

THAT KIND OF ANIMAL
magazine for photography and visual art

FREE DIGITAL COPY

issue #01

09/2026

This is the free digital version. You can buy a print copy here:



thatkindofanimal.com/issue-1

This issue is dedicated to Eugen, who was a great support and never complained about the hours it took to make the photos.

THAT KIND OF ANIMAL

ISSUE NUMBER ONE — SEPTEMBER 2026

This issue was a long time in the planning. I wanted to create a vehicle to share my work, but also to open up some physical space to other visual artists. As this is the first issue, I filled it completely with the output of last year's work. Still, my personal goal is to open this space to you and your contributions. How to submit your work and under which conditions can be found at the end of this issue.

Time, purpose and space are important to me, so each artist is granted 18 pages for their content. I aim to release two issues per year, but on an “it's done when it's done” basis, giving projects the time they need to grow into their form. Last but not least, the purpose is not only presentation, but also networking, by providing a less pretentious space for serious work.

To support this, I publish a free digital version and a physical print version, which is sold as close to cost as possible.

I hope you enjoy this release.

— Tim Jagodzinski



thatkindofanimal.com/issue-1-september-2026

IN THIS ISSUE

We have three different bodies of work. Each of these stands on its own, but they all circle around closeness, fragility and the question of where things belong. We move from the uniquely close textures of home, through the alienation of flowers in the dark, into the distant uncertainty of time.

TABLE OF CONTENTS

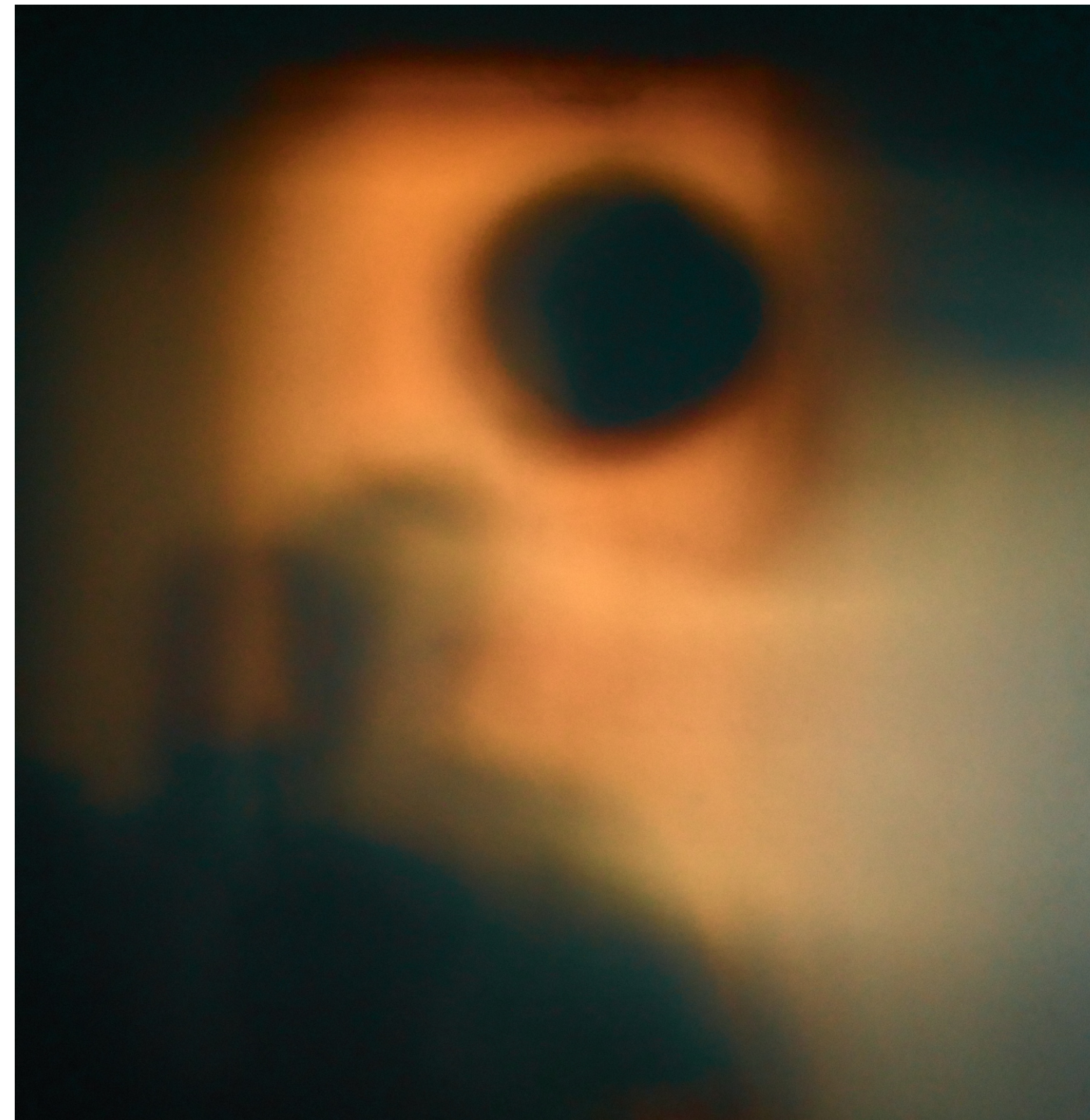
The Texture of Home	6
Night Gathering	26
Time Is the Distance Between Us	46
print policy	66
Mission statement	67
submissions	68
impressum	70

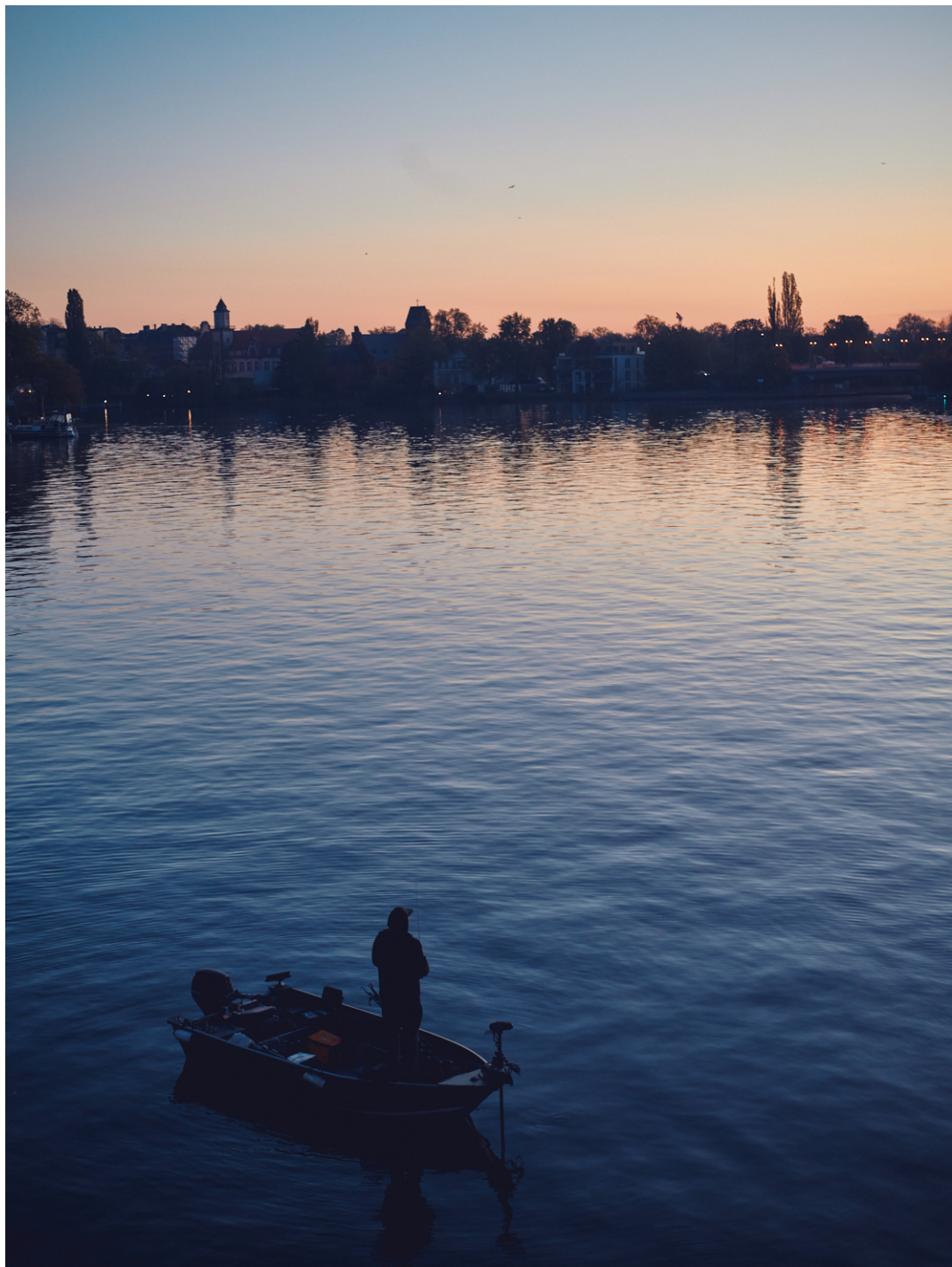
THAT KIND OF ANIMAL
presents

THE TEXTURE OF HOME

*For me, it isn't a place. It's how you feel in a place.
It's your soul moving over a well-known fabric.*

created by
TIM JAGODZINSKI











Meeting at the sunflowers



⋮



⋮



⋮



⋮



Napping gives us time ...



... for dreams





This was

The Texture Of Home

by Tim Jagodzinski

Discover more by this artist

Website: whatkindofanimal.com

Instagram: [whatkindofanimal_berlin](https://www.instagram.com/whatkindofanimal_berlin)

Email: tim@whatkindofanimal.com

THAT KIND OF ANIMAL
presents

NIGHT GATHERING

Photographed at night, wherever I found them.

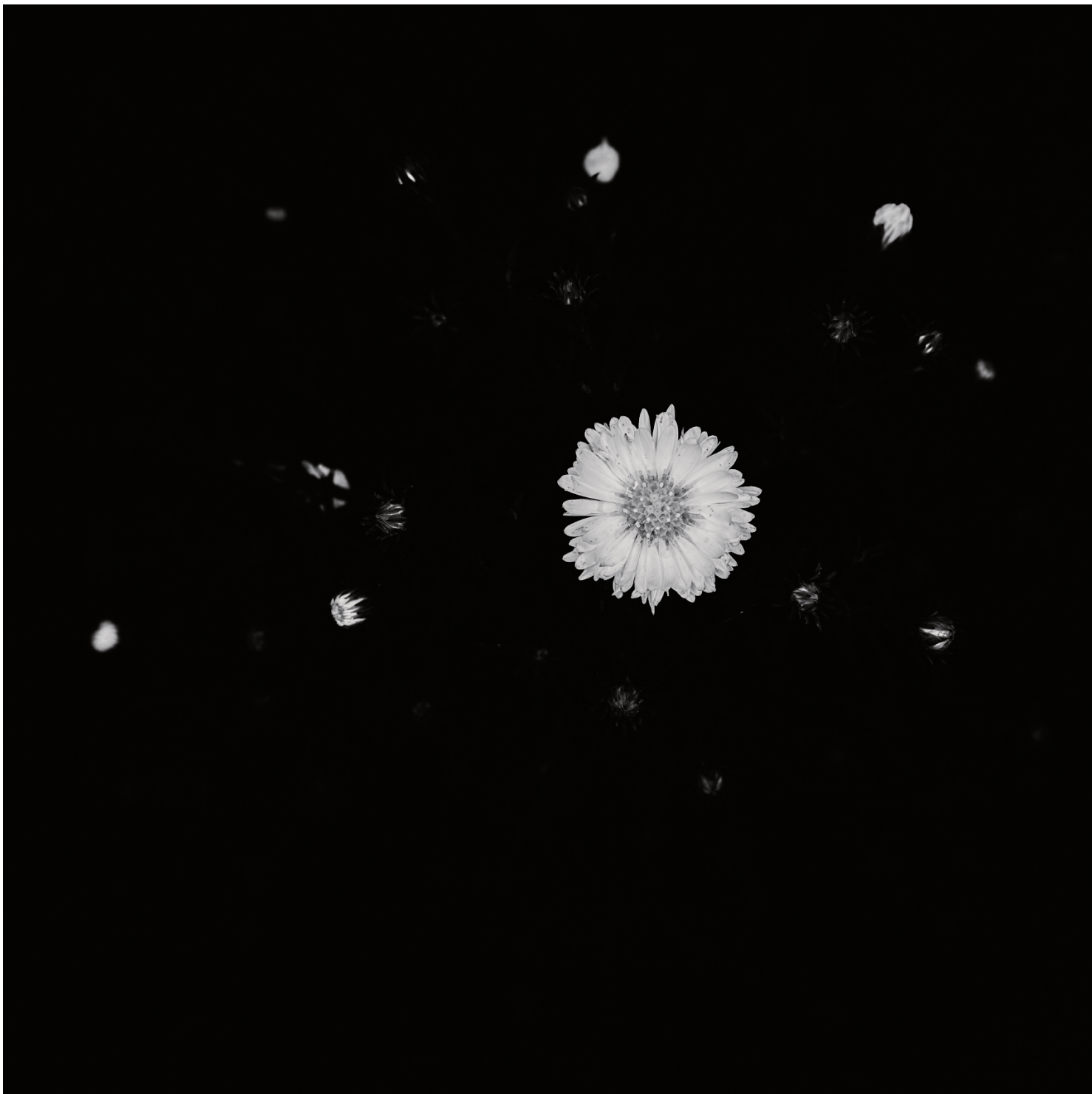
created by
TIM JAGODZINSKI







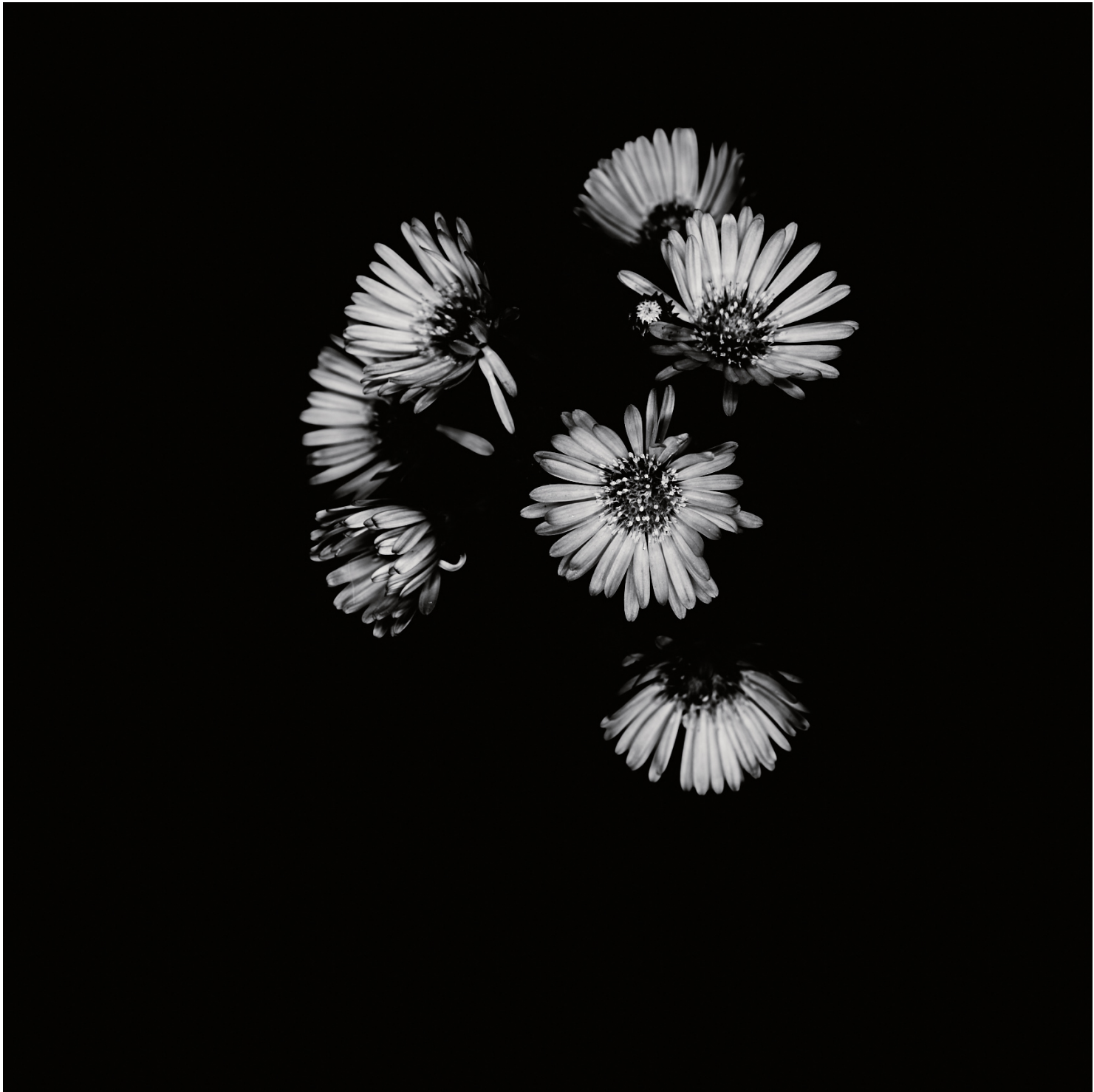














This was

Nights Gathering

by Tim Jagodzinski

Discover more by this artist

Website: whatkindofanimal.com

Instagram: [whatkindofanimal_berlin](https://www.instagram.com/whatkindofanimal_berlin)

Email: tim@whatkindofanimal.com

THAT KIND OF ANIMAL
presents

TIME IS THE DISTANCE BETWEEN US

*Coming home at night after being gone for a while
has a melancholic quality. It's the same with people
we haven't seen for a long time, and we start to notice
that the real distance between people isn't measured
in meters, but in days and hours.*

Time can become so vast, it can't be overcome.

created by
TIM JAGODZINSKI







Waiting room





Stargazer



Groundgazer









An island in the dark



This was

Time Is the Distance Between Us

by Tim Jagodzinski

Discover more by this artist

Website: whatkindofanimal.com

Instagram: [whatkindofanimal_berlin](https://www.instagram.com/whatkindofanimal_berlin)

Email: tim@whatkindofanimal.com

PRINT POLICY

When it comes to art projects, the question of print runs and limitations comes into frame quite fast. We want to be as transparent as possible about how much we print and when we reprint. We also do not believe in artificial scarcity through “limited” print runs, or print runs finances by pre-orders. This is what we do:

- All regular releases are unlimited and printed to demand.
- We do not take pre-orders for future print runs or releases.
- We only print and reprint the current issue.
- Leftover stock of previous issues will be sold.

That means everyone will be able to get their copy, as long as it is ordered within the lifespan of the issue.

You can buy print copies here:



whatkindofanimal.com/that-kind-of-animal-issue-or

MISSION STATEMENT

WHAT WE WANT TO ACHIEVE

I created THAT KIND OF ANIMAL as a long-running art project with a purpose. At the core of it is the goal to leave the digital wasteland and to get work printed and out into the real world.

I noticed people react with much more thoughts, smiles and happiness to printed images than they every would to digital images, and that’s what I want to capture the most.

Here is what I want to achieve with my collaborators

- We want to be an unpretentious place for serious work. Not as a vehicle for understatement, but to focus on the work.
- We want to present artists in a good light and help them to connect with each other.
- We publish photography and visual art as bodies of work. We want context, refinement and, most of all, space for artists.
- We release work when it’s done and skip having a fixed schedule for new issues, as we do not want to publish compromised work in favor of a timetable.
- We are accessible by providing a free digital version alongside our print releases, without ignoring the realities of the modern world.

In the end, it’s about getting good work printed and into people’s hands with the respect everyone deserves.

SUBMISSIONS

To work with us, send an elevator pitch for your concept and at least 3 example images to submissions@thatkindofanimal.com. We reply to every submission within a week. If your project is a good fit, we'll discuss it further with you.

WHAT TO EXPECT

- We provide 18 pages for your work, plus a title page with a brief introduction that we write and you approve, and an end page that can include your contact information (20 in total).
- You don't need all 18 pages ready. Work in progress is welcome. We may accept your project and work with you to complete it.
- Up to 4 of the 18 pages can be text in any form, such as a short essay or poetry, if you want to add context. This limit is a general guideline, not a fixed rule.
- The magazine is in English, and you can add a translation of your text into one other language, printed alongside the English.
- You can send more than will fit. We handle selection, layout and sequencing with your input.
- Nothing goes out without your approval and will never crop or label your image without your approval.
- There's no fixed publishing schedule, but we aim for 2 issues a year. Each issue features 3 bodies of work and comes out "when it's done", once all 3 are ready. Take the time you need. We print as soon as 3 bodies of work are available, you then will move to the next issue.
- If your work is published we will pay you 50€ and you'll receive 2 free copies of the issue your work is printed in. If you'd like extra copies, we offer a discount depending on quantity.

RIGHTS AND REQUIREMENTS

- You keep the copyright and will be credited each time your work is used. We only need the non-exclusive right to publish your work.
- The work you submit must be mostly unpublished. Having shared up to 30% of it on social media or your website is fine, but it shouldn't have been printed by another publisher.
- The work must be your own, and you must have consent from identifiable people where required.
- We do not accept content generated or with additions by AI. AI-assisted editing such as noise reduction or masking is fine.

This page is a general guide. The complete, binding terms are set out in a contributor agreement, which you sign once the work is approved by both you and us. It also lists exactly what we'll publish.

SUBMISSIONS@THATKINDOFANIMAL.COM



thatkindofanimal.com/submissions

IMPRESSUM

THAT KIND OF ANIMAL

HERAUSGEBER

Tim Jagodzinski
Zinsgutstraße 27A
12489 Berlin, Deutschland
contact@whatkindofanimal.com
www.whatkindofanimal.com

REDAKTION

Tim Jagodzinski
Verantwortlich im Sinne des Presserechts (V.i.S.d.P.)
Tim Jagodzinski
Zinsgutstraße 27A
12489 Berlin, Deutschland

SCHRIFTEN

esetzt aus der EB Garamond, entworfen von Georg Duffner und Octavio Pardo nach den Schnitten von Claude Garamont und Robert Granjon aus dem 16. Jahrhundert. Auf dem Titel zusätzlich die Bebas Neue von Ryoichi Tsunekawa (Dharma Type). Beide Schriften sind unter der SIL Open Font License veröffentlicht.

