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LETTER FROM THE EDITOR :

‘Whimsical Magazine, Tales Of Portraits...

Whimsical Magazine is a new independent fortnightly publication aiming to highlight and sublimize portrait photography in all its forms, envisioned as a work of art.

Additionally to awesome and unique editorial or commercial portraits, every issue will consist of interviews and articles spotlighting talents, from every part of the world, who will inspire every photography and image enthusiast and stimulate you to excel in your art, in order to make you live your passion more completely. Passion, creativity, emotion and audacity are our 4 watchwords.

Introducing Imagik Miami...

‘Through my portraits, I strive to capture the raw essence of human emotion and individuality. I don’t just photograph faces or bodies—I seek to reveal the soul behind them.’

Francesco is the photographer behind Imagik Miami.

In a world where perfection is often superficial, he chooses to embrace imperfection, vulnerability, and authenticity. Indeed, his vision of art is deeply connected to emotions, light, and shadows, that he uses to create depth, mystery, and intensity.

‘Society often dictates rigid standards of beauty and identity, but I challenge these norms by portraying people as they truly are—unfiltered, emotional, and alive.’

Thus, through his portraits, **Francesco** thrives to tell the most genuine stories by all means at his disposal, whether it is a subtle gaze, a fleeting expression, or the interplay of light on the skin, in order to make the viewer feel something profound.

Indeed, the idea behind Imagik Miami is that human beings are not just subjects, but also energies, emotions, and unique universes.

‘I want to capture that hidden essence, that spark that makes them who they are. My goal is not to create a «beautiful» image but to create an emotional connection—something that lingers in the viewer’s mind and heart.’

*«We do not make photographs with our cameras.
We make them with our minds, with our hearts, with our ideas.»*

Arnold Newman, American portrait and still life photographer

Have a good read!

Sonia Segura
CEO/Editor-In-Chief

IMAGIK MIAMI PH STUDIO

(Downtown Miami, Florida)

«FOR ME, BEING A PHOTOGRAPHER MEANS BEING IN A CONSTANT PURSUIT OF THE PERFECT SHOT—A PURSUIT THAT NEVER TRULY ENDS. EVERY TIME I FINISH A SET, I FEEL LIKE I’VE CAPTURED SOMETHING SPECIAL, SOMETHING THAT COULD BE THE ONE. BUT THEN, WHEN I SIT DOWN TO EDIT, I ALWAYS FIND SMALL IMPERFECTIONS, TINY DETAILS THAT COULD HAVE BEEN BETTER. IT’S NOT ABOUT DISSATISFACTION ; IT’S ABOUT EVOLUTION. THIS RELENTLESS SEARCH FOR PERFECTION IS WHAT PUSHES ME TO GROW. I ANALYZE EVERY SHOT, QUESTIONING HOW I COULD REFINE.(...) MY PAST AS A CHEF HAS PLAYED A FUNDAMENTAL ROLE IN SHAPING ME AS AN ARTIST, A VISIONARY, AND AN INSTINCTIVE CREATOR. COOKING, LIKE PHOTOGRAPHY, IS AN ART OF BALANCE—OF LIGHT AND SHADOW, OF TEXTURES AND CONTRASTS, OF EMOTIONS THAT ARE EVOKED THROUGH THE SENSES. AS A CHEF, I LEARNED TO COMPOSE A DISH WITH PRECISION AND PASSION, TO TRUST MY INSTINCTS, AND TO SEE BEAUTY IN THE SMALLEST DETAILS. THAT SAME APPROACH NOW DEFINES MY PHOTOGRAPHY.»

Camera : *Canon cameras*

Lenses : *70-200mm ; 85mm*

Instagram : [**@imagikmiami**](https://www.instagram.com/imagikmiami)

Portfolio: [**https : imagikmiami.kavyar.site**](https://imagikmiami.kavyar.site)





Interviewing Francesco...

Hi! It's a pleasure to have you here! Please tell us a little bit about yourself and your photographic journey. Which vision of art, society and human beings do you convey through your portraits?

Through my portraits, I strive to capture the raw essence of human emotion and individuality. I don't just photograph faces or bodies—I seek to reveal the soul behind them. In a world where perfection is often superficial, I embrace imperfection, vulnerability, and authenticity. My vision of art is deeply connected to emotions, light, and shadows; I use them to create depth, mystery, and intensity. Society often dictates rigid standards of beauty and identity, but I challenge these norms by portraying people as they truly are—unfiltered, emotional, and alive. Whether it's a subtle gaze, a fleeting expression, or the interplay of light on the skin, I want my portraits to tell stories, to make the viewer feel something profound. For me, human beings are not just subjects; they are energies, emotions, and unique universes. I want to capture that hidden essence, that spark that makes them who they are. My goal is not to create a «beautiful» image but to create an emotional connection—something that lingers in the viewer's mind and heart

How do you prepare for your projects? Do you picture beforehand in your mind the images you take?

My preparation for a project is a mix of instinct, inspiration, and ritual. I don't just plan a photoshoot—I create an atmosphere where emotions can flow naturally. Before shooting, I immerse myself in music, scents, and light. Music is essential; it sets the mood and connects me with the subject on a deeper level. I also use incense to create a space that feels intimate and safe, allowing the model to relax and express themselves freely. I don't rigidly pre-visualize my images, but I do have a vision. I play with light and shadows in unconventional ways, always searching for that unique moment that feels raw and real. Sometimes, I let the environment, the model's energy, or even an unexpected movement guide me. Rather than forcing a pre-planned concept, I prefer to adapt and flow with what happens in front of my lens. My goal is to capture emotions, not just aesthetics, so I stay open to spontaneity. The best shots are often the ones that happen naturally, in a fleeting second of genuine expression.

What details do you believe make the best photographs? How do you go about focusing on them in your work?

For me, the best photographs are not about technical perfection but about the emotions they evoke. The smallest details—an intense gaze, the way light kisses the skin, the curve of a shadow—are what create a powerful image. I believe that beauty lies in the imperfections, in the raw, unguarded moments that reveal something deeper about a person or a scene. In my work, I focus on these details by using light and shadows in a way that enhances emotions rather than just illuminating the subject. I often push contrasts to create a sense of mystery and depth. I also pay close attention to body language and micro-expressions—those fleeting, unconscious moments that tell a story beyond words. To bring out these elements, I create an atmosphere where my subjects feel comfortable and free. I guide them subtly, but I also observe and wait for those natural, unscripted moments. Whether it's the tension in a hand, the softness of a breath, or the way someone instinctively moves, these are the details that make a photograph truly alive.

Generally speaking, do you shoot more from a professional place or from an emotional point of view?

I definitely shoot from an emotional point of view. Photography, for me, is not just about capturing an image—it's about capturing a feeling, an energy, a moment that speaks beyond what the eye can see. I don't approach my work with a rigid technical mindset; instead, I let my instincts, inspirations, and emotions guide me. Of course, professionalism is important, and I have developed my technical skills over time, but they are simply tools to serve my vision. What truly matters to me is the emotional connection I create with my subject. Whether it's a portrait, a body, or a shadow falling in just the right way, I want my images to evoke something deep in the viewer—to make them feel, reflect, or even dream. I believe that when you shoot from the heart, you create something unique. A technically perfect image can be beautiful, but if it lacks emotion, it feels empty. My goal is always to capture the soul of a moment, not just its appearance.

What are for you the characteristics of the ideal model to shoot ?

For me, the ideal model is not about physical perfection but about energy, presence, and the ability to express emotions freely. I don't look for conventional beauty; I look for authenticity, for someone who can communicate a story through their eyes, their posture, their essence. The perfect model is someone who is open, uninhibited, and willing to let go of self-consciousness. They don't just pose—they feel. I love working with people who trust the process, who embrace the light and shadows, and who allow their true selves to emerge in front of the lens. Another key characteristic is connection. A model who is engaged in the moment, who can feel the music, the atmosphere, and the emotion of the shoot, becomes part of the artistic process rather than just a subject. I always take time before shooting to establish this connection, to make them feel comfortable, because only then can I capture something raw, intimate, and real. At the end of the day, the best model is someone who understands that a great photograph is not about looking perfect—it's about feeling something and making others feel it too.

What is your favorite part of the whole photographic process?

My favorite part of the photographic process is the moment of capture—that split second when everything aligns: the light, the emotion, the movement, the energy. It's an instinctive moment, almost magical, where I feel something deep inside telling me, this is it. I often smile to myself when I know I've caught something special, something that will evoke emotion when seen later. I also love the connection I build with my subjects. Whether it's a model, a stranger, or even a still scene, there's always an exchange of energy. Photography, for me, is not just about taking a picture—it's about feeling and transmitting something unique. That said, I also enjoy the editing process, where I refine the mood of the image, playing with contrast, light, and shadow to enhance the emotion I want to convey. But nothing compares to the raw, spontaneous moment when I press the shutter and know I've captured something real, something that will make people feel.

Would you say it's essential to be in contact with other photographers to progress in the field?

Absolutely. Being in contact with other photographers is essential for growth, not just technically but also artistically. Photography is a constant learning process, and surrounding yourself with other creatives helps you see different perspectives, challenge your own vision, and refine your style. I value feedback from professional photographers because they see things that others might miss. Their critiques push me to improve, to experiment, and to step out of my comfort zone. At the same time, I also believe that inspiration comes from everywhere—not just from other photographers but from painters, musicians, filmmakers, and even nature itself. However, while learning from others is important, staying true to your own vision is even more crucial. I don't want to imitate; I want to create something that reflects me. So, I take in influences, I observe, I listen, but in the end, I follow my instinct and my emotions. That's how I grow—not by copying others, but by constantly evolving through inspiration and experience.

In your point of view, what makes a good photographer? Is it the sensitivity? The vision? the sharpness of the image? Or just the chance?

For me, being a photographer means being in a constant pursuit of the perfect shot—a pursuit that never truly ends. Every time I finish a set, I feel like I've captured something special, something that could be the one. But then, when I sit down to edit, I always find small imperfections, tiny details that could have been better. It's not about dissatisfaction; it's about evolution. This relentless search for perfection is what pushes me to grow. I analyze every shot, questioning how I could refine my use of light, composition, or emotion. I don't settle—I challenge myself to go beyond, to create something even more powerful next time. It's this obsession, this hunger for improvement, that keeps my photography alive. Each image I take is a step closer to my vision, yet I know that true perfection doesn't exist. And maybe that's the beauty of it—the journey, the constant learning, the never-ending chase for that one image that will finally feel just right.

With the amount that graphic arts now play in imagery, what do you think is the future of photography?

The future of photography is evolving rapidly with the influence of graphic arts, digital manipulation, and AI, but I believe that true photography—the kind that captures raw emotions and authentic moments—will always have its place. Technology is making it easier to enhance or even generate images, blurring the line between photography and digital art. While these tools can be powerful, I think what will set photographers apart in the future is their vision, their ability to tell a story, and their emotional connection to the subject. A perfectly edited or AI-generated image might be visually stunning, but if it lacks soul, it will never resonate in the same way as a photograph infused with real feeling. For me, photography will remain an art form rooted in authenticity. Editing will continue to be a valuable tool, but the essence of a great photograph will always come from the eye, heart, and intuition of the photographer. The challenge will be to balance new technology with the human touch—to use digital tools without losing the raw beauty of an unrepeatable moment. In the end, the future of photography belongs to those who can adapt without losing their artistic identity. Trends will change, but the power of an image that makes you feel something will always remain timeless.

In your daily routine, what are the most useful resources for you to enrich your vision of photography, fashion and more generally, art?

My past as a chef has played a fundamental role in shaping me as an artist, a visionary, and an instinctive creator. Cooking, like photography, is an art of balance—of light and shadow, of textures and contrasts, of emotions that are evoked through the senses. As a chef, I learned to compose a dish with precision and passion, to trust my instincts, and to see beauty in the smallest details. That same approach now defines my photography. In my daily routine, inspiration comes from everywhere—music, nature, human interactions, and especially from emotions. I don't just look at photography or fashion trends; I seek out feelings. Films with strong cinematography, old paintings with dramatic lighting, the way the sun hits the water, or even the randomness of street shadows—all these elements feed my artistic vision. I also draw inspiration from other photographers, but not to imitate them—rather to understand different perspectives and push myself further. I immerse myself in art books, follow artists who challenge conventions, and constantly analyze my own work to find ways to evolve. Above all, my most valuable resource is observation. Just as I once plated a dish with intention, I now compose my shots with the same obsessive attention to detail. Photography, like cooking, is about evoking an experience—and every day, I look for ways to make that experience even more profound.

What are your favorite camera and lens?

I shoot exclusively with Canon, and my go-to lenses are the 70-200mm and 85mm. The 70-200mm gives me beautiful compression and depth, perfect for cinematic portraits, while the 85mm is ideal for intimate, emotion-driven shots with stunning bokeh. Both allow me to capture light, shadow, and movement in a way that brings my vision to life.

If you could go back and give yourself one piece of advice when you were starting out, what would that be?

If I could go back, I'd tell myself: trust your instincts and embrace the journey. Growing up in a small seaside town, surrounded by music, nature, and the scents of my mother's flowers, I learned to feel life deeply. My past as a chef taught me discipline, creativity, and the art of composition—skills that now shape my photography. When I started, I doubted myself, thinking I needed the perfect conditions to create. But I've learned that true art comes from emotion, not just technique. I'd tell my younger self to shoot fearlessly, embrace imperfections, and never stop chasing that one image that makes my heart race.





\$Where would you like to see yourself and your photography in 10 years?

In 10 years, I see myself living entirely through my photography—creating, inspiring, and being recognized for my vision. I'm a passionate dreamer, but I also have clear goals: I want my work to be exhibited, to collaborate with artists who share my love for emotion-driven imagery, and to be known for my unique way of capturing light, shadow, and essence. I don't just want to take photos—I want to evoke feelings, tell stories, and leave a mark. Whether through editorial projects, artistic exhibitions, or personal commissions, I want my photography to be sought after not just for its aesthetics, but for the emotions it conveys. More than anything, I want to wake up every day knowing I'm living my passion, creating something that truly moves people.

What's your most striking movie of the last five years? Does cinema influence your vision of photography?

The most striking visual inspiration for me wasn't a major film, but a simple TV series: CLASS95. It wasn't about the story itself, but about how the cinematography captured light, color, and emotion in a way that resonated deeply with me. I've never needed grand or complex things to spark my creativity—it's always been the simplest moments that have opened entire worlds of ideas for me. Cinema influences my photography not just in composition and lighting, but in the way it conveys emotions. Just like in film, I want my images to feel like a single frame of a larger story—one that makes the viewer feel something beyond just what they see.

What's heavily played on your music playlist right now? Does music play an important role during your photoshoots?

Music has always been a part of me. My father was a musician and a local radio host, so I grew up surrounded by vinyl records, cassettes, keyboards, and microphones. Music isn't just background noise—it's the rhythm of my creativity. Right now, my playlist is unpredictable—one day it's '70s rock, the next it's classical music. I love blues and jazz, and when I ride my Harley, you're more likely to hear Mozart than Metallica. During my photoshoots, music is essential. It sets the mood, helps my models relax, and creates an atmosphere where emotions can flow naturally. Just like in photography, I don't follow rules—I let the moment decide the soundtrack.

What part of the world do you call home?

Home is Pizzo Calabro, a picturesque seaport in Calabria, Italy, where the mountains meet the Tyrrhenian Sea. This stunning locale is renowned for its natural beauty, red clay-roofed homes, and delectable Tartufo di Pizzo. The scents of the sea, the aroma of orange blossoms in spring, and the warmth of the Mediterranean sun are deeply ingrained in my being. These sensory experiences have profoundly shaped my artistic vision and continue to influence my work.

What is your Kryptonite?

My Kryptonite? My children. They are my greatest love and deepest weakness. As a dreamer and instinctive visionary, I chase passions fearlessly, but they are the one thing that keeps me grounded while inspiring me to reach further.

A hashtag to describe yourself?

#DreamingInShadows

The word of the end?

Keep chasing the light, but never forget to feel the shadows.















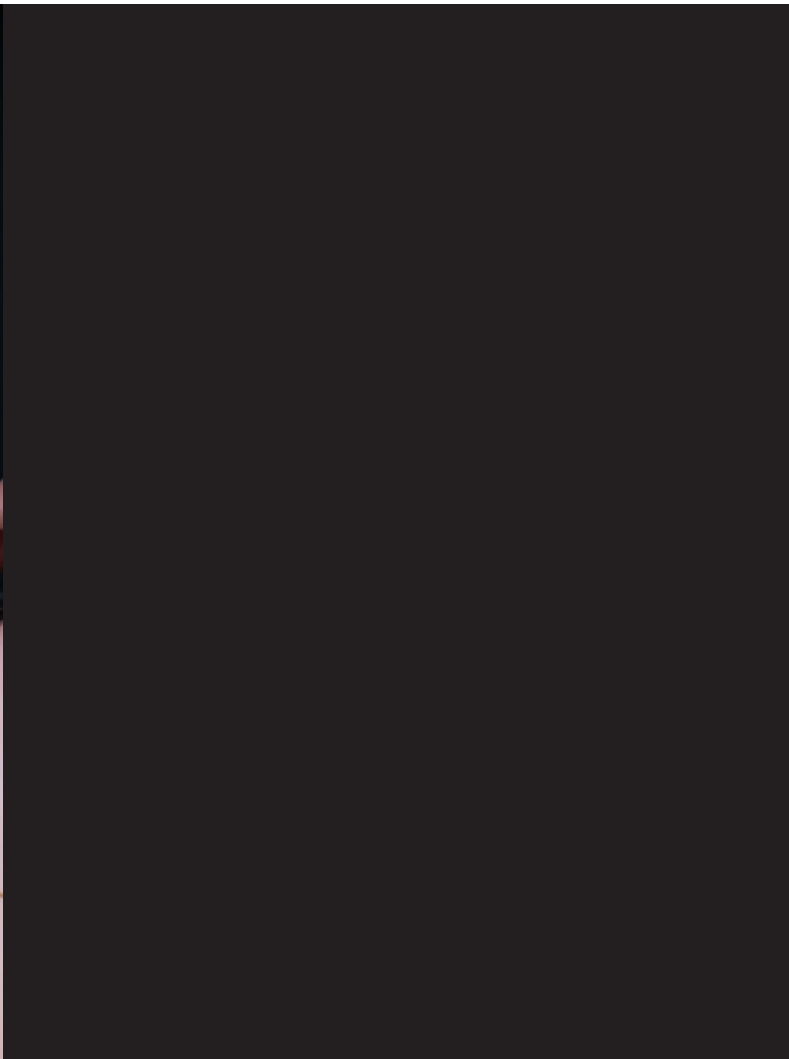






















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*«A great photograph
is a full expression
of what one feels.»*

Ansel Adams

American photographer and environmentalist

