVATE THE MUNDANE TO THE MAGICAL, REIMAGINING THE  
FAMILIAR AND TRANSFORMING IT INTO SOMETHING WONDROUS.**

Becky primarily focuses on domestic still life and nature, using light to enhance mood and evoke a sense of presence and immersion.

Although her experience spans a variety of subjects and disciplines, at its heart, her photography is about connecting with creativity and supporting others in exploring their identity, sense of place, and direction.

Her work featured in this issue shows scenes that evoke a sense of familiarity and quiet recognition.

“My photography work so far has been rooted in client work. After 10 years, I wish to take my photographic practice to the next level by refocusing my attention from the product to the process.



**“I HAVE BEEN LUCKY ENOUGH TO RECEIVE A ‘DEVELOP YOUR CREATIVE PRACTICE’ FUNDING TO DO THIS. THESE PHOTOS ARE THE START OF THIS JOURNEY, AND I WANTED TO BE BRAVE AND, IN CONTRAST TO MY CLIENT WORK, SHARE THINGS BEFORE THEY FEEL ‘DONE’.”**

## Q&As

**Q:** How do you hope your work connects with others or impacts the world around you?

**A:** *I absolutely love mindful photography practices. I have started leading workshops inspired by the Look Again Mindful Photography framework after I did a training with them a while back. They feel really central to the way I am starting to make work and communicate what I do with others.*

*I was chatting to someone about my work the other day (trying to be brave and get more feedback from folks recently) and she said she feels peaceful when she looks at my work. And that is often how I feel when I make it. So that was really lovely to hear and definitely made me feel like I wanted to lean into trying to create that type of work.*

**Q: What role does photography play in your life right now - and has that relationship changed over time?**

**A:** At the moment, I am in a real place of discovery and experimentation in my life. I returned from maternity leave in June 2024. Over my Mat Leave I realised I could start taking photos for myself (having done it professionally for years) and I realised I had no idea what I wanted to take photos of when it was just for me (a bit scary!) so I just started taking photos and tried to experiment and notice what I enjoyed and so I am still in that process but I am feeling closer than I ever have to what my personal practice may be. **So photography is pretty much everything for me right now! It's helping me explore this new stage in my life.**

**Q: Have you ever experienced a creative block? If so, how do you usually navigate it?**

**A: YES! For sure. That moment in Mat Leave where I realised I literally didn't know what I wanted to take photos of was such a block. I think for me what helped was literally just starting. Which is obviously always easier said than done and it took me a while to \*actually\* just do it.**

I found I started to take photos when I stopped editing before I even took the photo. I just trusted my gut and took a photo if I felt I wanted to. Sometimes I would look at them after, sometimes I wouldn't. Normally the photo itself didn't matter. I realise now I was likely just rebuilding creative trust with myself. I think that lack of creative trust was what caused the creative block. Trust, not in the product or photo being 'good' but trust in just following my gut and giving myself permission to make anyway even if I didn't really have a vision of the end product.



**Q: Is there a piece of advice or a reflection you'd like to share with other photographers who might be feeling stuck?**

**A: Long story short – technical know-how and fancy equipment isn't always needed, especially to get started.** Some of my best photos (IMO) are taken on an old phone with zero settings but they are intuitive, curious and connected images and I think that comes across.

# INTRODUCING **LYUBO KRAEV**



**HIS DILETTANTE PHOTOGRAPHY ACROSS 6 CONTINENTS HAS FORMED IN HIM A TASTE FOR EARNING MOMENTS OF EARNESTNESS. IN SPACES AND PERSONS THAT DON'T READILY INVITE THE EYE OF THE PASSERBY.**

Hailing from Sofia, Bulgaria, Lyuben is a journalist and documentarian who considers himself a professional interloper.

Currently he is working on “Disrepair”, a foundational project compiling years of unpublished work centered around the exploration of structural details of various forgotten tools of war, culture and pleasure, which convey their broader purpose.

**LYUBO'S PHOTOGRAPHS FEATURED IN THIS ISSUE WERE TAKEN IN AUSTRALIA AND THAILAND. THEY INCLUDE BOTH LANDSCAPE AND URBAN SCENES - BEAUTIFUL SIGHTS AND ENVIRONMENTS THAT EVOKE A SENSE OF WONDER AND ADVENTURE.**

## AUSTRALIA (2018)



**Lake Pedder (2018)**

“These images are very dear to me as early examples of my studies on atmosphere. I had freshly purchased the mirrorless I use to this day and confined myself to a 55mm prime as a type of ‘penance’ to earn my stripes in the unique Tasmanian winter rainforest, one weeklong camping trip at a time.

Tassie is a phantasmagorical land where naked eye visible Aurora Australis is a regular sight. It’s an immeasurable density of fog that brings one to their knees in the futility of capturing it, having to surrender to simply sit and record these atmospheres in your memory.”

## THAILAND (2018)

“By that time my taste had swayed toward the comfortable voyeurism of long focal lengths, a ‘cheat code’ I’d been barred from in my photojournalist career, so I’d treat myself by stitching together compositions of vast depth and resolution, in order to compress as much of the mist, smoke and grime one has to swim through to be present there.

This particular visit to the jungles of Northern Thailand was curiously to accompany a Youtuber acquaintance in search of a rare type of yellow persimmon that only grows in these hills. It took a brigade of us getting drenched for hours, but we found a handful in edible shape.

When we’d return to our night train or hostel, the quiet hours of the night would reveal an everyday serenity only an exhausted non-native can enjoy decoding.”



**Mae Kampong (2022)**



## Q&As

**Q: What role does photography play in your life right now – and has that relationship changed over time?**

**A:** *Photography is my most intimate pastime. I admit – there was a time when I chased exhibition-worthy collections – but I've grown to identify the craft with much more of a mental health decompression exercise. There are seldom few of these left in my life that already revolves around mass producing some variety of imagery.*

**Q: Have you ever experienced a creative block? If so, how do you usually navigate it?**

**A:** *I feel like creative blocks are like the cogs in the turning wheel of creativity that is one's photographic journey. They are a stepping stone to be overcome. And I've learned that sometimes when such a block appears, it might be a broader signal that you may be rushing it in some aspect of the image you're chasing. Take a breather. Go out without your camera. Spend time with a loved one. Good ideas present themselves when they are needed.*

**Q: How do you hope your work connects with others or impacts the world around you?**

**A:** *Like the auteur of a film, it's not my job to tell what my images may evoke. If a work of mine ever prompts a viewer to get the type of fuzzy feeling I got at while capturing it, that's a successful transaction. The real beauty is in each of us having our own private emotion within an image.*

**Q: Is there a piece of advice or a reflection you'd like to share with other photographers who might be feeling stuck?**

**A:** *We inhabit a time when it's all too easy to become overwhelmed by the surrounding malaise or succumb to any number of factors that may tap the brakes on your life and uproot your creative sapling. But that's the neat thing with creativity – especially in the visual arts – inspiration is a tough plant, like a dandelion, it can grow out of concrete and you can place yourself in any number of new contexts to find another image that speaks to your truth.*

# INTRODUCING **EDEN WELLS**



Eden is photographer based in England whose work is rooted in London.

Currently working on an ongoing project titled 'Interval', capturing how London feels today while tracing the weight of its past that still sits in the present.



**“2025 HAS BEEN A BREAKTHROUGH YEAR FOR ME CREATIVELY. FOR A LONG TIME, ONLY SAW CAMERAS THROUGH MY WORK AS A TECHNICIAN, BUT NOW I’VE FOUND MY DRIVE AGAIN WITH PHOTOGRAPHY.”**



# INTRODUCING **FEDERICA NATALI**



**WORKING MAINLY WITH 35MM AND MEDIUM  
FORMAT FILM, SHE VALUES THE QUIET FOCUS THE  
PROCESS DEMANDS AND THE IMPERFECTIONS  
THAT MAKE EACH FRAME UNIQUE.**



Born in Italy and now based in Singapore, Federica is an amateur film photographer drawn to the physicality and slowness of analog image-making.

Beyond traditional photography, she also explores alternative methods like cyanotype, finding deep joy and meaning in the meditative rituals of printing and experimentation.

Federica's project "Temporary is permanent" explores Tiong Bahru, one of the earliest public housing projects in Singapore.

“Built in the 1930s, this project was a bold attempt at modern living - curved staircases, rounded balconies, and clean geometric lines that stood out against the surrounding "kampongs" (Malay word for villages, enclosures).



**“YET, IT IS MEMORY, THAT SEEMINGLY FRAGILE REPOSITORY, WHO DOES THE WORK OF ANCHORING SOMETHING THE CITY CANNOT KEEP STILL: IDENTITY.”**

The project, meant to house people pragmatically, temporarily, before more "permanent" arrangements could be found, has instead become a pillar in the narrative of Singapore's built heritage.

Nearly ninety years later, those same flats are still lived in, conserved, and photographed as architectural treasures.

One comes to the neighborhood, not only to see what is still here, but also to remember what has gone, what has passed through and left traces, however faint.

And here, to me, lies the funny paradox that cities, often, promise permanence through concrete, glass, and steel, solid materials, meant to last.”





## Q&As

**Q: What role does photography play in your life right now - and has that relationship changed over time?**

**A:** *My relationship with photography has definitely changed over time. While I've always felt a natural pull toward visual storytelling, for a long time, I didn't recognize that I could be the one behind the lens creating those stories. That changed when I moved to a new place. Out of a mix of curiosity and uncertainty about how long I'd be there, I picked up a camera for the first time. At the time, my intention was simple: to explore my surroundings and preserve memories. I focused on capturing images that were visually appealing, moments that felt beautiful or aesthetically composed.*

*But as time passed and I ended up staying much longer than I had anticipated, something shifted. I began to see beyond the surface of the place and I started to feel connected to its textures. Photography became less about making memories and more about interpretation. It turned into a way for me to understand and articulate my own presence in this new context.*

*As of today, photography has come to occupy a deeply personal role in my life. Where words often fall short, photography gives me a language. It has become my means of self-expression, reflection, and connection, a tool to celebrate the ordinary moments I am living, which now hold meaning simply because I am part of them.*

**Q: Have you ever experienced a creative block? If so, how do you usually navigate it?**

**A:** *Since photography isn't my profession, I don't tend to view creative block in the same critical way that a full-time artist might.*

*Still, I have definitely gone and still go through phases of discouragement. Sometimes it is due to external pressures, being stressed about other areas of life, sometimes instead because I feel that my work is not being appreciated or valued in the way I would hope. In those moments, I've learned to sit with the feeling and reconnect with why I started photographing in the first place. I often revisit my past work, not to compare or critique, but to remind myself of the sense of aliveness I feel when I'm holding the camera: I feel grounded, in tune with the world around me, and deeply fulfilled. That reminder usually reignites my motivation and helps me see creative blocks not as failures, but as natural pauses that eventually give way to renewed energy and vision.*

# INTRODUCING **ZACH BENARD**



## BORN AND RAISED IN MASSACHUSETTS, ZACH HAS BEEN DRAWN TO CREATING VISUALS SINCE HE WAS A TEENAGER, WHETHER IT WAS MAKING FILMS WITH FRIENDS OR TAKING NATURE PHOTOS WHILE OUT ON A HIKE.

After realising his passion for photo and video, Zach studied visual media production to hone his creative eye and storytelling skills.

He has worked with companies across different industries, and with people from various parts of the country, for both artistic and commercial purposes.

In October 2024, he published his first zine, 'Illegible & Lovable', a portion of which is featured in this series.

Zach currently lives in Massachusetts with his wife, their two daughters, and their dog.

By day, he works in digital marketing for a pet food company.

Zach's photography project, "Illegible & Lovable", featured in this issue, is an ongoing series of photos that serves as a love letter to signage that has seen better days.



"These signs deserve to be immortalized and seen as beautiful despite their decrepit or peculiar nature. Many of these photos were taken in Massachusetts, my home state.

These signs are losing, or in some cases have already lost, their meaning.

Whether they were established decades ago or a season ago, they're eroding to some degree, either to economic impacts or to the unforgiving force of Mother Nature. Nevertheless, they all tell a story of what "used to be".

**WITH SOME, THE HISTORY IS LOST AND ALL THAT CAN BE SEEN IS A BLANK SPACE WHERE YOU HAVE TO USE YOUR IMAGINATION.**

**WITH OTHERS, THERE'S A BIT MORE CONTEXT, LIKE SEASONS THAT HAVE BEEN CHIPPING AWAY AT THE INTEGRITY OF THE SIGNAGE."**



## Q&As

**Q: What role does photography play in your life right now - and has that relationship changed over time?**

**A:** *When I was a teenager, I wanted to pursue a career in the film industry. When I was in college, I realized that wasn't the path I wanted to take anymore. I fell in love with photography around that time. Photography helps me turn inward and find beauty in the world around me. Sometimes it's in the form of two beings sharing a special moment, or the seasons changing, or an interesting building with a lot of apparent history.*

*I get a lot of joy through harnessing light and composing the frame. It's an art form I can do alone or with other people, and that's a big appeal of why I like turning to it for creative expression. It's all part of the human experience and how I experience the world around me.*

Over the years, I've been lucky enough to use my photography for professional/commercial purposes, and I've also been able to capture a lot of fun moments in my children's lives as they've grown. As a visual medium, I truly enjoy having so much versatility with it.

**Q: Where do you usually turn for inspiration - people, places, books, other photographers?**

**A:** I get a lot of inspiration from the region around me. Over the years, I've tried to pay more attention to interesting scenes or subjects that I could utilize for interesting photos.

I also follow a lot of amazing photographers across social media, some of whom I'm lucky enough to be connected to. I find inspiration from them, from my personal travels, and from my family.



**Q: Have you ever experienced a creative block? If so, how do you usually navigate it?**

**A:** I've experienced many creative blocks throughout my life. There are a few ways I tend to tackle them: turning to other media, whether it's music, video games, or tv, to seek inspiration; going outside for a walk and clearing my mind; carrying on with my life and not trying to force myself through the block; and lastly, working through another creative project. One of the best things I've done for myself when it comes to creative projects is to have multiple going at the same time, (some not even related to photography), so when I'm feeling stuck with one, I can pivot to another.

**Q: Collaboration is at the heart of ZOOM OUT. What does collaboration mean to you in photography?**

**A:** When we can come together because of a shared love for the same art form, the outcome is going to be full of passion. I believe collaboration is essential for the photography community to thrive. Making art is fun. Working with like-minded people is fun. Put the two together and you'll get wonderful results.

Collaboration allows us to learn from others, to become inspired from others, and gives us the chance to return the favor.

**Q: How do you hope your work connects with others or impacts the world around you?**

I hope my work inspires others to be curious and seek out places that often go unnoticed. I like photographing the area around me because it rarely does get photographed. It's a chance for people to see this part of the world.

# INTRODUCING **DAVIDE CAMPO**





**HE WORKS EXCLUSIVELY ON FILM, USING A 1988 PRAKTICA MTL5B AND A 1957 KIEV 2, CONTINUING TO EXPLORE HUMAN BEHAVIOR AND SOCIAL LANDSCAPES THROUGH A DOCUMENTARY LENS.**

Born in Rome in 1996, Davide has been drawn to photography from an early age, beginning to shoot in his teenage years. His first reflex camera marked the start of a serious practice, which led him to study documentary photography at Officine Fotografiche, one of Rome's foremost photography schools.

Following a period working in the humanitarian sector in complex crisis contexts, Davide returned to photography with renewed focus.

Now, based in Switzerland, he works exclusively on film, using a 1988 Praktica MTL5B and a 1957 Kiev 2, continuing to explore human behavior and social landscapes through a documentary lens.

Davide's project captures his recent journey through Georgia, combining street and mountain photography shot on film, with an emphasis on documentary and reportage-style storytelling.

**"I approached this project from a deeply personal angle.** Photography has been part of my life for many years, but for a long time I drifted away from it. The passing of someone I was very close to reminded me how important it was to create, to look at the world with curious eyes, and to notice details that easily slip by.

A few weeks before traveling to Georgia with my partner, I bought a film camera and several rolls of film. **Choosing film was deliberate: I wanted the process to slow me down, to live with the weight of each frame, and trust that one image can hold a moment.**

The trip began in Tbilisi, where history and modern life constantly brush against one another. My first photographs were hesitant, born out of the rediscovery of an old habit. Among the first images I took was the statue of the Mother of Georgia, framed between two buildings (shown on the right).

Small in the composition, almost hidden, she echoed the glances I was chasing through the city. Even as a national symbol, she appeared not as monumental, but quietly folded into daily life."



“Our main destination was the Svaneti, a remote mountainous region in the Greater Caucasus. From Mestia we began a six-day trek to Ushguli, one of the oldest continuously inhabited mountain communities in Europe. The further we walked, the more the mountains seemed to suspend time. Their snow-covered peaks loomed like giant hourglasses that had forgotten to measure the passing of days.



**“EACH MORNING I SET OUT WITH MY CAMERA SWINGING TO THE RHYTHM OF MY STEPS, READY FOR WHATEVER MOMENTS MIGHT UNFOLD.”**

This project became a way of returning to photography as a practice of seeing, of paying attention, of honoring presence. Shooting on film slowed me down; sequencing wove the images into a narrative. Together they helped me rediscover creativity after loss.

Through this series, I share not only what Georgia looked like to me, but also what it felt like to discover it, one glance, one step, one frame at a time.”

## Q&As

**Q: Where do you usually turn for inspiration – people, places, books, other photographers?**

**A:** *I usually turn to people for inspiration. For example, when I discover a photographer whose work I like (often a contemporary one) I dive deep into everything I can find: their photographs, interviews, podcasts, and even video reviews of their work. I do this not to imitate them but to understand their vision and expand my own horizons.*

**Q: Collaboration is at the heart of ZOOM OUT. What does collaboration mean to you in photography?**

**A:** *For me, collaboration means sharing, helping each other, and growing together. Since moving to Geneva, I've been trying to build a small community of photographers to exchange ideas, whether it's about technical aspects, sources of inspiration, or resources we find valuable. I see collaboration as an ongoing dialogue.*

**Q: Is there a piece of advice or a reflection you'd like to share with other photographers who might be feeling stuck?**

**A:** *Not everything in life is good, and to feel joy we sometimes need to allow ourselves to experience sadness too. Pay attention to your feelings, they can always give you something to work with, in life as much as in photography.*

# INTRODUCING **MILENA WŁODARCZYK**



Milena's work captures those who remain still amidst the sounds and colours of the streets - quietly waiting yet part of the scenery that can be sometimes missed.

"When you're out in the streets taking pictures, you sometimes try to capture everything at once - the flow of life, people passing by, all the sounds and colors blending together.

Amidst all this movement, there are those who remain still.

You don't always notice them at first, as if they were already part of the scenery, sitting quietly on their favorite bench."



"Often, they are the ones who carry more years behind them than ahead, their stories written in the wrinkles of their faces. Their stillness calms me. They seem to be waiting for something undefined.

**I RECOGNIZE MYSELF IN THEM.**

**THEIR MELANCHOLY TOUCHES ME, JUST AS MUCH AS THEIR MOMENTS OF COMPANIONSHIP. A QUIET COMPANIONSHIP THAT SOMETIMES FEELS ALMOST LIKE LONELINESS."**

# Q&As

**Q: How do you hope your work connects with others or impacts the world around you?**

**A:** *I hope that some people might find some beauty and melancholy in my work. It's really easy to just switch off and stop noticing beauty around us. With photography, and especially street photography, we take the time to feel and appreciate what surrounds us every day.*



**Q: What role does photography play in your life right now - and has that relationship changed over time?**

**A:** *I am currently a student; therefore, photography is an activity I do whenever I can, especially on holidays and weekends, while running errands or anything that could be an excuse to take my camera with me. At first, I was afraid to do street photography by myself, I always brought friends with me. Nowadays, I really appreciate being alone while walking in the city. I tend to have more interactions with people, and I think this is crucial to approach street photography.*

**Q: Where do you usually turn for inspiration - people, places, books, other photographers?**

**A:** *As I'm studying cinema to become a director of photography, films are a major source of inspiration for me. Like in photography, the craft of framing and lighting is at the service of storytelling, and I admire a lot of DPs that can reveal the core of a plot or a character through cinematography. I also enjoy looking at other photographers' work, the best being on paper whenever I can get my hands on a book. But in general, I find a lot of inspiration by just watching and listening to people in their daily life, collecting these little stories and anecdotes.*

**Q: Is there a piece of advice or a reflection you'd like to share with other photographers who might be feeling stuck?**

**A:** *To me, creative blocks can be similar in approach to life's little trials and tribulations. It's important to remember that it is a temporary and necessary stage.*

*Also, I've learnt to never delete stuff you find bad at the time of making it, because you will maybe regret it. Even if it is trash, I think it's part of your journey, and it should exist.*

# INTRODUCING **PATRICK BUNTER**



Patrick is an 18-year-old photographer from Peterborough, England. His work has been published in MOG Magazine, CLAST Magazine, Visual Poetry Journal, Still Human Editions, and more.

**HIS PASSION LIES IN PHOTOJOURNALISM AND DOCUMENTARY WORK, BUT HE ALSO ENJOYS EXPLORING STILL LIFE, PORTRAITURE, NATURE, AND OTHER GENRES.**



"I decided to shoot this on black and white film on my Rangefinder, a quick and small camera which was ideal for the crowds."

**PATRICK'S PHOTOGRAPHS  
FEATURED IN ISSUE #1 OF  
ZOOM OUT MAGAZINE  
DOCUMENT THE NOTTING  
HILL CARNIVAL IN LONDON -  
A VIBRANT CELEBRATION OF  
CARIBBEAN CULTURE THAT  
HAS BEEN TAKING PLACE  
SINCE 1966.**



**“WITH THE CURRENT ANTI - IMMIGRATION AND RACIST RHETORIC IN THE UK AND LONDON CURRENTLY, I FELT IT WAS IMPORTANT TO DOCUMENT THIS HISTORIC EVENT.”**



## Q&As

**Q: Have you ever experienced a creative block? If so, how do you usually navigate it?**

**A:** *In navigating creative blocks I have often practiced more personal photography, often materialising in self portraiture and documenting family and friends. Also, and this might not be the most financially smart method, but getting my hands on new gear also freshens up ideas for shoots.*

**Q: What role does photography play in your life right now - and has that relationship changed over time?**

**A:** *For me right now photography is what is pushing me forward and keeping me motivated while I work in retail. Photography over the past couple of years had developed for me from just a hobby or a mild interest into a passion and a love, and something which I feel an obligation to pursue. Nonetheless, it is currently on the sidelines as I work and save money for travel.*

**Q: Collaboration is at the heart of ZOOM OUT. What does collaboration mean to you in photography?**

**A:** *To me collaboration in photography means positively critiquing other photographers work and vica versa and helping practically in terms of lending gear. I also believe pushing your peers in terms of how they shoot (for me taking into account Capa's quote of being "close enough") can be another form of collaboration. As a whole giving encouragement and guidance to each other to help other photographers document the world in better, more impressive and ethical ways.*

**Q: How do you hope your work connects with others or impacts the world around you?**

**A:** *I hope that my work helps spread truth, understanding and peace. Photojournalism is my goal and I hope that my work can have the gravitas and importance of the work of people like Salgado and Don McCullin.*

# INTRODUCING **T.GREEN**



IN COLLABORATION WITH PHOTOGRAPHERS  
**ANNA-MHAIRI KANE &  
ELENA HAMILTON**



A Birmingham native, T.GREEN is a multi-disciplinary artist, working mainly in mediums such as Fashion Design, textiles, and graphics.

T.GREEN explores the absurdity the world has to offer, utilising it to portray universal themes derived from personal experience.

The work is used to explore difficult topics that resonate with us all - from mental health and addiction to self-image and gender.

PHOTOGRAPHER:  
Anna-Mhairi Kane  
@abeyance.media

DESIGNER:  
T.GREEN  
@t.greenfashionx

STYLIST:  
Holly Sara Mai  
@hollysaramai

MODEL:  
Pietro Carlo Mazzotta  
@pietro\_mazzotta

**T.GREEN'S PROJECT 'ARCHIVE OF BRUTALITY', IS A COLLABORATION BETWEEN T.GREEN AND PHOTOGRAPHERS ANNA-MHAIRI KANE AND ELENA HAMILTON, STYLIST HOLLY SARA MAI, AND MODELS PIETRO CARLO MAZZOTTA AND SAM SHEPHERD.**

**THE PROJECT COMBINES BRUTALISM WITH THE WORLD CAPTURED WITHIN DANTE'S INFERNO.**



PHOTOGRAPHER:  
 Elena Hamilton  
 @elenahamiltonphotography  
 DESIGNER & STYLIST:  
 T.GREEN  
 @t.greenfashionx  
 MODEL: Sam Shepherd  
 @samuelshep9

“Utilising the description of the layers of hell, and hostile environments of Brutalism, I have engaged with all the manic stages of personal grief, while healing from mental illness.

I believe this collection visualises how I reclaimed myself by showing commitment to my experiences and understanding them.”



## Q&As

**Q:** Have you ever experienced a creative block? If so, how do you usually navigate it?

**A:** Creative blocks are an inevitable part of the process. Having an idea is only the beginning; the true challenge lies in developing a plan to bring that idea to life, the second stage of the creative journey.

*When I encounter a creative block, I step away and engage in something entirely different. This shift allows my mind to relax and remain open to new inspiration. At times, I turn to activities that are creative yet repetitive—for instance, leather craft has become an integral part of my process.*

*This hands-on practice offers a more physical approach to design, creating space for reflection and perspective. Simply existing within a creative environment allows the mind to pause, recalibrate, and reassess. Too often, creatives feel pressured to be constant thinkers, but I believe it is just as important to embrace periods of simply being—living as people with real interests, emotions, and stories. These experiences not only sustain our love for creativity but also enrich the depth and meaning behind our work.*

**Q: Collaboration is at the heart of ZOOM OUT. What does collaboration mean to you in photography?**

*Through all my design projects, working with many talented photographers, all have been through collaboration. In this current climate, with the pool of opportunities for the emerging creative never appearing shallower. The support network of the collaborative process is more vital than ever before. Not only by filling the gaps where skills are concerned, but in sharing experience, advice, and encouragement, in a world that ruthlessly tells us creativity isn't a principle in the human experience. Collaboration is the present and will grow in the future. For me a collaboration is a group of talented, hardworking individuals coming together to create something that's more important than the sum of its parts. I can't stress how important it is, to find likeminded people, who also have skills that enrich the creative process and the final outcome.*



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# THANK YOU

**ZOOM OUT**  
MAGAZINE

