

COVER BY SUMMERS458

THE PHOTOMODE

E - M A G A Z I N E

ISSUE 39

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THE PHOTOMODE

E-MAGAZINE #39

I don't think I was the only one who felt the spider tingles after watching Spider-Man: Brand New Day. And isn't it amazing how, as a gamer, we can become Spider-Man and then, as a virtual photographer, recreate our favourite scenes in images. The fact that the film makers in their turn took inspiration from the Marvel's Spider-Man video games brings it all to the next level. So if you think there are an awful lot of Spider-Man photos in the TPM section - well, you're not wrong.

However, this issue #39 is all about **Ubisoft** and their **Assassin's Creed Black Flag Resynced** - the remake of the original game from 2013. We get to admire the winners of the contests hosted by **The Ones Who Came Before** in collaboration with **Assassins_UK** and we learn more about the work behind the remake from **Franco Perez**, Art Director at Ubisoft Singapore.

And then there's you, of course. The VP community who continues to blow us away with your stunning images. This time we get to know **Adam/@keepyourinnerlight** and **Pauline/@croftsnap** and her friends show us the same object captured from different perspectives in a new section we call "VP Community Events".

Niina/@nimmu shows us different photography angles, which also happens to be our September theme! #TPMAngles

Lastly, we'd like to say a warm welcome to our new team member **Lauren/@BetweenDPixels**. We're so happy to have you!

Happy reading!

Malin.
@playpausephoto

OUR PAGE IS YOUR STAGE

We dedicate our pages to the Virtual Photography Community.

We love the art form of virtual photography and believe inside you'll find the very best this community has to offer.

If you like one of the featured artists, simply **click on their work** and it will take you directly to their profile.

WANT TO BE FEATURED?

Tag and mention us or use **#ThePhotoMode** & participate in our monthly themes.

contact@thephotomode.com

Instagram: @thephotomode.tpm

Twitter/X: @thephotomode

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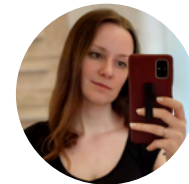
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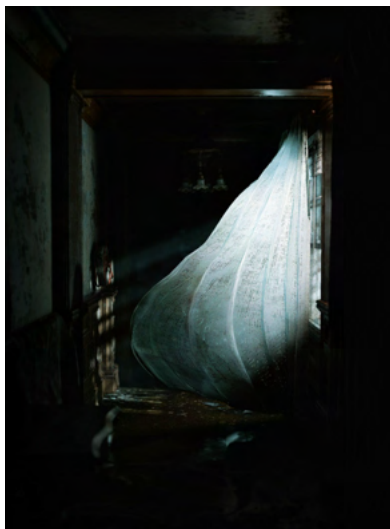
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COMMUNITY FEATURES & SPOTLIGHTS

THE ONES WHO CAME BEFORE

VIRTUAL PHOTOGRAPHY COMMUNITY

The Ones Who Came Before VP Community is hosted by [Aaron Young](#) from The AC Partnership Program.

Every month Aaron and his team pick their favourite Assassin's Creed shots and showcase them on The Ones Who Came Before website as an article.

You can participate either by using **#ACFirstCivVP** or by tagging **@acfirstciv** in your shots on X, BlueSky or Instagram.

All previous articles and more about the Community can be found here:

[THEONESSWHOCAMEBEFORE.COM](https://theonesswhocamebefore.com)

ASSASSIN'S CREED BLACK FLAG RESYNCD SPECIAL

In June and August 2026 TOWCB were running Virtual Photography contests in collaboration with **@Assassins_UK**, the official account for the United Kingdom, to celebrate the release of Assassin's Creed Black Flag Resynced.

The winners are featured in this issue.



SEAFARE CONTEST - WINNER

AC UK Team:

We chose this amazing virtual photo as our favourite due to its many layers of beauty. Having the fierce silhouette of Yasuke set in front of the iconic rising sun of Japan encapsulates the spirit of Assassin's Creed Shadows.

Aaron Young:

Silhouettes and red backgrounds are symbolic of Japanese culture especially this time period. Even the marketing for Assassin's Creed Shadows is heavily influenced by this style.

In addition, the photo mode has a red dragon filter so we can produce similar style shots. Here we have a phenomenal portrait of Yasuke looking foreboding with his katana by his side.

The use of red and black here is perfection, allowing Yasuke's samurai armour to shine with its intricate design. The composition with the sun behind him and the rocky ground elevating Yasuke to a position of authority, takes this capture to new levels.



Sunset

VP Artist @_damen312
ASSASSIN'S CREED SHADOWS



I said it many times before, but Ubisoft's world building is up there with the very best. One element in which I have been particularly impressed is the water graphics. These have been getting more realistic each new release. The way the water moves and the SeaLife that often accompanies it is visually stunning.

I felt that this capture perfectly sums up my view with its captivating composition. Looking at this photo I feel as if I have fallen overboard and am struggling to stay afloat. The DoF works brilliantly to showcase the waters realism whilst also blurring the colourful ship masts in the distance.

Once again there is a clever use of minimalism, especially through colour, which makes this photo pleasing on the eye.

Under the Sea
VP Artist @JLunarTraveler
ASSASSIN'S CREED ODYSSEY



Assassin's Creed Shadows was the first true next gen title from this outstanding series. The Ubisoft Anvil engine brought impressive illumination, dynamic weather and seasons to further enhance Feudal Japan.

This foundation is what Black Flag will be modeled on and that really excites as the game already looks magnificent.

Here we have sailor Naoe as she navigates the waters of Japan. The fog and the blue hues give this shot a cold feel. The silhouette of the boat and Naoe are perfectly executed, loving the hair waving in the wind.

I feel this photo really emphasises the often-peaceful moments out on the water.

Sail Away
VP Artist @PhotoModeColin
ASSASSIN'S CREED SHADOWS



Riding the Waves
VP Artist @charapof
ASSASSIN'S CREED ODYSSEY



Take Off
VP Artist @dpruttz_vp
ASSASSIN'S CREED ORIGINS



ASSASSIN'S CREED BLACK FLAG RESYNCD CONTEST - WINNER

AC UK Team:

Of all the stunning photography submitted, this one stood out for its sense of action. It has a real 'GoPro' feel to it, we could almost imagine a full video of the Jackdaw crashing through the waves and for that, it's our winner.

Aaron Young:

The Jackdaw is a pivotal brig belonging to Edward Kenway that has a huge role to play within the game. Every pirate captain needs his own ship and the tale of how Edward claims his is fundamental to setting the groundwork of the story.

I love how this capture creates a feel of impending doom. The depth of field and the spray of the sea creates an illusion of the Jackdaw charging at you. As the viewer you are made to feel as if you are aboard a British or Spanish vessel, waiting to be boarded by the pirates of Edward Kenway.

I agree with the Assassin's Creed team's assessment, the creative perspective really does make this a worthy winner.

Assassin's Creed Black Flag Resynced adds the finishing touches to an already classic video game. The blend of open world adventure and compelling story transports the player into the Caribbean, allowing us to fulfil that childhood fantasy of being a pirate.

If there was ever a shot that gave me Pirates of the Caribbean vibes, then it's this one. For me this is Black Flag in a photograph, if you mention the game my mind would always picture the Jackdaw at sea.

The angle of the ship and the level of detail are insane. You can feel the ship ebbing and flowing just by looking at this shot. I particularly like the tattered sails and the skull and crossbones superbly showcased for us to see.





Edward Kenway has a trademark appearance, one that is very fitting with the Assassin's Creed franchise. However, you wouldn't say his classic robes were quintessentially pirate like. So, it is nice that we have plenty of options for Edward including some very movie like attire.

One of which we can beautifully see in this photograph. I can't help but think of Treasure Island when looking at this capture of Edward standing Infront of the setting sun. The silhouette, particularly in this apparel is rather striking, especially with Kenway's reflection on the water.

I always gravitate to these story style captures, specifically ones that show a reflective mood.

Companions
VP Artist @thwippip



Edward
VP Artist @archiehanna3



Sunset
VP Artist @xspartan_aimeex



Working in the Dark
VP Artist @Ayghan



THEONESWHOCAMEBEFORE



ACFIRSTCIV

Q&A WITH UBISOFT



@ubisingapore
@assassinscreed



@ubisoftsingapore
@assassinscreed



Ubisoft

Assassin's Creed Black Flag Resynced

Almost 13 years after the release of Assassin's Creed IV: Black Flag, Ubisoft released the remake - Assassin's Creed Black Flag Resynced - featuring a built-in photo mode.

In this Q&A, **Franco Perez**, Art Director at Ubisoft Singapore, tells us more about the process behind the remake, the photo mode and how the virtual photography community has surprised him.

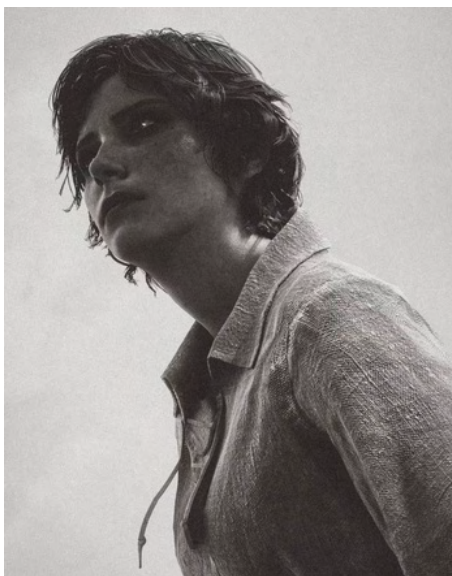


reddeadgem



RalstonVP

birgamerinalbumu



gamingq_vp

Can you begin by introducing yourself to our readers? Tell us a little bit about your time with Ubisoft and what games you have worked on.

Hi, I'm Franco Perez, Art Director of Assassin's Creed Black Flag Resynced. I have been with Ubisoft since 2011, starting with my first game in the brand: Assassin's Creed Revelations as a 3D Artist. I have then mostly been working with the brand since, shipping 10 more AC games including the original Assassin's Creed IV: Black Flag.

Is there a particular game that means a lot to you?

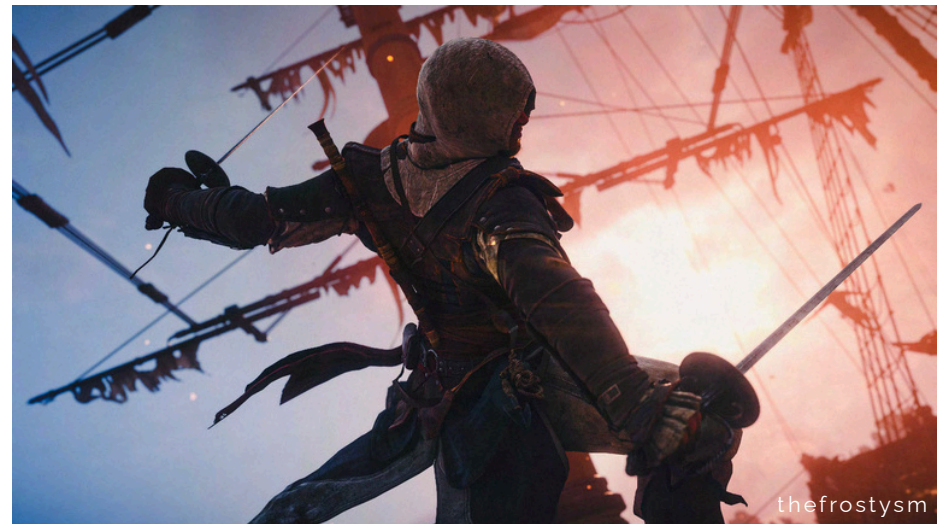
Each of these games had a unique experience as a project and as a game, but I would say AC Valhalla was extra special to me as it was my first game to try my hand on sharing a piece of my own vision of the worlds as an Associate Art Director. There I was able to work closely with Raphael Lacoste, (Art Director of Black Flag and other Assassin's Creed titles) and was fortunate enough to join him in the scouting trip to Norway and England.

How much research went into Black Flag Resynced? As it's a remake a lot of the material is already available. Did you still scout out locations like you did with Valhalla etc.?

Indeed, one of the first things we did was recompile the research done from the original game which already included all the materials and information from the previous scouting trip to the Caribbean.

Did you get to revisit any unused concepts from the original?

Yes, in fact all of them. It was part of an exercise on being faithful to the original by understanding what the original goals were and how much of it was achieved and find opportunities of what is now more possible with today's tools.





ThatGuyRetro23



noiretblanc_ya2



Its__Gurly



lolaclementinevp

How did you approach keeping the original game's stylisation when updating the assets to modern tastes?

As mentioned above, the original concepts did hold some clues on spotting what was limited before. And on the contrary, there are some stylizations that were made that was based on technical limitations such as thickening the fog to hide loading distance limitations, which we can now open up more.

Assassin's Creed Shadows brought new lighting options, was it difficult to implement this?

With every game we work on is also an iteration of the Anvil Engine, which in principal is something we can inherit for our game. It provided us a great base to start with, pick what works for us, then tweak and stylize it accordingly to capture the unique colours of Black Flag.

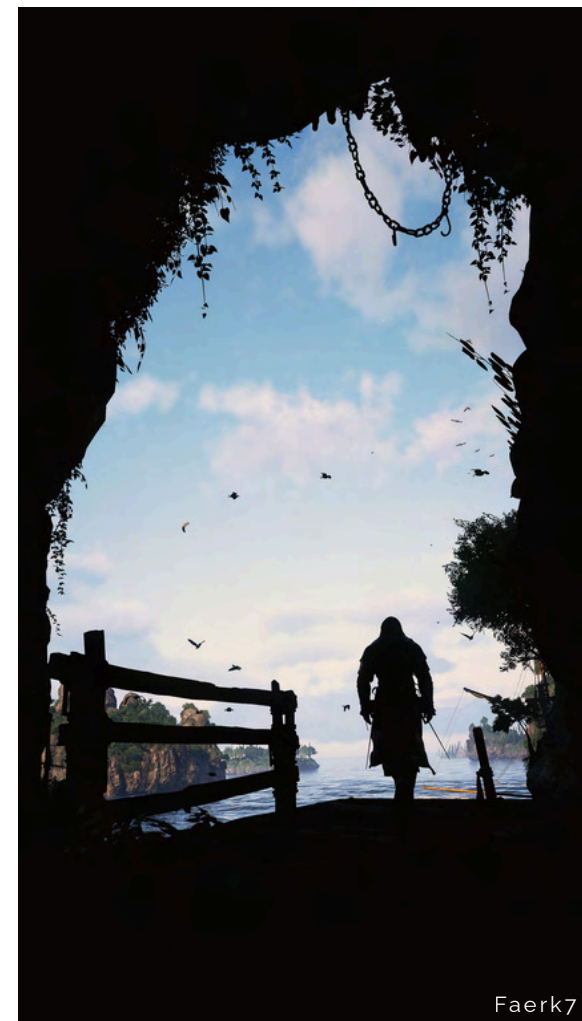
The Caribbean brings so many vibrant colours and a real feel-good factor. Was it a challenge to upscale this from the original?

It was crucial for us to still give that postcard like visuals of the Caribbean islands that was unique for Black Flag as an escape or a vacation. Some of the locations in the original had to be separated due their size and their unique ambiances.

With the latest Anvil engine, it was more feasible to be able to merge them into one seamless Caribbean world, while still being able to have its own colours and lighting.

Do you have a favourite location in Black Flag?

Charles-Towne is one I hold close since it was one of the most unique experiences that takes you out of the Caribbean and is actually the sequence that I worked on in the original as an environment artist.



How much of a joy is it to be part of creating these immersive worlds? We feel like this is one of Assassin's Creed strongest areas.

We still couldn't believe it ourselves! As mentioned above, it provided a great escape for our players that was unique to the brand and also gave us a space as artists to exercise a good ratio of artistic stylization.

The time of day function doesn't always operate. Is that because of the fixed story content?

Yes, that's a good observation and indeed was our intention to lock them on certain sequences to deliver the best mood narratively as it did in the original.

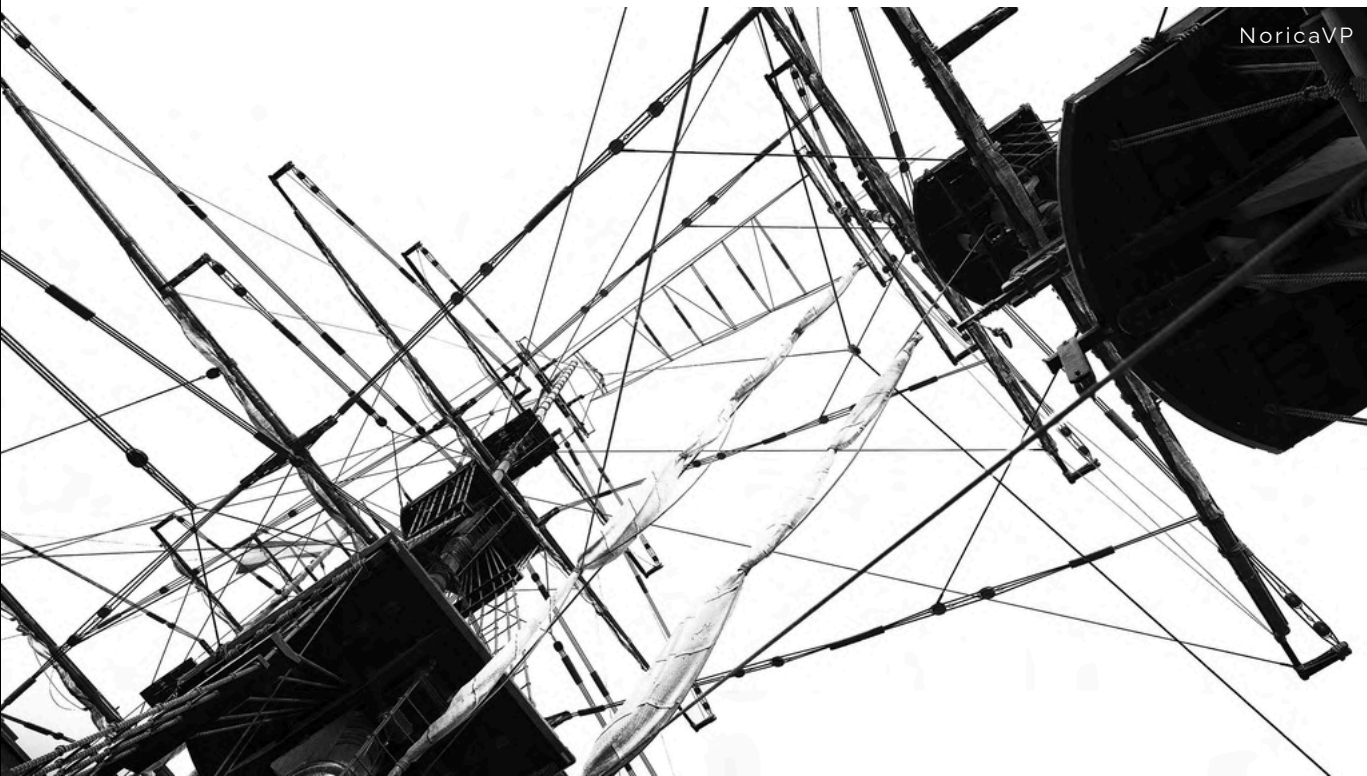
kali_girlgamer



sidequest_photography



NoricaVP



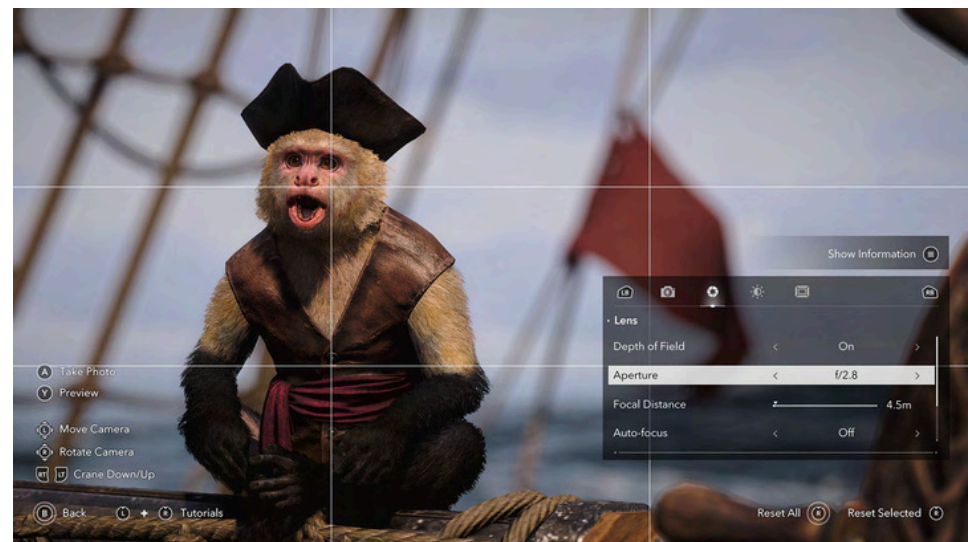
What was the approach to implementing a Photo Mode in Black Flag?

Nowadays its more of a brand or an industry standard to have something you can pause and capture your experience the way you see it.

Creating these worlds and characters through our engine viewports is something we are happy to be able to get the players to similarly experience as well through the Photo Mode.

Do you know if the Photo Mode will receive any updates?

Unfortunately, not at the moment.





Did you ever expect this amount of love for Resynced? Social media is flooded with amazing Black Flag photos.

We are honestly surprised with the amount of effort and creativity that the players pour into their photos!

We are in awe everyday upon seeing very unique perspectives with their own compositions, framings, field of vision, depth of field, and colourizations. (We can probably make another Artbook out of these!).



FoxPourple



wintermut_e



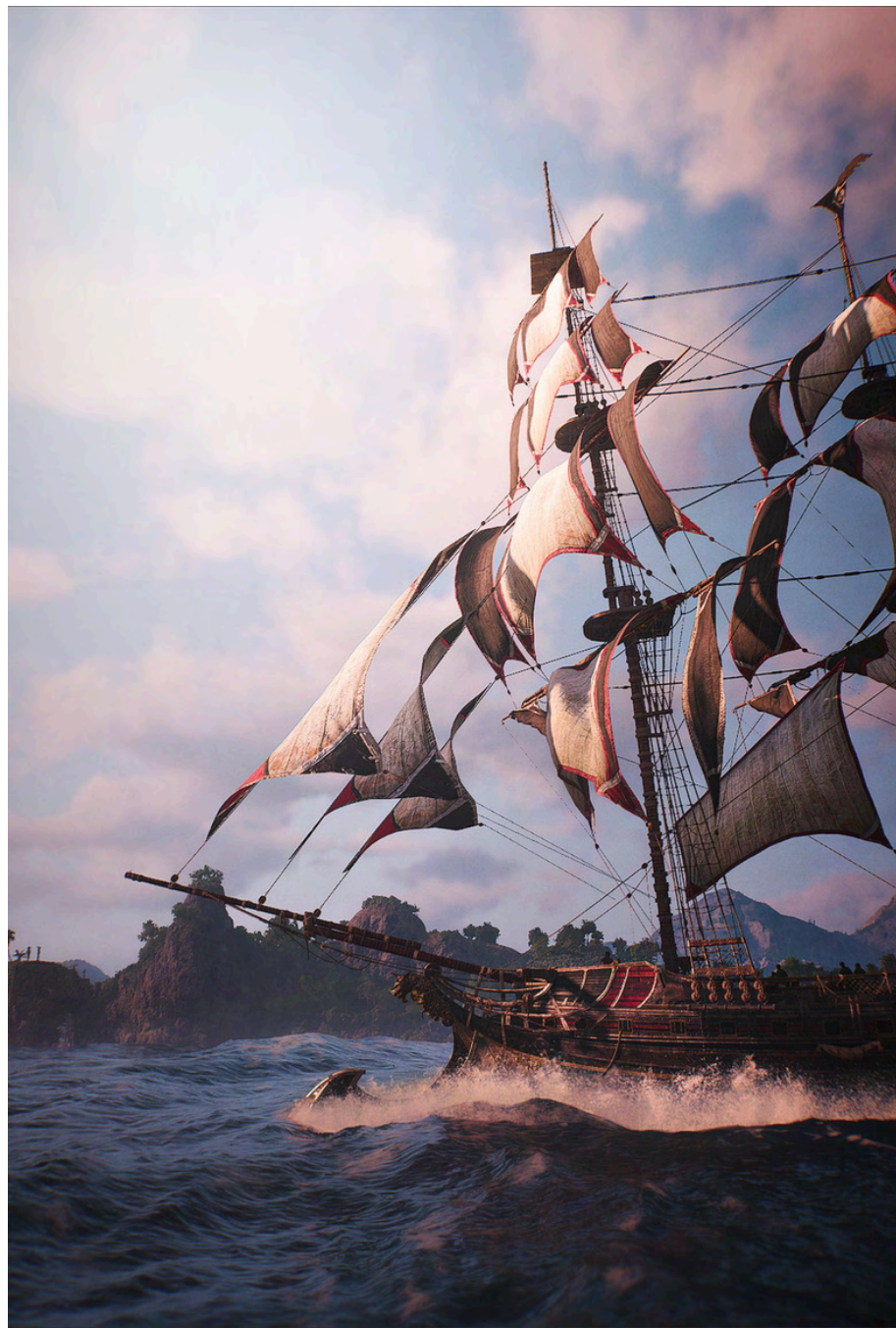
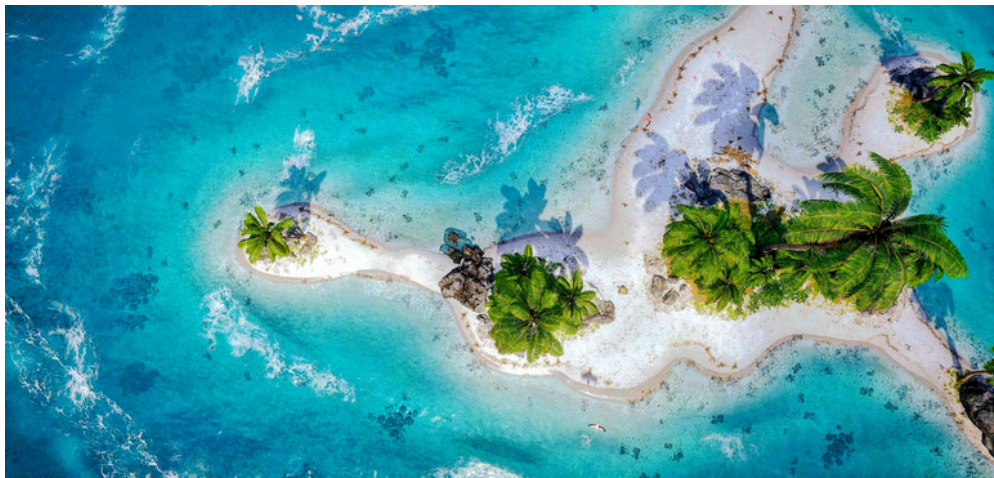
AlexKonstantin



wondernoob

gh_holy_mash

shotsbystrand



Photomode_Raro

theCharmingTIO



 @keepyourinnerlight  @LegacyofAdam

VP&ME WITH KEEPYOUR INNERLIGHT

Adam stands out in the virtual photography community not only for his creativity and versatility but also for his genuine support for other VP artists. We were very keen to find out more about his journey, his process and his thoughts on the VP world.





How did you discover virtual photography?

Not many people know this about me, but I had a pretty successful football career in my home country. Unfortunately, due to a congenital heart condition, I had to walk away from it well before turning 30.

Sports were my life, and leaving them behind left a massive void. It took me a full year to process that loss, and during that time, I discovered the world of video games.

The Last of Us Part I was the very first game where I tried virtual photography, and I instantly felt like I had found something I thought was gone forever. I was also amazed to discover an entire community just as passionate about this hobby as I was.

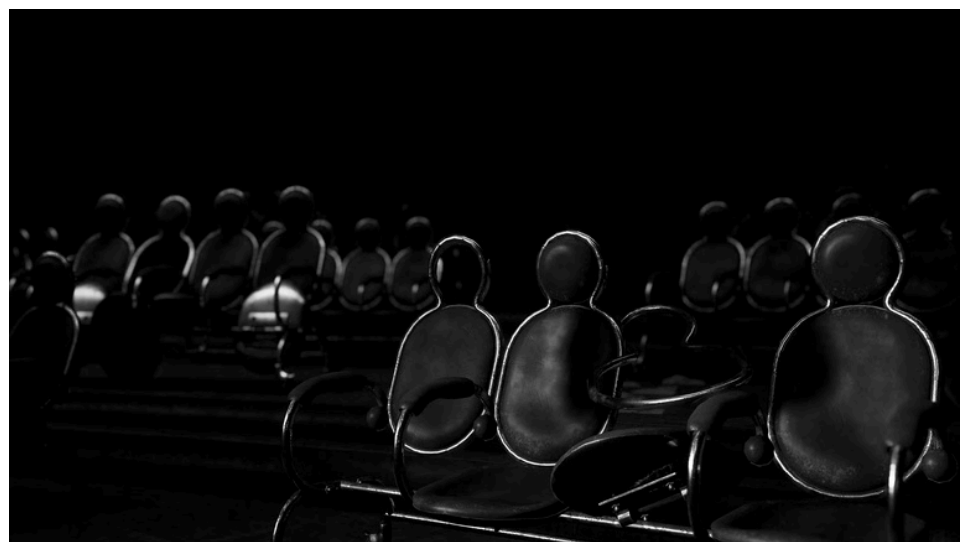
What is your favourite VP style and is there one you would like to explore more?

My favorite VP style is definitely close-up detail shots, and nature is the subject matter closest to my heart. That said, I'm always in awe of artists who have mastered the art of portrait photography.

There's nothing more beautiful than capturing emotions of different characters through your lens. That is unequivocally the area I want to focus on and grow in moving forward.

How does your process look like, what inspires you?

I never plan my shots in advance. To get inspired, I need to experience the world firsthand - both in its fine details and overall composition. I think it's a relentless desire for exploration that truly inspires me. Every game is unique in its own way, and I'm always ready to fully immerse myself in the experience.





Which game or genre you like the most?

Strongly narrative-driven games are what resonate with me the most. I think we've all experienced that bittersweet feeling left behind by a beautiful yet heartbreaking story - when you put yourself in a character's shoes and can't stop thinking about it for days. Would I have made those same choices?

Games that fit this description perfectly include "The Last of Us Part II" and the entire "Life is Strange" series (especially the first two games).

Is there something you would like to achieve in VP?

That's a question I find myself thinking about more and more each year. A few years ago, I wouldn't have even dared to dream about it, but today I take it very seriously. It has turned into a goal I truly want to achieve, and I work as hard as I can every single day to make it happen.

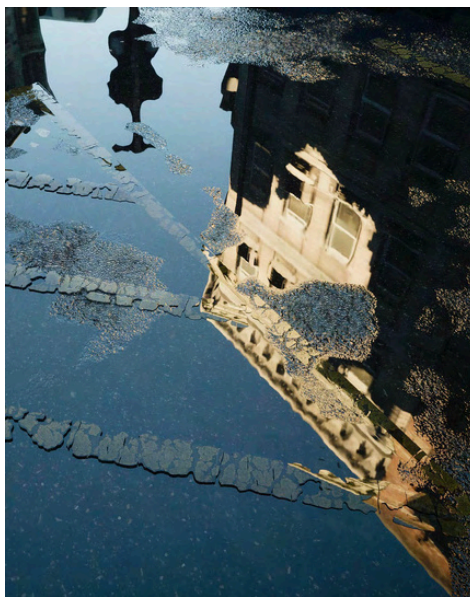
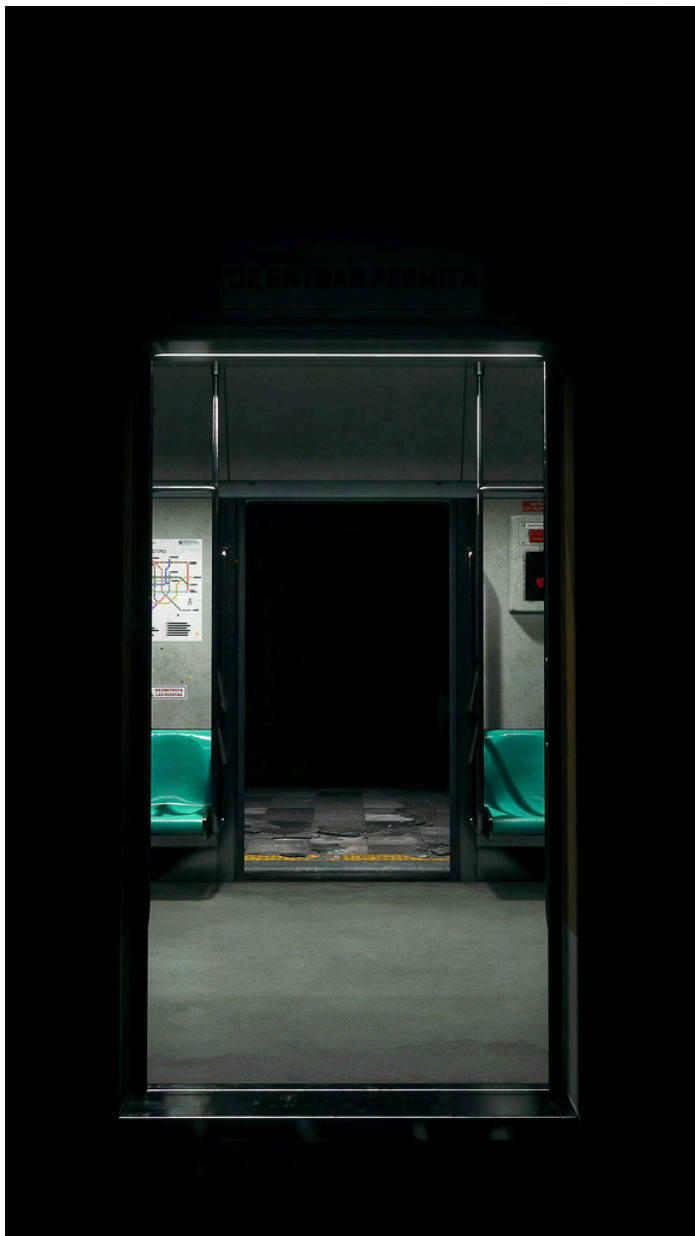
Working in the video game industry would mean more to me than anything else in my life.

Do you have a photo or a set of photos that mean a lot to you?

Yes, there's one specific photo that holds a very special place in my heart - a shot I took in Clair Obscur: Expedition 33. The focus is on the middle third of the image, which represents the present to me. The blurred areas in the foreground and background represent the past - which we can't change, though it shapes who we are - and the future, which, if we spend too much time dwelling on, keeps us from appreciating what surrounds us right now.

I'm currently at a stage in my life where, for the first time, I can focus on the present with a clear mind and build toward everything I want to achieve.





You have been active since 2019 - what has changed the most during this time, both in your personal VP and in the VP community?

One thing worth highlighting is that social platforms aren't making things easy for us these days. In my opinion, things are moving in a difficult direction for artists, making it hard to find a true "home" for our work where we feel entirely comfortable.

That said, on a personal level, I feel I've grown a lot over the past few years by constantly discovering new techniques in both editing and photography. Even more rewarding is watching the community grow at such a rapid pace. Every day, we get to discover talented new photographers alongside the incredible artists who have been key members of this community for years.

You are a member of Society of Virtual Photographers on Instagram - tell us a bit about your work there.

As one of the admins for SVP, I support the community through likes, comments, and shares, as well as creating assets for the team - specifically Instagram story templates.

I'm still incredibly grateful for being invited to join, especially since supporting other artists plays a major role on my own account as well.

Your tag "keepyourinnerlight" sounds very affirming - is there a story behind it?

Since joining the community, I've only changed my username once, and I don't regret it at all. I spent weeks thinking about what would best reflect who I am, and this is what I landed on.

Our inner light represents the passion, love, and dedication we bring to everything we do - whether it's this hobby or any other important aspect of life. We need to protect that light at all costs, even during tough times. It's the least we can do to honor ourselves.



A GUIDE by Nimmu



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@niinakaniin.vp

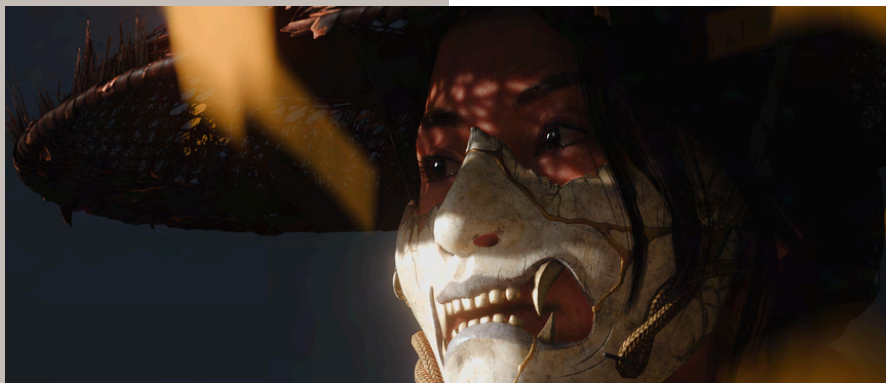
THROUGH THE VIRTUAL LENS

CAMERA ANGLE

These guides explore the fundamentals of photography and how they can be translated into virtual photography through photo mode.

Nimmu is virtual photographer with a background in Media and Visual Expression. Through these guides, she hopes to encourage curiosity, experimentation, and personal expression through virtual photography.





WHAT CAMERA ANGLE COMMUNICATES

In virtual photography, we have a freedom that is often difficult to achieve in real-world photography: the ability to move the camera almost anywhere. Depending on the game and its photo mode, we can photograph from viewpoints that would be impossible or impractical for a real photographer to reach. This makes experimenting with perspective one of the most exciting parts of virtual photography.

Camera angle is not just about making an image look dramatic. It affects how we understand the scene. It can change the apparent scale of objects, emphasize shapes and lines, create tension, reveal the environment, or simply give us a different way of seeing a familiar place. It is a part of the storytelling in your photography.

Thinking about how you want to angle your capture might already come naturally to you. Sometimes, changing the angle is all it takes to add that final touch to an already great-looking capture.



EYE LEVEL: A NATURAL PERSPECTIVE

Eye-level photography places the camera approximately at the height of the subject's eyes. You've stepped in the game's world, with a camera in your hand. This is one of the most natural and familiar perspectives because it resembles how we normally experience another person. For portraits, eye-level angles can create a sense of connection and equality. The character feels present in front of us rather than being looked up to or down upon.

This doesn't mean eye-level photography has to feel neutral or boring. The expression, lighting, background, distance and focal length can all change the image while the camera remains at the same height. Changing it up with other angles gives you more variety.

**“Camera angle
is a part of the
storytelling in
photography.”**

HIGH ANGLE: LOOKING DOWN

A high angle places the camera above the subject and looks downward. The perspective can result in a more dramatic picture. This angle can change the perceived relationship between the subject and its surroundings: a person can appear smaller or more vulnerable, while a large environment can become more prominent. In other situations, a high angle simply allows us to see more of the scene.



LOW ANGLE: LOOKING UP

A low angle places the camera below the subject and looks upward. This angle has an effect that makes objects and characters appear larger, more imposing, or more powerful - a classic hero shot. It can also give greater importance to the sky, architecture, mountains, trees, or other elements rising above the subject.



OVERHEAD: SEE THE WORLD FROM ABOVE

The camera is directly, or almost directly, above the subject. This is also called bird's-eye-view. You can show isolation, vulnerability, surveillance, chaos or order, from this angle. Overhead photography can be particularly effective for landscapes and environments with strong shapes and patterns. It can also highlight the relationship between a subject and its surroundings, giving us a different perspective on the scene.

DUTCH ANGLE: TILT THE WORLD

A Dutch angle, also called a tilted or canted angle, is created by rotating the camera so that the horizon is no longer level. Unlike high and low angles, the defining characteristic here is not the height of the camera, but its rotation. A tilted frame can make an image feel unstable, energetic, disorienting, or tense. It is often associated with unease or action in film and photography, but it can also be used simply as a compositional choice.



FREEDOM WITH PHOTO MODE AND ANGLES

In real-world photography, the camera is limited by where you can physically stand. Photo modes can remove many of these restrictions, allowing you to move through terrain, fly above buildings, go as close to the subject as you can, or find viewpoints that would be impossible for a real photographer to reach.

Every photo mode handles its camera differently, however. Some offer extensive free-camera controls, while others impose restrictions through camera movement, collision, clipping, or field of view.

These limitations aren't necessarily a disadvantage. They can encourage you to work creatively with the tools available.

The goal isn't to find the "correct" angle. It is to find the angle that helps you show the scene the way you want it to be seen - and maybe give you a new perspective. What and how you choose to reveal, emphasize, or leave outside the frame is ultimately up to you.



VP COMMUNITY EVENTS

For this new section we want to highlight events and challenges throughout the VP community. The events can be hosted by individual virtual photographers or community pages.

This month we take a look at "The Curtain Challenge", initiated by [@croftsnaps](#) on Instagram. The idea was: one subject and the different perspectives of nine virtual photographers.

THE CURTAIN



VP CHALLENGE

I'm Pauline, a virtual photographer who has three different answers to the question "where are you from". I've played video games for as long as I can remember (no, really) and my life kind of revolves around it; my degree is in games, my work is in games, and my favorite pastime... well, you get it!

When I found out that virtual photography was a thing, I naturally had to try it too. My very first VP social media post was created on Tumblr back in 2014 and I stuck with it for a little while before life got in the way, but despite not posting much I never stopped taking pictures just for my own entertainment. In 2021 I created my Instagram account, which I only posted on sporadically until my passion was reignited again in 2025. This past year has been such fun, I've met so many new friends and witnessed so much creativity already - I can't wait to keep going!

This appreciation of the community is what inspired me to put together the curtain challenge. I've wanted to do challenges for a while and always circled back to the idea of highlighting the differences in each creator's style. I figured, what better way to see people's various approaches than having them all shoot the same thing? So when I kept seeing this curtain on my feed once Resident Evil Requiem released, I knew exactly what to do.

The result blew me away - it really showcases the creativity in the VP space and how one person can see the exact same object in a completely different way than another might. That unique perspective is what makes this hobby so special, and I'm so thankful to all the participants for helping me highlight that.

croftsnap



minimuffinchucker

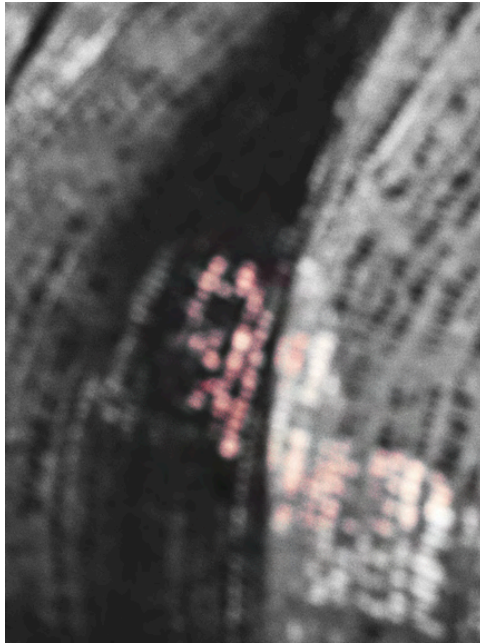


thedreadwolfsheart

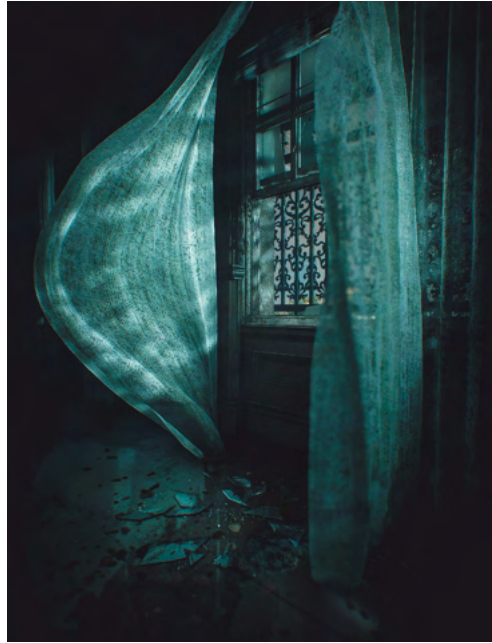


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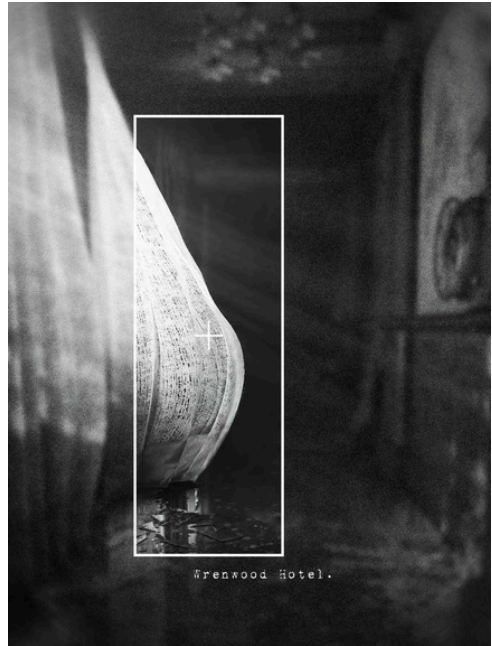
thoraxtheimpaler



vrphotogame



oathbreak3r



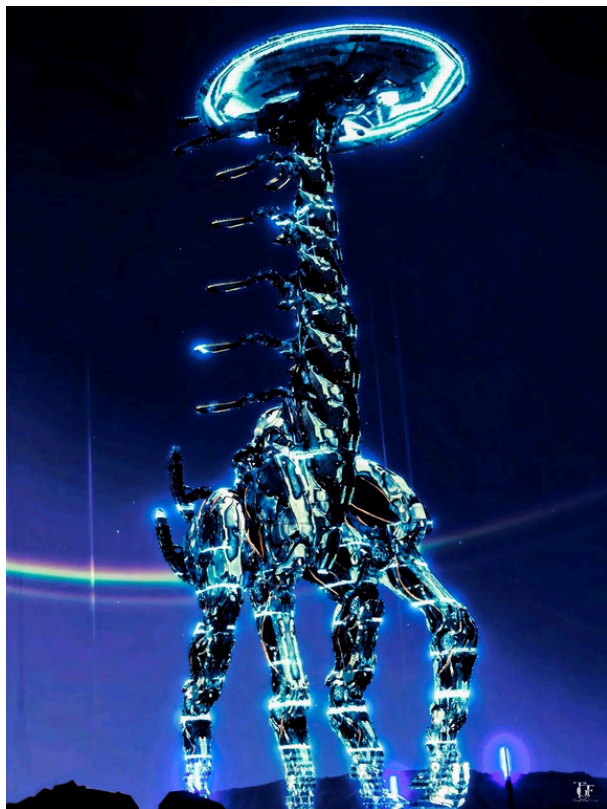
dearmythara



vixplaysgames.vp
The Invincible

T P M S C I - F I

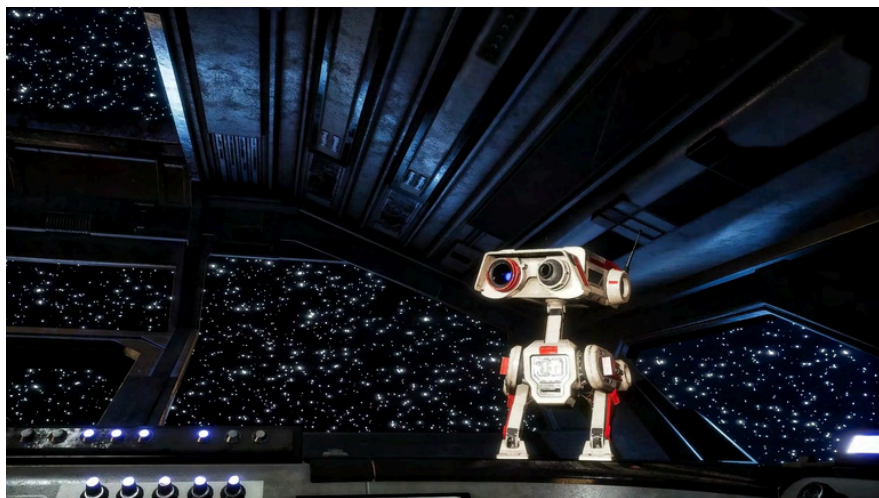
thegamingframesvp
Death Stranding



VPbyJosh
Redout 2



helios2756
Stellar Blade



luumo
Star Wars: Jedi Fallen Order



INMOSTvp
Gran Turismo 7

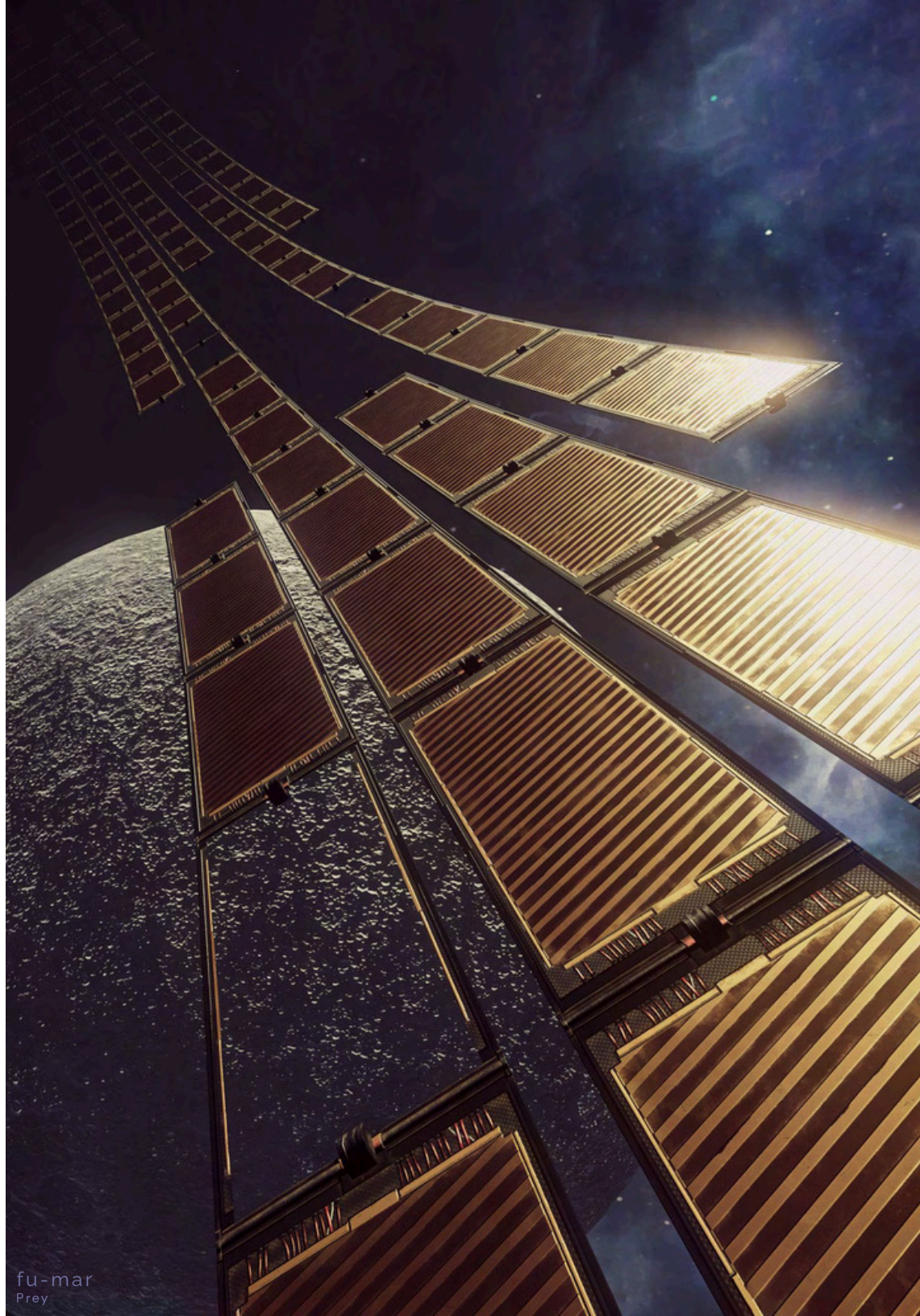




wingsforsmiles
Star Wars Outlaws



spideroftsushima
Cyberpunk 2077



fu-mar
Prey

CosmosThief

Starfield

"Hello! I'm Cosmo, a virtual photographer from France. It all started with Forza Motorsport 3 as a motorsport enthusiast, I was a driver for a team dedicated to the game. We played for fun, competing against each other and in national championships. A fellow driver who shared photos of our sessions paved the way for me; I fell in love with virtual photography instantly.

The logical next step was combining video games and photography bringing multiple passions together on a single platform. It was a dream way to explore my artistic side. Since then, I've continued to combine my passions, particularly science fiction.

"A long time ago in a galaxy far, far away..." That phrase marked the beginning of my love for science fiction movies, books, and, of course, video

games like Elite, Star Wars: X-Wing, No Man's Sky, and many others. Then, one day, Starfield was announced.

It strikes the perfect balance between simulation and arcade gameplay, all with Bethesda's signature "NASA-punk" aesthetic. It's a childhood dream come true visiting diverse worlds, perfect for satisfying my inner explorer.

What I love about this game is how cohesive the universe is with the story. Building your ship, helping various factions, and fighting space pirates or dangerous alien species to protect humanity. It's a Bethesda game, so it has that special something that sets it apart which brings me to my favorite

activity: exploration.

My character is an explorer who appears in almost all my photos. I want to show viewers this rich universe, letting them feel its vastness and that sense of solitude a scale so grand it's dizzying. It's a fairly complex undertaking because the game's photo mode is limited, and I have to put a lot of work into composition to ensure my shots align with my "realistic" approach to the game all without any post-processing.

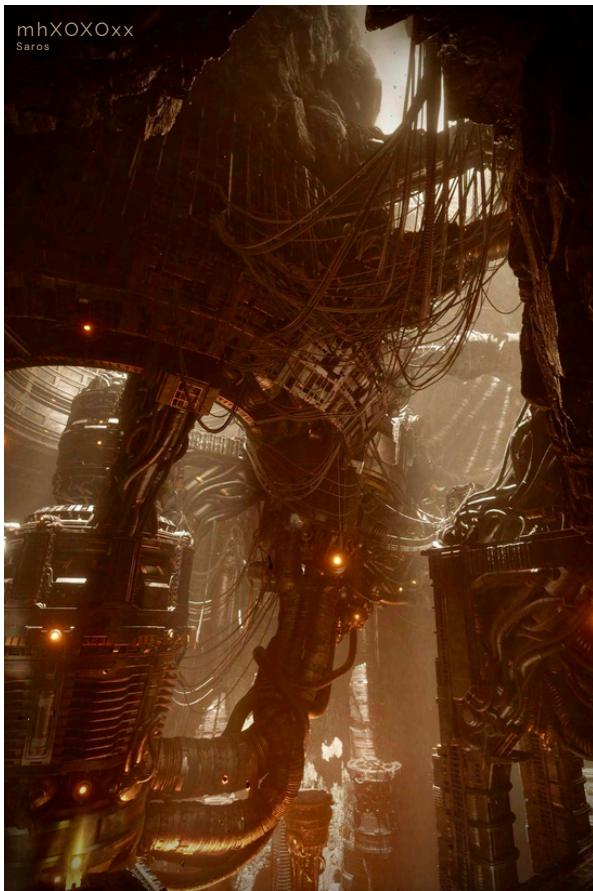
The challenge is even greater when I embark on more artistic projects, but I love a challenge, and Starfield offers plenty of them!"



m_nt_13
Armored Core VI: Fires of Rubicon



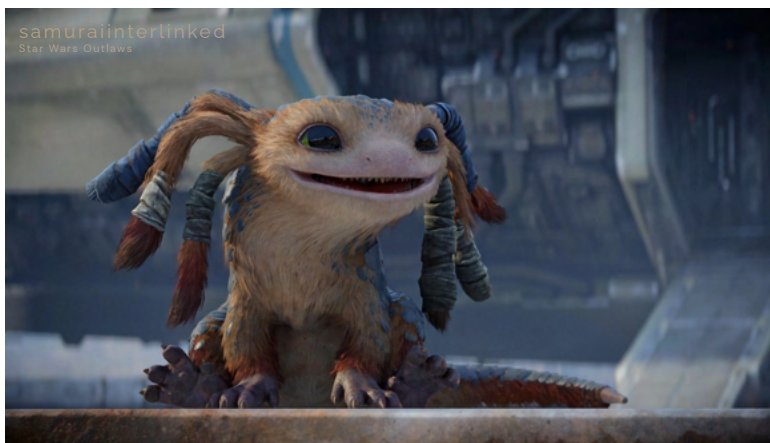
mhXOXOxx
Saros



birdyinspace
TheInvincible



samuraiinterlinked
Star Wars Outlaws



VirtualScapes
Starfield



ma-moonshadow
Mass Effect





yossarian_yo
Black Mesa



deadeyecaptures
Stray



hreeday_vp
Horizon Forbidden West



damengaming312
Star Wars Jedi: Fallen Order



jens-nb
Mass Effect



jchouk
Star Wars Outlaws

My name is Jean, and I'm a 33 years old virtual photographer and game developer. I'm a Technical & Lighting Artist and have been working at Ubisoft Paris Studio for the past seven years (Watch Dogs: Legion, Star Wars Outlaws, AC Mirage's Valley of Memory DLC, and most recently Rayman Legends Retold).

The first time I ever used a photo mode must have been around 2018, as I remember messing around with it in AC Origins, God of War and Marvel's Spider-Man. I was initially doing it to better remember my time with games I enjoyed, but over a few years it definitely became a creative outlet!

What inspires you and is there a certain style you aim for?

I get inspired by lots of things! Games, of course, but also movies and music, as well as real-life photography (which I also dabble in). I wouldn't necessarily say that I have any specific style that I aim for, but I think I subconsciously tend to shoot games in a way that reflects their strengths and the experience they aim to give the player. I'll mostly focus on action shots for combat-heavy games, portraits for character-driven narrative games, environments for open worlds etc.





You have been working as a Technical Artist on Ubisoft's Star Wars Outlaws - tell us a bit about that.

I can't go too much into detail, but the work I did on Outlaws can basically be broadly described as

- level & data structure setup + lighting & environment art tweaks and polish for all of the space levels, Achra Station, and most of the content found in the Wild Card DLC
- working on the reporting pipeline & data visualisation for game performance, as well as content optimisation for the levels mentioned above (i.e making sure the game hits 30fps or 60fps depending on the selected mode and target platform)

Did your experience as a VP influence your work on the game and were you able to give some input on the in-game photomode?

I wouldn't say VP strongly influences my work, as they are very different. However, my VP experience does come in handy when taking screenshots to showcase the work I've been doing on a specific area and share that with the rest of the team!

While I did not personally work on the game's PM, I gave a lot of feedback on it during development and requested many features that ended up being shipped in the PM!

You took official screenshots for the game, which were used in the marketing campaign - can you tell us a bit more about the process?

Indeed, I shot many of the images you can find in the press/fan kits and promotional material - which was absolutely not planned!

I always adore sharing in-game shots with the whole team during development, as people love seeing their work in the spotlight and getting a glimpse at how the game evolves as a whole; so I had been doing that for a while on Outlaws. One thing led to another, and at some point the brand & marketing team contacted me to ask if I would be interested in supporting them by shooting official screenshots for the game! I obviously said yes, so I started working on those screenshots in addition to my "day job".

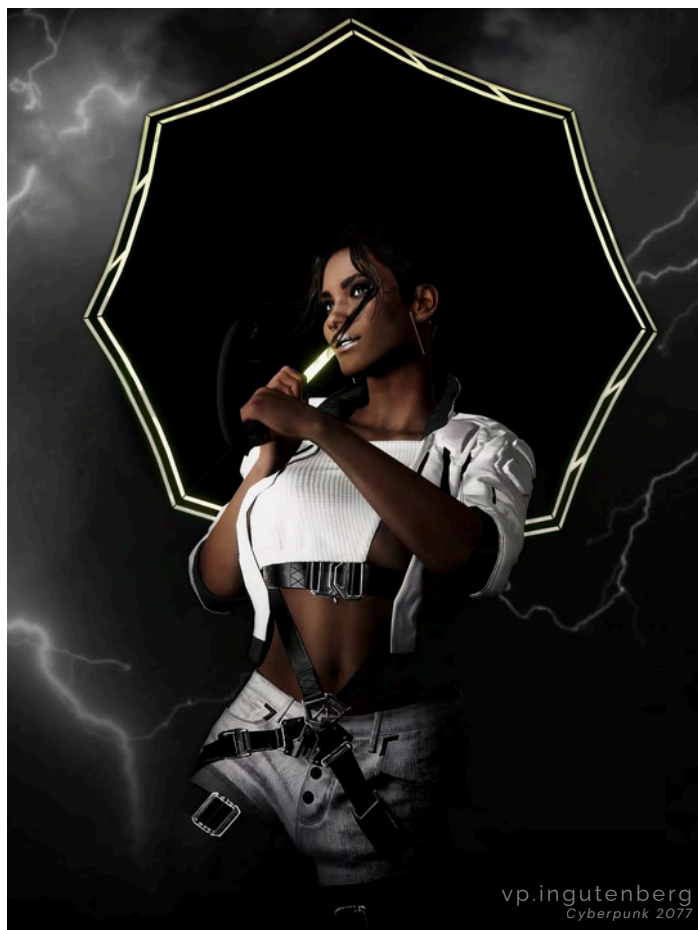
Overall, the process is pretty standard (get a brief, work on it, review and feedback, iterate and refine, repeat). In some cases the briefs were extremely specific, while in others they left me a lot of room to express my creativity and deliver a shot that conveyed what they had in mind, which was great. It was a super fulfilling experience, and I'm very grateful to have had this opportunity!





thwippip
Red Dead Redemption 2

T P M W E A T H E R





birdyinspace
The Talos Principle: Reawakened



Photomode_Raro
The Witcher 3: Wild Hunt



Gib84G
The Invincible



cyriellevp
Assassin's Creed Origins



OnlyMisuna

Hi! I'm Misu, a virtual photographer from Germany. Although I officially started in 2021, I've always enjoyed capturing moments in games, long before I knew virtual photography was even a thing.

It all began with Skyrim, where modding introduced me to a whole new way of looking at games and inspired me to create more thoughtful, cinematic images.

While I often find myself drawn to portraits, I also love exploring game worlds and looking for small details or quiet scenes that are easy to miss.

VP has become one of my favorite creative hobbies, giving me a chance to slow down, appreciate the worlds developers build, and tell stories through a single frame.

These shots were taken during the opening of Resident Evil Requiem. Horror games usually aren't my comfort zone, they tend to scare me more than I'd like to admit! But photography has completely changed the way I experience them. Instead of focusing on what might be around the next corner, I find myself paying attention to the atmosphere, lighting, and all the small environmental

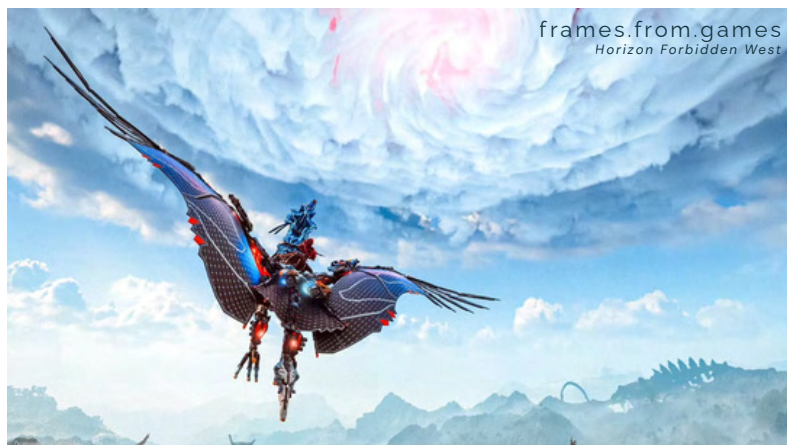
details that make these worlds feel so immersive.

The rain-soaked streets immediately caught my attention. Even before anything happens, there's a quiet sense that something is off, and I wanted to capture that subtle feeling rather than the horror itself. For the first image, I lowered the camera close to the ground to highlight the splashing footsteps, creating a perspective that places you right in the middle of the street.

The second image steps back, using the towering steel structures, pedestrians,

and the rainy cityscape to show a world that still seems ordinary, while quietly hinting that everything is about to change.

One of my favorite things about game photography is discovering these cinematic moments that many players might simply walk past. Sometimes all it takes is a different angle or a little patience to see a scene in a completely new way, Resident Evil Requiem and many other games gave me plenty of those moments.



THEME
SPOTLIGHT

I've always loved nature photography and I'm drawn to game environments where nature plays a big part of the world.

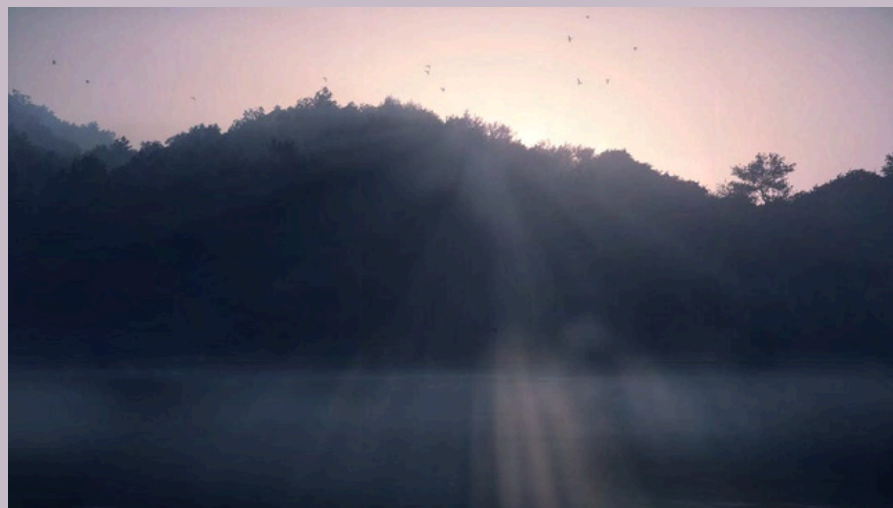
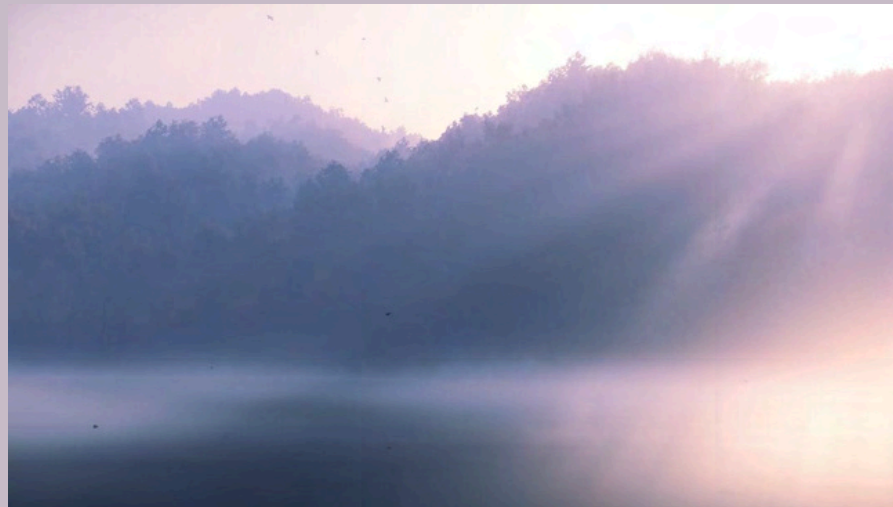
In late 2025, I started a deeper dive of Ghost of Yōtei's photo mode as I fell in love with its beautiful colours and textures. Playing the game in the monochrome Kurosawa Mode evoked forgotten memories of watching samurai movies with my loved ones, and sparked my interest in experimenting with weather, lighting and movement that are heavily depicted in Akira Kurosawa movies. You'll see a wide variety of colours, weather and movement in my photo collection that are inspired by them.

This photo set depicts one of my favourite views: a foggy morning with a pastel colour palette. In photography, fog obscures details but also gives viewers the opportunity to see and appreciate any visible shapes and textures. Pastel colours tend to convey a feeling of serenity and hope for the day ahead, so I wanted to capture those rare moments of peace within Yōtei's story of conflict, using those colours.

I love virtual photography because the immersive tools allow us to explore inaccessible places. The inspiration I feel from other photographers and beautiful games like Ghost of Yōtei have changed the way I look at the world. I take more time to stop and appreciate floral landscaping on the streets, silhouettes of mountain ranges, or even the texture of fur on dogs that pass by.

Without the people who inspired me, I wouldn't be taking the photos I'm taking today.

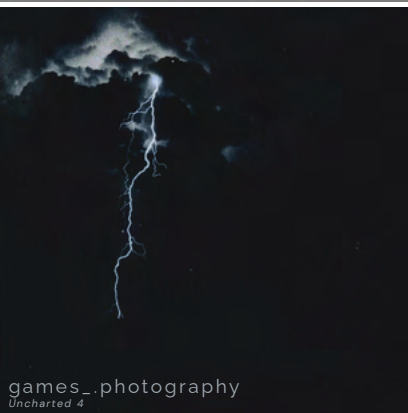
anubisborealis
Ghost of Yotei







horace0816
Assassin's Creed Black Flag Resynced



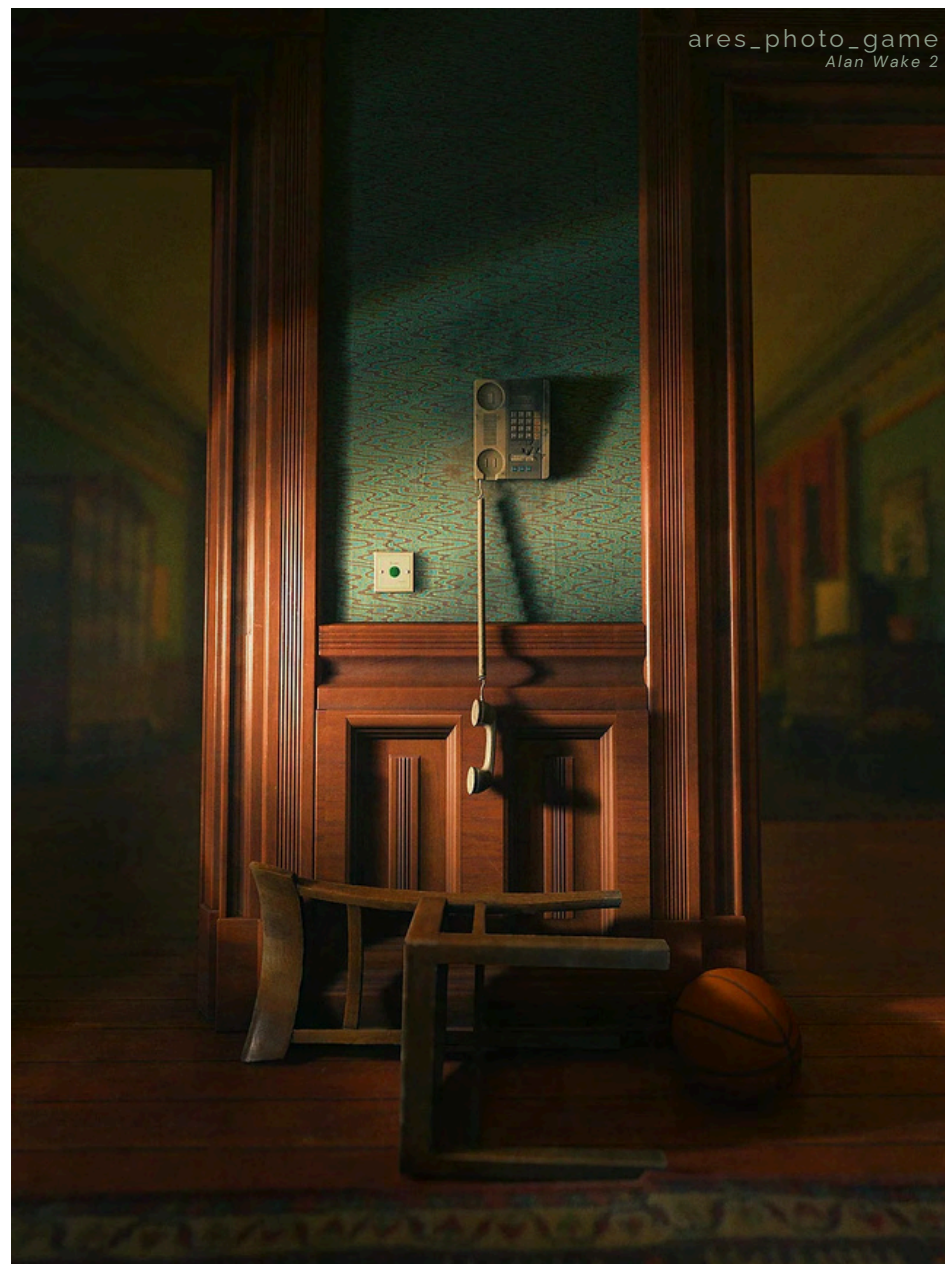
games_photography
Uncharted 4



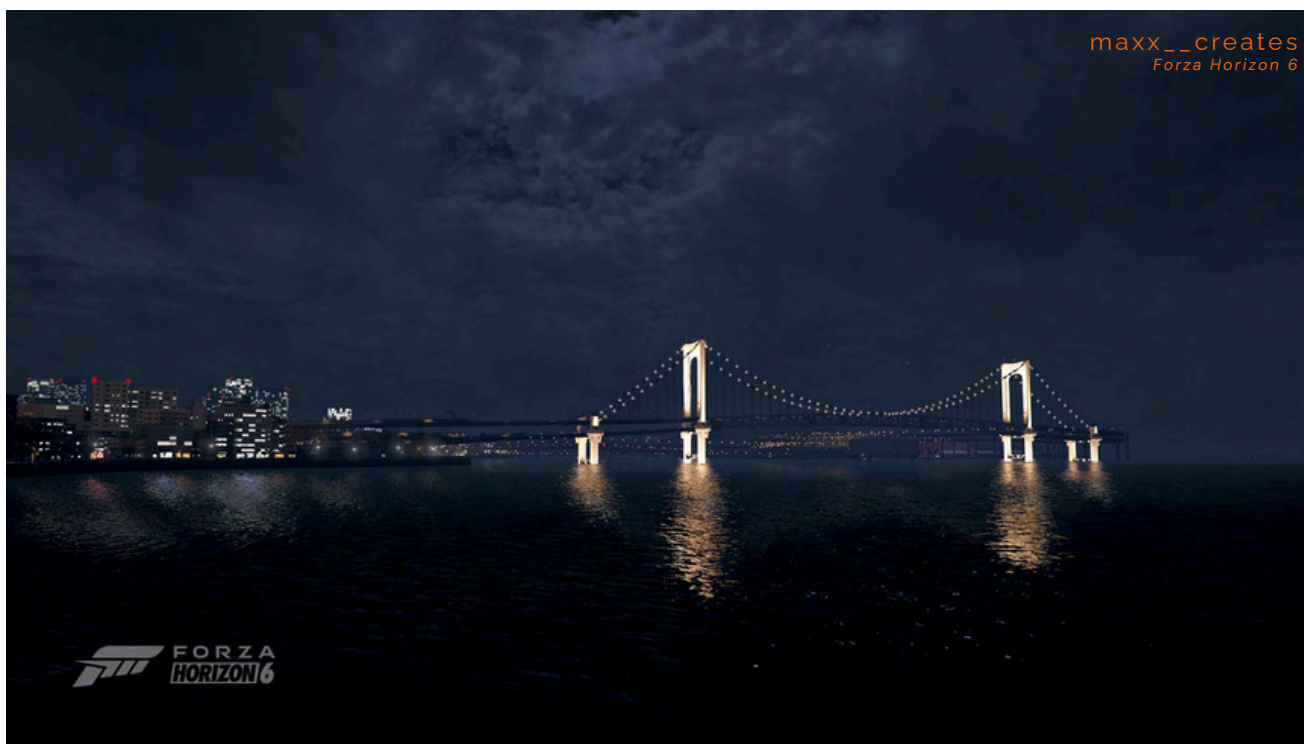
primnose
Dragon Age: The Veilguard



netrunner1073
The Sinking City 2



#THEPHOTOMODE





Dreamskug
Cyberpunk 2077

I am Dreamskug, and I started my virtual photography journey back in 2021 after the release of Cyberpunk 2077 - so I have been capturing this game ever since.

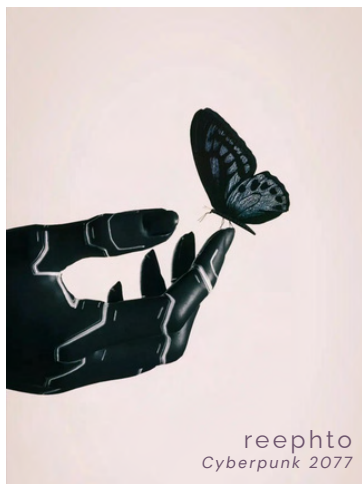
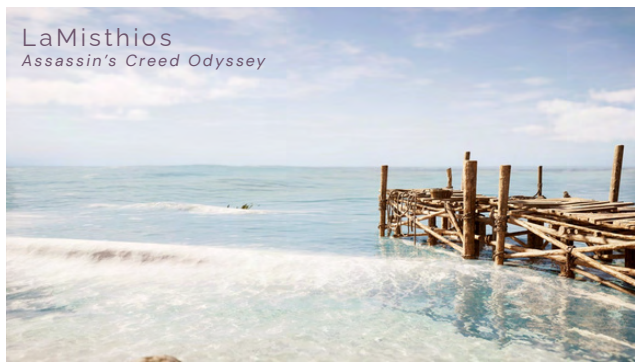
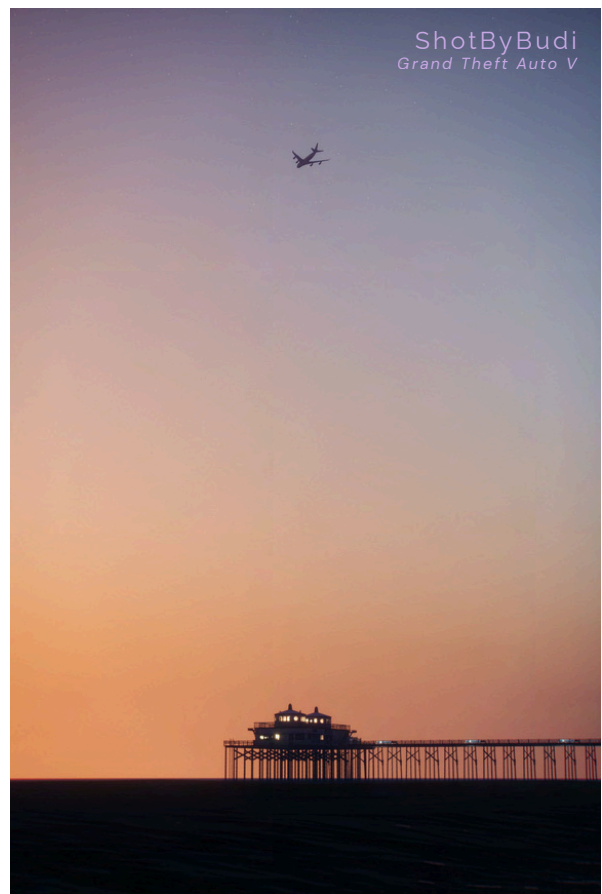
All the hard work that was put into this world is mesmerizing, and I can't get enough of the lore, sceneries and gorgeous characters we get to interact with. Night City is definitely the biggest source of my inspiration.

I can find everything there - from the shadowed alleys and gloomy corners, to breathtaking facades with neon ads screaming at me from every wall. Life and death there living on the exact same block, and every character's story is worth capturing.

This is exactly what virtual photography is to me - a way to tell someone's story, to see a scenery through a different prism. I love capturing in-game shots as much as I love post-editing process, and it's just as exciting to see the outcome as it was when I did it for the very first time.

You often work with strong colours, do you like this aesthetic in general?

I definitely love working with strong colors, especially in a cyberpunk setup - it's hard not to. The aesthetic itself inspires me - all those vivid neons melting into wet asphalt, pinks and cyans, the synthetic glow that I see a lot in those retro sci-fi art pieces I like to browse in my free time. All this encourages me to experiment with lights and colors too. I guess, cyans is quite often my go-to, but warm colors are just as striking, and I especially enjoy working with a combo of these.

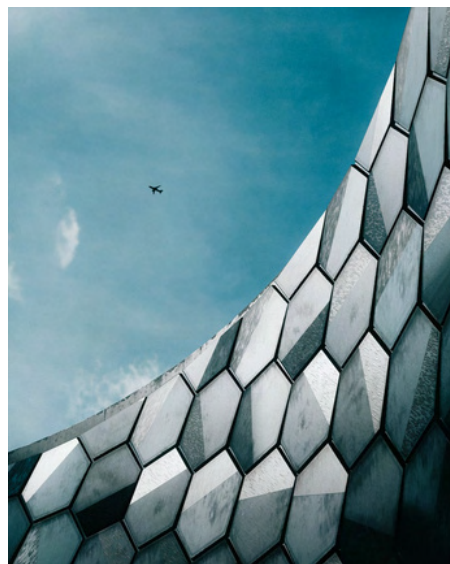




theonlyjess_vp
Mafia: The Old Country



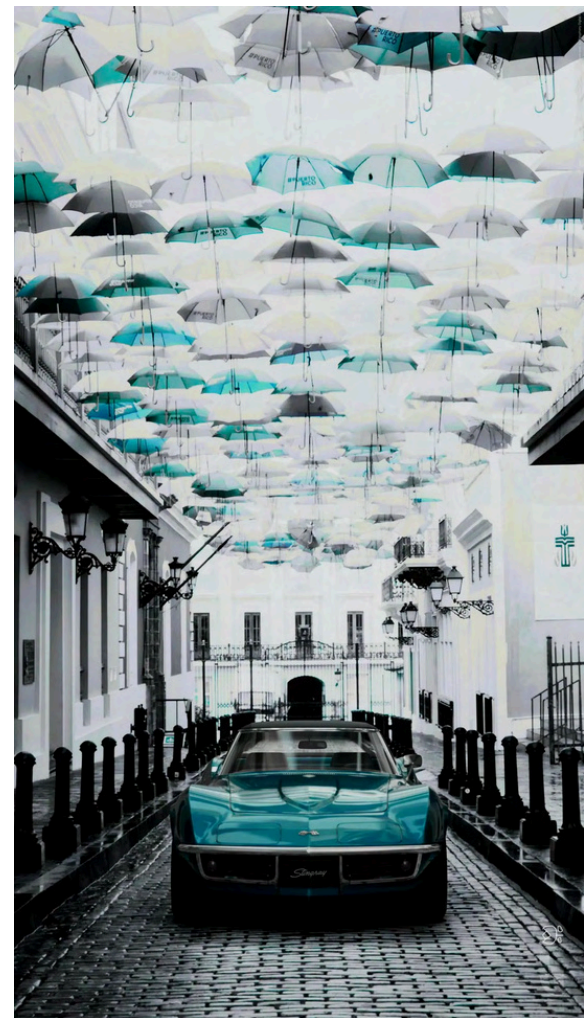
Rafael_R_S_P_O
The Last of Us Part 2



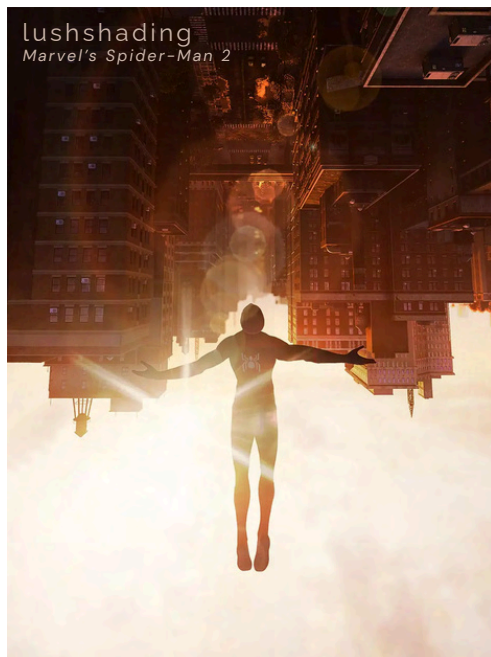
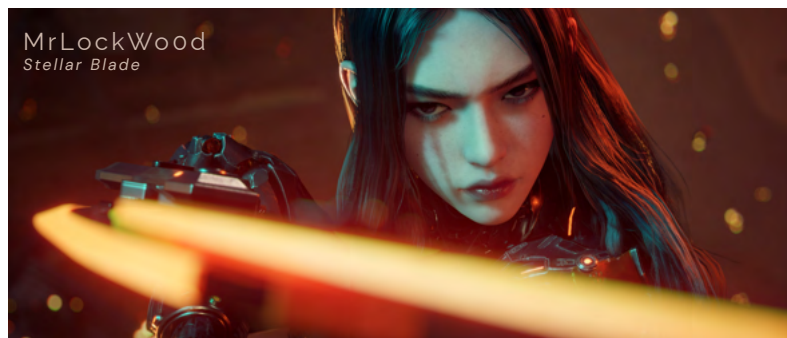
framesofhelios
Marvel's Spider-Man 2

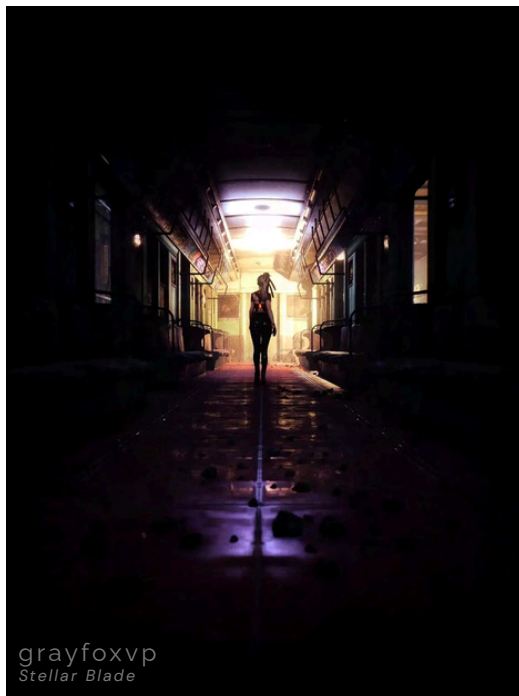


ireenred_
Red Dead Redemption 2



tulippooh3
Gran Turismo 7







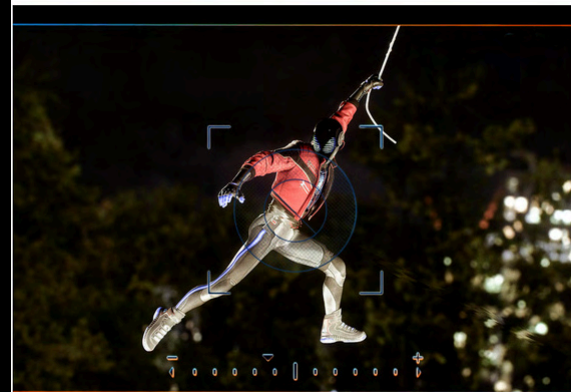
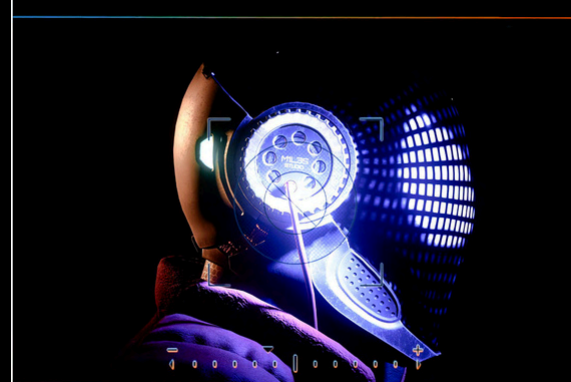
photomodeaj
Marvel's Spider-Man Remastered

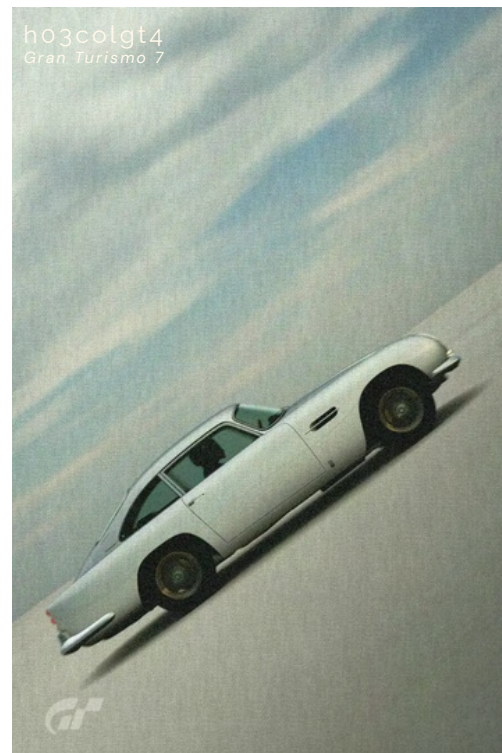
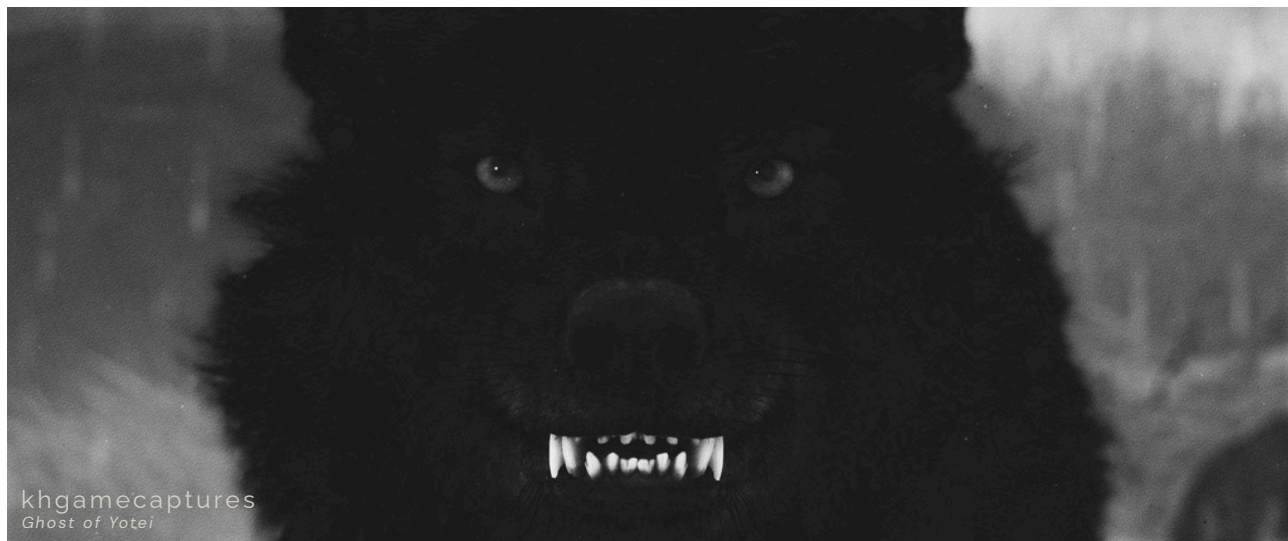
Hello, I'm Anthony and I live in Dallas TX. I'm 38 years old and still have so much love for gaming and have for so many years since the PlayStation 1 era. Many here in the community knows me as PhotoMode AJ.

I've been into VP since 2018. My earliest introduction to in game photo mode was Horizon Zero Dawn. I played the game day one but didn't discover the photo mode until a little later and I grew to loving the feature the more I used it. Other games that came not long afterwards that featured a built in photography system like Marvel's Spider-Man PS4 and Remedy's Control was something I took full advantage of. Since then I've been going strong with VP up until this day with so many captures taken.

THEME
SPOTLIGHT

Here are a few of my recent photos taken from Marvel's Spider-Man Remastered on PlayStation 5. I wanted to create something slightly different from my normal photography style like adding the use of a camera lenses frame. Sort of like telling a story through the lenses of Mary Jane and seeing what she captured which are the heroic efforts of both Peter and Miles. This is definitely a set that I am very proud of and the amount of positive feedback on these photos is something I'm truly grateful for. Positive feedback as such plays a part in what keeps me going along with how much fun it is doing VP. I've met so many amazing people and made some friends within the VP community and I know I will only meet many more talented and creative individuals.





HexiaRose
Ghost of Yotei



Raider_Warrior
Spider-Man: Miles Morales

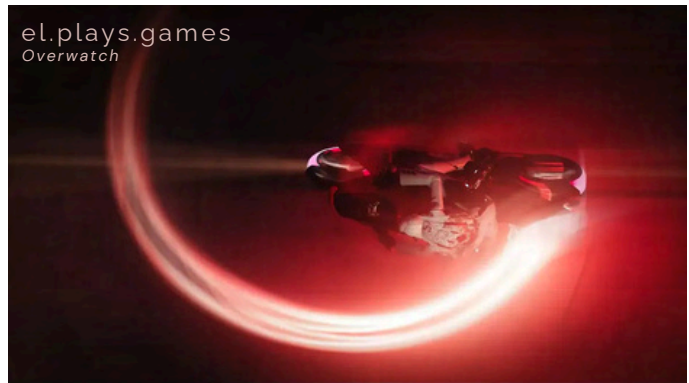
gingerbread94
Infity Nikki



s.picturez
Cyberpunk 2077



el.plays.games
Overwatch



delboy_vp
Mafia: The Old Country



spideytwo shoes
Spider-Man 2



IsaNat_99
Horizon Forbidden West



axelis_online
Ace Combat 7



nevalinie
Ghost of Yotel



DJKE11ER2488
Starfield

