

FRAGMENT NO.05

AN INTERVIEW WITH

EDDY VERLOES

WHERE VISION BREAKS INTO MEANING



BLACK AND WHITE PROFUSION

EDDY VERLOES

Eddy Verloes, a Belgian photographer, has won numerous awards for his literary symbolic photography. He is also curator and gallerist of Gallery Louise Linthout in Brussels.

He skillfully weaves visual narratives that blend realism and surrealism, capturing the essence of interiors, landscapes, and urban life.

Verloes' spontaneous approach allows him to seize fleeting moments of everyday life, infusing his work with a sense of wonder and mystery.

His fascination with literature and philosophy drives him to explore the profound and the poetic, leaving viewers with a profound sense of awe and contemplation.

He shoots with his soul, not with the camera. Please don't put him in a box.

<https://www.eddyverloes.be>



BLACK AND WHITE PROFUSION

FORWARD



This is one fragment. A sliver of vision cut from the lens of a photographer who sees the world in black and white — yet speaks in shades only they can name.

Photography, like poetry, often begins in silence. What follows is not a biography, nor an instruction manual. It is a personal map of thought, memory, philosophy, and creative pulse — revealed through a set of questions that were never meant to be answered the same way twice.

This series exists to honor the interior world of photographers — to offer something beyond exposure settings and sharpness, toward something slower, and more essential. It is for those who believe images are more than compositions; they are containers of meaning.

Thank you for holding this piece. May it offer you something meaningful.

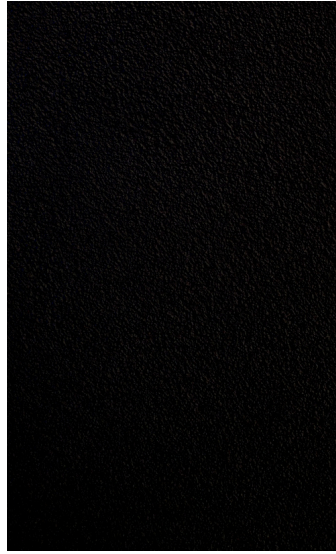
Black and White Profusion



MEMORY & MOMENTS

What's one photo you've made that could never be recreated – and why?

My series 'Losing Our Minds' about ultra-Orthodox Jews finding freedom in unconventional ways is an iconic and very unique series that I took by coincidence when I was walking alone in a storm at the Belgian coast. It portrays young people seeking identity , life's meaning and human-nature connections.



SEEING DIFFERENTLY

In some of my photos I expose the person both literally and figuratively, not to hold him up to ridicule directly, but rather to show how he essentially is.



SEEING DIFFERENTLY

Do you feel you're documenting reality – or composing a parallel world?

Through my photos I try to make time stand still and make us consider the question as to how long we will still be able to enjoy our planet. I confront us not only with the insignificance – sometimes even pathos – of man in nature, where he is only a spot in the great whole but, at the same time, I set my sights on that same spot and my photos raise a gentle or even broad smile on our faces. What, in fact, are we doing here? How do we fritter away our time on this planet? We race past ourselves all year round only to make up the "lost time" in one or another paradise. In some of my photos I expose the person both literally and figuratively, not to hold him up to ridicule directly, but rather to show how he essentially is. Perhaps nature is the point of light and/or repose in the search for man himself. That is also why you will often find in my photos a lonely man out walking (with or without dog) who perhaps brings us to the understanding that the time we spend here is actually no more than a grain of sand in the desert. The only possible solution for survival is for us to connect with each other and with the planet: GET CONNECTED !!! Cause we are one. One world. One consciousness. That is our survival. And only that. Work together and come as one. According to me, the sea is the most suitable place for reflection/connection. There you see the human being in its purest form. Sea and humor create freedom and are, in a manner of photography, inseparably bound with myself as photographer.



SEEING DIFFERENTLY

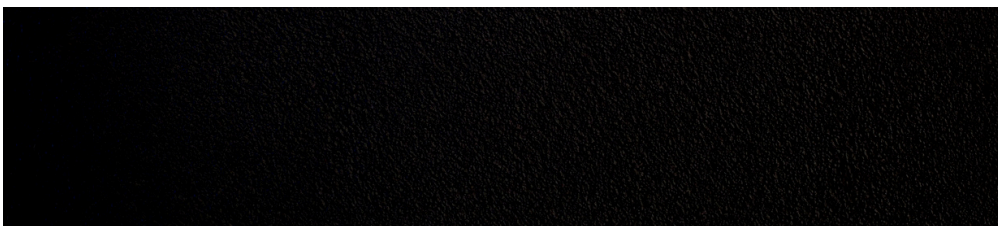
What do you think black and white photography reveals that real life tries to hide?

*Black and white photography reveals the fundamental elements of an image, such as **form, line, texture, and light**, by removing the distraction of color, which allows for greater focus on composition and emotion. It creates a sense of **timelessness and nostalgia** that connects to historical imagery, and can also lend a cinematic or surreal quality, prompting deeper contemplation from the viewer. The technique accentuates dramatic contrasts and highlights the subject's emotional core, making it a powerful tool for fine art, photojournalism, and storytelling.*

SEEING DIFFERENTLY

Is there something invisible you try to capture through your photography?

I want to capture the soul of the people and nature. My photos are a window to the soul.





INSPIRATION & MUSES

The inside and outside world in the paintings of Edward Hopper is a permanent source of inspiration for my photography.

INSPIRATION & MUSES

Do you think your greatest source of inspiration comes from within or from the world outside you?

It's a combination of the two: the inner has an influence on the outer world and vice versa. The inside and outside world in the paintings of Edward Hopper is a permanent source of inspiration for my photography; they are a reflection about the relationship between our 'interior' and 'exterior' lives and emotions. With my deserted, misty (night) landscapes, night dreams and isolated figures in desolate places and strange rooms behind worn curtains I try to capture the loneliness, alienation and mystery of modern life. And the pandemic period has given my photos a terrifying new significance. The solitary figures or even couples in my photos are often only shadows of themselves. I mostly use shadows or silhouettes to 'hide' or 'keep outside' information about the subject. Being in a room, a place or a (night) landscape is to simultaneously inhabit two worlds: the one before us and the one inside us. The relationship of the viewer with the (night) landscape or the room isn't purely one of the physical dependency, but it's also spiritual and emotional. During these corona times, we were confronted more than ever with ourselves and with the mystery of nature.



INSPIRATION & MUSES

**If you could photograph sound, scent, or emotion – which
would you choose and why?**

The sound of sea waves. In the spiritual realm, the waves represent the change in flow we face throughout life. In other words, it represents the ups and downs of life and how we overcome it

Do you photograph more to remember or to let go?

To me, photography is a way to leave traces for the future. It's a form of nostalgia: capturing the present so that certain traces aren't erased.



PROCESS, RITUAL & ROUTINE

Solitude is a very important theme
in all my photos.

PROCESS, RITUAL & ROUTINE

What role does solitude play in your process — is it fuel, struggle, or sanctuary?

Solitude is a very important theme in all my photos. My photos confront us with the insignificance of man in nature, where he is only a spot in the great whole.

Do you consider your photography more of a mirror or a window?

My photos are a window to the soul.

Has a photo ever changed your opinion about something — or someone?

My photo series about Cuba in my book 'Cuba libre' made me think different about how we as Westerners think about the communist system. Westerners tend to label citizens from communist countries as birds born in a cage who think that flying is unnatural but in fact we as Westerners are stuck in a golden cage ourselves.

Do you every feel you're translating something unspoken through your images?

I want to capture the unspoken mystery of nature and man.





PHILOSOPHY & IDENTITY

People strive for perfection in all areas, and that doesn't make them happy.

PHILOSOPHY & IDENTITY

What's your relationship with imperfection in your work? Do you leave it in, hide it, or celebrate it?

I have the impression that in my most recent works, I'm increasingly moving towards imperfection. People strive for perfection in all areas, and that doesn't make them happy. Art, and photography in particular, is a space where the artist has the freedom to give free rein to imperfection and feel happy doing so.

If your body of work were an unfinished letter to the future, what would you hope it says?

Try to catch the essence of life.

What single word could describe the soul of your photography?

Nostalgia.



LEGACY, MYSTERY & THE UNSEEN

Some photos of my series “Losing
Our Minds” are more like a prayer
than a picture.

LEGACY, MYSTERY & THE UNSEEN



Have you ever taken a photography that felt more like a prayer than a picture?

Some photos of my series "Losing Our Minds" are more like a prayer than a picture.

What question are you still trying to answer every time you lift your camera?

What's the next coincidence I'll face, because 99% of my photos are taken by chance.

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Acknowledgment & Thanks

I would like to thank Eddy Verloes for his participation
in the “Fragments of Vision” Series.

I hope you enjoyed glimpses into Eddy’s vision and that
you will look out for the next Fragment in the series.



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