



**Dinaya
Waeyaert**
COME CLOSER

Come Closer is about my love for a woman, her name is Paola. We fell in love four years ago. Ever since, I have felt the urge to photograph her every day. As part of this series you will find mostly color and black-and-white 35mm pictures accompanied by polaroids, notes and contact sheets, but it also features videos.

The work feels like an intimate conversation between her and me. I am an observer trying to grasp every playful moment, every moment of connection. Seeing someone so versatile and constantly changing, I tend to overload her with my presence. And then there is she, my subject, someone who feels more like a muse to me. Loving me like no one ever did.

In *Come Closer* you get to see the love between two women from up close.

I am a Belgian artist based in Brussels. After finishing my education at School of Arts Ghent in 2018, I self-published my first book Personal Collection.

Ever since I started photographing I focused on people who were closest to me. The ones that I've known for a long time or the ones that I feel drawn to. When we grow older our relationships with the people around us evolve. Somehow I feel the need to hold on to this by making images. Already now when I look back at all the pictures I've taken, it feels like a family album where everyone, even myself, changes every day.

I take a lot of pictures. Every series I've made is built around a great deal of images. This is a certain obsessive way of working I have always loved.

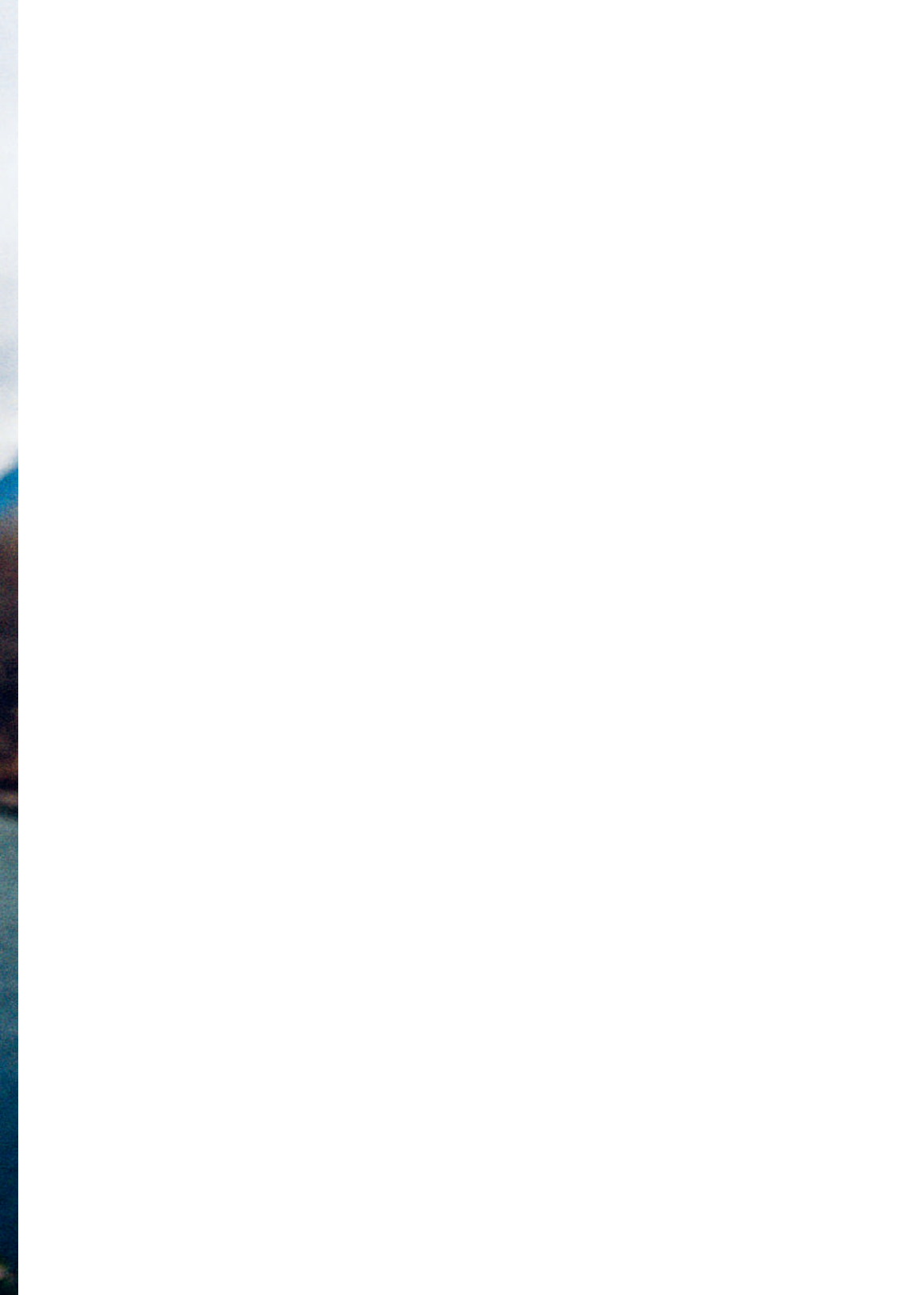
I miss your skin
already, the sun
and you -
To miss you

















1995























I AM SORRY,

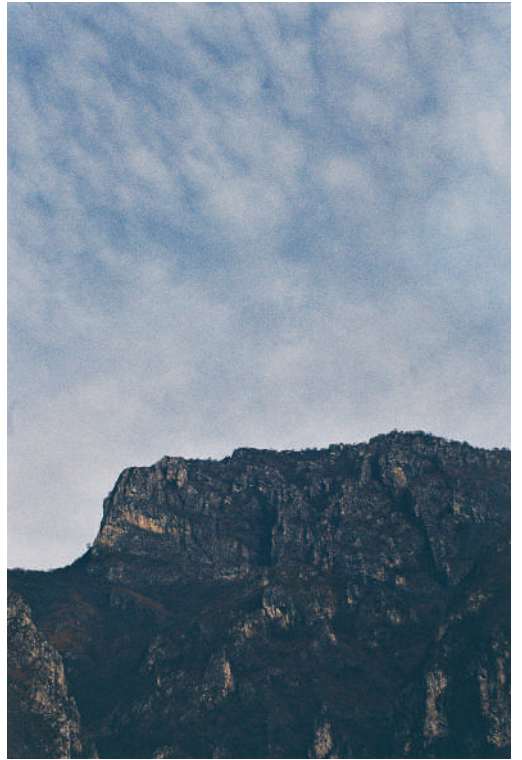
I DON'T WANT TO MAKE
YOU FEEL LIKE THAT.

















Renée Lorie

SKIPPER, CAN I
CROSS THE RIVER?

An island is an island is an island with its forest, seashore, fishing lines and broken glass found on the shore. A phantom venue, the extended dream. How small can an island be before we stop counting it an island? Do we still exist? Without this land, who are we?

René (*1989) lives and works in Brussels. She captures a world full of contrasts. Her images show disharmony, memories in nowadays. Emptiness and fullness, day and night, white against deep black backgrounds. Coolness and heat, burning ice. The present and the absent. She's looking for attachment, but captures displacement too. Themes are the uncanny, abjection, the enigmatic, isolation vs connectedness. Fictional worlds to overthink reality, vulnerability and resilience. Creaking discomfort in down, a sensory touch in a flat image. A glimpse, an error, disturbance, the lyrical. Distance, yet close framing. She uses the dark room, groping for light. Light traversing trees and water, that lives on the tide during spring. Everything is strange, yet daily and known. Trees, water, horse and dew, rustle, a man in a suit, sand mountains and a statue.











































Joselito Verschaeve

IF I CALL STONES BLUE
IT IS BECAUSE BLUE
IS THE PRECISE WORD

If I Call Stones Blue It Is Because Blue Is The Precise Word puts an order to Joselito's work that is placed between day-to-day encounters and fiction.

His work is based on building a setting for a narrative to grow, giving you a few pillars in literature, dystopia, and world-building.

The sequence isn't here to hold your hand, rather to loosen and tighten grip on different moments, leaving you space to gather fragments of a story.

As he pulls out images of their original context the reader is allowed to do the same, with an overarching theme that keeps writer and reader in the same world.

Joselito Verschaeve (*1996) is an artist living and working in Ghent, Belgium. With a practice focused on the photographic medium, often having the photobook as a point of interest. Working in themes of dystopia, world-building, and literature.



