

THE SHUTTER CIRCLE



ISSUE 03
APRIL 2025

Featuring:

Maya Beano · Zerb Mellish · James Baturin · John Randolph Thatcher · Natalie Michelle Goulet · Through My Eyes (For You) - Sarah Stalon · David Szubotics · Raghda Elmaghreby

Cover Image:
Natalie Michelle Goulet



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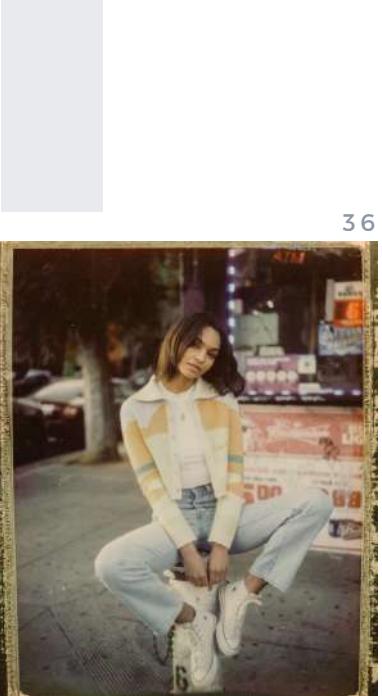
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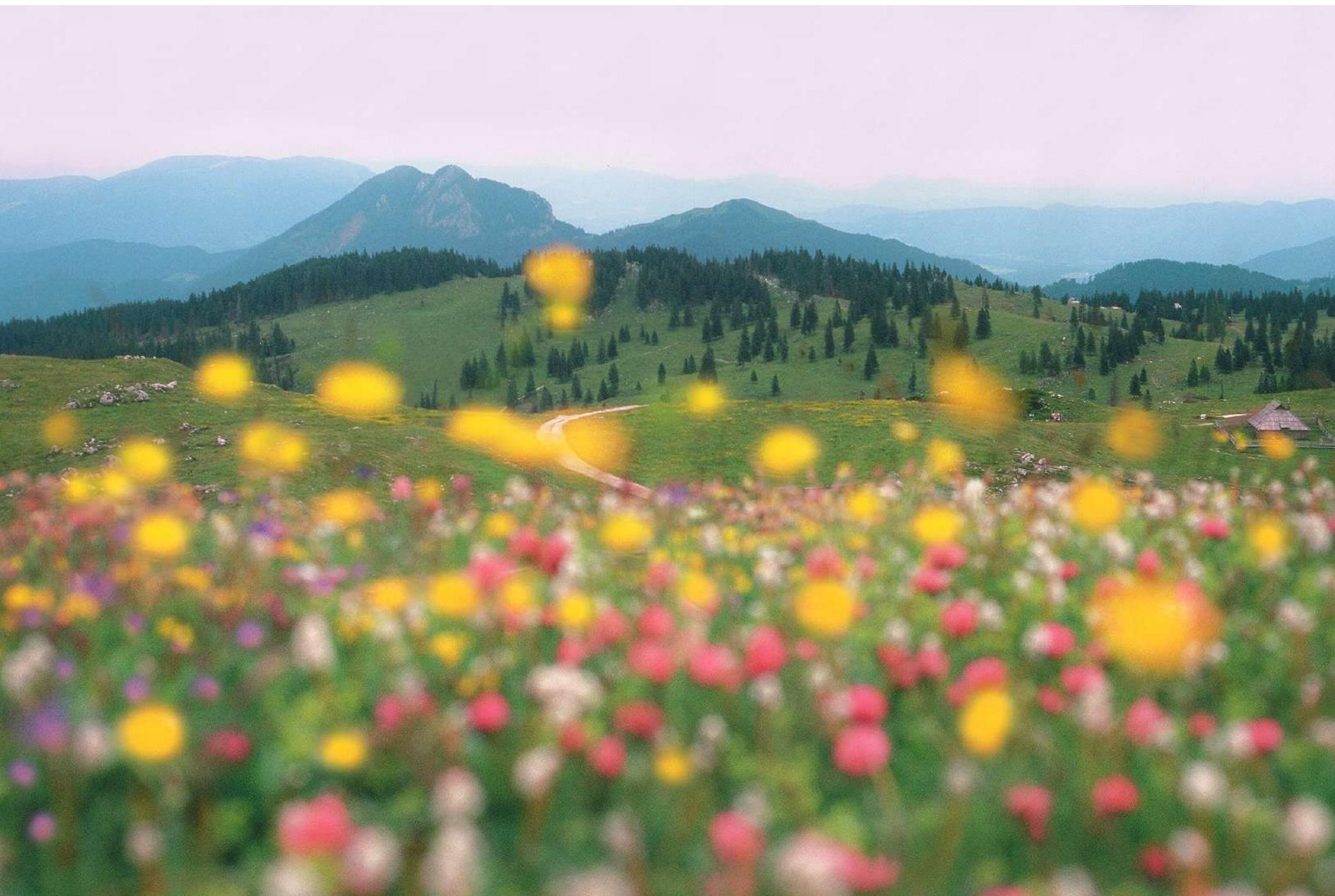
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HAYAO MIYAZAKI, ARE YOU THERE?

By Maya Beano

[@mayabeano](https://www.instagram.com/mayabeano)

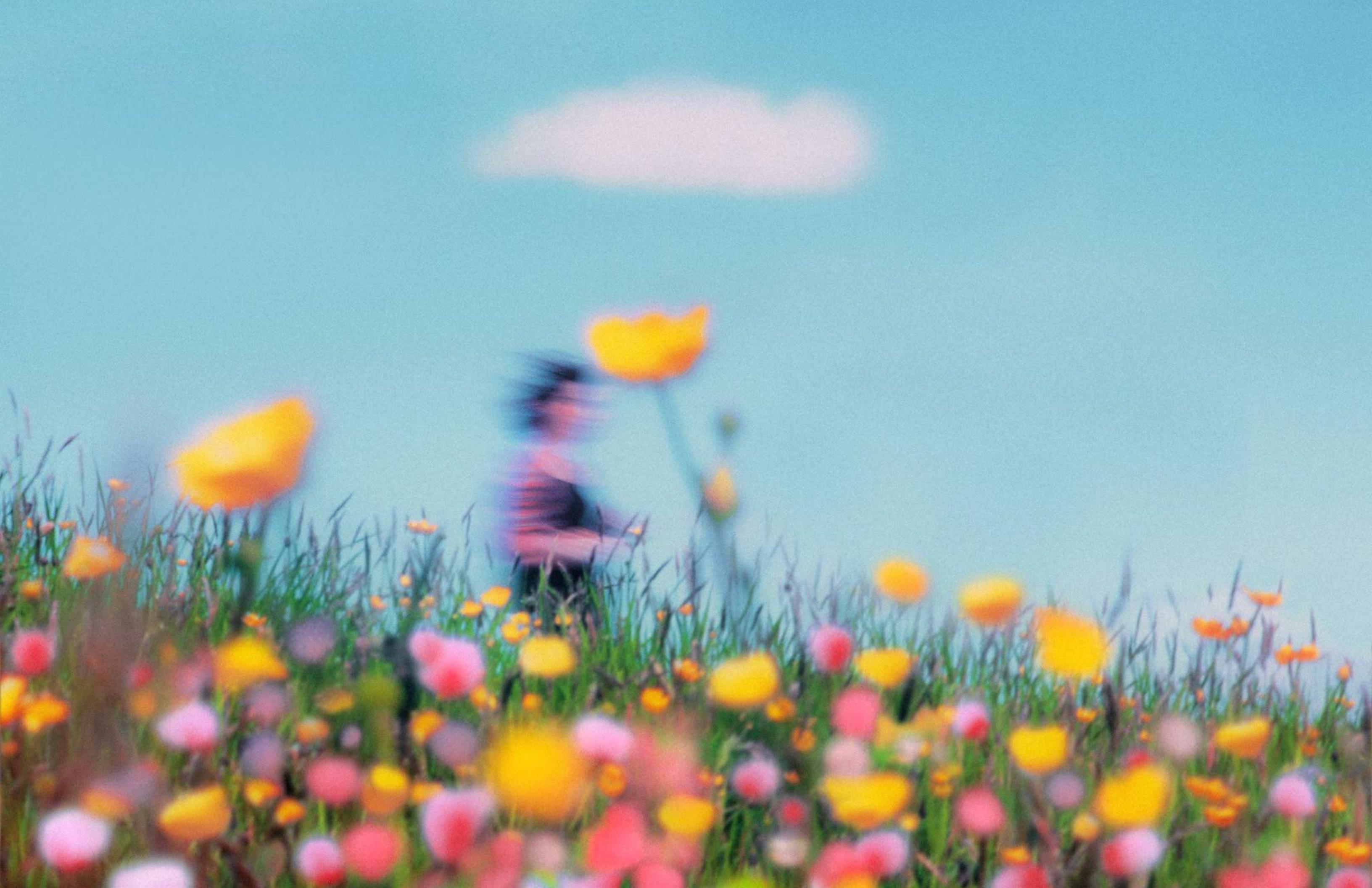
mayabeano.com

Camera: Canon A-1

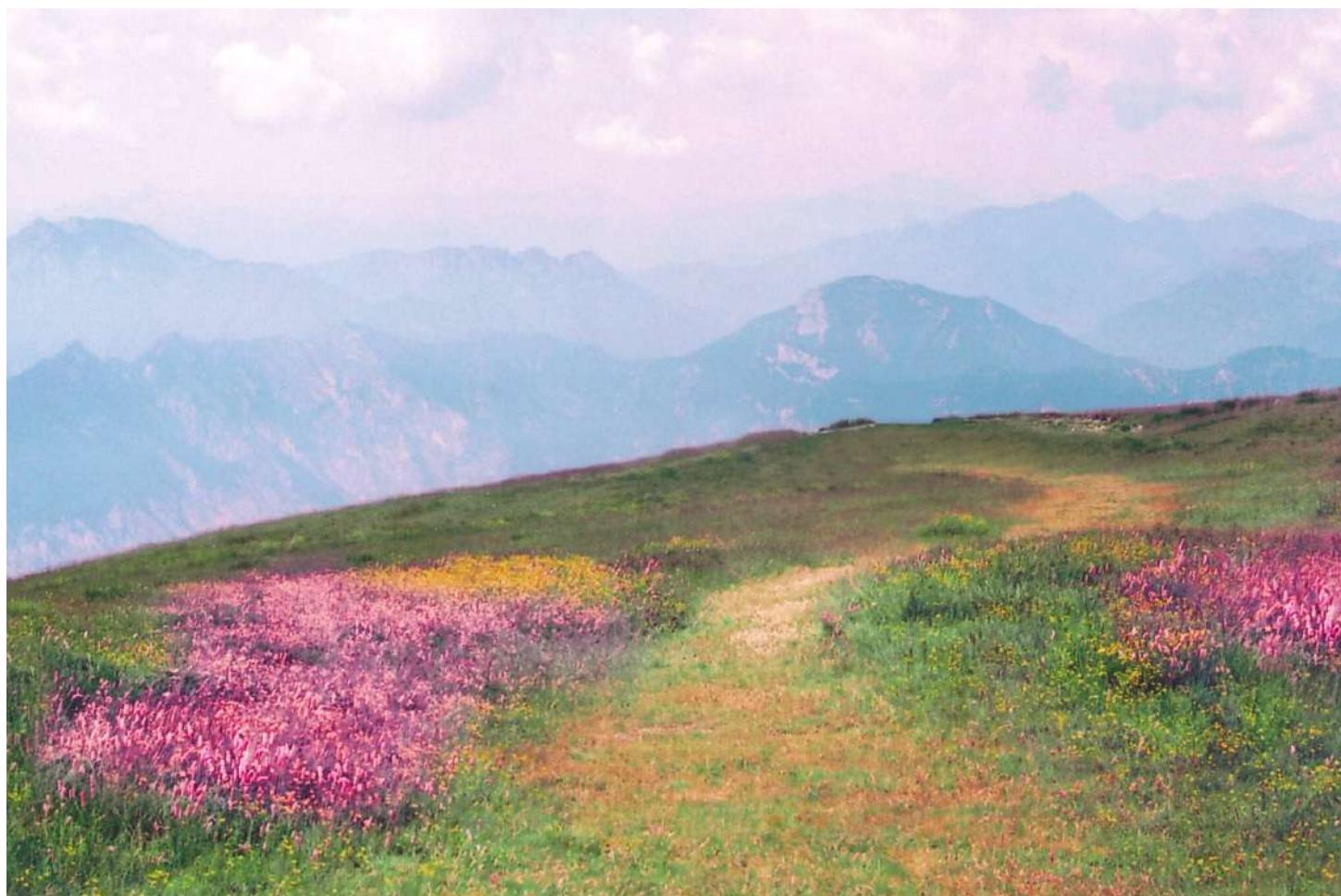
Film: Kodak Portra, FujiFilm Velvia

From Maya: My photography is a visual diary of the things that inspire me in life. I am inspired by our connection to nature, by the surreal and by the unknown. Whenever I find myself engulfed by an other-worldly atmosphere, I am driven to create imagery to capture that experience. My love of color and of fragile landscapes also hugely influences my photos - the result is a body of work that is ethereal, playful and melancholic.

About this series: This series was inspired by the whimsical scenes and the spirited playfulness found in the works of Hayao Miyazaki and other films produced by the prolific Studio Ghibli









ЯР 400

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КОДА ПОРТРЯТЫ 400



ESSENTIAL LIGHT

By Zerb Mellish

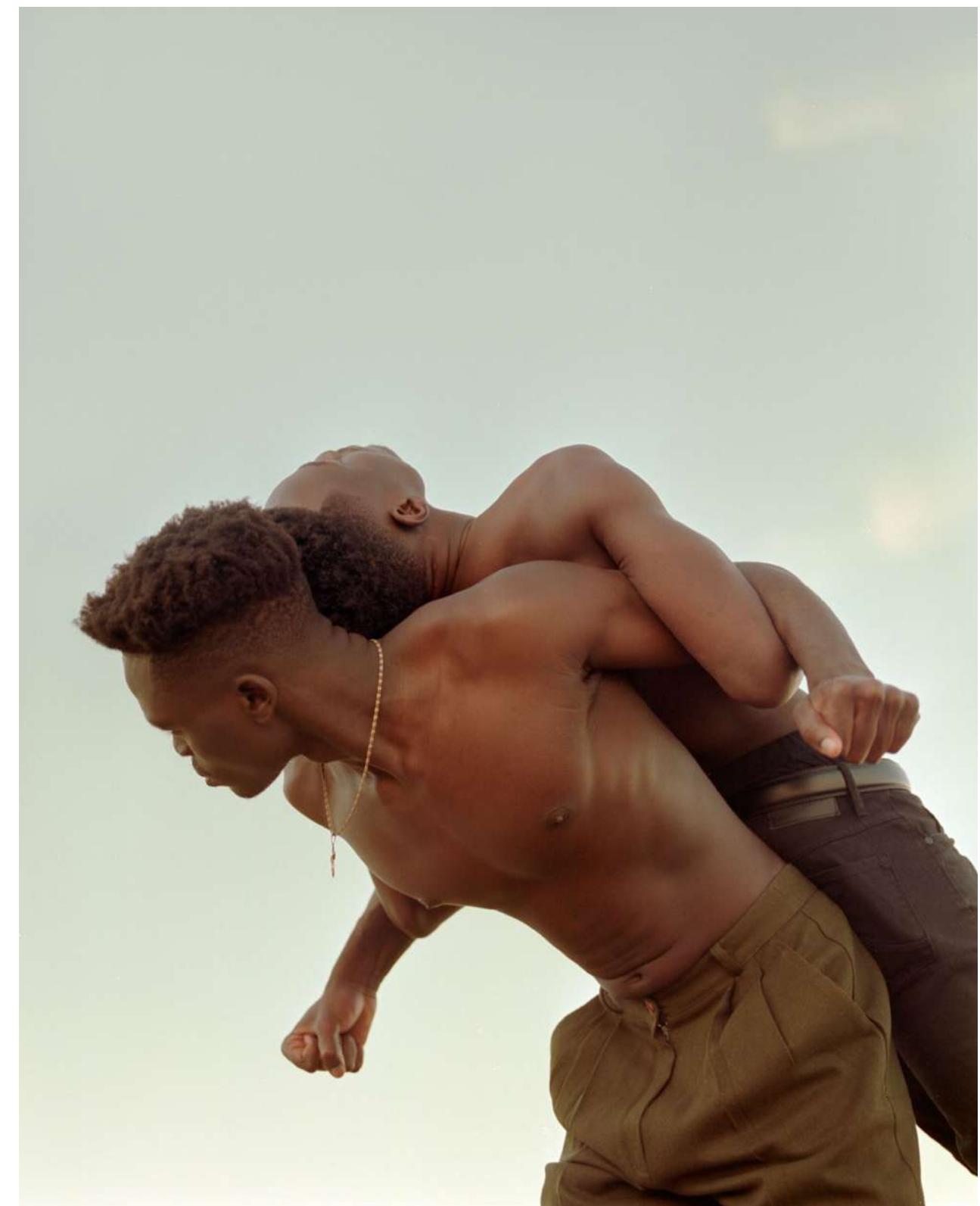
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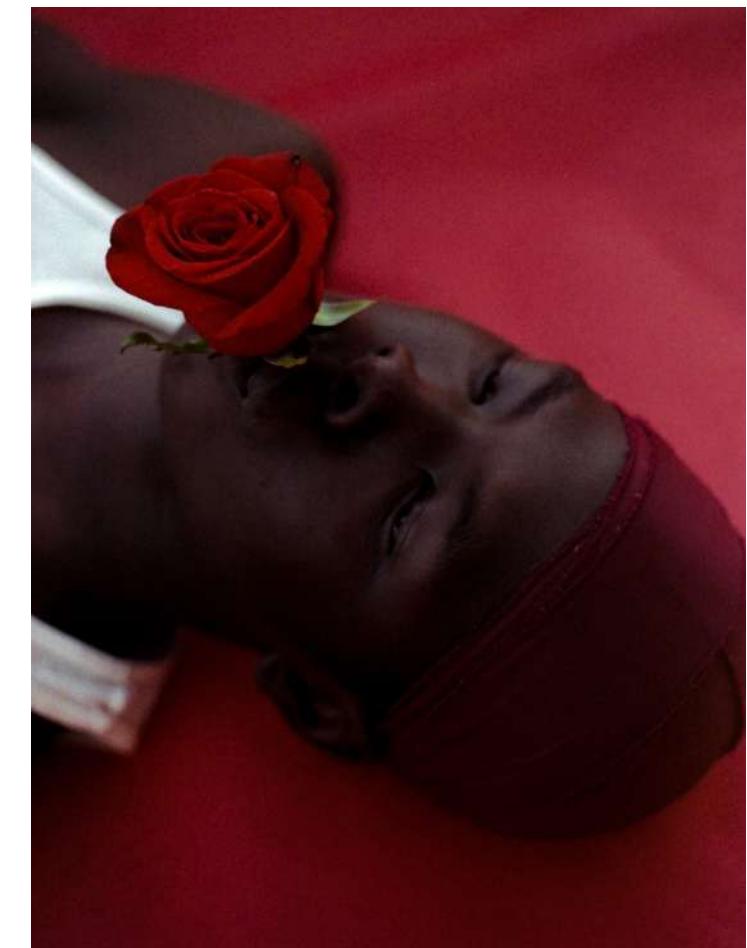
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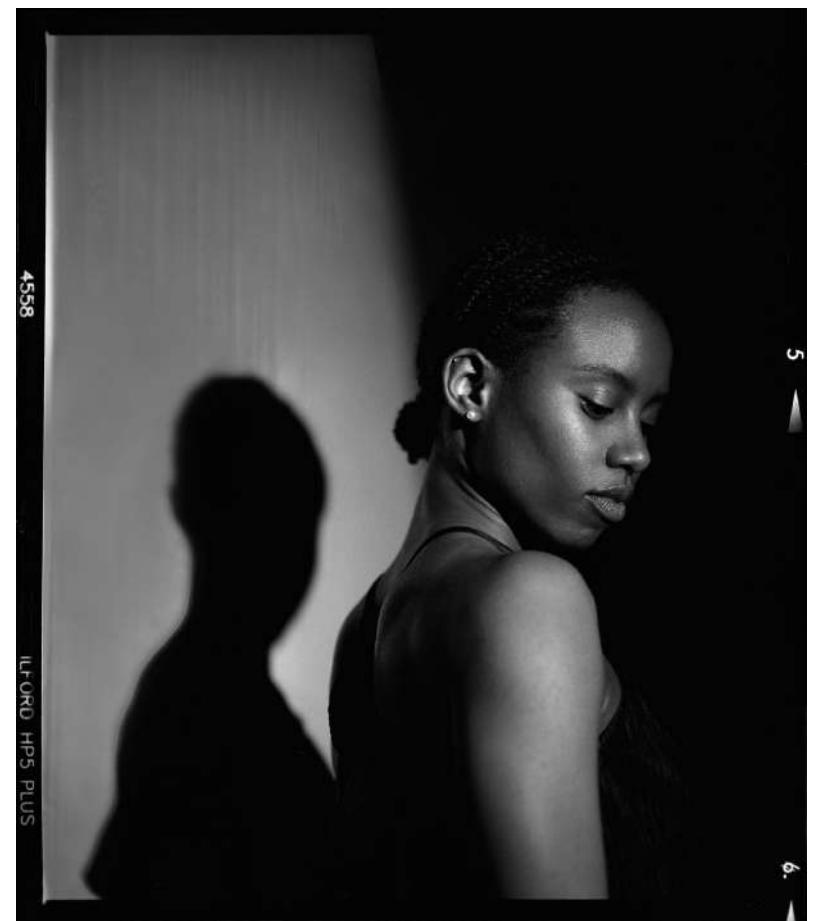
Camera: Mamiya RZ67, Canon AE-1 Program

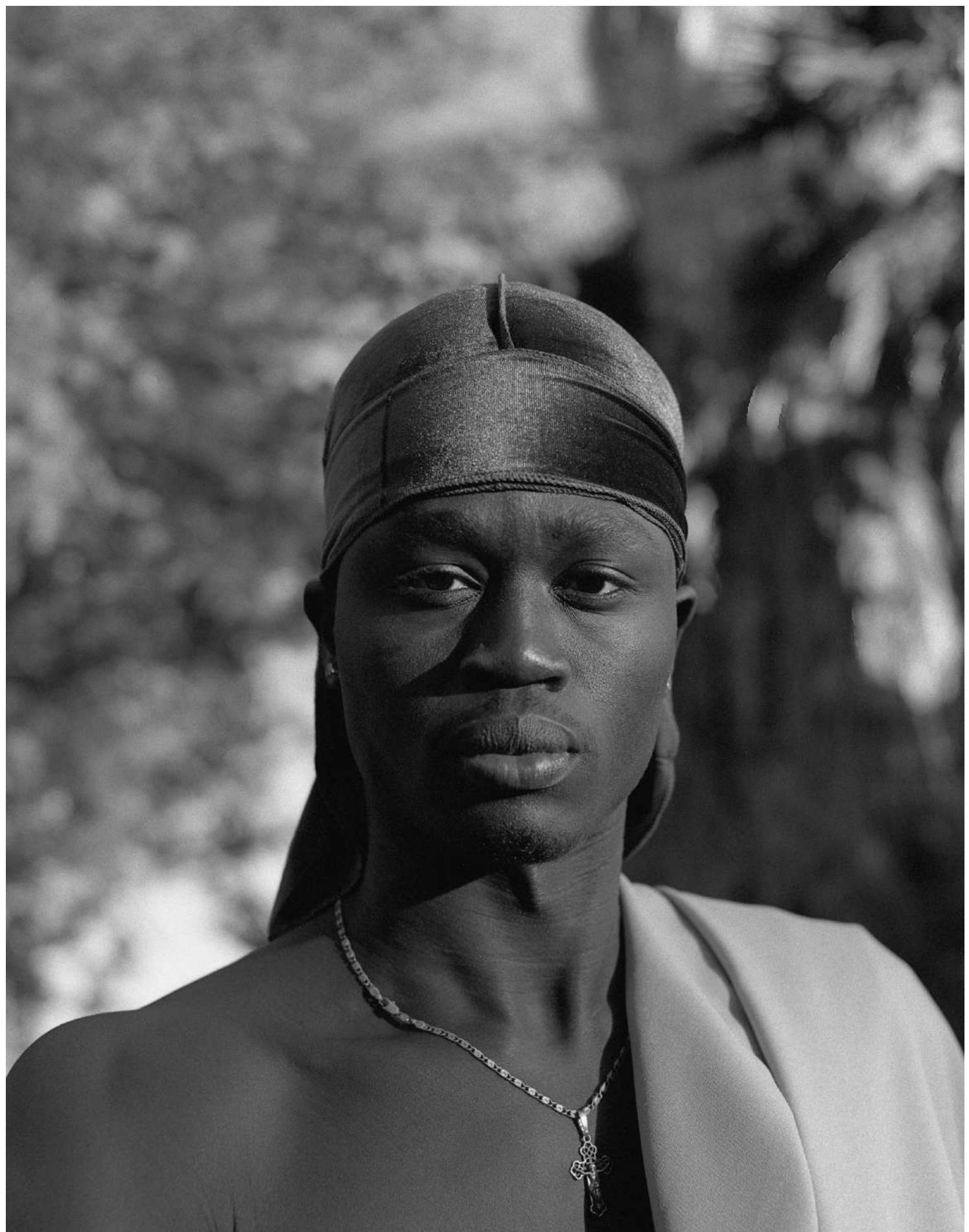
About Zerb: Zerb Mellish is a first generation Liberian - American photographer and photojournalist living and working in the Dallas - Fort Worth area. Continuously inspired by the topic of identity, his work and practice mainly focuses on and celebrates black experience through the visual narrative.













STILL TIME

By James Baturin

[@stillandstillmoving.](https://www.instagram.com/stillandstillmoving/)

Camera: Hasselblad 500 C/M

Film: Ilford HP5+ 400

From James: I've always been drawn to the ways a camera can be used to show the world in a way that's normally invisible to us. Techniques like long exposures introduce an element of passing time in a single image that I've always found profound and wonderful. Time, of course, is the great arbiter of change, and with that change often comes instability, chaos, and uncertainty. The climate of this last year has emphasized this in ways unprecedented to most of us.

The singularity of our perspective can leave us disoriented in the flow of time and change. The chaos and distraction of the constant motion around us can leave us reeling for something firm to stand on. This is where I've found in my camera a means to a new way of seeing, broadening the horizons of my limited way of knowing and experiencing the world. In the long exposure image, we see that while the constant flow of time and change is inevitable, there are nonetheless places and objects that stand firm, pushing back against the threat of chaos and instability. The images I create give a glimpse of a world where the storms of change are stilled, leaving us with a picture of that which remains steadfast in the face of it.









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A DAY IN SAN FRANCISCO WITH SOPHIA

By John Randolph Thatcher

[@johnrandolphhh](https://twitter.com/johnrandolphhh)

john-thatcher.com

Camera: Pentax 67II, Nikon F6, Leica MP,
Polaroid Land Camera

Film: Kodak Portra 400, Kodak Porta 160NC,
Kodak Portra 160, Kodak Portra 800, FujiFilm
FP100-c

About John: John Randolph Thatcher is a photographer living in the suburbs of the Bay Area. His work is filled with the warmth and nostalgia of distant memories. His subjects are drawn with the paintbrush of the lens with an indistinguishable vibrancy.

About this series: Sophia and I spent the day walking around San Francisco. We hung around corner stores, played at the park, and ran around the streets. The only plan was to discover what it means to be alive in the city.





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12

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► 10

KODAK 160NC-2
47

5

► 6



AN ARCHIVE OF DISAPPEARANCE

By Natalie Michelle Goulet

@nataliemichelle.ca

nataliemichelle.ca

Camera: Polaroid OneStep+, Polaroid Now, Rolleicord VB Type II, Bolsey-flex
Film: Various Expired Films

From Natalie: My body of work, although rooted in photography, consists of diverse material explorations including the use of found objects and performance. My practice often revolves around the concept of instability, whether it be in terms of mental health or our current environmental crisis, and seeks an empathetic approach to destructive human tendencies. I examine the environment as both cathartic and chaotic in relation to climate grief.

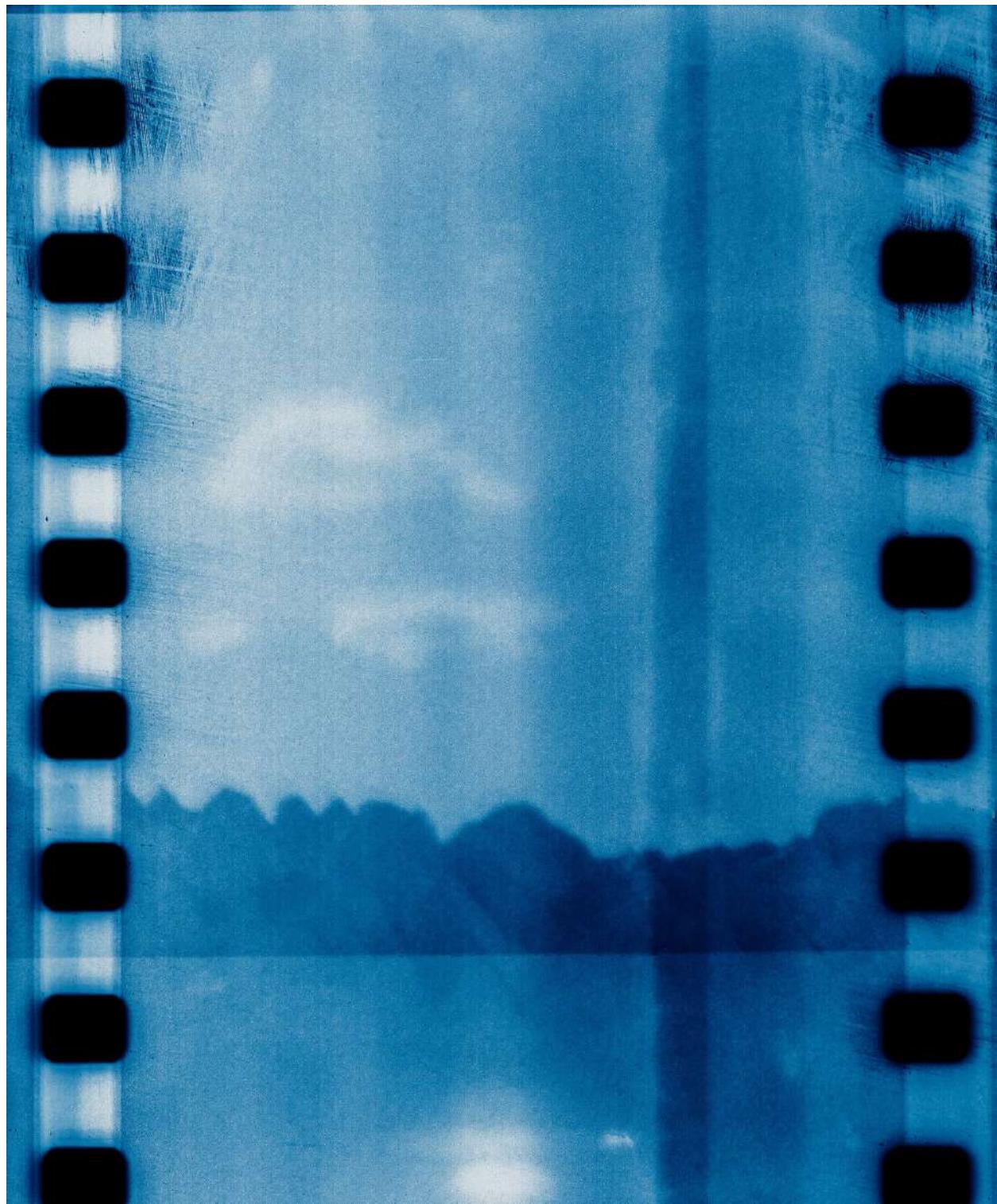
Lately, I have been thinking more about how to continue a material-based practice in a more socially and environmentally conscious way and reflecting on what my responsibilities are as an artist living in the Anthropocene. I have been reflecting on my relationship to water, as well as photography's relationship to water, and how closely entwined the ocean can be to climate solutions.

I often question what most of us consider to be habitable versus inhabitable, and the varying mindsets that influence us to favor particular open or closed spaces. In addition to expanding my understanding of contemporary art and pushing the boundaries of what a photograph can be, I'm interested in deconstructing how we weigh in on the concept of home – whether it is a physical space or simply a sense of belonging – and how we destroy things just as easily as we build them.













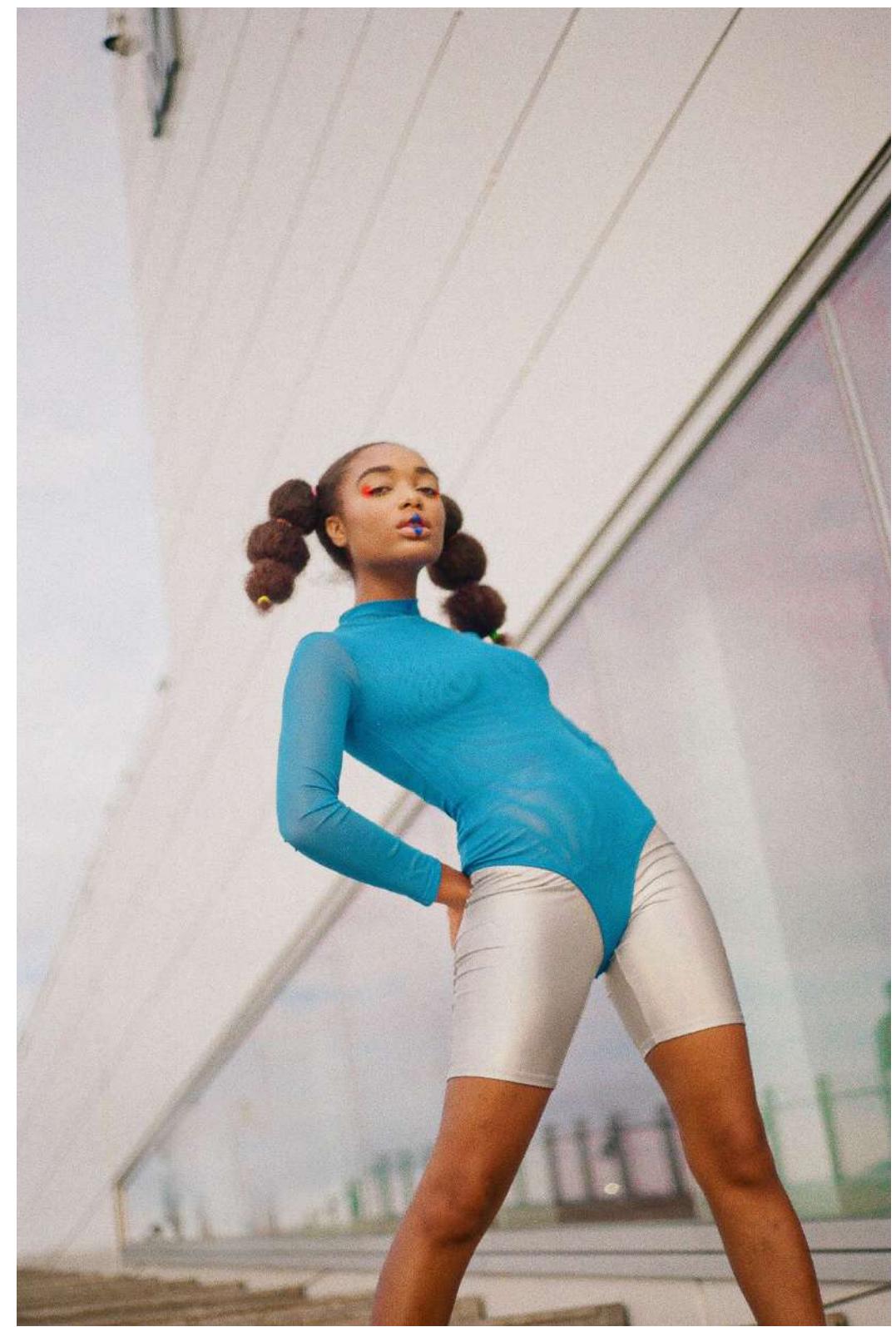
GEOMETRA

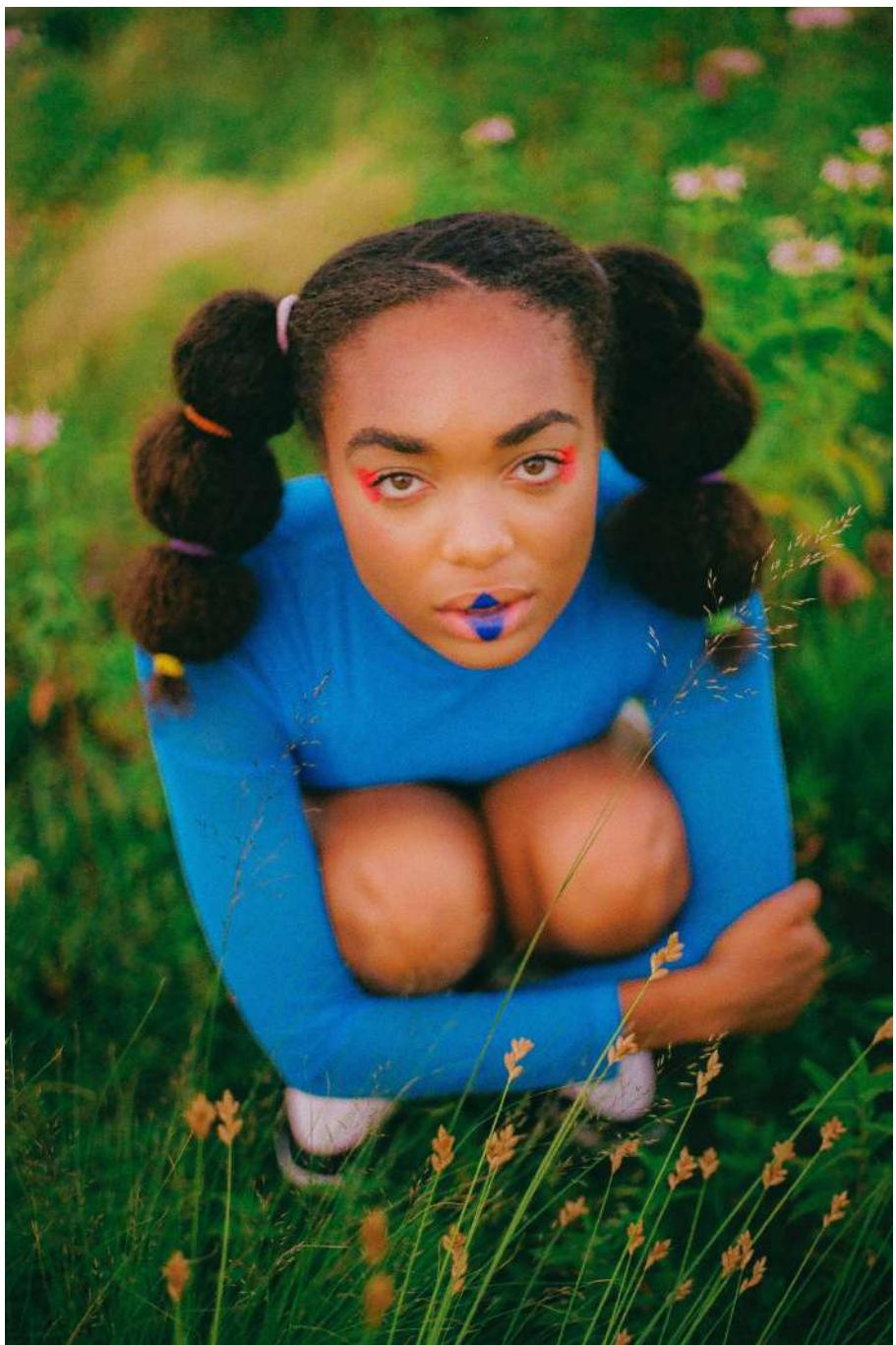
By Through My Eyes (For You) - Sarah Stalon
[@throughmyeyesforyou](https://www.instagram.com/throughmyeyesforyou)

Camera: Canon A-1, Pentax Point and Shoot Zoom-70
Film: Kodak Portra 400, Kodak Gold 200

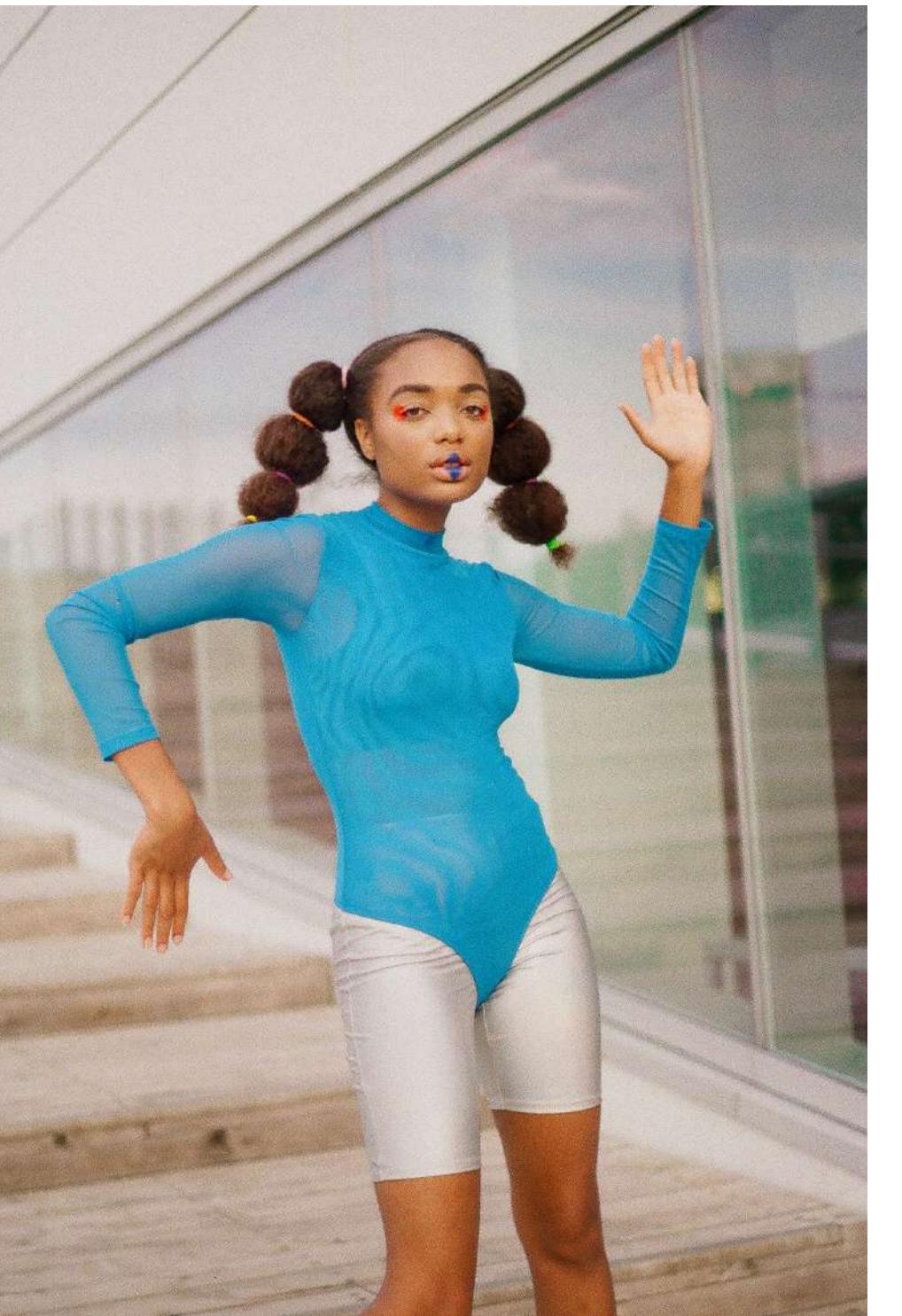
From Sarah: My work has always been about sharing my vision, my passion, all of that through my lens. My alias (through my eyes) is perfect for me and what I stand for. We all have a different perception of the world, and I think it's important to acknowledge that we all have a different reality and that reality reflects on our vision. But for me, that's the beauty of life/ photography, all our realities and perceptions are valid and exist for us. And I'd like to share mine with you.













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CLOSE TO YOU

By David Szubotics

[@davidszubotics](https://www.instagram.com/davidszubotics/)

davidszubotics.de

Camera: Hasselblad 500CM
Film: Ilford HP5

From David: Hi! My name is David Szubotics and I'm 30 years old. I live in Hamburg, Germany, and I work at an equipment rental for professional photo and film productions.

I mainly shoot medium format film wherefore I use the Mamiya RB67 or Hasselblad 500CM. Mostly I use black and white films such as Ilford HP5 or Kodak Tri-X. Sometimes also Kodak Portra 400 and Portra 800 for some colored photos, but not that often.

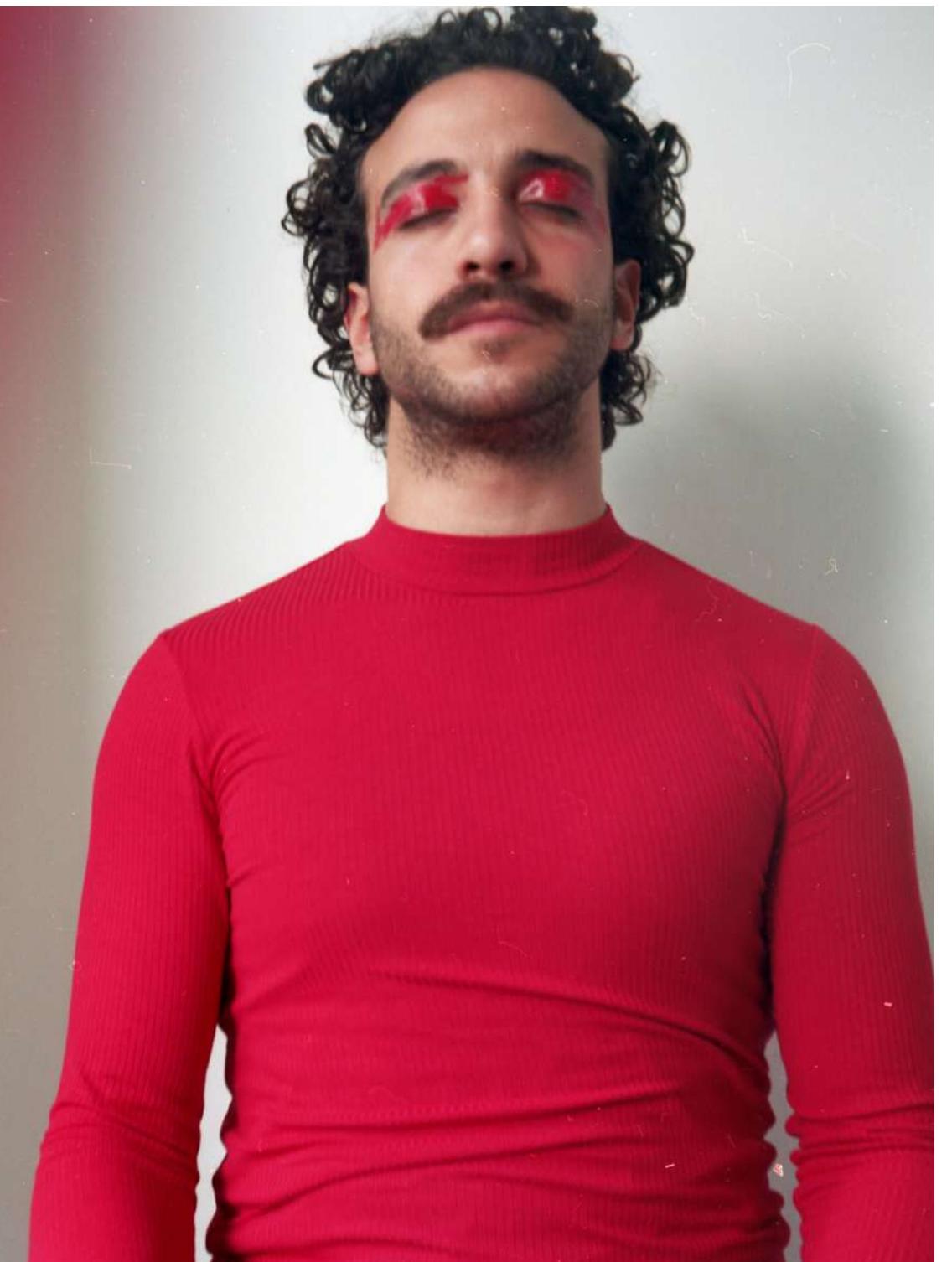
I would describe my work with one sentence: The beauty of simplicity. Like this series with my girlfriend Feli. Natural light through the window, good music, a camera I love to work with, favorite film, and the two of us.











GHOSTS WEARS RED

By Raghda Elmagraby

@raghoodeldood

Camera: Yashica A

Film: Kodak Ektar 100

From Raghda: I want to thank my brother for modeling and supporting me (Ahmed Elmagraby).

This project was to document a period of time and to tell a story about people whom I meet. Those people I called (ghosts). They are honest and real, however they vanish in a blink of an eye. That you might think you were in a dream when you meet them. Maybe they do so because they feel insecure or unsafe. Maybe they are afraid.

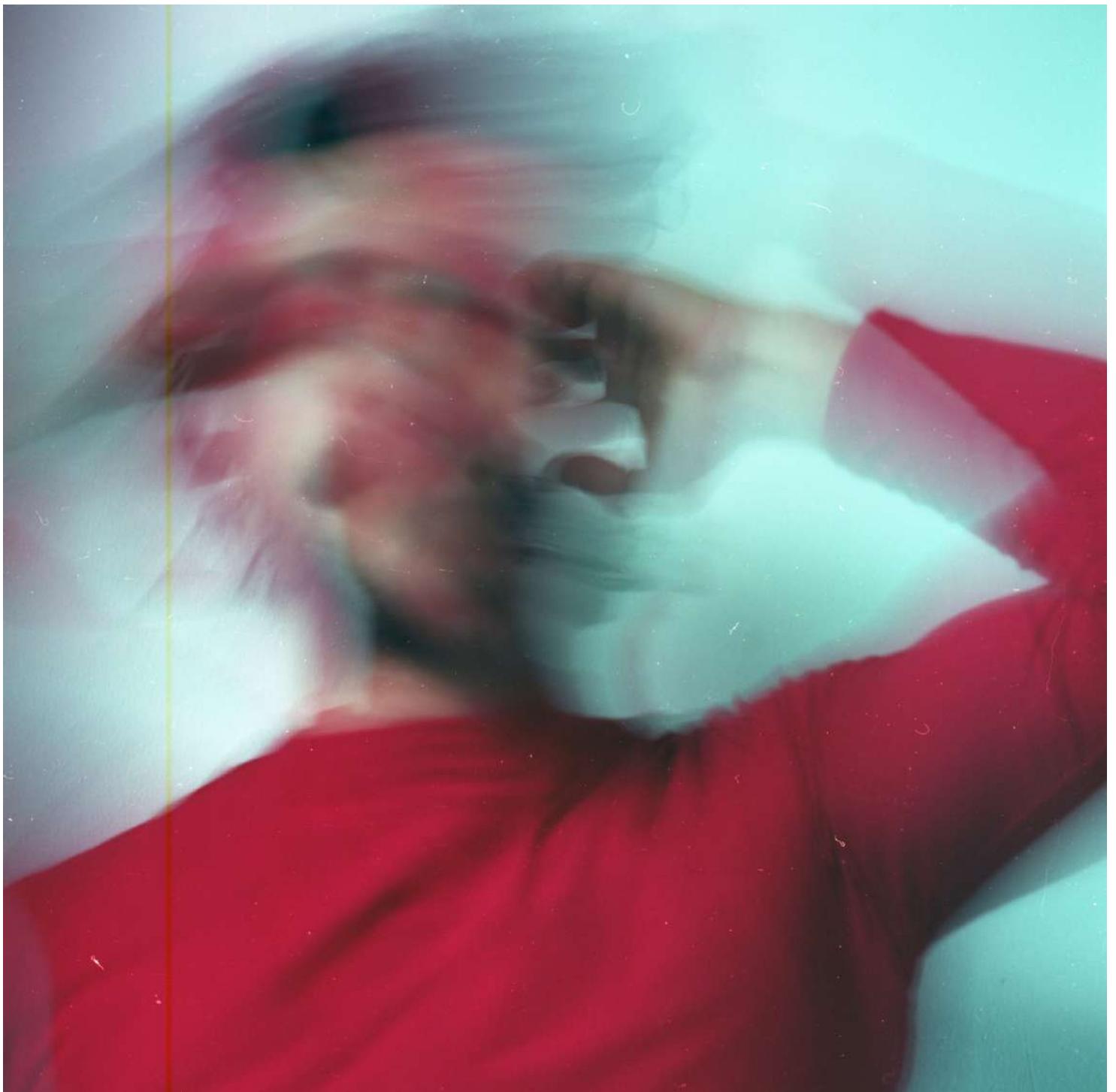
I know this because I have been thinking about ghosting, too. I had wished many times that I could do it. Unfortunately, I couldn't. Life is scary and life is simply too much sometimes. Nevertheless, I always try not ghost or vanish from people I love.

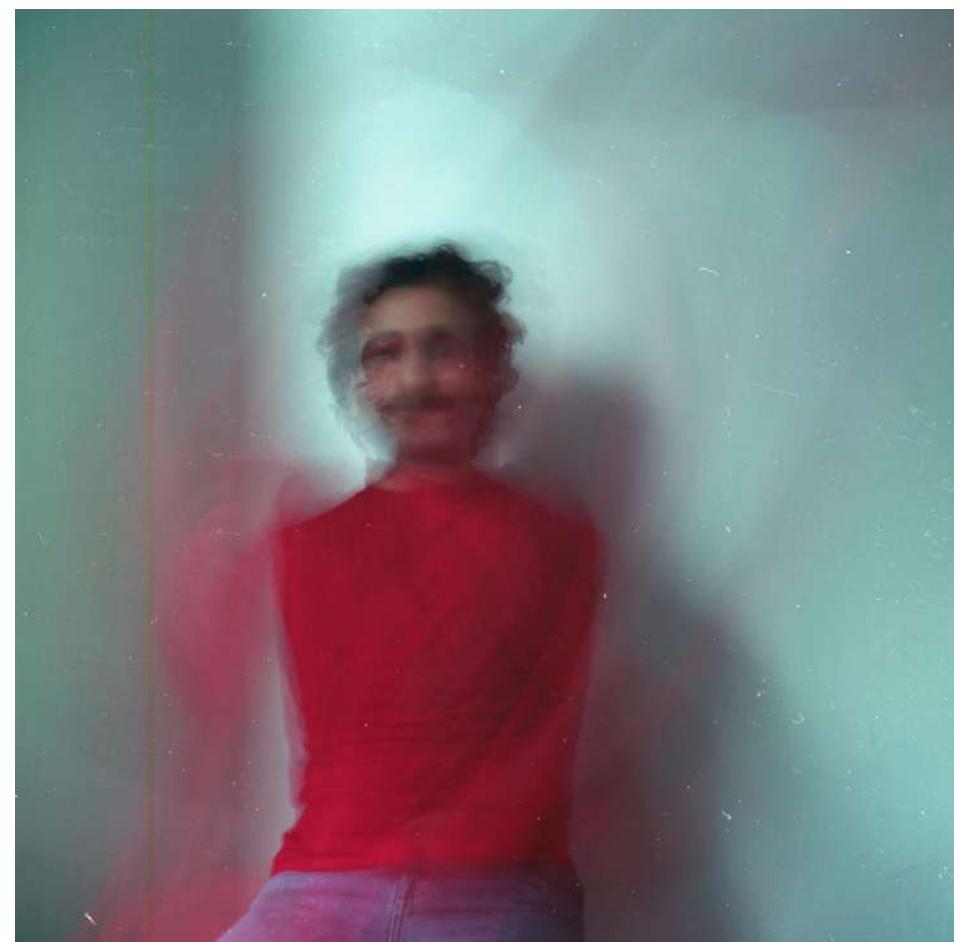
.I see you like a red dream.
.I see you hazy not clear.
.But you have strong color red.
.I see you so far away.
.I can't touch you.
.But your color so bright not to see.

I love exploring everything, and with my camera lens, I go with a lot of things which are art, to express myself. I guess I can't say or write a lot about art nor creativity, but, always, I let my hand make art. I let myself take pictures of light, dark, sea, and sand, without knowing what it means or where it will take me. Will it end up in another world I have never been to? Or will it take me back here to myself?

And, always, I try to let myself be free, to use whatever I have: camera, film, color papers, crafts, or technology and programs. Through these steps, I get to know myself a bit.

But, most of the time, I still prefer to use my bare hands, following the vintage ways to capture things, by painting, drawing, and even photography. I love the film developing process, however sometimes, I mix them both, the old and the new. Hoping this will stabilize me in the space-time whirlwind I usually have.









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