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A COLLECTIVE TRIBUTE TO THE WORLDS OF WOMEN

Also this year the associations dotART and Exhibit Around APS have conceived a great photographic tribute to be presented at the Trieste Photo Days festival, following the successful projects exhibited during the past editions: the homages to Martin Parr (Short Street Stories, 2019), Alex Webb (Chromantic, 2020) and to street photography (Tales of the Unwritten, 2021).

2022 is the year of **WOW** - **Worlds of Women**, the collective project dedicated to the female universe and the thousands of galaxies inhabiting it.

WOW - **Worlds** of **Women** is made up of a photographic volume, an exhibition and a series of meetings. It is a huge **unanimous homage** which includes photographic works characterized by a heterogeneous style able to cast an original glance at women's life worldwide, thus exploring the female figure, maternity, gender gap, social engagement, nonconforming femininity, work, culture, art and much more.

The volume will contain the works of **189 photographers from all over the world**, selected among the more than 480 who have participated in the open call, thus putting forward 4,000 photographs and 320 portfolios.

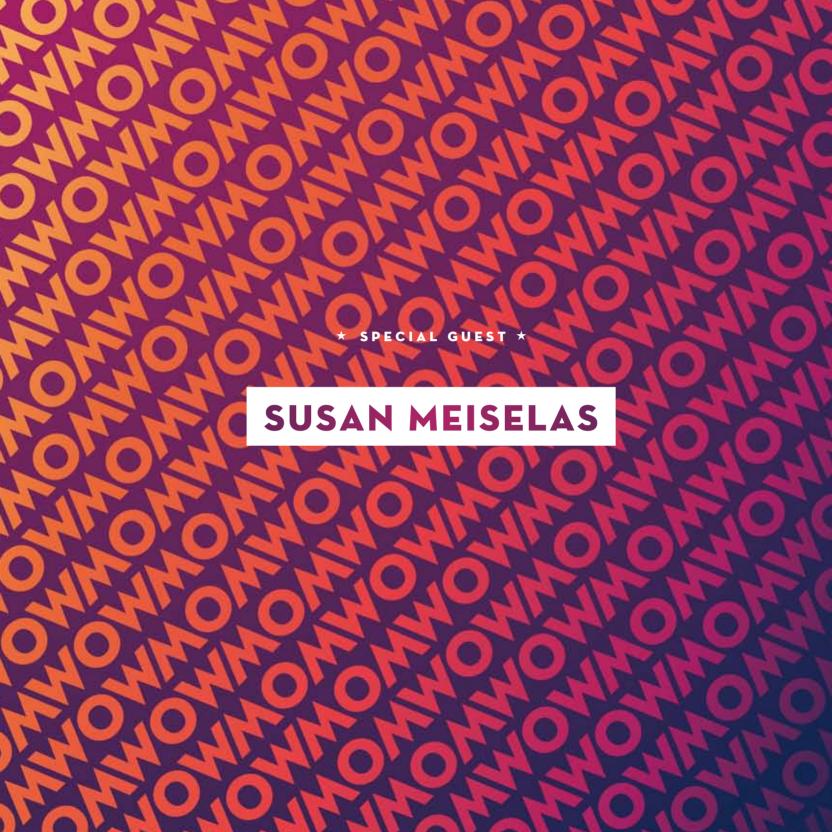
Each author has dealt with the theme through the photographic genre that most suits them: portrait, street photography, social reportage, documentary photography, fashion photography and fine-art.

Special guest to the project is **Susan Meiselas**, one of the most influent documentary photographers in the world, member of the famous **Magnum Photos agency** and president of the Magnum Foundation.

Inspired by the **WOW** - **Worlds of Women** volume, an important collective exhibition will take place within the 2022 edition of **Trieste Photo Days** at the 'U. Veruda' hall, in the heart of the city.

Every year the associations **dotART** and **Exhibit Around APS** involve photographers from the five continents in editorial and expositive projects which result in photographic volumes and collective exhibitions. The projects reach their climax at **Trieste Photo Days**, the international photographic festival organized by dotART in its city since 2014.





ow to convey the connections between 9 pictures from a life of nearly 50 years of work? A daunting task made somewhat easier with distance. There are subtle themes that emerge as I look backwards. Every image comes from a different series, some of longer duration than others. One from my neighborhood. One from a day's shoot. One from a long- term project. One from each of my distinct travels to Mexico, Singapore, Brazil, and the UK. I knew early on that I did not want to do street photography, and I was not inclined to do portraiture either. I found my path slowly, by following my curiosity and immersing myself in worlds to which I didn't belong. The first challenge was to trust my own intuition and let my eyes lead me. To accept that you may not know why you are drawn towards a place or a person, from what may even be an incidental encounter, is an understanding that came with time.

Though they are not always the focus of my work, women are at the center of all the pictures you see here. I'll briefly introduce my encounters with them.

The first photograph is of Shortie. She was one of the women I came to know best while following the girl shows in New England. She teased and taunted the men who surrounded her. She had a remarkable confidence in performing herself. After Shortie, you will see women training in the US Army. I wanted to see and understand why these young women were drawn to become soldiers. They were not only signing up to be trained; they wanted to be on the front lines with men. Similarly to the female cadets, women competing as body builders chose to reshape themselves with extraordinary discipline and determination, equal to men. Equality was not everyone's goal. In the next photograph we see Catherine commanding and controlling as a dominatrix at Pandora's Box, a hidden world just off Fifth avenue in New York City. She sits in silver seemingly on a throne, surveying the man who is waiting to submit himself to her. While these images exude the hope of an equitable future without oppression and discrimination, the next photograph in the sequence reminds us of how far away that future still is.

Women were being disappeared in the desert around Ciudad Juarez, Mexico. On the window, one of the protest signs asks the question, "Where are our daughters? Griselda and Sylvia? Across the world from Mexico, women were being offered as maids in a Singapore shopping mall. Next to the Indonesian woman waiting to be hired, we see a photograph of teenage girls who were dreaming of becoming models to escape a Brazilian favela. The last photograph in this series is of Sam. She is showing me the watch she bought just before her father kicked her out of their family home which led her to seek shelter in a refuge in the Black Country of the UK.

For me, photography is a commitment to a process during which the act of seeing necessitates sharing and engaging. Often times, the act of seeing asks us to listen to those we see. Perhaps only then, while looking and listening, one is not pre-conceiving, but responding to a window into someone's life. However small or big that window is, the question is always the same: what do we contribute in return?

Susan Meiselas September 2022



Shortie in the Bally. Barton, Vermont. 1974

©Susan Meiselas/Magnum Photos



Sam, a refuge in the Black Country. UK. 2015

© Susan Meiselas/Magnum Photos



A Marine instructor shows young recruits how to salute, the finger tips at eyebrow level. Fort Jackson, South Carolina. 1975

©Susan Meiselas/Magnum Photos



Ms. Olympia bodybuilding competition. New York City. 1988

©Susan Meiselas/Magnum Photos



Mistress Catherine after the Whipping I, The Versailles Room. New York City. 1995 ©Susan Meiselas/Magnum Photos



Advertisement in front of a maid agency in a shopping center. Many agencies compete for prospective clients by offering low agency fees.

Typically, as the agency fee for employers drops, the cost is shifted to the recruitment fees paid by domestic workers, who may labor for eight months without a salary to repay these costs. Singapore. 2006.

© Susan Meiselas/Magnum Photos





Loruama (in black) and Rebeca, with Maria Luiza and Leticia watching alongside at Lente dos Sonhos (Lens of Dreams), a project created by Tony Barros 12 years ago to bring girls from the community into the world of fashion, Cidade de Deus, Rio de Janeiro, Brazil

©Susan Meiselas/Magnum Photos



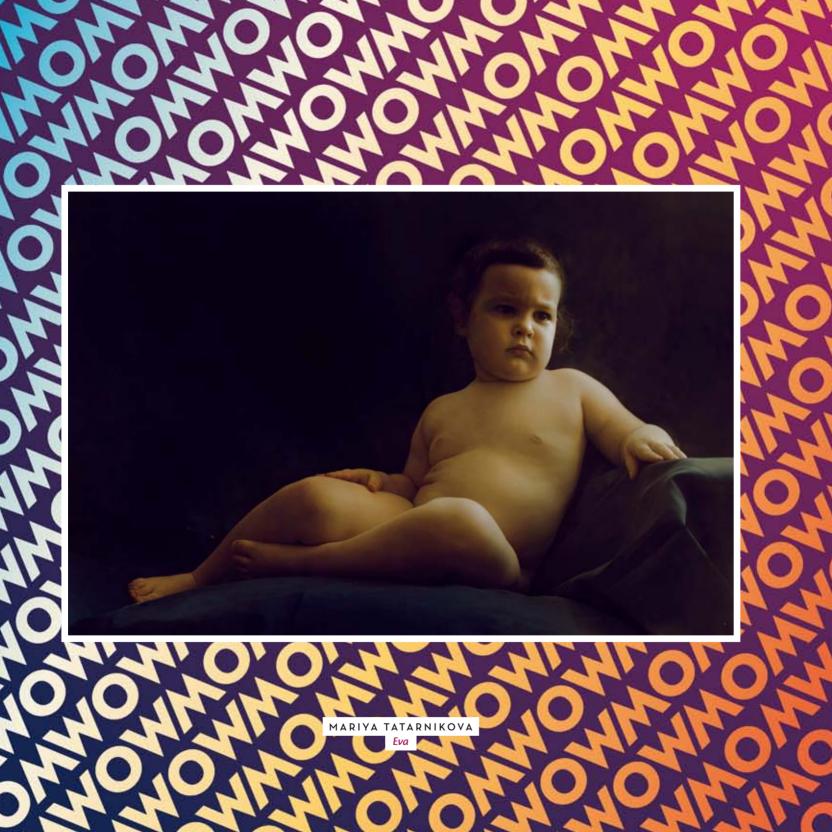
SUSAN MEISELAS

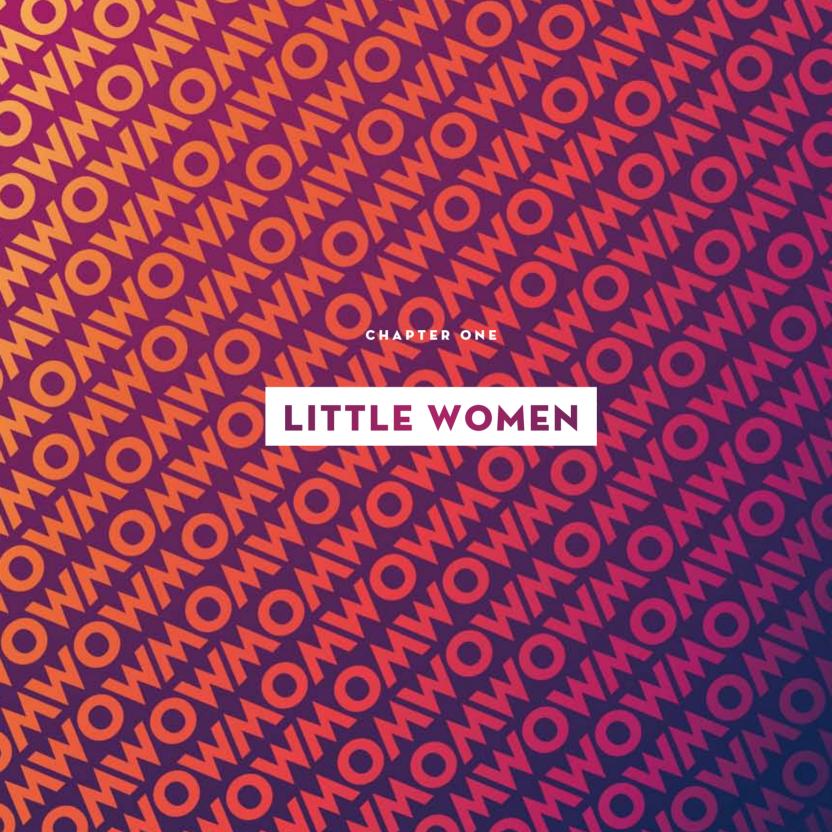
Carol, JoJo and Lisa hanging out on Broome Street. New York City. 1976

©Susan Meiselas/Magnum Photos

c usan Meiselas is a documentary photographer based in New York. She is The author of Carnival Strippers (1976), Nicaragua (1981), Kurdistan: In the Shadow of History (1997), Pandora's Box (2001), Encounters with the Dani (2003), Prince Street Girls (2016), A Room Of Their Own (2017) and Tar Beach (2020). Meiselas is well known for her documentation of human rights issues in Latin America. Her photographs are included in North American and international collections. In 1992 she was made a MacArthur Fellow, received a Guggenheim Fellowship (2015), and most recently the Deutsche Börse Photography Foundation Prize (2019) and the first Women in Motion Award from Kering and the Rencontres d'Arles. Mediations, a survey exhibition of her work from the 1970s to present was exhibited at the Fundació Antoni Tàpies, Jeu de Paume, San Francisco Museum of Modern Art, the Instituto Moreira Salles in São Paulo, Kunst Haus Wien, C/O Berlin and will be on view at Kunstmuseum Magdeburg in the Fall of 2022. She has been the President of the Magnum Foundation since 2007, with a mission to expand diversity and creativity in documentary photography.

www.susanmeiselas.com







BIAGIO SALERNO Happysea



PIA PAROLIN Madagascar Girl



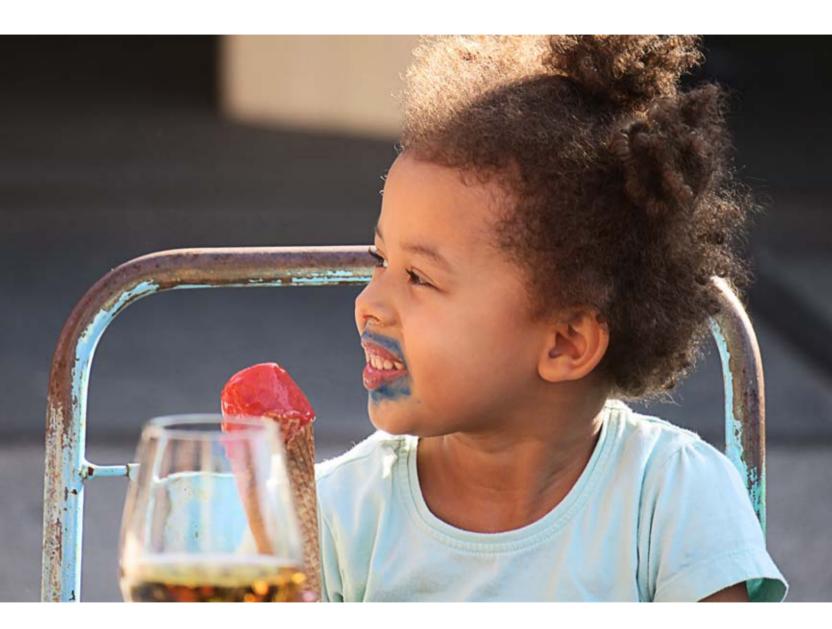
HARRY GIGLIO Julia



FRANCESCA SALICE

Etiopian Girl





RALF TEMPORALE

Untitled #02



SANDRA RESENDE Not Yours





ENRICO DE SANTIS Jump to the Future from Katmandu Kaos & Gods Don't Forget Nepal

ORNA NAOR

JUST A KID



'm not the enemy, I'm just a kid is a project I'm doing in villages in the occupied territories in Israel, trying to show the human faces of the children that are just children and deserve a normal fearless childhood, like every other child.















PHILIPPE CHUNG
Kill The Flower





GIANCARLO RUPOLO †

Verso Sera



PATRICIA D. RICHARDS

Johnny And Jess

GHIORA SZABO Thoughts

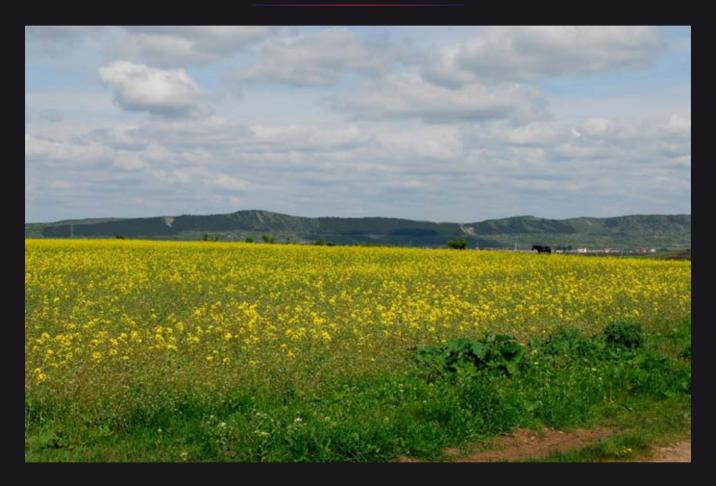


SVEN DELAYE

Can We Play



MOTHERS, DAUGHTERS AND GRANDMOTHERS SINTI OF ROMANIA



The Sinti of Romania live outside of society in dilapidated farmhouses, in shacks on a dumping ground, in shantytown. Yet there is love, a reassuring hand, a female touch, and dignity.

The poverty is hereditary and passed on from generation to generation.



The children are not admitted to schools and have no access to healthcare. And among all the deprivations, there are moments of beauty, happiness, and pride.



Mothers, Daughters And Grandmothers. Sinti Of Romania







Mothers, Daughters And Grandmothers. Sinti Of Romania







Mothers, Daughters And Grandmothers. Sinti Of Romania













SARA KONRADI New York, USA, 2017

OANA PUGHINEANU
Untitled #02





SADE BOYEW EL Untitled

ANNA, UNSTABLE BALANCE



Anna is a girl with a severe disability. She can't talk, she can't walk, she can't use her hands. She cannot do anything alone and she needs people to accompany her in gestures, movements, and actions necessary to live. Anna lets herself be led, apparently passive, but in the constant need of the other, bonds of strong understanding, of deep relationships, that go beyond words, are born.

Anna, Unstable Balance



Anna has a language of looks, of silences, of requests for attention, of shared efforts. Relationships of love that make difficulties surmountable. Her life contained in small daily areas and confined spaces, is at the same time wide and full of emotions. It is like the flow of the river that is the background to Anna's life and finds a balance to everything, giving everyone the dignity of existing in her uniqueness.

Anna. Unstable Balance





Anna, Unstable Balance





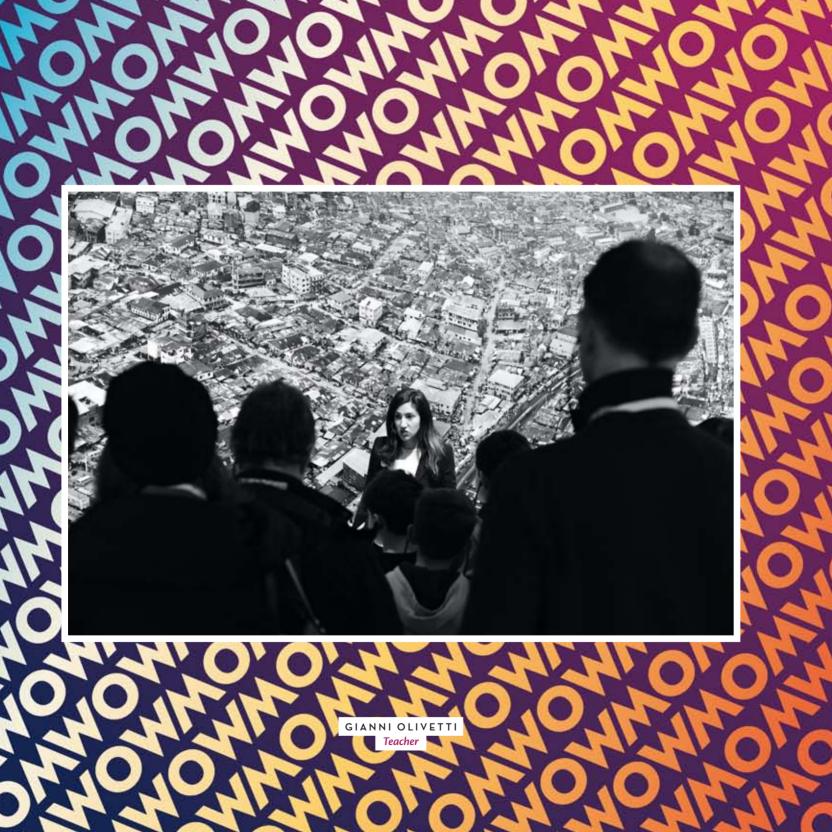
Anna. Unstable Balance

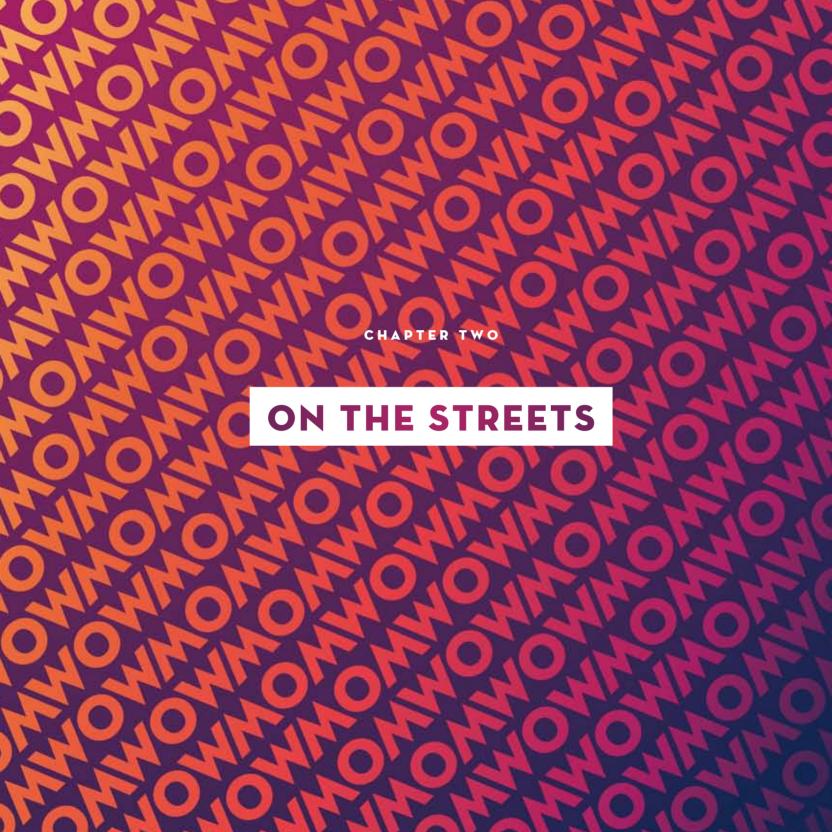


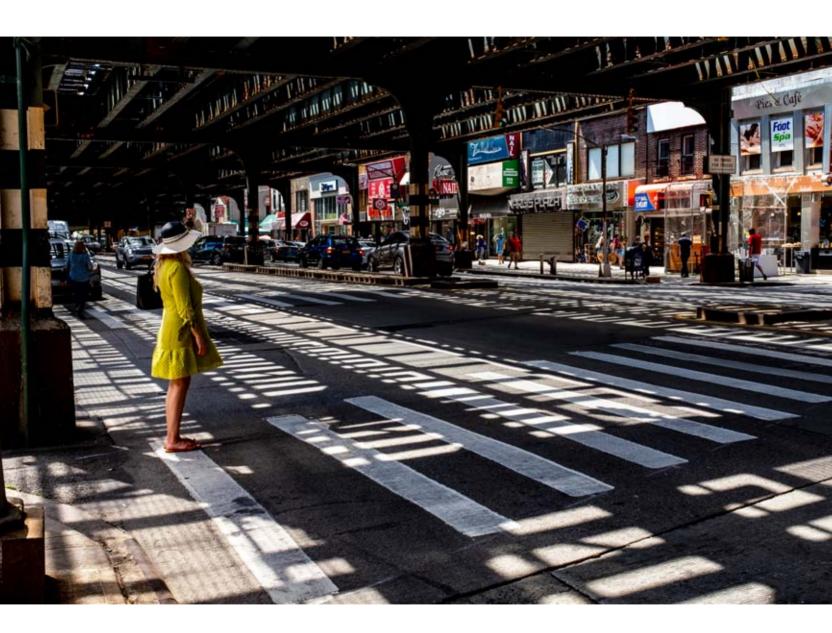












SYNDI PILAR Brighton Beach, Brooklyn



SYNDI PILAR Midtown Manhattan

SYNDI PILAR
Times Square





ANDREW WAJS Street - Den-Haag

SYNDI PILAR Midtown Manhattan





ADREE CHAN Hello There

SYNDI PILAR Chinatown, NYC



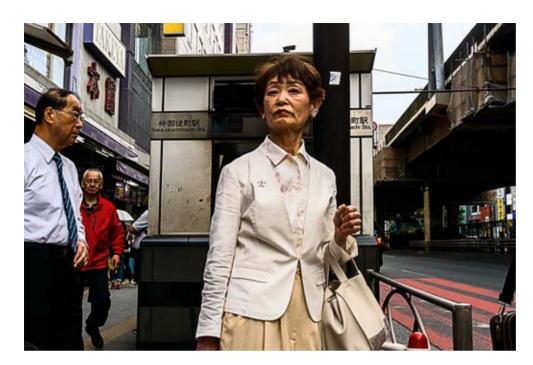


ALAN MILLIN A Walk On Railway Street



SARA CARRARETTO Vacanze Romane

ANDREW WAJS Street Tokyo





PETER SALZMANN

Shopping Maniac





MARCELLO MARIELLA Sweet Smile

JULIE KERBEL
Untitled #04

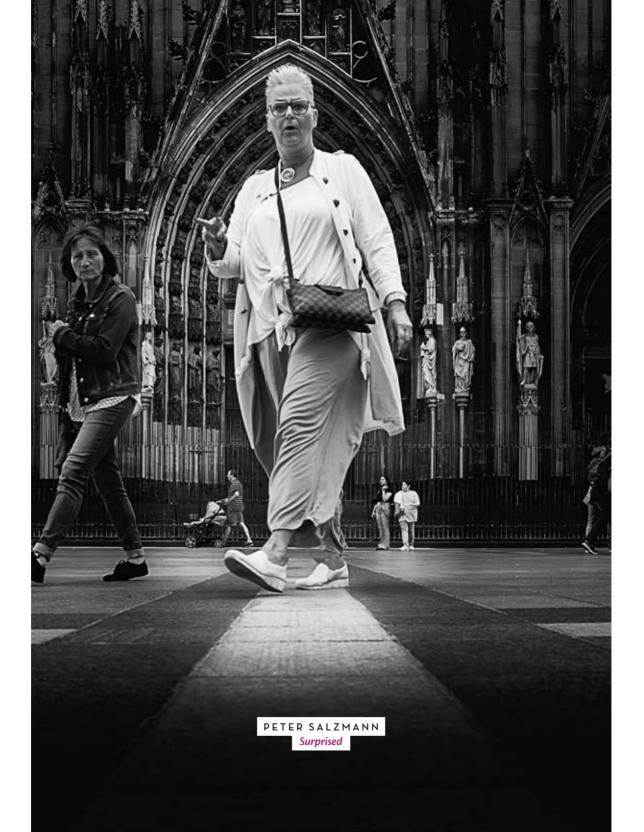




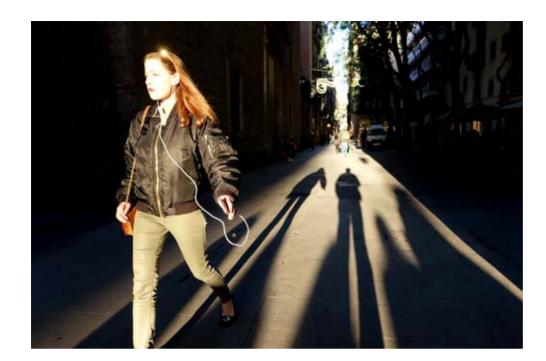
GEORG WORECKI Grand-Rue, Luxembourg City



MARIJON WALTER Zebra Lady



GERHARD WAGNER
Into The Evening Light





PETER SALZMANN

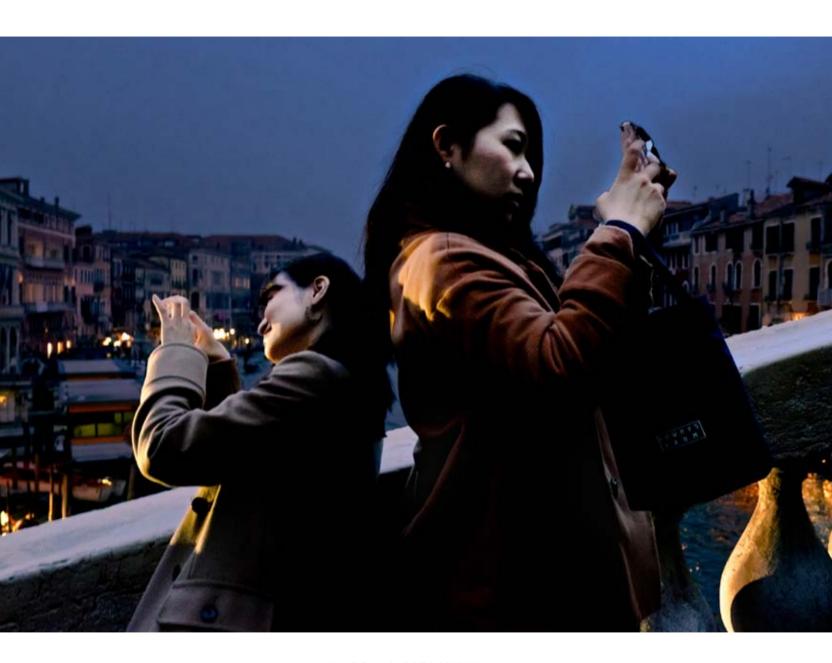
Crossing The Borderline





SUSANNE GRETHER
Untitled #04





WALDEMAR OSTROWSKI
Untitled #01

ANDREW WAJS Street Tokyo





SUSANNE GRETHER Untitled #02



MARCO BIANCARDI Personal Style





ADREE CHAN
Sharing Is Caring



ADREE CHAN

Look Up



SANDRA WELLER Sunday In Cuba



ADREE CHAN
Rainy Day

ALESSIO NICASTRO Untitled #01





LORENZO GIACCONE Stravaganza MARIJON WALTER Yellow





ALESSIO NICASTRO
Untitled #02



NICOLAS ST-PIERRE Memories Of Kyoto



ADREE CHAN
The Back Alley



GERHARD WAGNER
Too Late For The Date



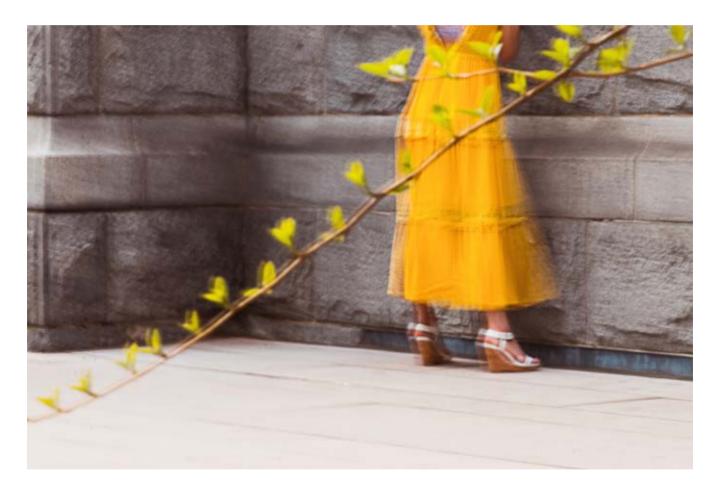
ANGELA MARIA ROMANO

Nochoice-1





EMILIE GRAND-CLEMENT
Untitled #03



RACHEL NIXON Yellow Dress

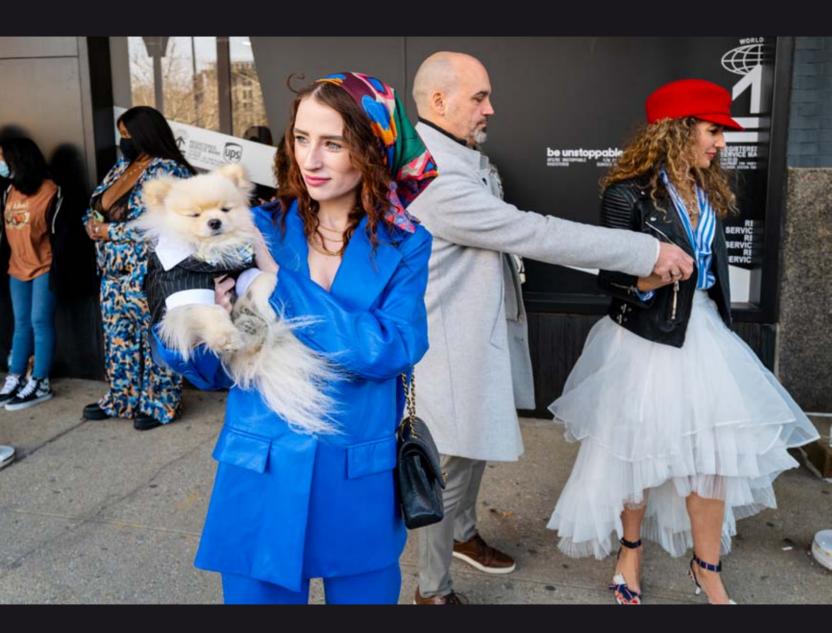
JOANNA MADLOCH

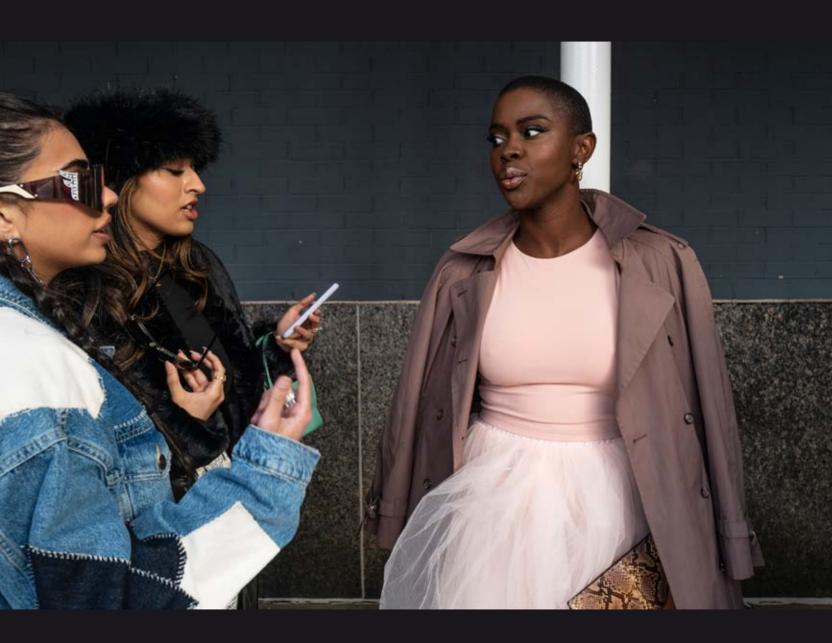
SEE ME

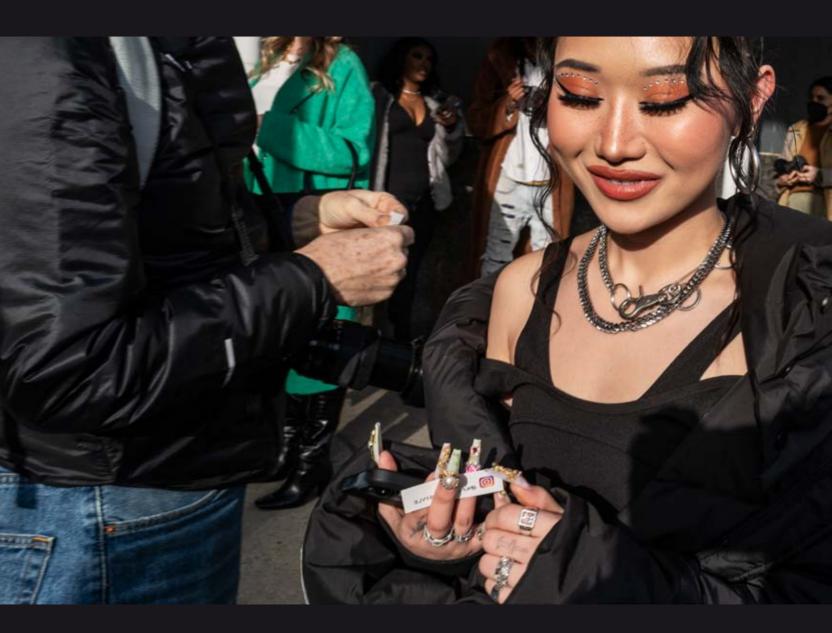


The series contains pictures of women taken in New York City in one day, February 12, during Fashionweek.















ALIDA VOLPI The Reader





MARCELLO MARIELLA Relax





SANJA BUTERIN

Untitled #01

MARCO BIANCARDI Donna A Roma





MARCO BIANCARDI Madre



JOSE GASTON BARRIGA

Marshmallows Roasting



ROBERTO MALAGOLI Le Devote Di Santa Sara

SARA KONRADI New York, USA, 2017





TANIA BARBAGLI Friends Chat



MAUDE BARDET

Untitled #02

SARA KONRADI New York, USA, 2017





PATRICIA D. RICHARDS
Out Front

SANJA BUTERIN
Untitled #02





GEORG WORECKI Cercle Cité, Luxembourg City



JOSE GASTON BARRIGA
We Are Boundless



LUCA SORATO Doppia Coppia Di Regine

adatta attivamente tuo corpo che cambia

MARCO BIANCARDI Il Tuo Corpo Che Cambia MARIJON WALTER

Two Angels





JIM LUSTENADER Sisters, USA

ANDREAS WALTER LOTZ Reflection





VALENTINA D'ALIA Melancholy

GIANCARLA PANCERA As You Want Me





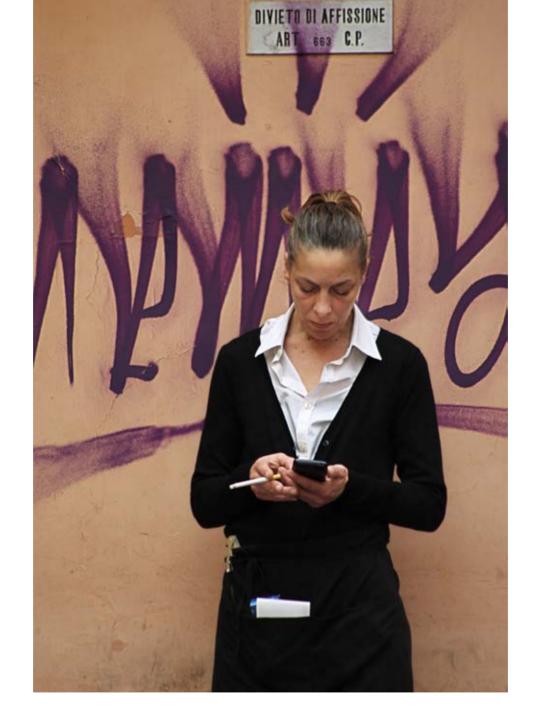
JULIE KERBEL Angels



PAOLO DELLEPIANE Women's World Emulation And Comparison



NICOLAS ST-PIERRE Gauguin's Women



MARCELLO MARIELLA Break Time

ELENA ALEXANDRA The bigger picture

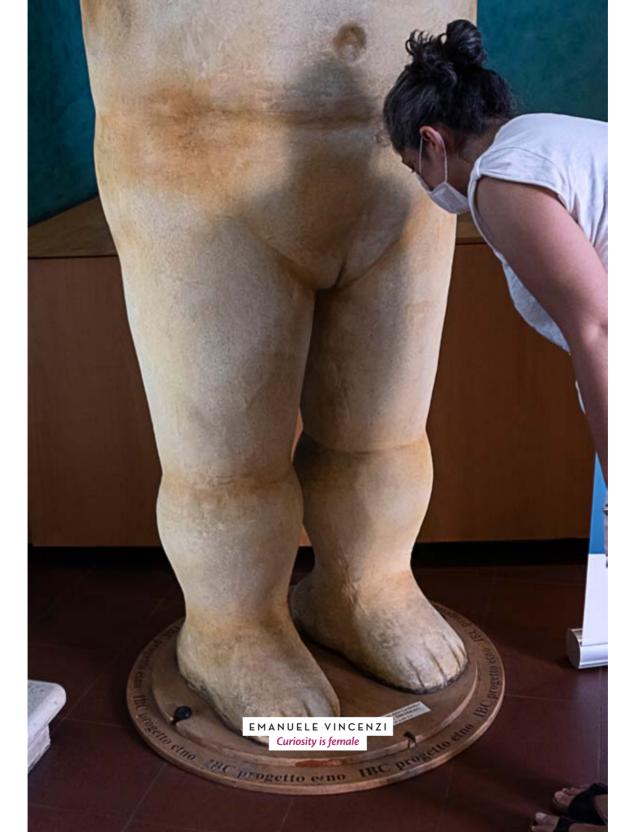
Reflections







VALENTINA D'ALIA Faces





EMANUELE VINCENZI

Short sighted

NATASCHA AUENHAMMER

WOMAN IN PUBLIC TRANSPORT



Moman in public transport: like we see a lot of them, or better, you never really see... they drive busses, trams, cars, and other possibilities.



















LUCA REGOLI Neve

ERIC DAVIDOVE

Hollywood Beauty





NICOLAS ST-PIERRE Farewell To Kolkata



JULIE KERBEL
Untitled #01



ELENA ALEXANDRA
Sleeping Bty

MARCO BIANCARDI Vetrina





GUILHERME LIMA Amazon Riverside Women







JIM LUSTENADER

Model, France

IRINA KRUK Untitled





DMITRY YURCHENKO

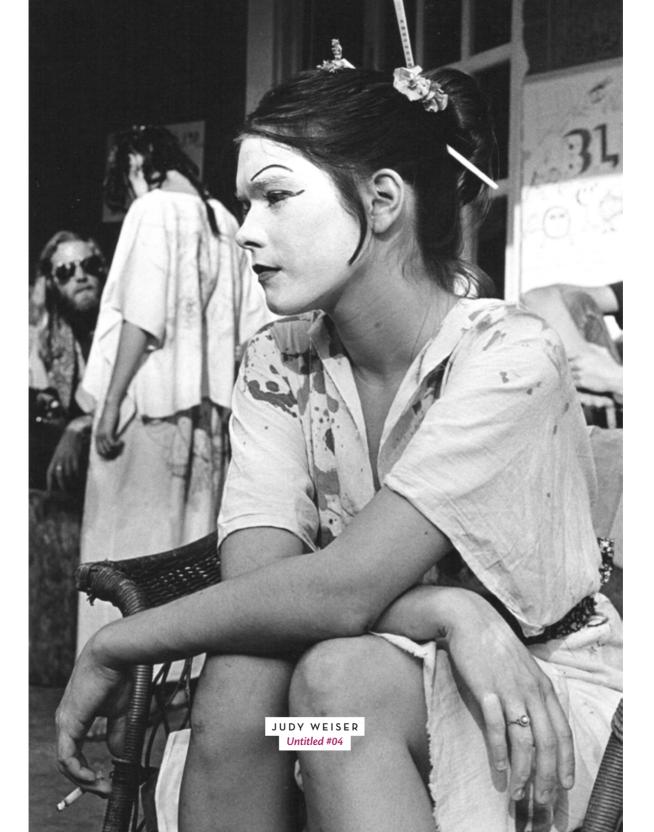
Tallinn, Estonia

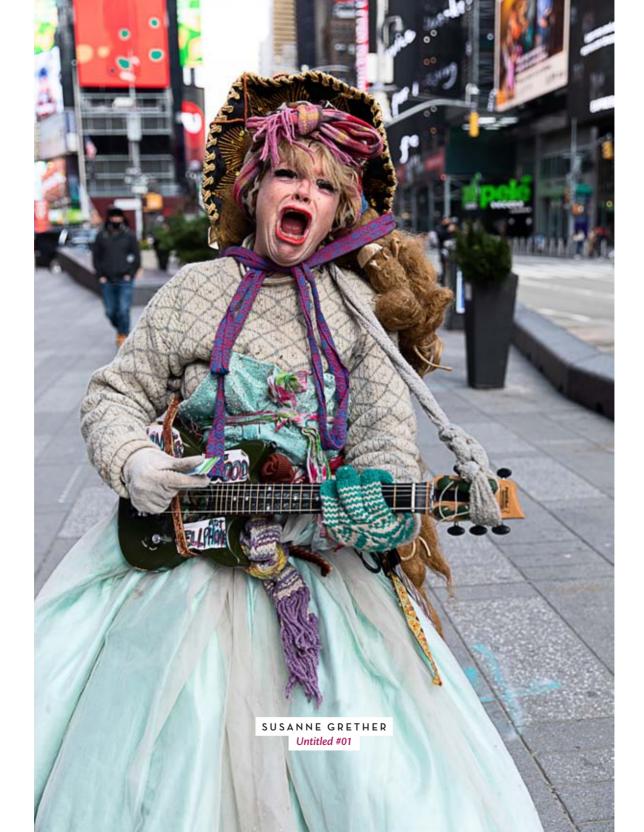


LUCA DELL'ANNA

A Wave Of Happiness

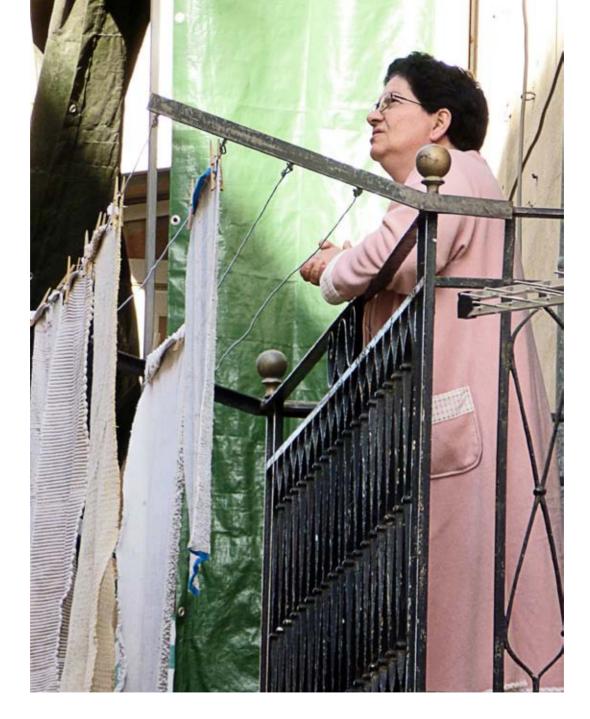
ALIDA VOLPI Buckingham Palace







SILVANA GALLIO Women On The Doorstep



ALIDA VOLPI

Good Morning Palermo!



JUDY WEISER
Untitled #07



MARCELLO MARIELLA

The Bathers

CARLO TRAINI

PROMENADE



Promenade's pictures are without a doubt part of the humanistic side of photography. In *Promenade*, people are not merely treated as objects in a scene; conversely, my pictures are taken when I feel these subjects become their most natural selves, a moment usually deemed not worthy of attention by most. I'm catching the instant in which they're contemplating something,



dealing with their anxieties, or sharing their joy, feeling burden for being/not being where they want, or just wanting to be somebody or somewhere else. All subjects are thinking about hope, fear, an illness, some relative of theirs who lives far away. In that sense, I am there with them, searching for those moments.





A typical subject for me is something extraordinarily normal living their daily routine, something only a few people want to (or even have time to) observe that's why each photo is dedicated to the subject represented in it. This lyricism is also further explored with a message directed to all of Promenade's protagonists. These pictures unwillingly take part of demonstrating their impossibility of



truly being alone – they testify that one person has walked alongside them, and captured their little glimpse of life, forever. They are links of a chain I drag with me, pearls of an intriguing necklace I wear every time I see, recognize, and finally shoot, celebrating the magnitude and diversity of the human emotion.







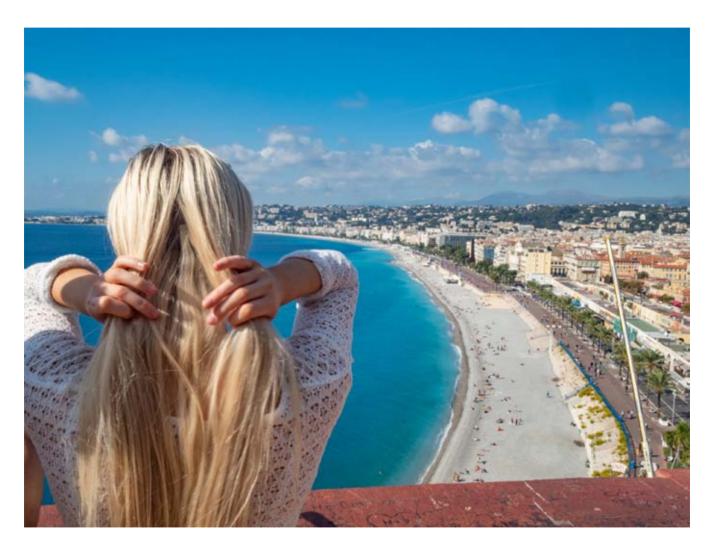
All my inspirations stem from my care for mankind, and the inherent complexity of its nature. These photos are meant to fix one's memory on imperceptible things, to make them survive the indifference of time, flattener of all emotions.

FRANCESCA CODOGNO Siriane Al Bagno





ROSELLA TAPELLA Summer friendships



PIA PAROLIN Blond View

ALESSIO NICASTRO Untitled #03





MAUDE BARDET

Untitled #03



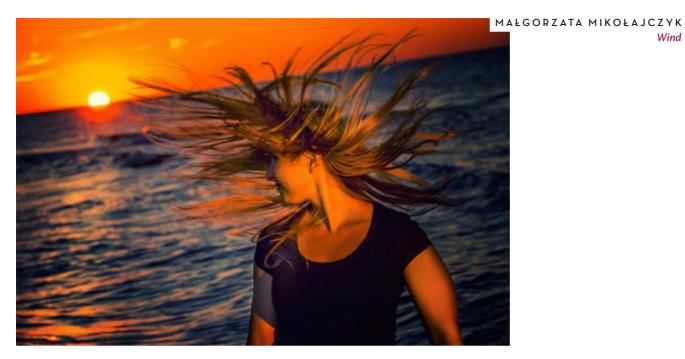


SYNDI PILAR Coney Island



ROSELLA TAPELLA

Sea, sun and sons





PAOLO DELLEPIANE Women's World Hidden And Strong Personality

Wind





SVEN DELAYE

Don't Go There Alone



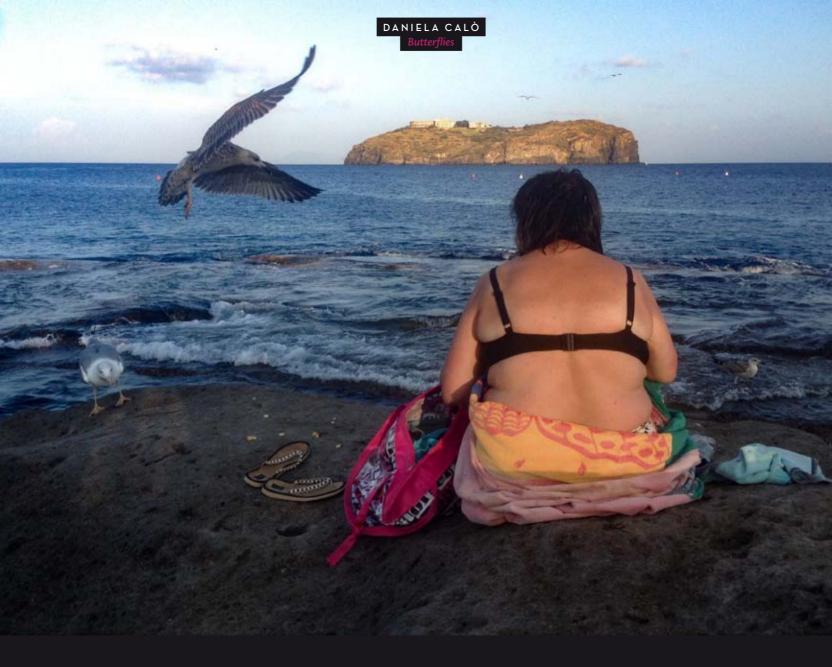
GLORIA BERGAGNINI Resilience

DANIELA CALÒ

BUTTERFLIES



The eye of my smartphone animates the constant desire to describe a world that is not posed and a humanity that does not know it is posed, to impartially and extemporaneously record moments of life that always manage to resemble what is distractedly categorized as normal and instead is a collection of tantalizing enigmas.



The series is part of a larger project, and each photograph is thus not a restless flight but a wispy caress. No matter where, to whom, or to what; certainly, to the entropic contradictions of a delicate, shifting, multifaceted, and living society that (especially regarding the almost angelic female universe), in addition to being hopelessly beautiful, is also mockingly and inevitably transient.







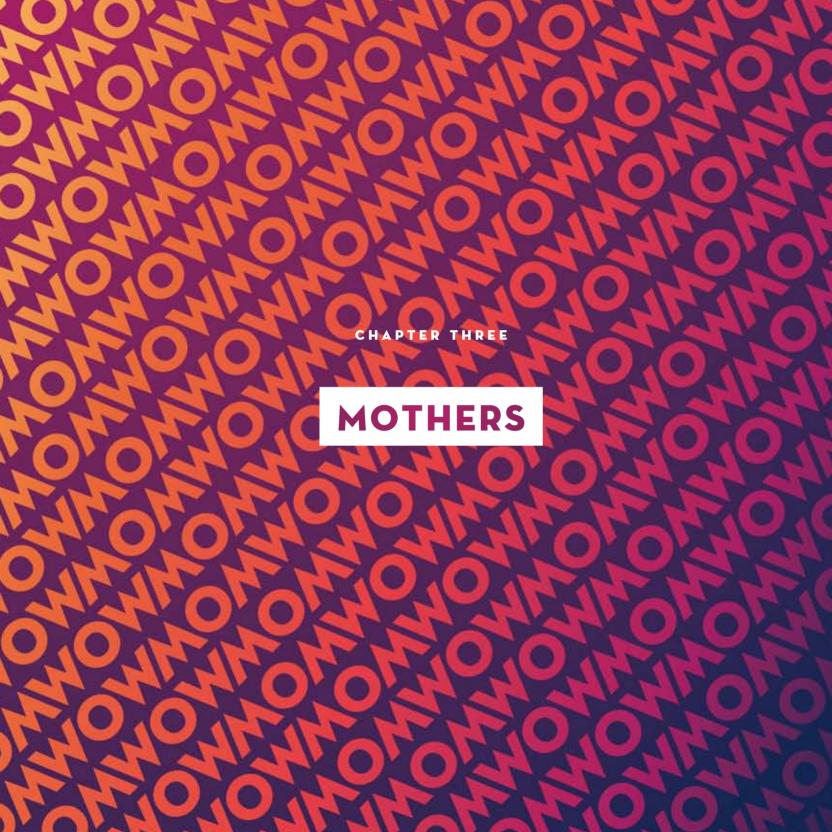








HELMUT OBERRITTER
Stuttgart



ANDREA SCIRÈ

36 HOURS



When you stop hoping, when you stop dreaming, when you believe that your time has passed, you suddenly discover that you were wrong, you are pregnant, despite your age ... you are expecting a baby! "Elderly primigravida ", that's how they defined me, because I carried in my womb a "precious" baby, a baby in a petite 44-year-old woman who had chosen to face her first birth in

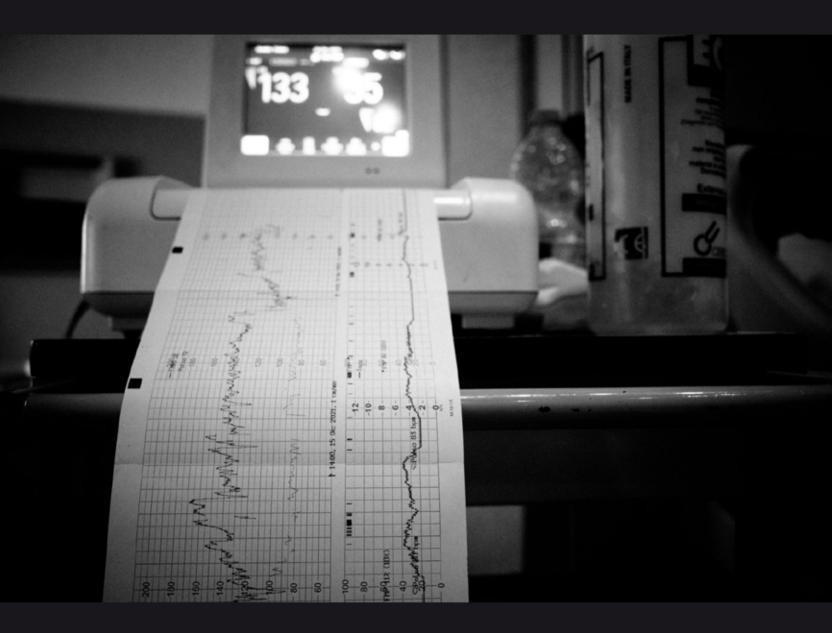


a natural way and without pharmacological help. Very Long and infinite was the end of this journey, made of hope and apprehension, fears and incredulity. The hours passed, the midwives changed each 8 hours, the pains lost their rhythm and then slowly and with increasing force they started again. My baby, with his heart, marked the time and the space, millimeter by millimeter he made his way



towards life. 36 long hours, in which you sleep, you suffer, cry, and try to understand how to push, but it's never enough, 36 hours in which you give new meaning to the word "Pain", 36 hours in which you discover the true meaning of the word "Love".

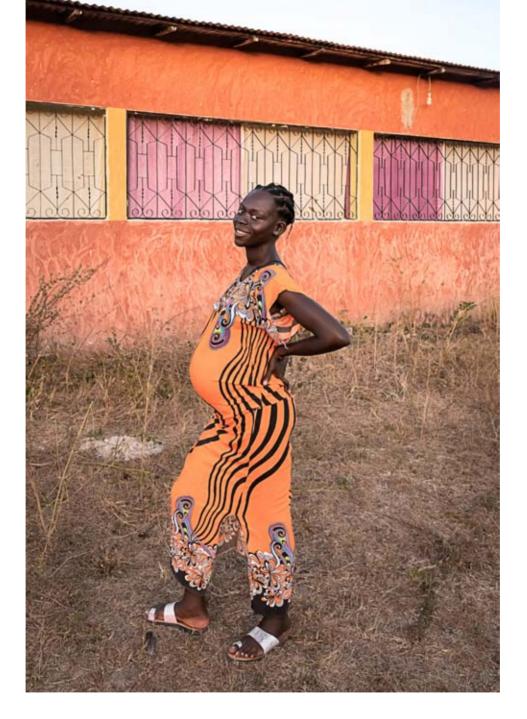












MARIA TOMAS-RODRIGUEZ

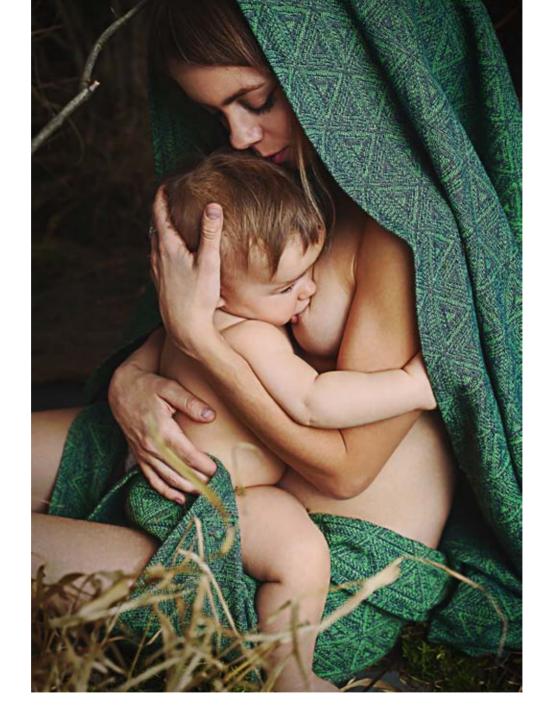
Happy Lady

ILARIA TASSINI La Magia dell'Attesa #01





ILARIA TASSINI La Magia dell'Attesa #02



JULIA BLUEBERRY

Mother Nature



MARZENA HANS Untitled

MASSIMO TABASSO Maternità





SANDRA WELLER Mamu In The Solar Powerd Village

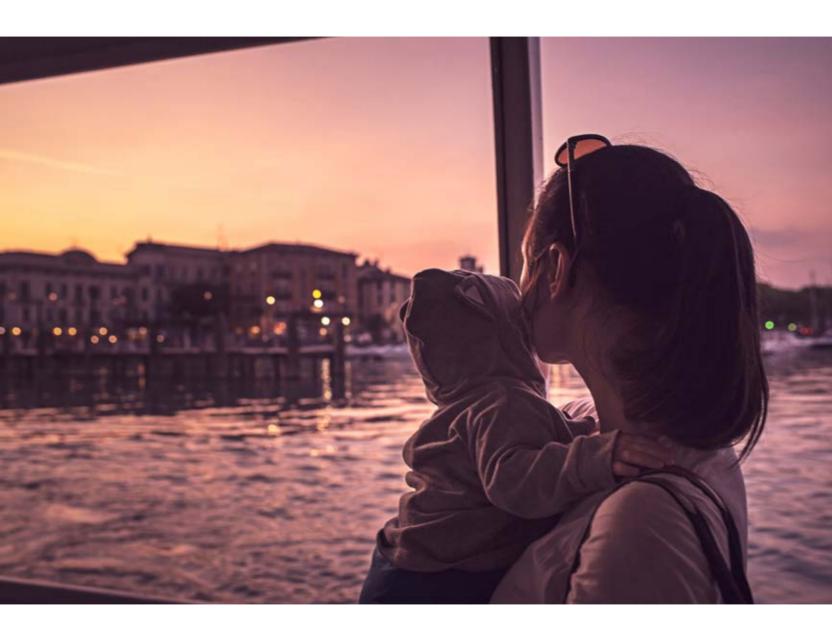


ALESSIO NICASTRO
Untitled #04



CRISTINA EMBIL

Ana With Her First Child



IMMACOLATA GIORDANO

Instants







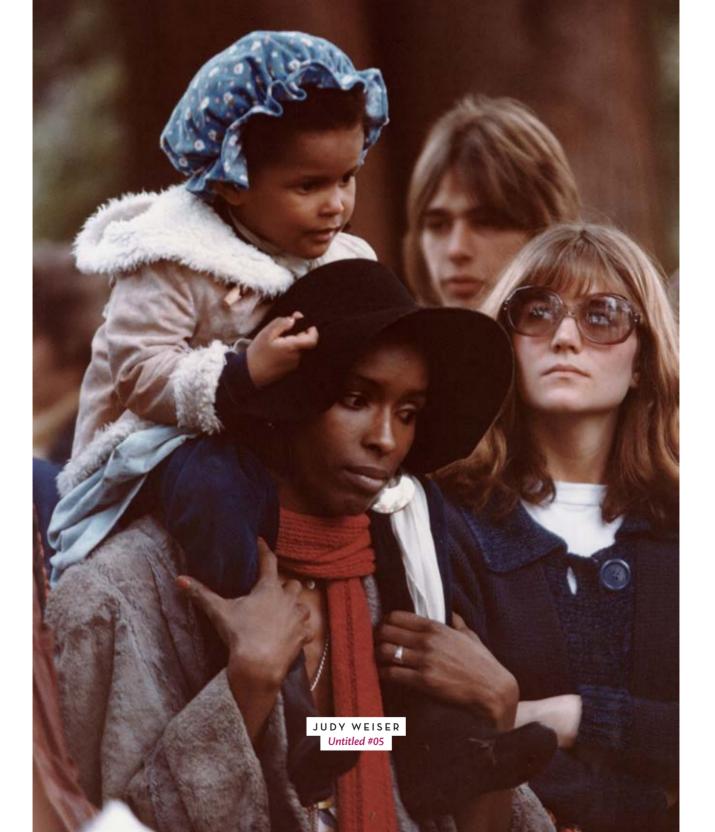
TANIA BARBAGLI Hopes



GIOVANNA MORASSUTTI L'ombra Dopo La Luce



ANDREW WAJS Rainy Day In Amsterdam



PANTALEO MUSARÒ

Unbreakable Bond





POLINA SHESTAKOVA

Conversation



GERHARD WAGNER

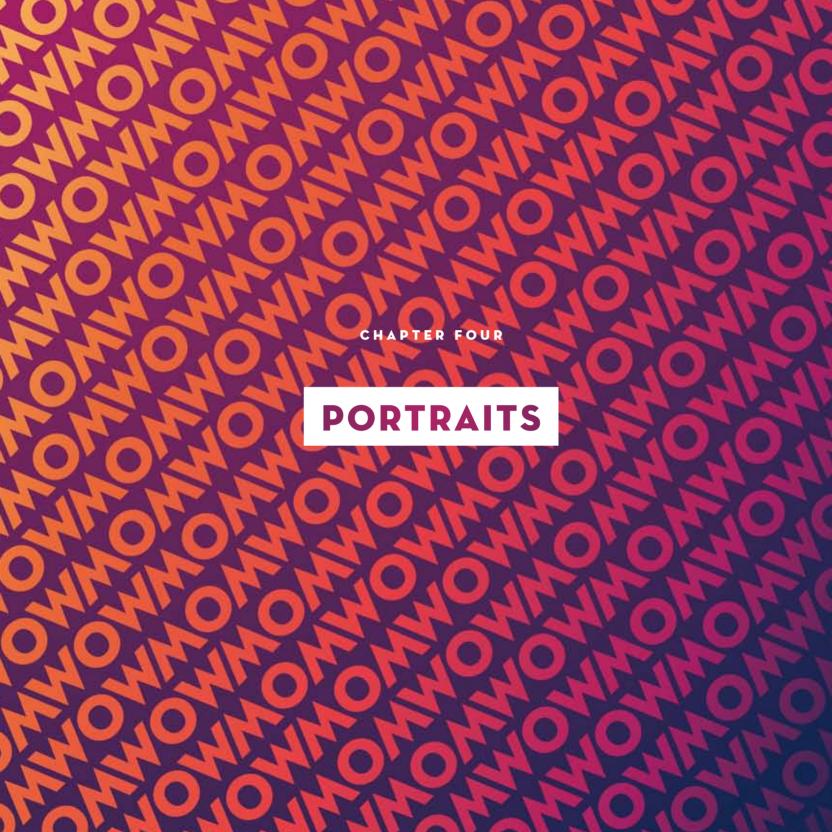
Aisha & Liz



GUILHERME LIMA Amazon Riverside Women







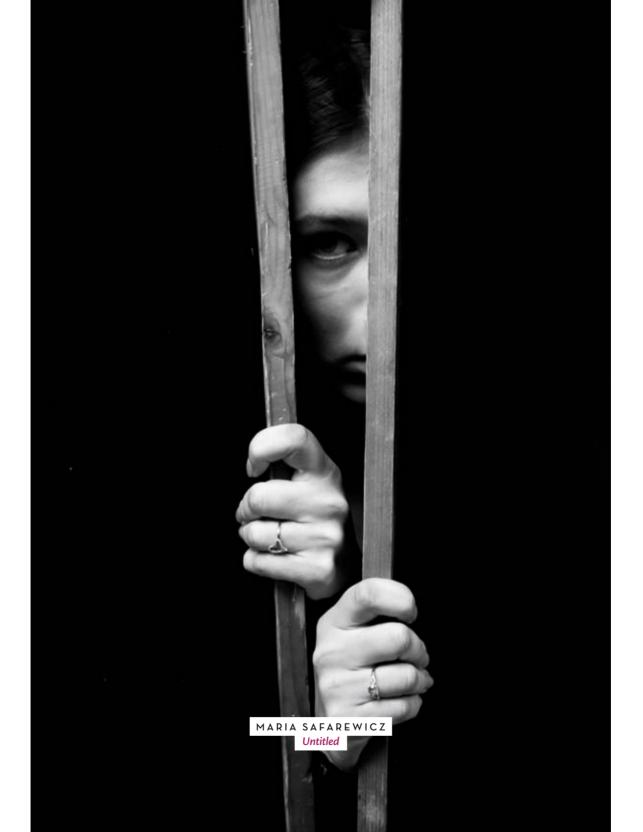


NICOLE VITTORIA DE JAGER

Another Day In Limbo



HARRY GIGLIO Gillian In White



STEFANIA SEDDIO
Untitled #01





PHILIPPE CHUNG

Glass





CLARA BEATRIZ SABOIA Diáfano

NADEZHDA BAKINA Untitled #02





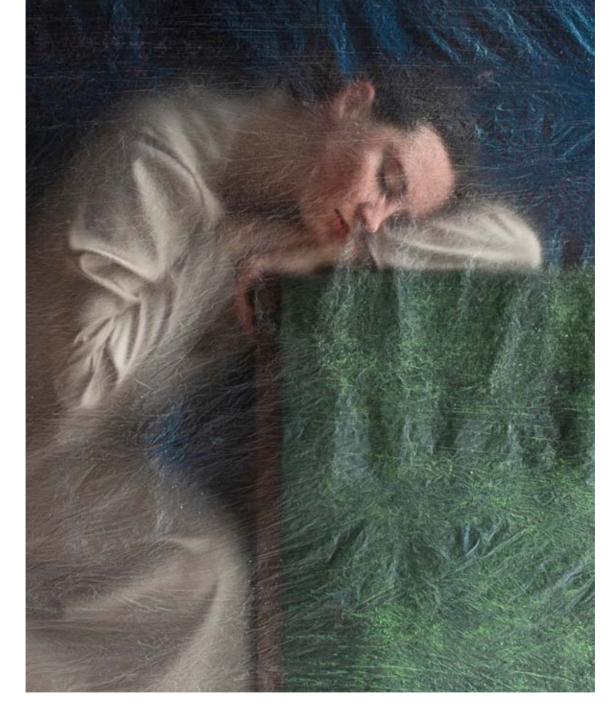
GEORGIA KONTODIMOU

Untitled

POLINA SHESTAKOVA Erroneous Photo



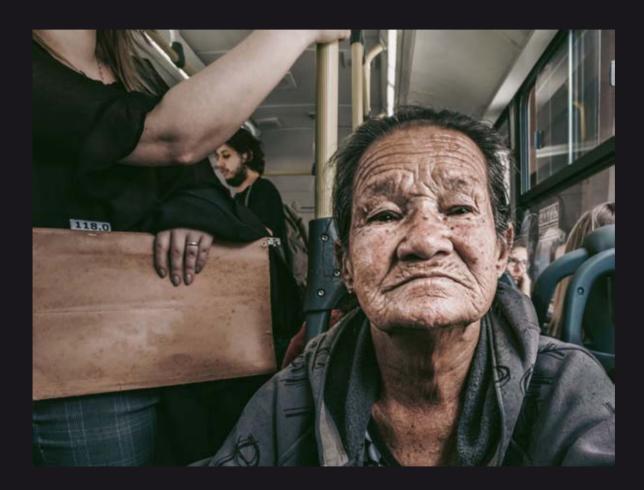
LUIGI CIPRIANO
The Woman In The Net



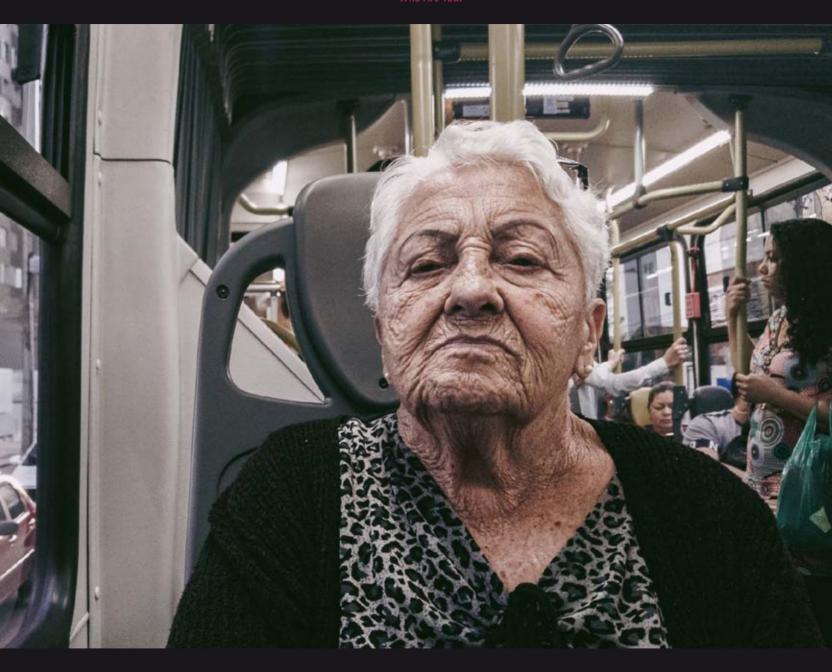
ELIZAVETA KALININA
I've Always Dreamed Of Being An Actress

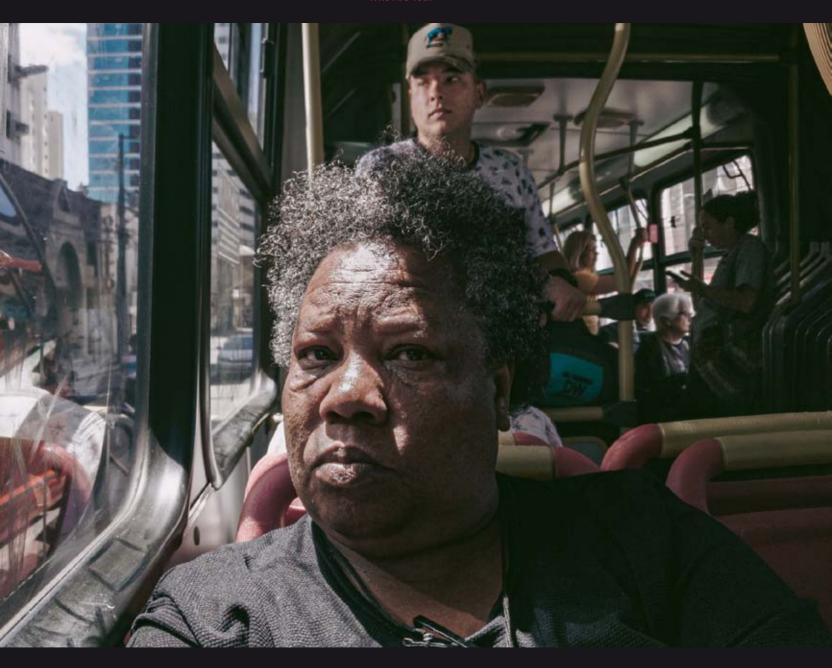
ALEXANDRE CHAYM

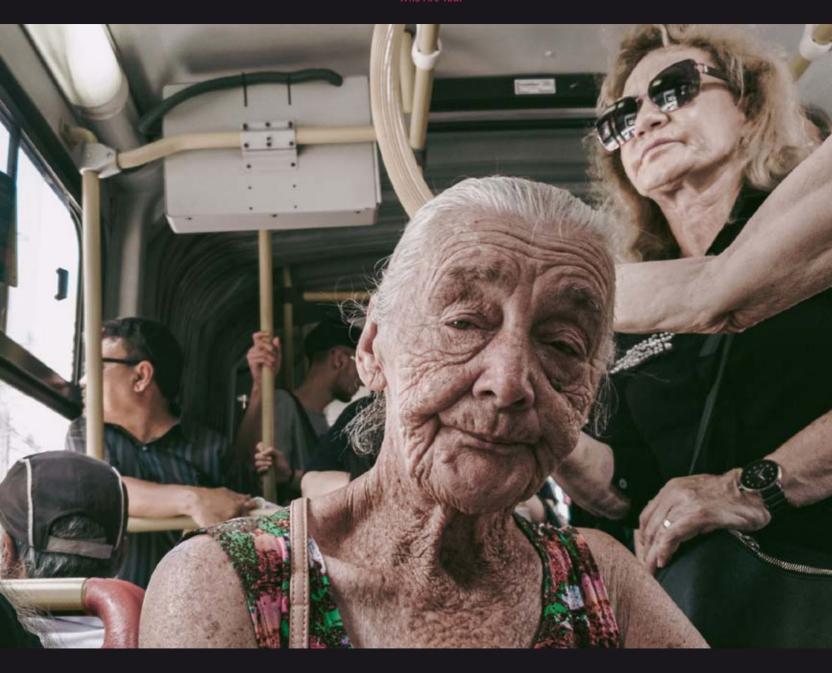
WHO ARE YOU?

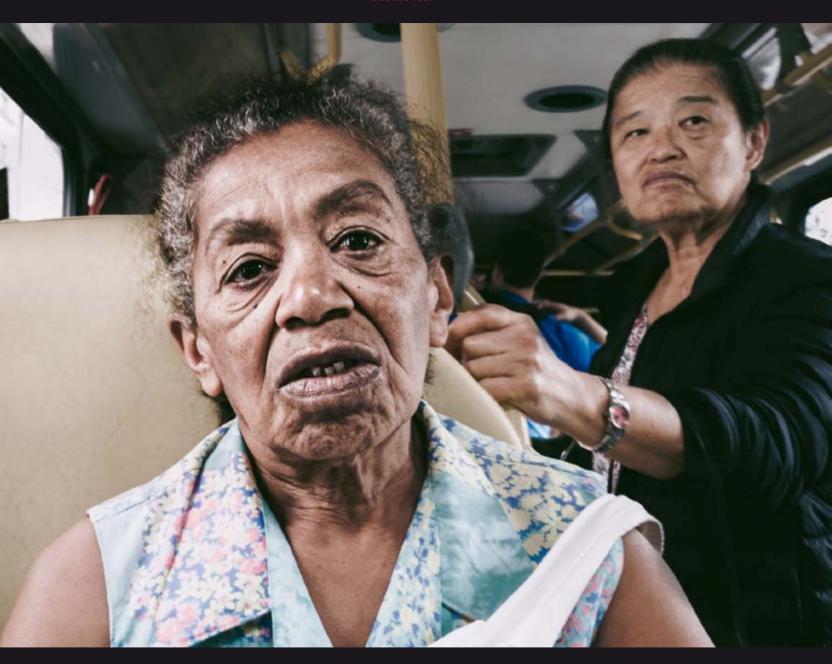


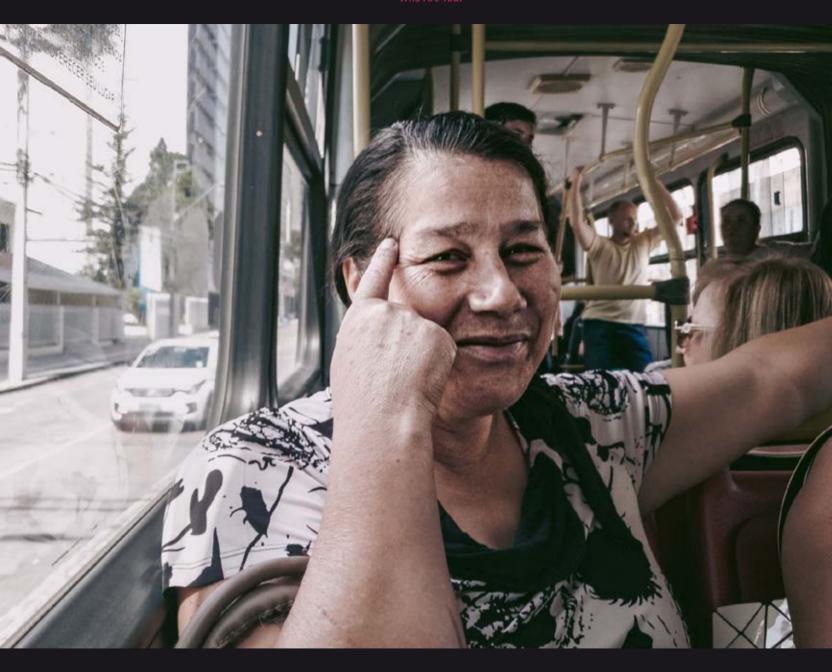
The feminine gaze can be particularly disconcerting to a man in that it seems to interrogate him deeply at times. Somehow the "Anima" archetype, which can designate wisdom, depth, affection, but also danger and terror, seems to flicker in his eyes. As a force of nature, this aspect can manifest itself even in one of the most everyday occupations and place.

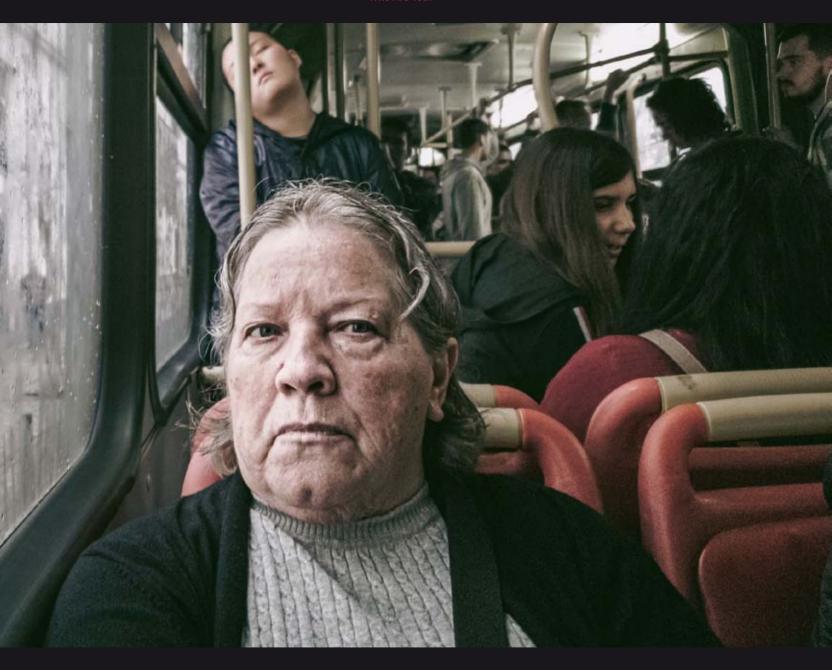


















CYNTHIA ISAKSON Spotlight

CYNTHIA ISAKSON Spotlight



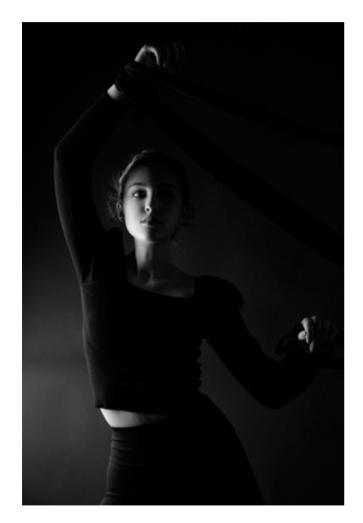
CYNTHIA ISAKSON Spotlight



JOSHUA MAZÉ Zheng In Her Room #01



RUXANDA STEGARU *Mirror*





PATRIZIA PEZZINO

Untitled #02

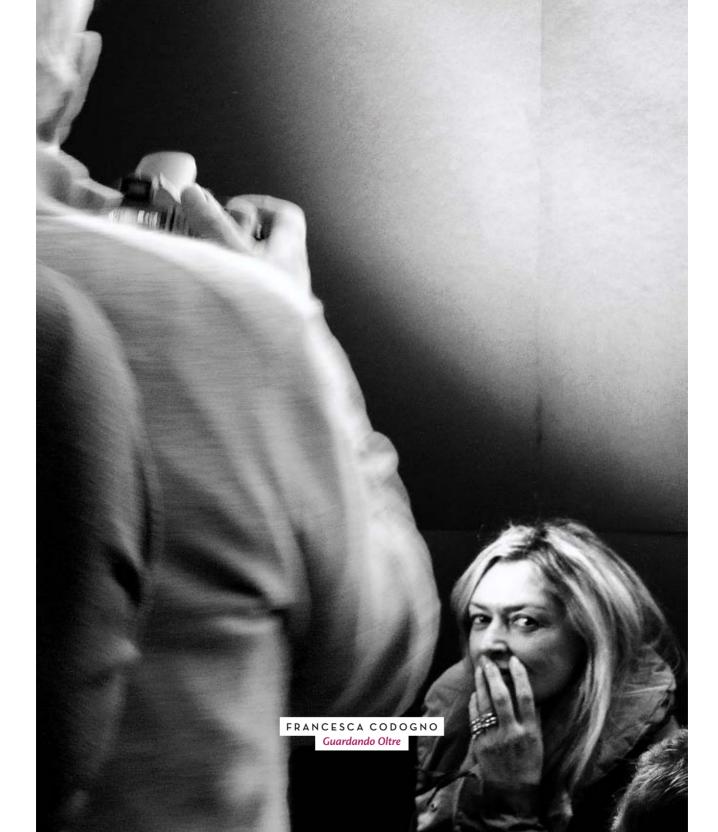
PATRIZIA PEZZINO
Untitled #01





RUXANDA STEGARU Seriousness

RUXANDA STEGARU Curiosity









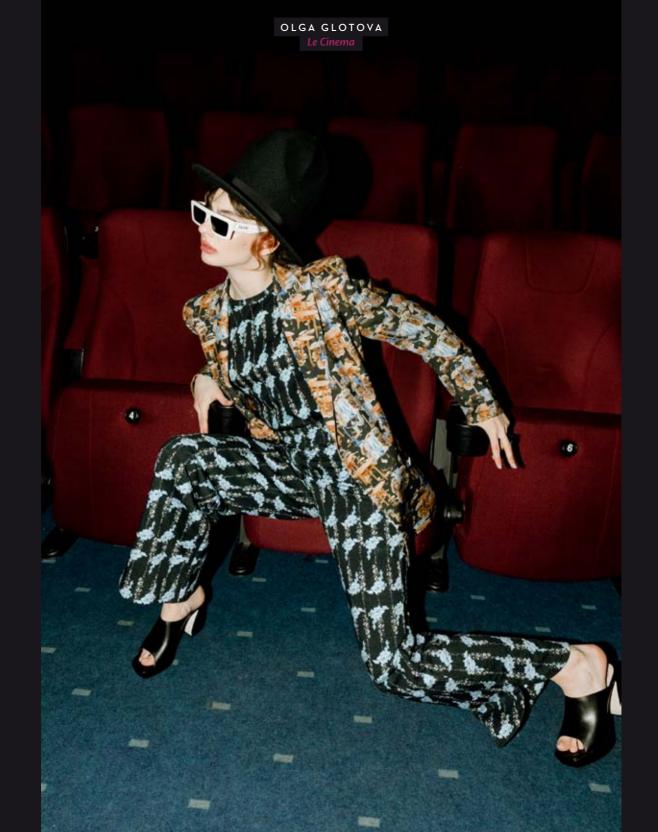
OLGA GLOTOVA

LE CINEMA



This project was inspired by the world of movies, theatres, and performances. How many roles do the ordinary people play in their everyday lives? How many masks do they wear? And where is the true inner self hiding?

Our model is a Russian actress: Vera Volt. Stylists: Nelly Sharm and Valeria Medvedeva.











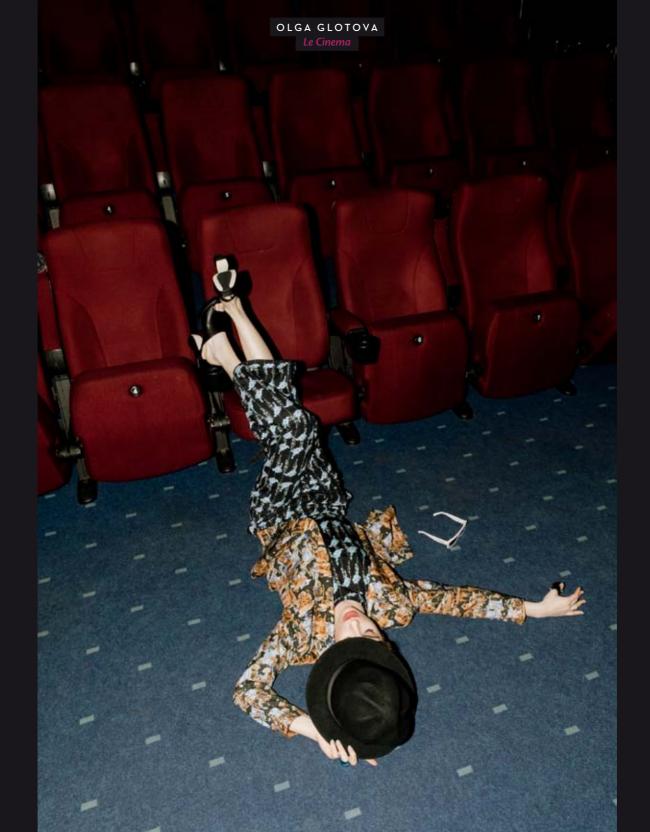






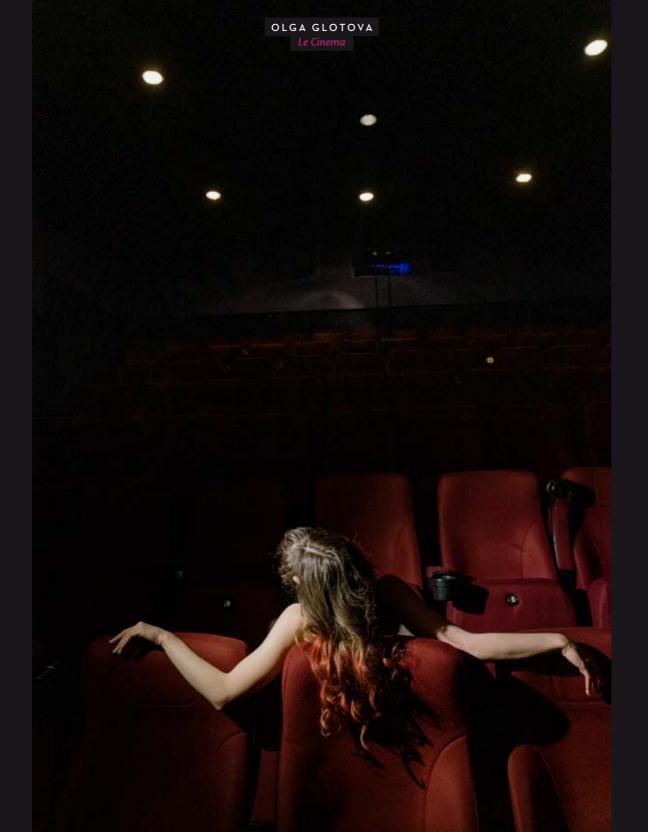


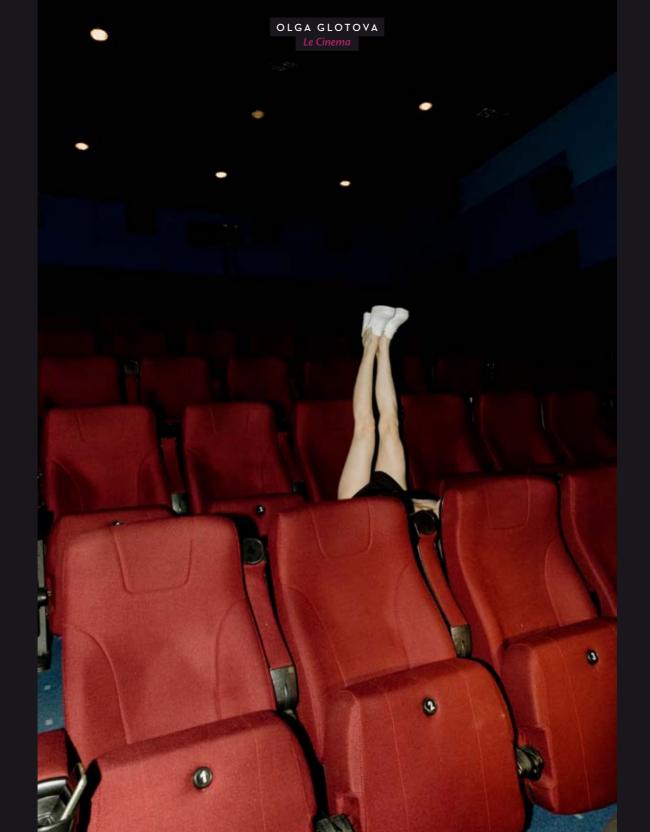
















SOFIA ERTO
Untitled #02

SOFIA ERTO
Untitled #03



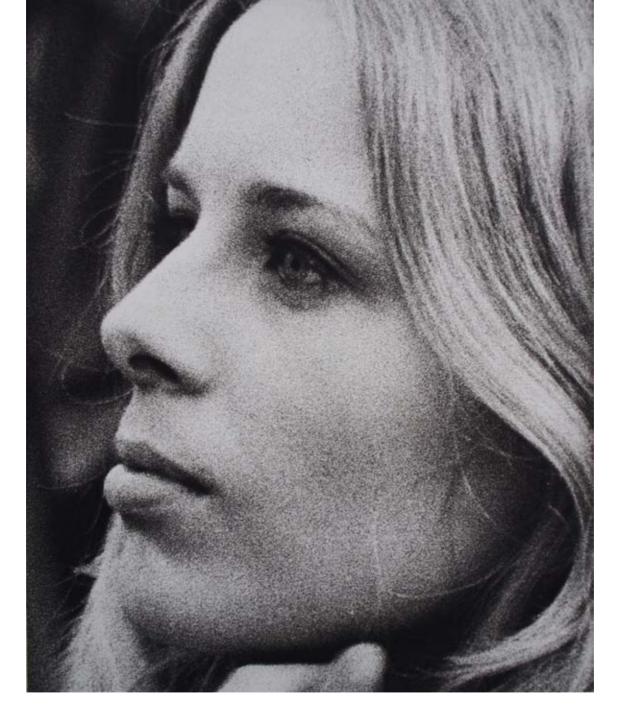




MAX DE BARBANSON Margot

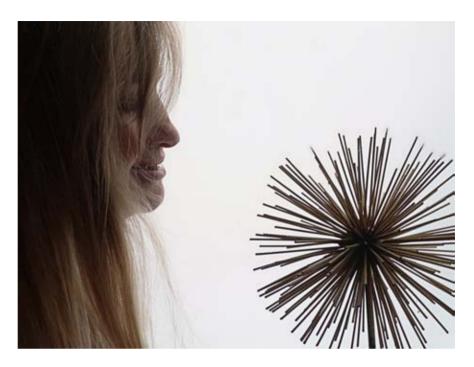






HELMUT OBERRITTER
Esslingen

PETER DEVENYI Sculpture





DANIELE FICARELLI
Untitled

LORA GORODETSKY #5





FILIPE BIANCHI
Untitled #02



PATRICIA D. RICHARDS

Celebrating Sobriety

PHILIPPE CHUNG

THE GHOST IN HER MIND



 $oldsymbol{\bigwedge}^{\mathsf{walk}}$ into intimacy and onirism.





PHILIPPE CHUNG

The Ghost In Her Mind











UMBERTO CENEDESE Suonatrici

LUCA DELL'ANNA Friendship

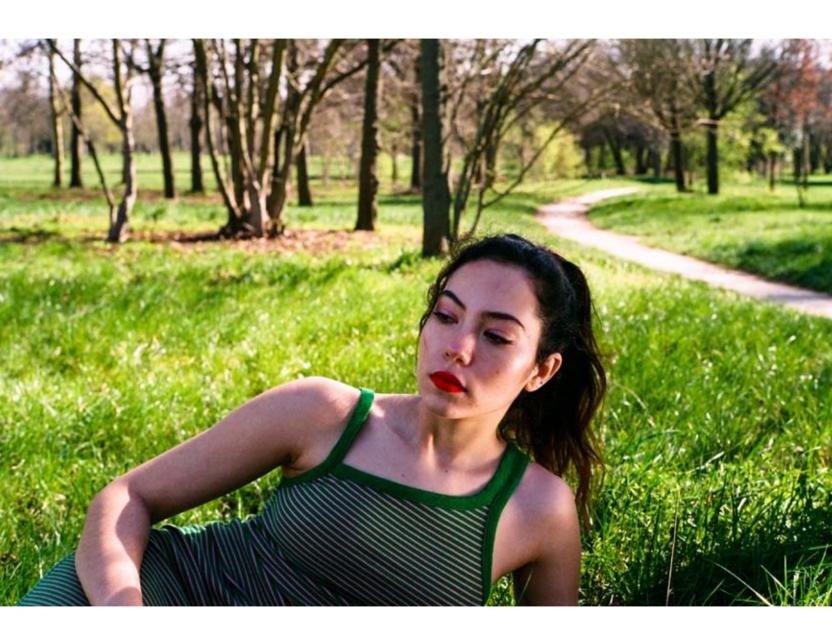




SARA KONRADI Lanzarote, Spain, 2018



SARA KONRADI New York, USA, 2017



PHILIPPE CHUNG

Untitled #01



TESS MAZUET Maman



PABLO RITOSSA Sandy

GUILHERME LIMA

STRONG BUTTERFLY



In late 2020, Paula Aguilera a 32-year-old woman was proud of her long hair. Unable to get a haircut because of the pandemic, she dedicated herself to taking great care of them. Unfortunately, much sooner than she expected, she was forced to cut them. On Christmas Eve, she was changing her bra when she felt a small lump in her breast. The new year began with a series of exams, which



confirmed the diagnosis of breast cancer. According to the Global Cancer Observatory (GCO), in 2020 alone, breast cancer was responsible for 11.7% of new cancer cases in the world, with 2.26 million cases registered. Not to mention, that with the pandemic, the number of diagnostic exams had an abrupt drop. The initiation of many treatments was delayed, increasing the incidence of

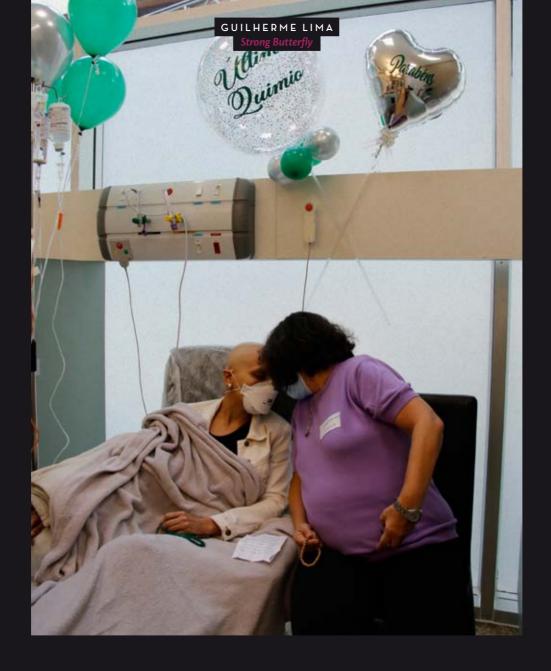




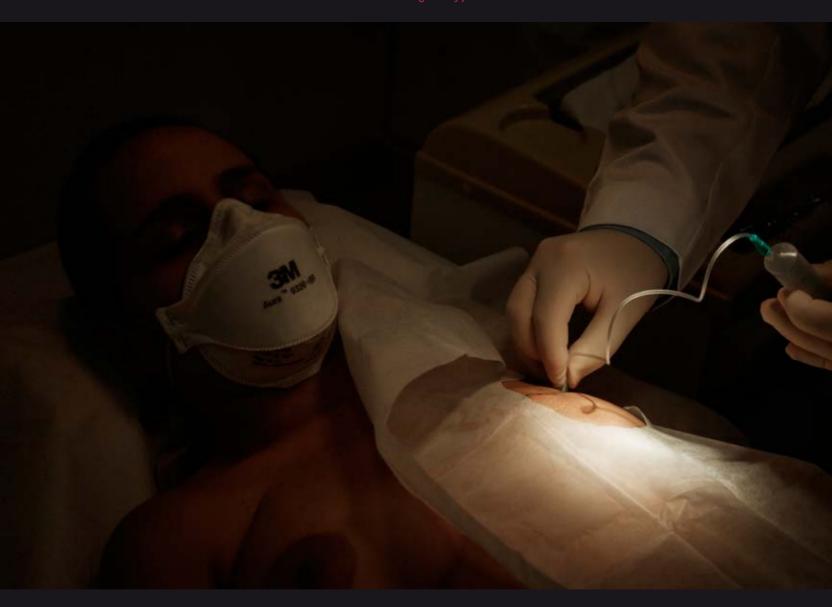
severe cases and fatalities. Paula was one of many women who had their diagnosis and treatment delayed by the pandemic. She had to postpone her annual appointment with the gynaecologist for several months, which would have allowed for an earlier diagnosis, when the disease was less severe.



However, unlike many other women, Paula Aguilera was fortunate enough to had access to appropriate treatment in time. She polled of it so well, no-one knew how she does it. She's coping with the physical and psychological challenges and the fear that the worst could happen quite well. From the beginning, Paula wanted to record the different stages of the treatment she is going through. She



hopes that this will help her to give a new meaning to the changes in her body and traumas of the process. The photodocumentary is an ongoing project that seeks to reveal the challenges, loneliness, and sadness, but also the discoveries, beauty, lessons, and rebirth that occur in the process. Hopefully, it will inspire other women to face breast cancer with courage and lightness.



The loss of body hair, infertility, hormonal blockage, chemotherapy, radiotherapy, breast removal, scarring and all the abrupt aesthetic change are some of the challenges recorded in this story. Support, overcoming, healing, love, and life are the gifts of this journey. To register the beauty that exists even in pain, the images wander between real photographic records, posed and essays.

GUILHERME LIMA

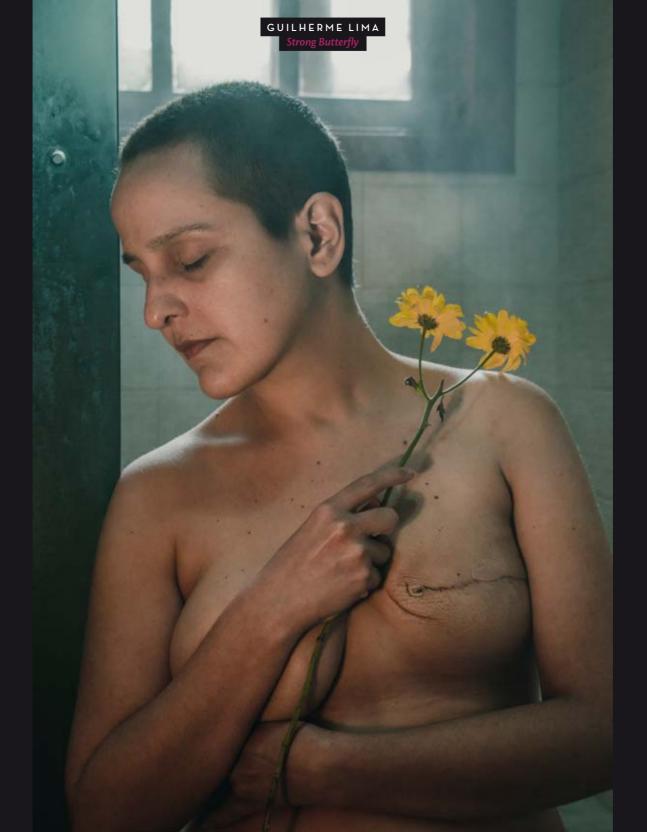
Strong Butterfly











GUILHERME LIMA

Strong Butterfly



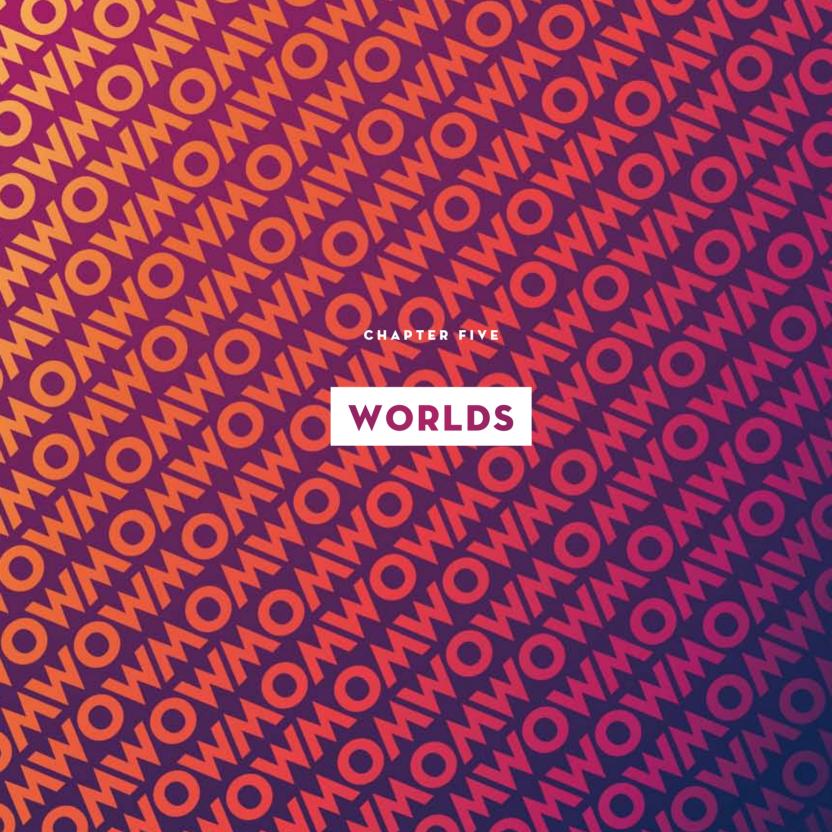














MARINA SPIRONETTI Strawberry Girl



INGE COLIJN
Selling Clothing Material In Uzbekistan



ROMAIN MIOT
Tuareg Woman - Tichitt, Mauritania



ROBERTO MALAGOLI Ogni Giorno In Africa Accade

NICOLAS ST-PIERRE

By The River Ganges



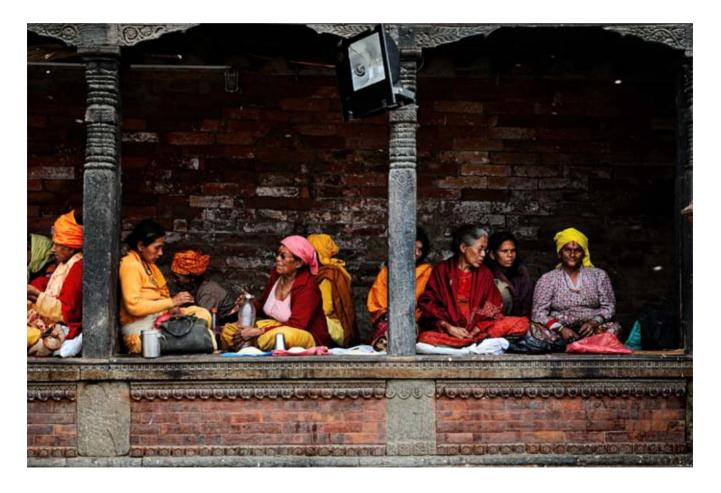


MAUDE BARDET

Untitled #08



REGULA TSCHUMI Untitled #03



PATRICK PETERS Women Of Kathmandu I



PATRICK PETERS
Women Of Kathmandu II

EMILIO SENESI

UZBEK WOMEN



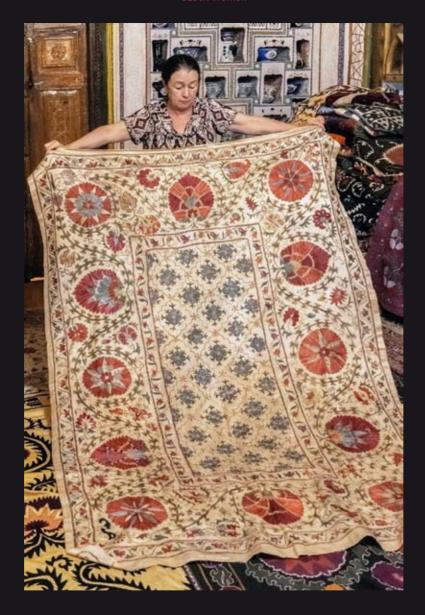
had set out without a set idea; I had researched but had not found specific insights. My photographic horizon was open; I did not want to limit myself to just enjoying the artistic beauties of cities such as Samarkand, Bukhara, Khiva, and even Tashkent, the capital, where a splendid subway from the last century recalls the magnificence of the historic Moscow Metro. A few minutes after my arrival



in Uzbekistan, I realized that the Uzbek women's world could be the subject of my own report. Uzbekistan is a rapidly developing country, due in part to its location in the middle of the Asian continent, making it an important hub for East/West trade. Uzbekistan's population overwhelmingly adheres to Islam but, unlike other countries of the Islamic faith, there are no close ties here.

EMILIO SENESI

Uzbek Women



In this context, women form a lively and particularly active part of social and economic life. Alongside a more traditionalist part, born and raised before 1991, when the Uzbek Republic was part of the USSR, the younger generation has a lifestyle close to that of more advanced Asian states. Not only do women work, but they are often employed in activities that in some countries are reserved for



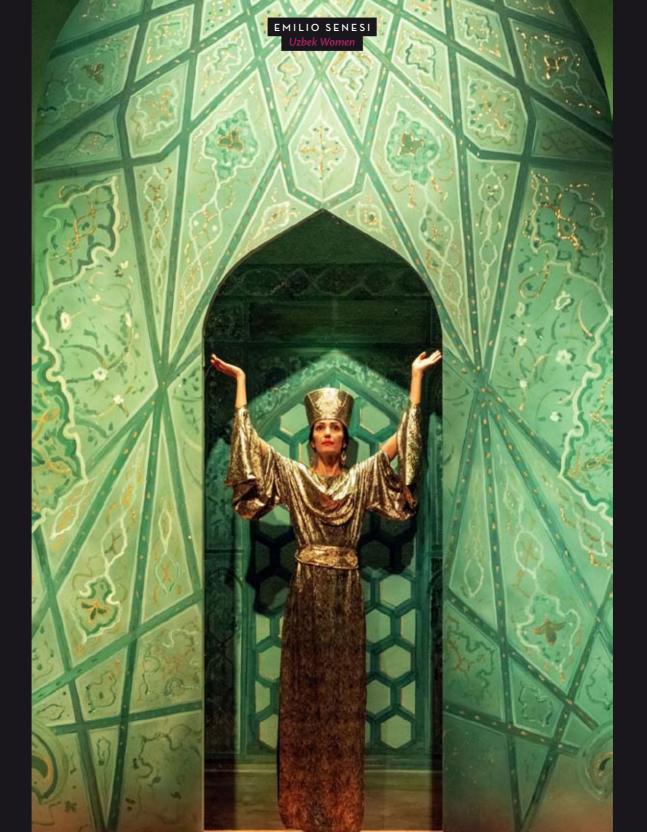
males, such as policeman. This vibrancy immediately jumps out at you if you are a keen observer. If you are a traveller and not just a tourist. I found great willingness to be photographed, rarely did anyone refuse in front of the lens. Some photos are of women at the market, either as customers or vendors. Other photos depict women at leisure and at work, women in traditional costumes, even in



a kind of fashion show. I particularly like to remember the photo of a group of young women. I was walking near the historic centre of Urgench when I met a small group eating ice cream at a kiosk in a small public park. I approached and asked, partly in English and partly in gestures, if I could take some pictures. After a quick exchange of understanding they turned to smile toward the camera.









ROBERTO MALAGOLI

C'est L'afrique!



ROBERTO MALAGOLI I Suoi Pensieri Come Coriandoli Nel Cielo

ROMAIN MIOT The Pottery Dancer - Kawara, Burkina Faso



MAUDE BARDET

Untitled #06

ROBERTO MALAGOLI La Stagione Dei Mattoni





SILVANA GALLIO
The Yogurt Vendor



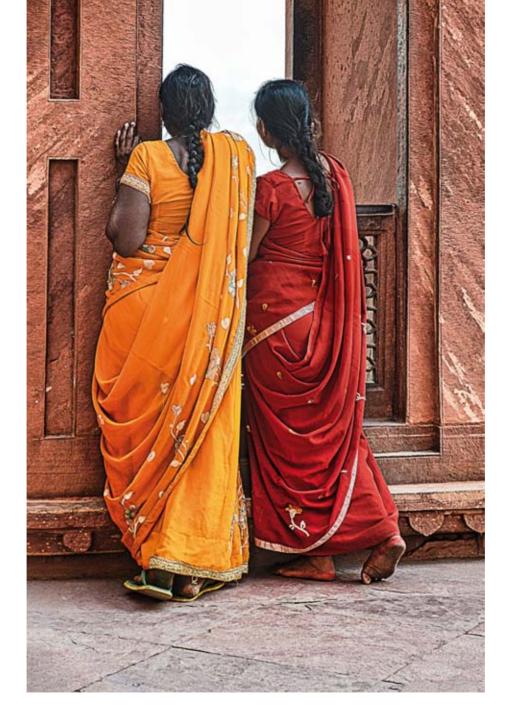
MAUDE BARDET

Untitled #05



MAUDE BARDET

Untitled #07



LICIA MELANI Sognando Il Futuro



NICOLAS ST-PIERRE Three Mennonite Women



SUVAJIT MUKHERJEE

Sister's Love



FRANCESCA CODOGNO Dolce Peso

PATRICIA D. RICHARDS

CUBAN WOMEN: GLIMPSES OF EVERYDAY LIFE



This is a portfolio of images depicting glimpses of Cuban women in their everyday lives.

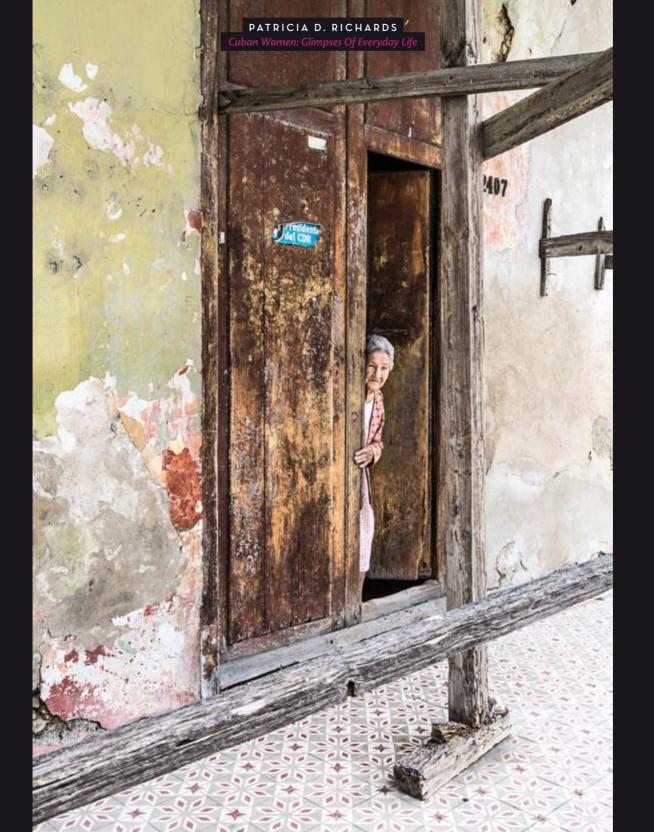




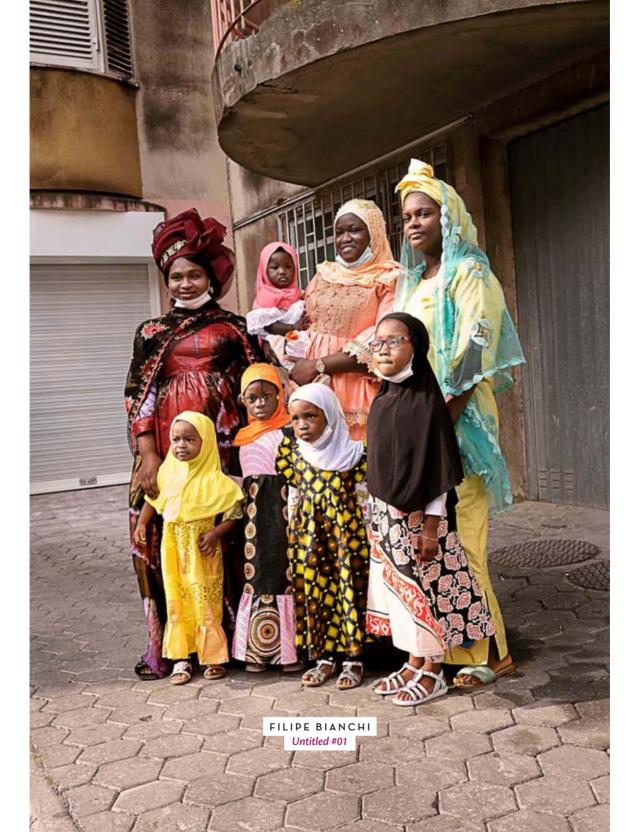












FRANCESCA SALICE School Girls





REGULA TSCHUMI Untitled #05



PAOLO DELLEPIANE
Women's World
Difficult And Hard Integration



ELENA ALEXANDRA
Untitled #01







ALAN MILLIN

The Seamstress

WALDEMAR OSTROWSKI
Untitled #02





YAMILE ALFARO PICCO
La Sahumadora



JULIE KERBEL

Dance Like No-One Is Watching

LIVIA KRAS

THE COUNCIL OF THE THIRTEEN ORIGINAL CLAN MOTHERS



The Council of the Thirteen Original Clan Mothers unites all ancient knowledge of women aiming at the preservation of life on Earth, for "Everything is born from the Profound Feminine". This tradition dates from the wisdom of the Native Nations of the Americas. These teachings are passed down only by women, from generation to generation, always orally. Firstly, self-healing and



talents must be developed before the legacy is passed on. The circle of women seeks to provide harmony with the forces of nature and the connection with each one's own spiritual essence, always respecting the environment and all beings. Between March 16, 2019, and March 14, 2020 I had the privilege of participating and photographing the Council meetings led by Ivana Santos and Roberta Gentil

LIVIA KRAS
The Council Of The Thirteen Original Clan Mothers







Palma, that took place at Espaço Pachamama, in the city of São Paulo, Brazil. Sitting in a circle with such diverse women and opening my heart to receive the story and expression of each inner truth allowed me to discover the true meaning of the word "sisterhood" and the meaning of registering the strength of the feminine revealed in rituals, symbols, gestures, looks and in each face.







LIVIA KRAS The Council Of The Thirteen Original Clan Mothers







REGULA TSCHUMI Untitled #01





REGULA TSCHUMI Untitled #02

REGULA TSCHUMI Untitled #04





EMILIE GRAND-CLEMENT
Untitled #01



CARLA DAVILA
Untitled #01

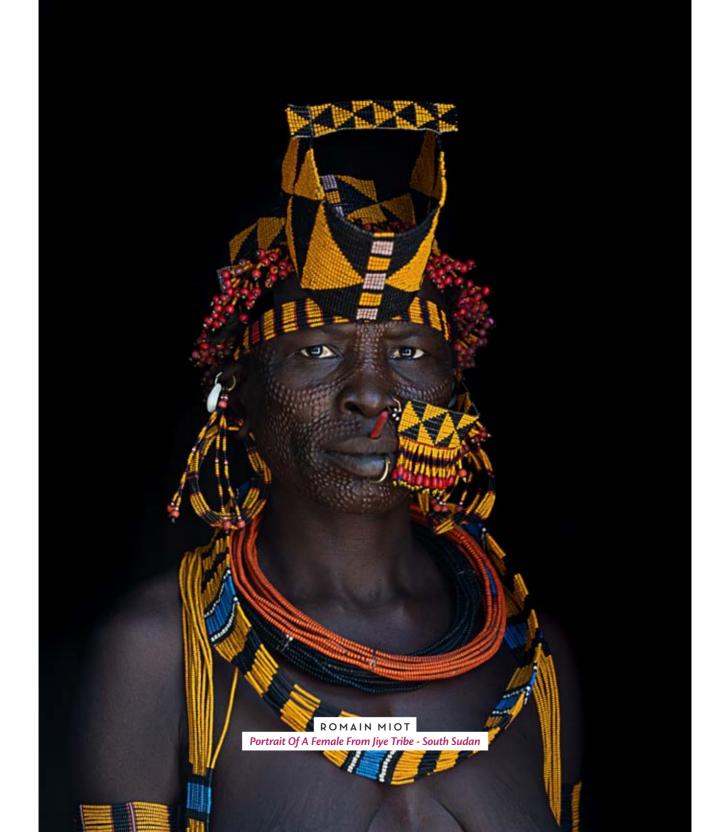


CARLA DAVILA
Untitled #02

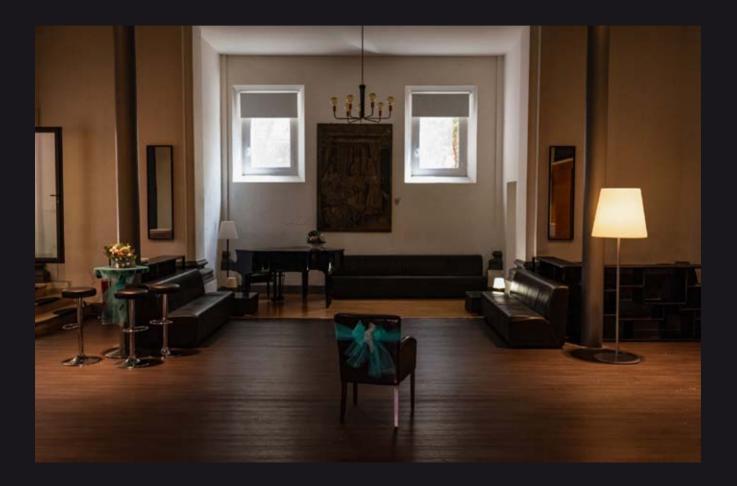


ROMAIN MIOT Fulani Portrait - Djenné, Mali

ROMAIN MIOT Female Warrior Wearing A Leopard Skin From Jiye Tribe - South Sudan



CRACKING THE MONOLITH



Sometimes a consonant is enough to discover a revolution and a hope. From Bar Mitzvah to Bat Mitzvah there is only one R that becomes a T, but what happens in Bologna IT in 2021, is something much more powerful: it is the access to adulthood of young girls from Jewish families belonging to the reform movement. It is them who read the Torah in a religious context that for four

Cracking The Monolith



centuries has pursued a possible change. Inclusion and preservation of tradition. The scenes of this quiet Bolognese Jewish liturgy speak instead, have a voice. Feminine and plural. The voice is the centre of redemption. Voice is integration. It is equality. And so, it is. The voice that drags the Bolognese reformist community is the voice of a progressive Sephardic Jewish mother who wants equality in

Cracking The Monolith



front of God and men for her children, through one of the oldest and most important moments of worship. And here the Bat Mitzvah in Reform Judaism becomes the future and hope for Noa, the daughter, who carries the sacred scrolls in her arms while a rabbi officiates the rite recognizing the powerful religious, symbolic, and legal value of becoming an adult. A small, big step that respects

Cracking The Monolith



Jewish laws but inserts them into the contemporary world. And it is the lyrical chanting of the persuasive female voices that unites and harmonizes the Bolognese community: within the Reformed congregations, about 1200 in 40 countries, situations like that in Bologna, bring together one and a half million Jews, witnesses, once again, of a capacity for adaptation that overcomes any stereotype.

Cracking The Monolith





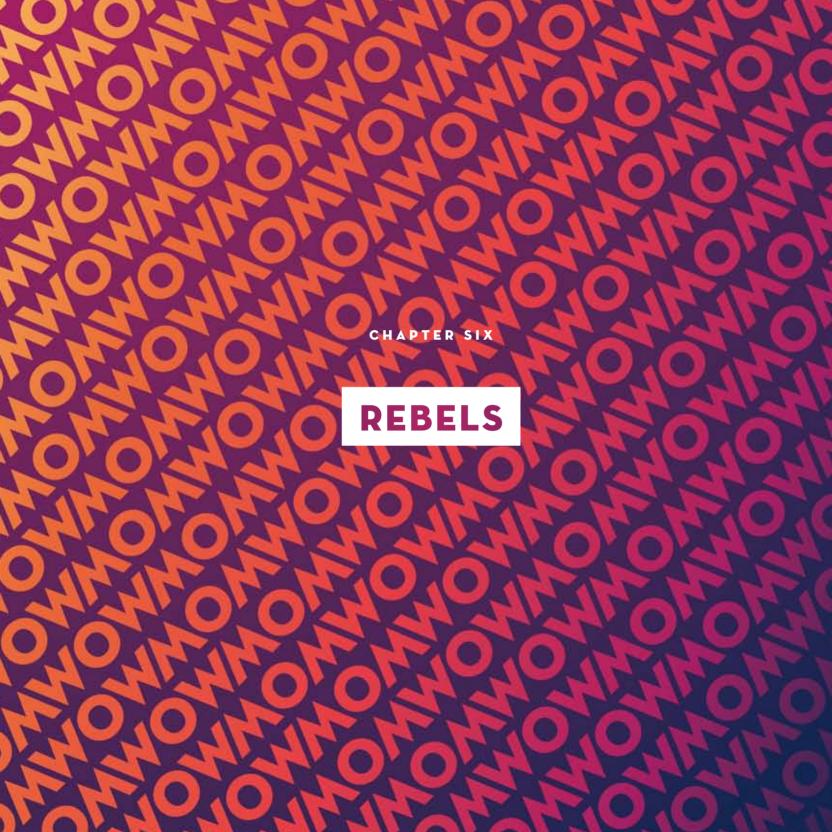


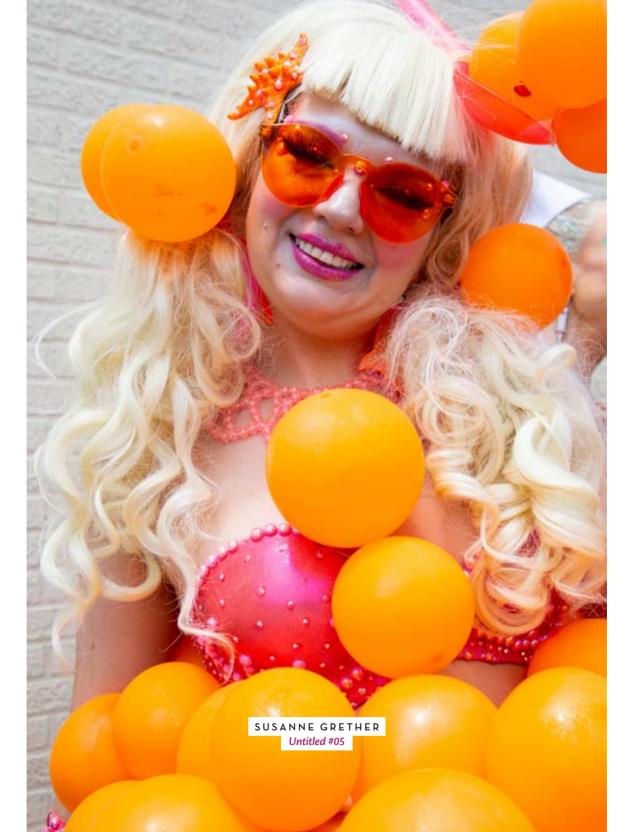


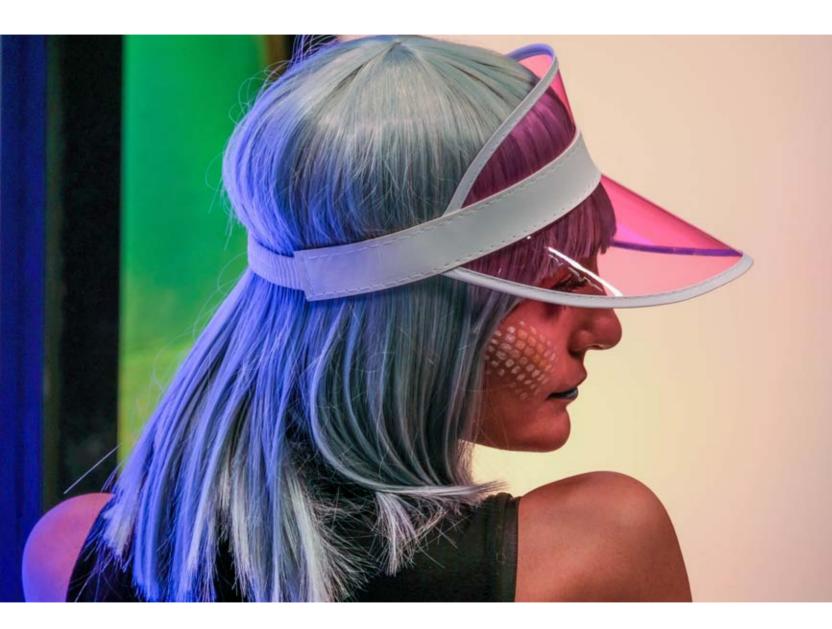
Cracking The Monolith











HELMUT OBERRITTER Cologne





NATALIA SAFRONOVA Witch

NATALIA SAFRONOVA Witch





STEFANIA SEDDIO
Untitled #02

GIO BARTO

Untitled





BARBARA TOZZI Mental Cage



SVEN DELAYE
The Hunger



HRAYR ATTARIAN

Girl Power





MERSEDÉ MIRSHAMSI Occupied Wall Street

SUSANNE GRETHER
Untitled #03



DESSIREÉ MARTÍNEZ LARA Woman singing

ADRIANA MIANI

I AM WHO I AM



t three years old, Luca started to show behaviours labelled as "feminine". He refused to play with toys or to wear clothes that were "strictly masculine", a discomfort that often led to hysterical episodes. His body didn't match the identity he recognized as his own. On the contrary, it felt like a burden to him. His family realized they weren't ready nor capable of addressing this delicate and



unpredictable moment by themselves, so they contacted S.A.I.F.P. Association, established to support those who want to start the journey which will allow them to rectify the gender they were assigned at birth, providing them a guide and assistance. From that moment, the process towards the blockage of the child's puberty, as well as the onset of masculine traits (which doesn't have any

ADRIANA MIANI

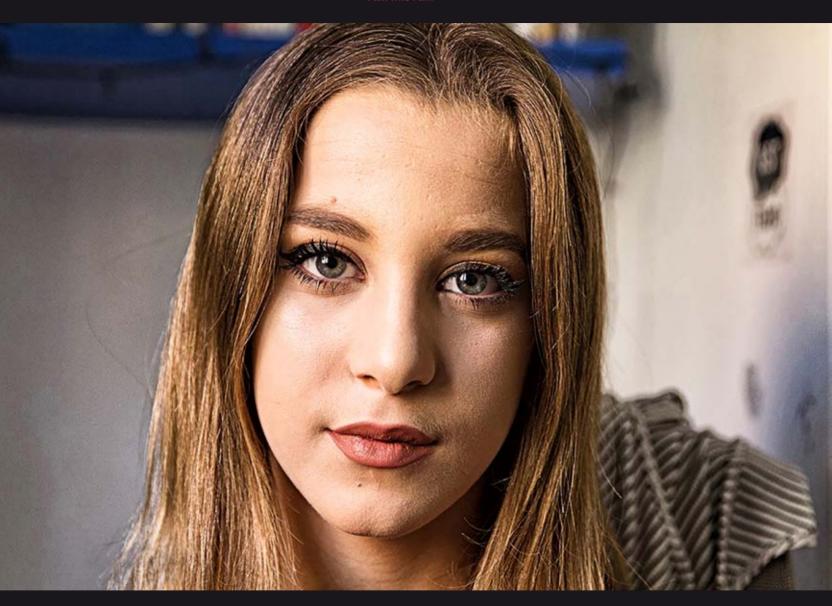
I am who I am







consequence on the individual), begun. In these kinds of situation, the help and the cooperation of family and friends is vital, even though, sadly, it often can't be taken for granted. In this specific case, the role of his mother has been and will continue to be fundamental in the process of helping Luca to become a woman. His path is already traced and is likely to be hard and tortuous. It's



a physical and psychological condition which both research and studies still struggle to identify, but it sure leads to the freedom of self-determination. The story that I decided to share is aimed at putting an end on erroneous judgments regarding the topic. Avoiding talking about the change in the right terms and aspects leads to taboos, discrimination, and bullying. On the contrary, it is important



to talk about it, so that everyone can face the reality as it is: young people choose to change their gender because they do not recognize the one they were assigned at birth as their own.



JUDY WEISER
Untitled #01



PATRIZIA CHIARPARIN

Untitled



SYNDI PILAR Halloween, NYC



JIM LUSTENADER Grafitti Artist, Australia







PATRICIA D. RICHARDS

Planoettes



JOSE GASTON BARRIGA

Roses



OANA PUGHINEANU

Untitled #04



MARIOLUCA BARIONA A rapist in your valley



RITA MIRANDA Free To Love



MARIOLUCA BARIONA Naked



JIM LUSTENADER
Rescuers, USA



JUDY WEISER
Untitled #02

MARIOLUCA BARIONA Free



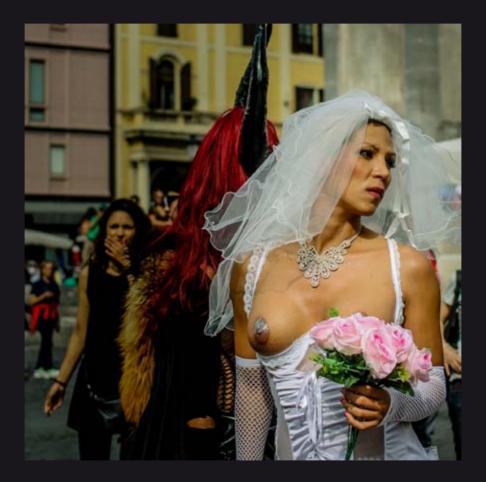


MARIOLUCA BARIONA Tell The Truth



JULIE KERBEL
Untitled #02

DASEIN



Many Gender Queer people do not identify with their assigned gender at birth and call themselves (also) transgender. The choice of the square format of the images refers back to a well-known social in which the display of narcissistic appearing is recurrent. But it is the same format used for photos of documents that refer to the identity of the reproduced subjects.



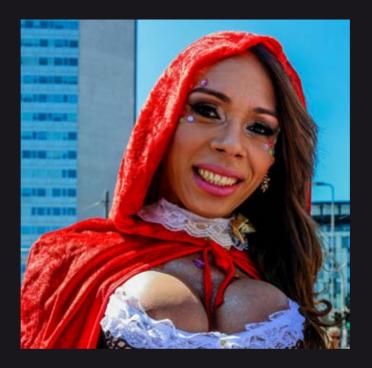
The German term "dasein" in the Heideggerian reinterpretation stands for being-there. Transgender people expose themselves in the world to manifest their presence in it, beyond all appearances, and their nonbinary identity through acts of freedom. Many of them preferred Pride to manifest their being-ness and break all prejudice.

Dasein





Dasein





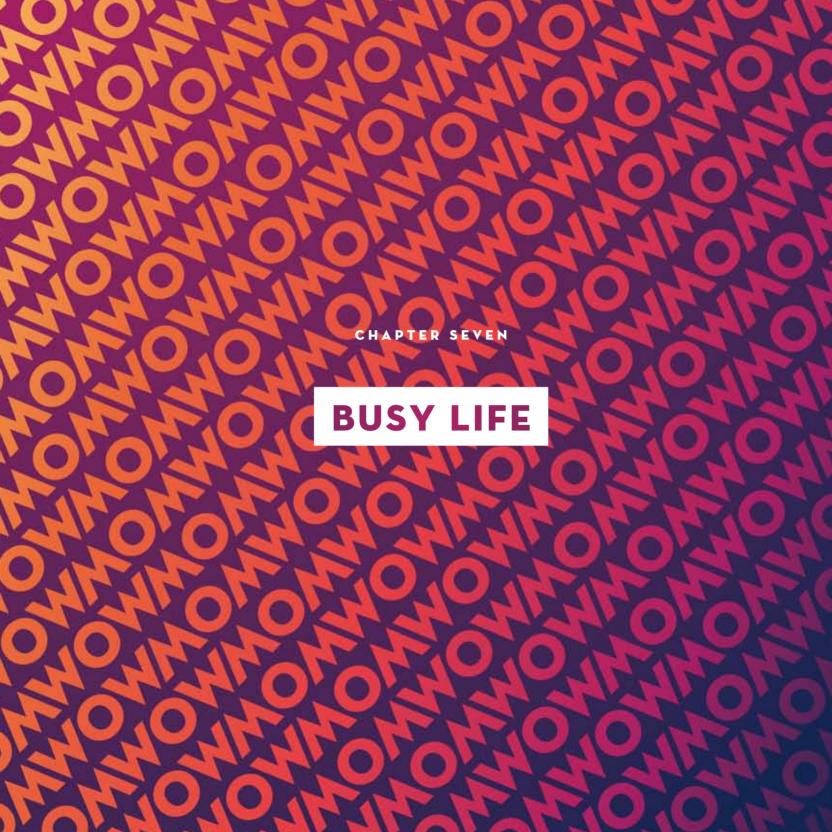
Dasein











ORA BUERKLI

KEEPING UP WITH THE MEN



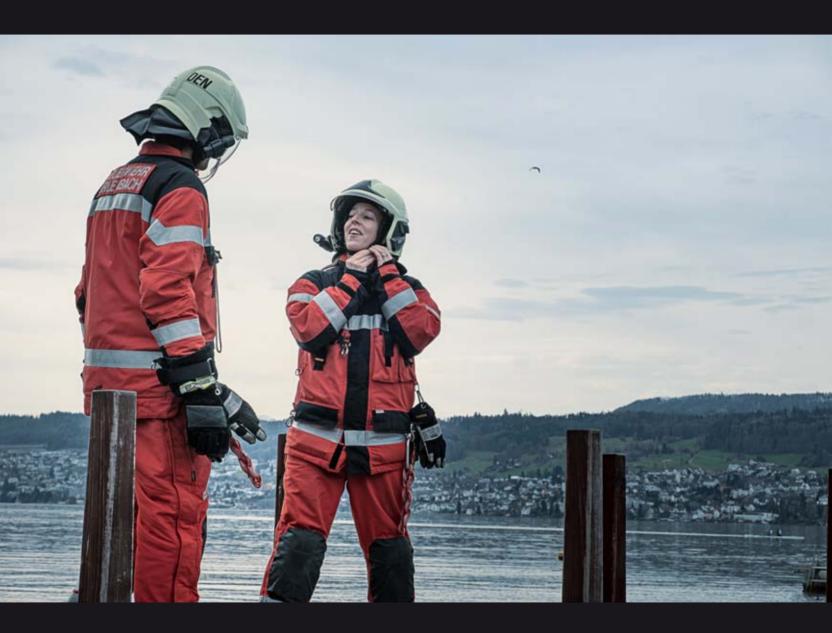
or the past two years I have been following a woman firefighter during training. In Switzerland firefighters are volunteers and the training takes place in the evening after working hours. I was curious as to how accepted women are in the firefighter ranks. Switzerland is still rather conservative, and it is not obvious for women to participate in male dominant activities. I have started with



some pre-conceived notion but happily discovered that Karin is well accepted as an integral part of the team. The men are supportive without being solicitous. One case where being proven wrong was very satisfying.

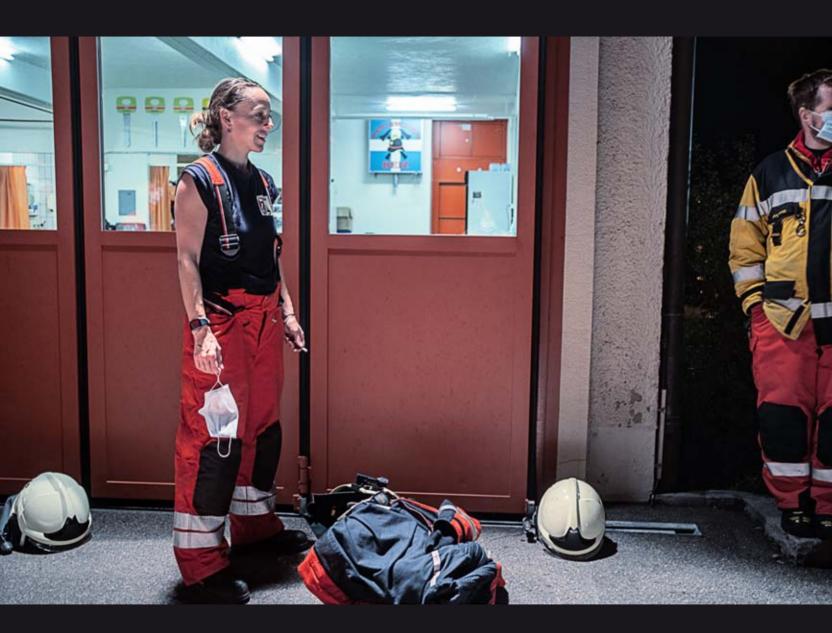














LUCIANO LATTANZI The Queen Of The Market



ENRICA RIDOLFI
Untitled #02



MAUDE BARDET

Untitled #01





CLAUDIA ALBERTI Untitled



PATRICIA D. RICHARDS

In The Kitchen

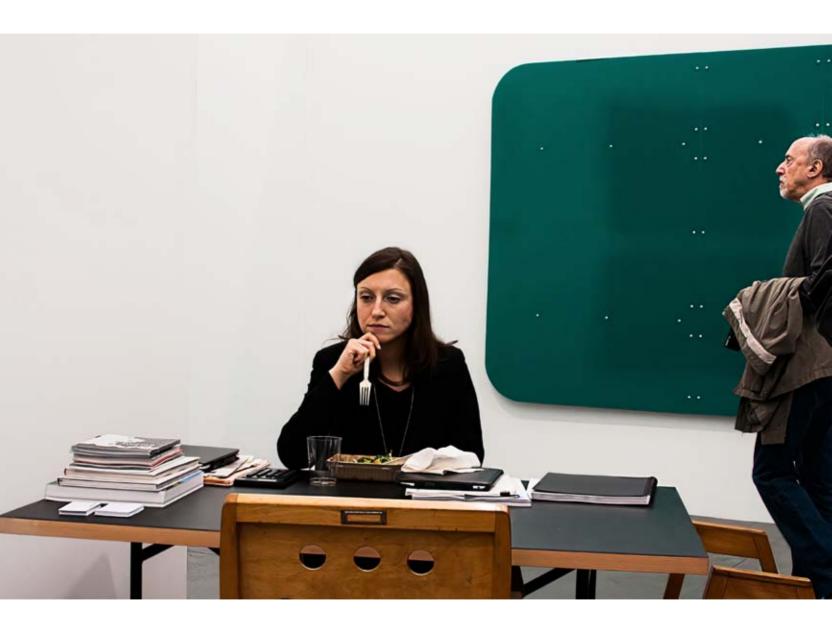


SYNDI PILAR Coney Island



JIM LUSTENADER

Be Yourself, Italy

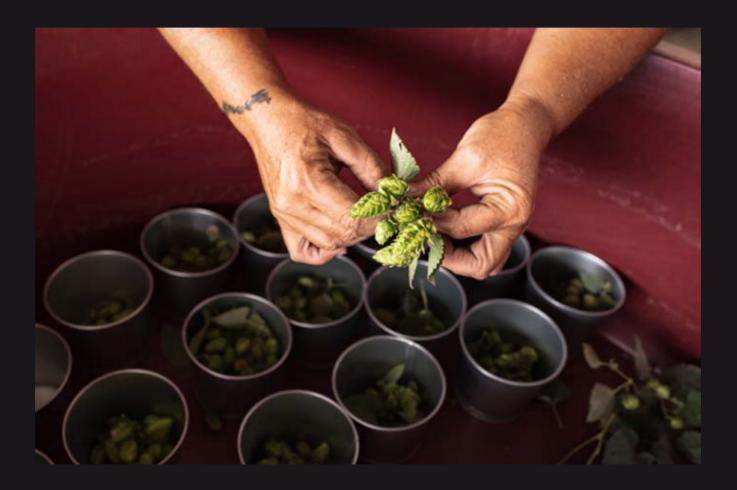


ANDREW WAJS Street - Frieze



ROSELLA TAPELLA Every Day

PINK HOPLAND



Three generations of female Italian farmers - mother, 3 daughters, 2 nieces - are developing an innovative and sustainable agribusiness in their farm inherited from their father, in Grattacoppa, near Ravenna, Italy. Currently 98% of the hops used in Italy by the beer industry is imported from Germany and the United States, the world's largest producers. The core business of the female



farm is social relations with an eye towards the enhancement of the local area. This perspective has allowed the Cooperative to develop transversal projects in the transformation of hops in addition to the first beer made in Italy. Thus, the farm has created the essential oil of Italian hops for food and herbal use, the hop sprouts in oil, the piadina, cheeses and meat flavoured with hop as well

Pink Hopland





Pink Hopland



as the use of vegetative waste in the 3D printing. Since 2018 they have introduced the hop cultivation in 5 hectares of their lands, becoming the leader of a research project on Italian hops with the scientific support of the University of Parma and funded by the Emilia-Romagna Region with a 2021 public call.

Pink Hopland



A greener agriculture is the goal of these women digital farmers to face the great challenge of environmental sustainability according to the path traced by the EU Green New Deal which provides for the reduction of the use of pesticides and fertilizers, the reuse of waste, the water rationalization, and the increase in crop biodiversity as well as new technologies. With the awareness that this new

Pink Hopland



circular bioeconomy, which provides for a traceable supply chain guaranteed in all stages of processing trough the QR-Code, will have a positive impact on the territory also from a social point of view.







LUCA SORATO
Welcome Florence



INGE COLIJN
Toilet Lady, Uzbekistan

CLAUDIA ALBERTI Pazienza



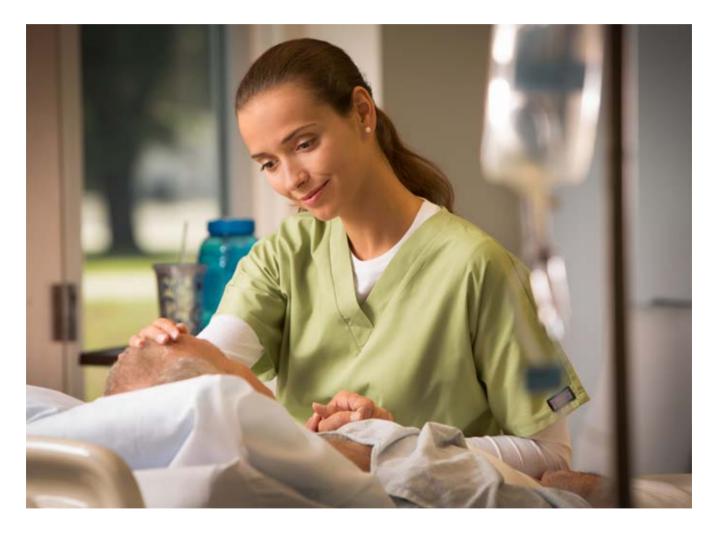


FILIPE BIANCHI
Untitled #03

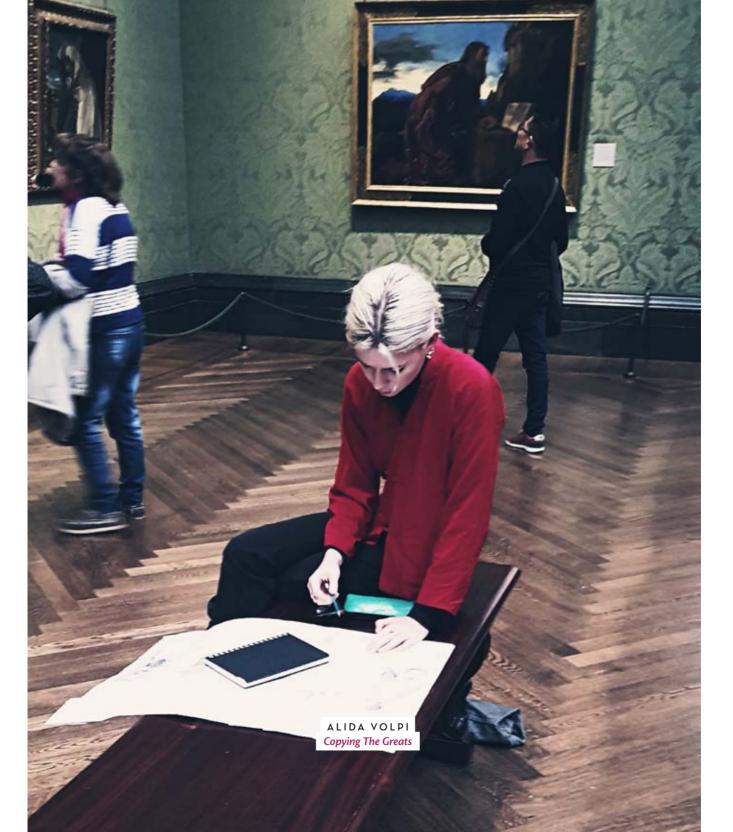




DESSIREÉ MARTÍNEZ LARA Trusting The System



HARRY GIGLIO
Nurse





CRISTINA EMBIL

Maria Teleworking



MARCO BIANCARDI Sorelle



SANJA BUTERIN
Untitled #03

SISTER OF ANOTHER SISTER



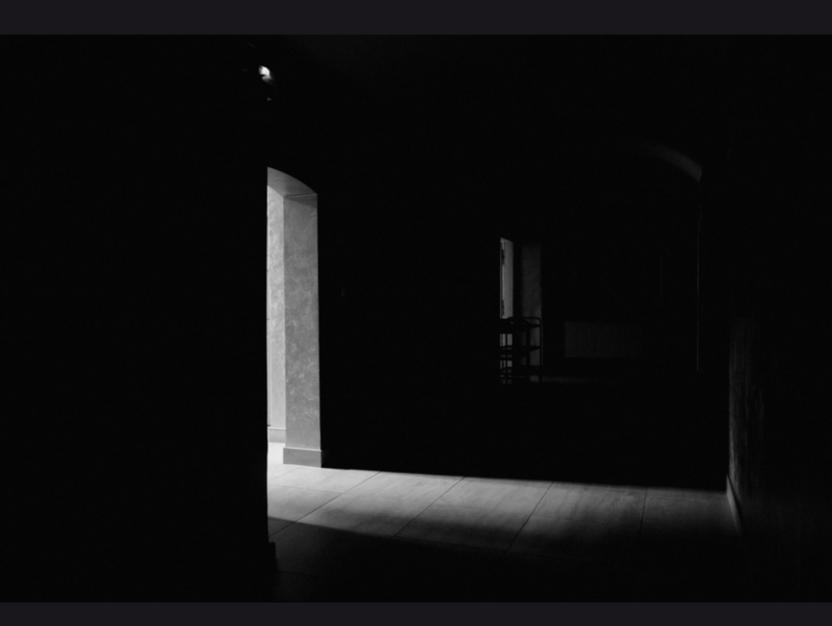
he is a woman. A participant of a female organization. Wearing an obligatory uniform.

The uniform based on which she is evaluated and perceived. The uniform that clearly states her opinions and beliefs.

The uniform that builds an invisible wall, setting her place in a surreal world. The world behind the closed door.



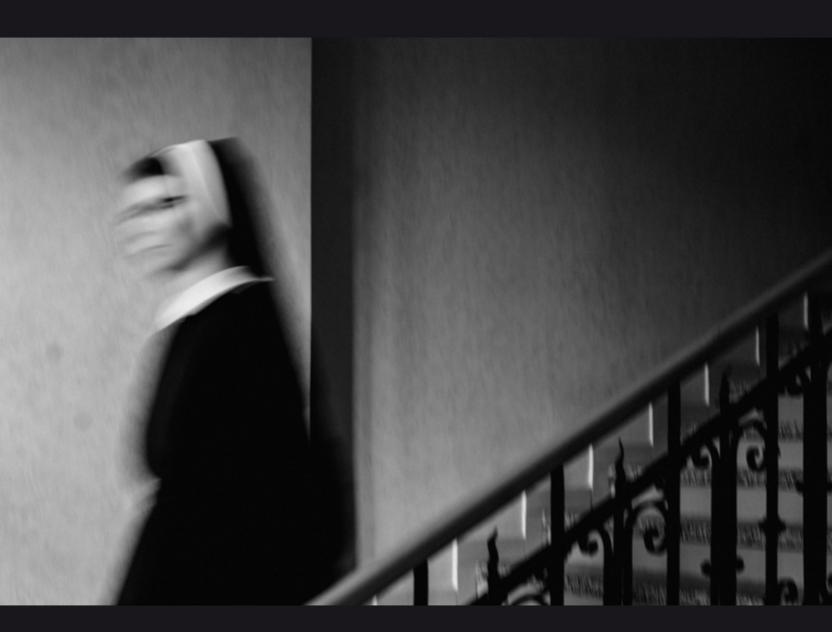
She is my sister by blood, but sister of others by choice. In my ongoing project, I try to touch the unavailable world my sister lives now.













MASSIMO TABASSO India 2





MARINA SPIRONETTI Portrait of a Tea Picker

ORIETTA MASALA Young Woman





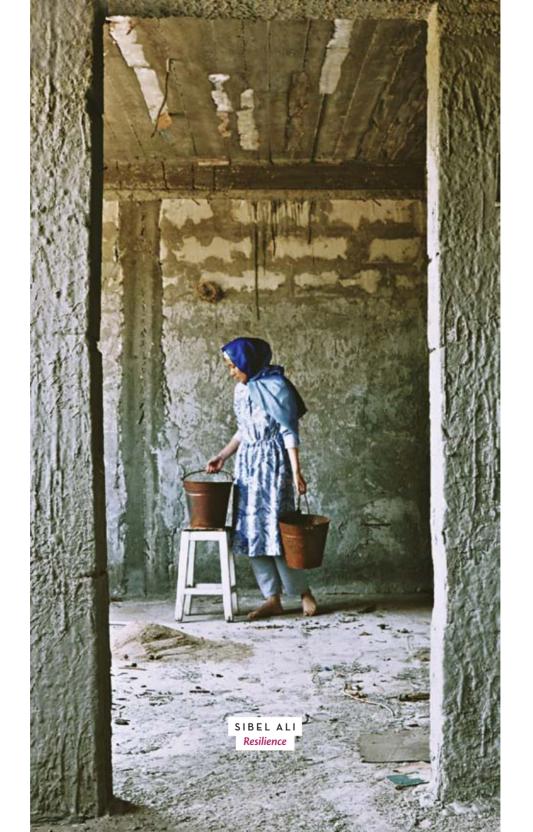
ALAN MILLIN
The Gardener







GUILHERME LIMA Amazon Riverside Women



LUISA MONTAGNA

PITBULLS ALSO EAT EGGS



n 2020, the Covid-19 pandemic began to spread to Europe from Lombardy, in northern Italy. Soon after, Emilia Romagna, the region where I live, was also hit hard due to its high population density and industrial settlements. During the long lockdowns, not being able to move from home, I portrayed moments of my friend Paola's daily life. The marriage and the desire to go to live in the



countryside led her, years ago, to move from Liguria, the seaside place where she was born, to a region where the winter fog is a constant. Paola is suffering from an immunosuppressive disease, so since the beginning of the pandemic the fear of contagion materialized for her. Her illness forces her to reduce contact with other people as much as possible, so much so that her family

LUISA MONTAGNA

Pitbulls Also Eat Eggs







members also represent a potential danger for her. However, thanks to her choice of life, today she lives "protected" in a sort of oasis of isolation represented by the fence of her house, raising poultry and cultivating products of the earth.



LUISA MONTAGNA

Pitbulls Also Eat Eggs















TESS MAZUET

Gabbie At Kruze



BIAGIO SALERNO Red In The Yellow





SANDRA WELLER Beauty Salon Cuba



RALF TEMPORALE UNTITLED #03



PAOLO RICCA
The Women Of East Rome

PAOLO RICCA

THE COURAGE OF AURORA



A ncient gestures, an obligatory path or simply an option to not be into consideration but today, sometimes, it still represents a courageous and conscious life choice. Against her parents, a young woman chooses to join in the fatigue of herding. The pasture, the herd, the ritual of milking and dairy production, a poetic rhythm that cannot be interrupted or allows for distractions, a hard



work that at the end of day leaves no space and time to devote oneself, but always gives great satisfaction. The proud gaze of a women fights the prejudice of a tradition that always celebrated man as the protagonist. A visceral dedication for the flock, sheep and, at the same time, souls to protect. The courage of Aurora and the gratitude of a husband who deeply respects his wife's choice,

PAOLO RICCA

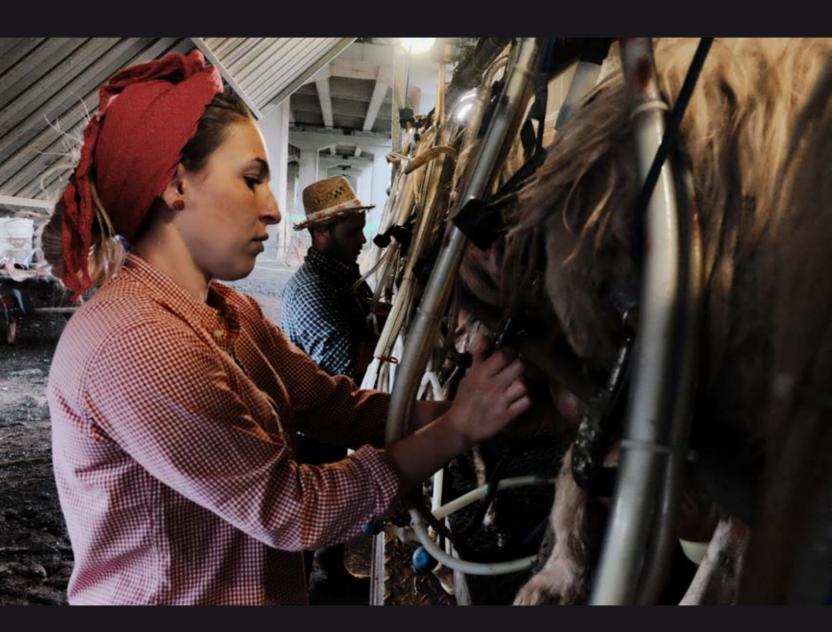
The Courage of Aurord







a story of love and humility, passion and determination, the vibrant example of a today that can still be lived with dignity by embracing the values of fatigue, the frame of a future that fights daily for the safeguarding of its dignity.



PAOLO RICCA

The Courage of Auror















ALESSIA SANTAMBROGIO

Untitled #01



ALESSIA SANTAMBROGIO

Untitled #02







TATIANA SANINA Black Dress

SANDRA WELLER Girl With Yellow Dress In Cuba





NICOLA BARDI Ecstasy



SANDRA WELLER
Psico Ballett



OANA PUGHINEANU

Untitled #03



GLORIA BERGAGNINI Shining



ALESSIA SANTAMBROGIO

THE WOMEN OF OPERA



Violetta, Lucia, Leonora, Lady Macbeth, Susanna, Nedda and many others are characters made immortal by the music of great composers such as Giuseppe Verdi, Gaetano Donizetti, Wolfgang Amadeus Mozart and Francesco Cilea, to name but a few, who gave them life and who live on in the common imagination.



Women full of passion, charm, courage, and seduction. Capable of great feelings and often tormented and at the mercy of their destiny. The stage is as much a metaphor for reality as ever. The types of women and feelings portrayed are as topical as ever and every woman can identify with them.





ALESSIA SANTAMBROGIO

The Women Of Opera







ALESSIA SANTAMBROGIO

The Women Of Opera









MARCO BIANCARDI Una Donna Sul Podio



GEORG WORECKI Benrather Schloßpark, Düsseldorf

GIANNI OLIVETTI

Actresses





MELISSA LACKEY

Adornare



MICHEL DUMERGUE

Comme Les Autres

SARA GIULIANI

MELODY



This portrait series introduces you to Melody – one of those wonderful souls that are difficult to get rid of once the fate has made you bump into each other. Daughter of a pastor and a singer from Sri Lanka, Melody has soon left Asia and her home country to follow her family around the world. At the age of 10 she migrated to Rome, Italy with her parents – where she still lives until today.



A bisexual fairy with the heart of a Malayan tiger, Melody expresses all the shades of her inner universe, defying rules, habits and traditions of both Sri Lankan and Italian cultures. Her lifestyle is brave and rebel – a punch in the face of hypocrisies, prejudices, and the stereotypes of modern society. What doesn't kill you makes you stronger, this could be her motto.

SARA GIULIANI Melody







Melody is a boxer, wears hills and miniskirt, eats spicy, knows the Bible by heart, has a troubled past, speaks loudly with a heavy Roman slang, never stop at the first drink, is always on time.

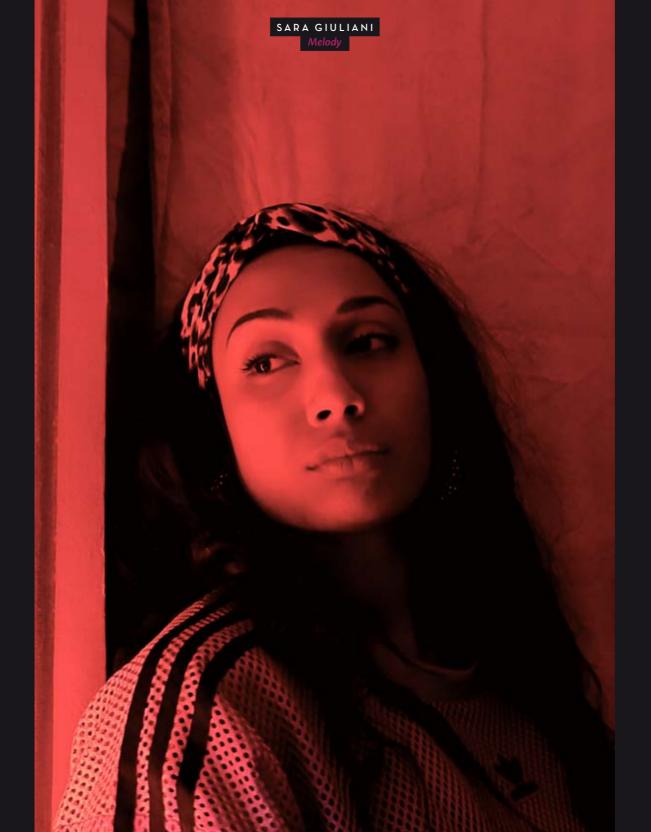
Femininity and masculinity, East and West, the moon and the sun, the pin-up and the warrior live side by side in her and play with



contradictions and cultural schemes, creating a unique dimension for herself to fully express. Even though she likes techno and R&B, Melody is a real rock star.











ANDREY SMOLNIKOV Coach





JOSE GASTON BARRIGA

Make A Way



CHANTAL PINZI Shredding The Patriarchy



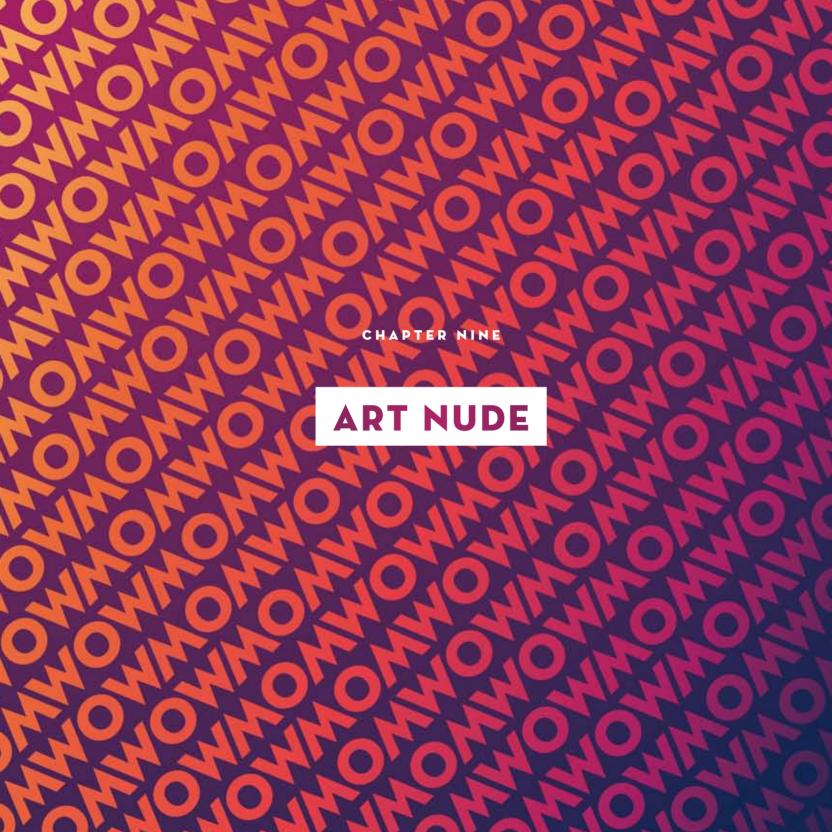
JULIE KERBEL
Untitled #03



UMBERTO CENEDESE

La Regatante



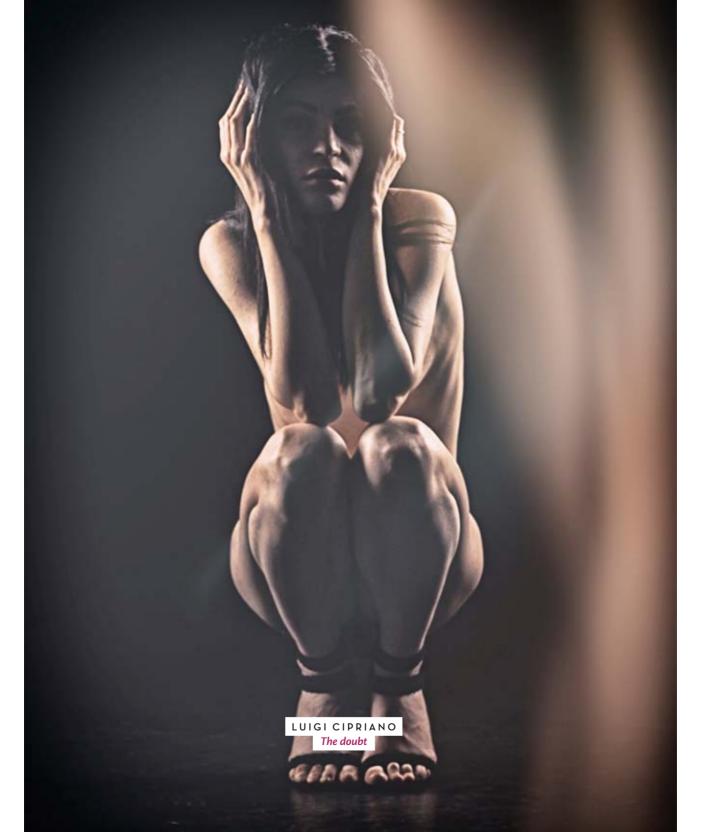


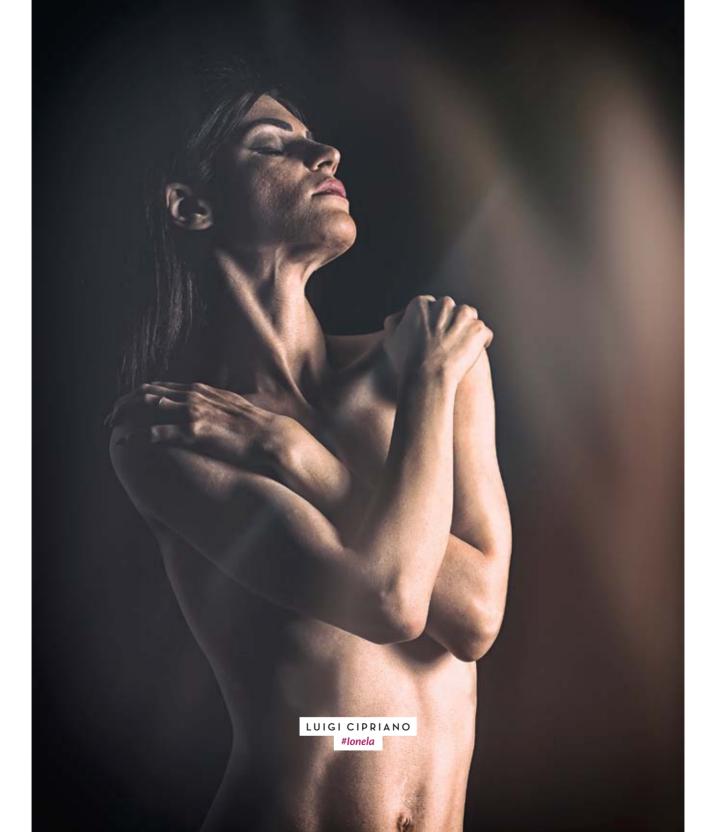


FABIANA SALA
Untitled #03



UMBERTO CENEDESE
Nudo N. 2







ELISA LA GALA The Fall

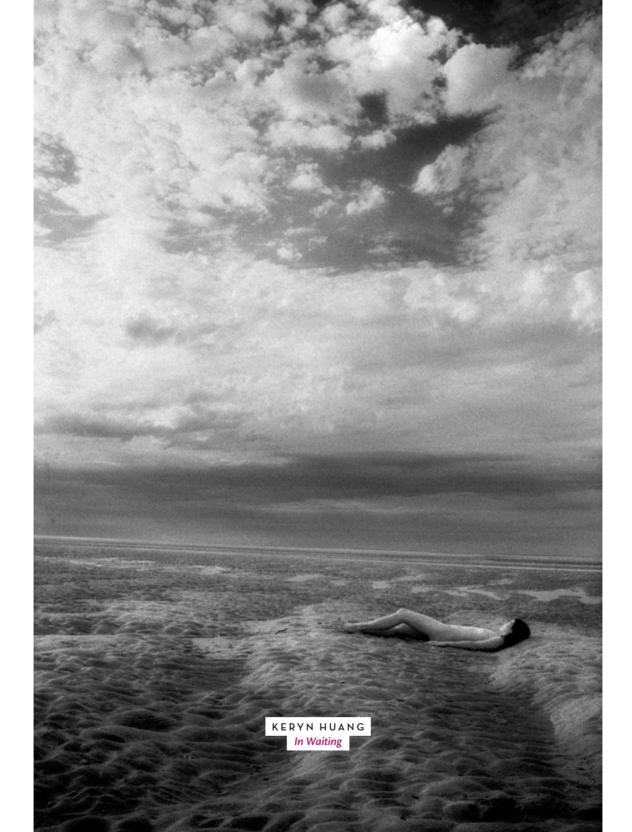


UMBERTO CENEDESE Simo'n











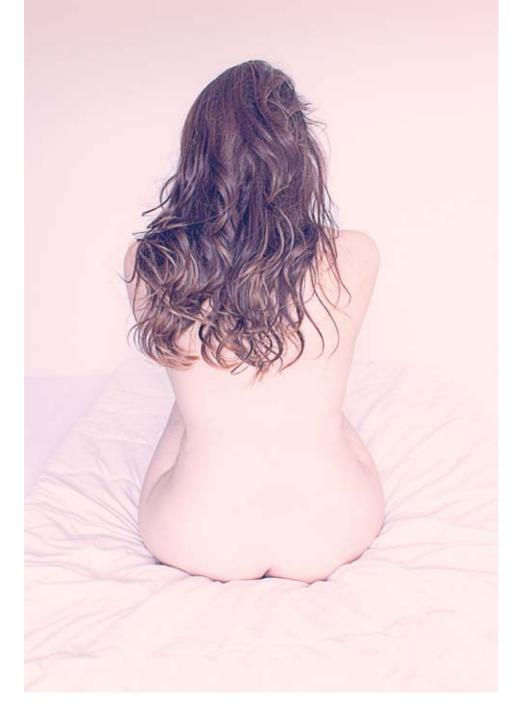
JUDY WEISER
Untitled #06



FABIANA SALA
Untitled #02



FRANCESCA MURGIA
Untitled



GAIA MARANGON A Woman

RITHA FELLERMAN

THROUGH THE CLOTH



A visual exploration of the development, obstacles, and amazing resilience of women. The collection is comprised of 20 images over five themes: Innocence, Conception, Loss, Resilience, and Archetypes.



"This is very much a cohesive series - visually and conceptually creative, a thoughtful study made up of intimate images that are both mindful and raw in their graphic quality, tonality, and dramatic lighting. This series will do well in the Fine Art photography environment. The photos are both modern and classical, masterfully considered, and carefully designed." - Lens Culture

RITHA FELLERMAN Through The Cloth

















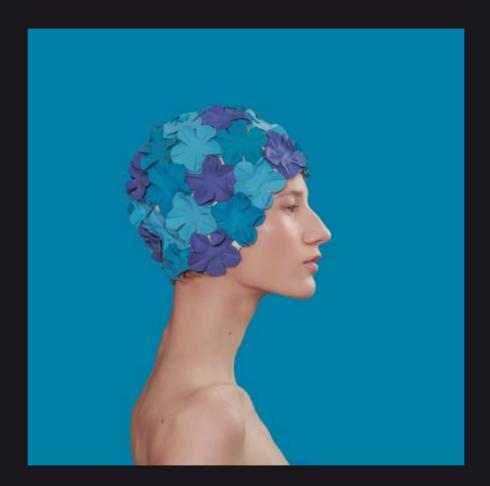
ON

PATRIZIA PEZZINO
Untitled #03

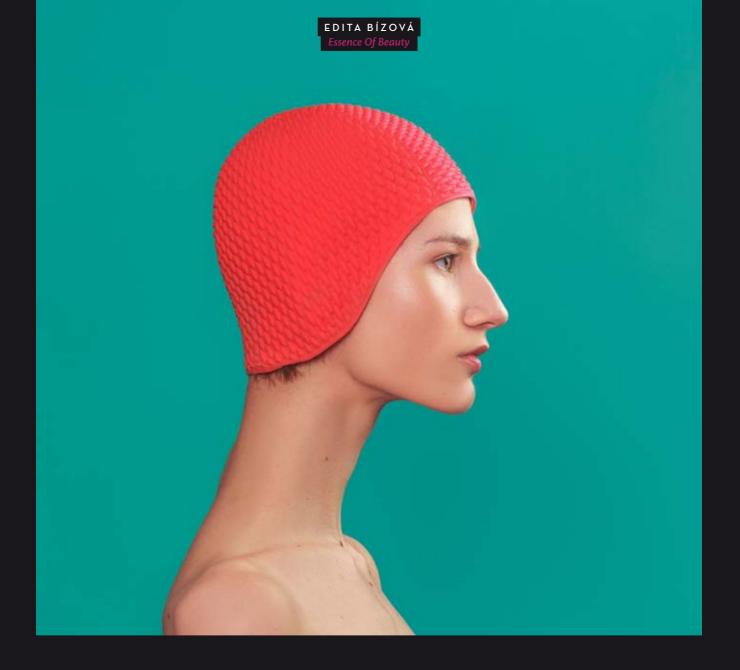


EDITA BÍZOVÁ

ESSENCE OF BEAUTY



The focus in my work was to make women look and feel beautiful. I see all women that way, so it was easy for me. The harder part - even for the pictured women - was the comments that men sometimes have for the images - I hear that women are only beautiful if they spent this and that time doing their hair and makeup or other silly stuff. I don't believe that. I see beauty in different



ways - and I believe that the essence of beauty is not in the makeup or hair routine. I've decided to do an experiment - what if I hide women's hair under a swimming cap. What is the makeup I put on them is none or minimal? Is she still beautiful or did I take away the essence of her beauty? I will still light them and pose them like I would for my beauty image. I want them to look powerful,

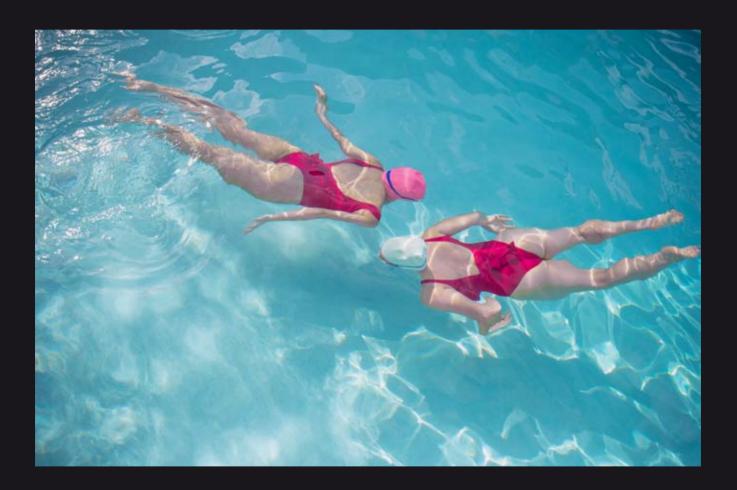


confident, and beautiful. I wanted the series to be bright and colourful. To show that the beauty I see is in the spirit, and not in the makeup. The rest of the image is quite minimal, focus is on the beauty and colour combination aspect.

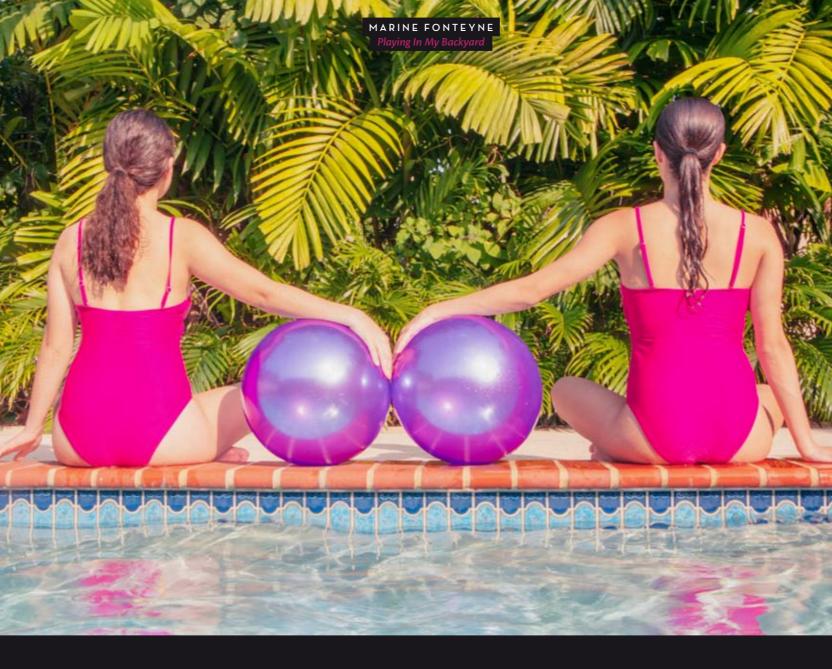


MARINE FONTEYNE

PLAYING IN MY BACKYARD

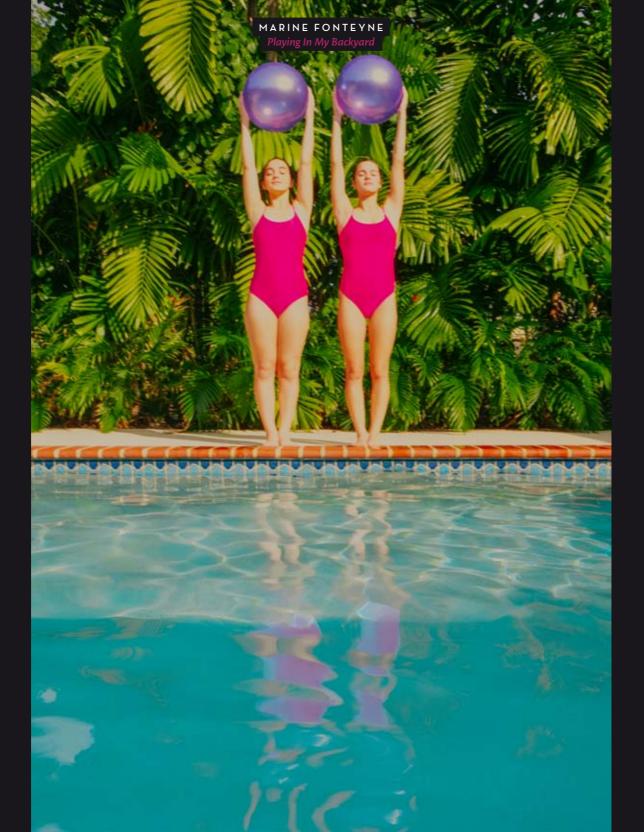


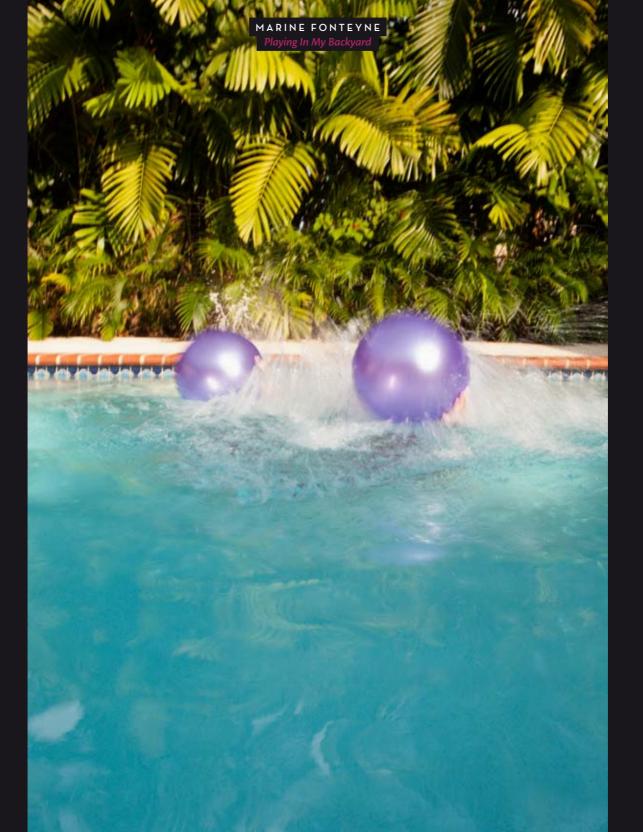
Ahomemade collection created in my backyard between two dear friends with the desire to bring intimacy, tenderness & simplicity. Here, happiness was found in simple things: playing, jumping, swimming, or resting. I sought to create an aesthetic image that reminds me of old times, by using old fashioned swimming suits, caps, and balls to conceptualize these nostalgic feelings. Finally, I used



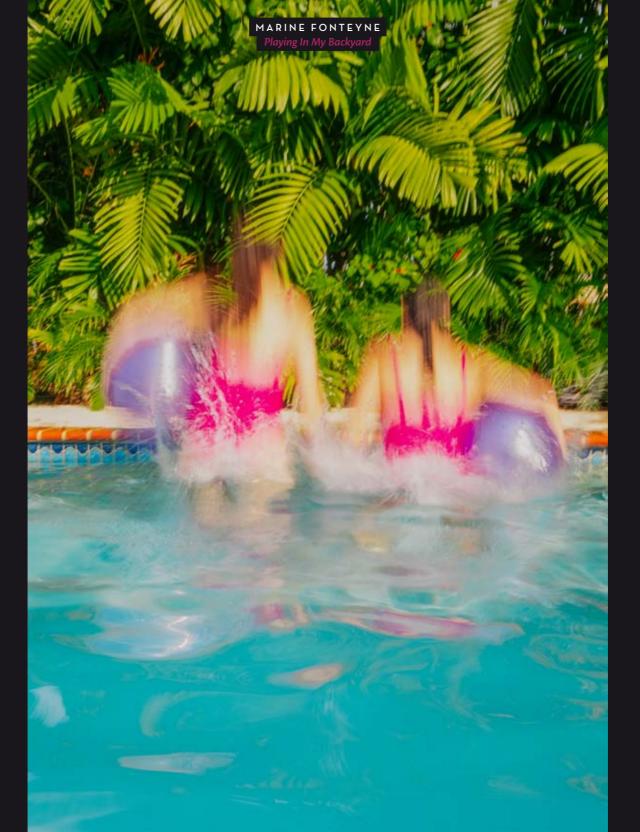
an oil painting filter in post-production to add a final touch to enhance this message. I guess that this pandemic period has been about learning the importance of essential values in our lives, and we are rediscovering that the pleasure of being with beloved people is the only important thing in life. this narrative, starts from the border of my swimming-pool until the underwater games.

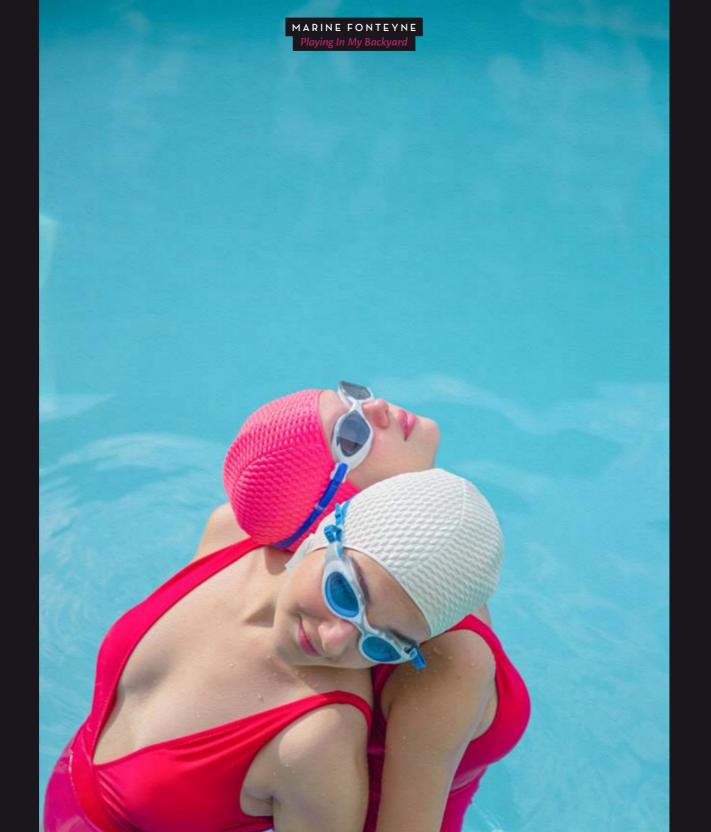


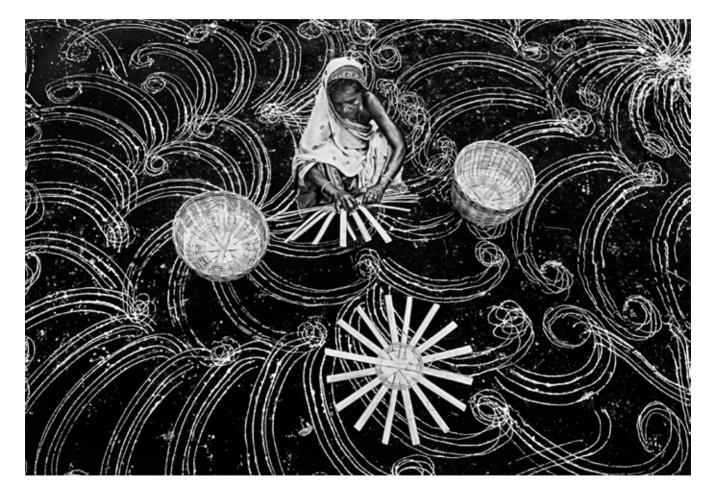












AMITAVA CHANDRA
The Basket Maker's Portico



ALESSIA SANTAMBROGIO
Tapestry





JUDY M. KING Age Of Innocence

AILEN MALETA Altar

NADEZHDA BAKINA Untitled #01





NADEZHDA BAKINA Untitled #03



POLINA SHESTAKOVA

Selfportrait With Roses



BOGLÁRKA SOLTÉSZ Egghat



KATARZYNA LESZCZYNSKA-KASZUBA Problems 2



KATARZYNA LESZCZYNSKA-KASZUBA Supression

ELLEN JACOB
Unseen-Soyoung





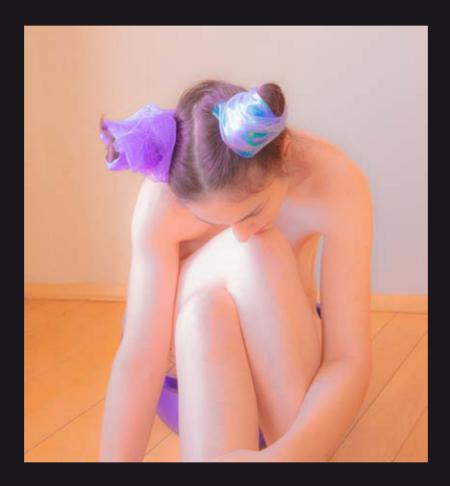
ELLEN JACOB Unseen-Adjoa



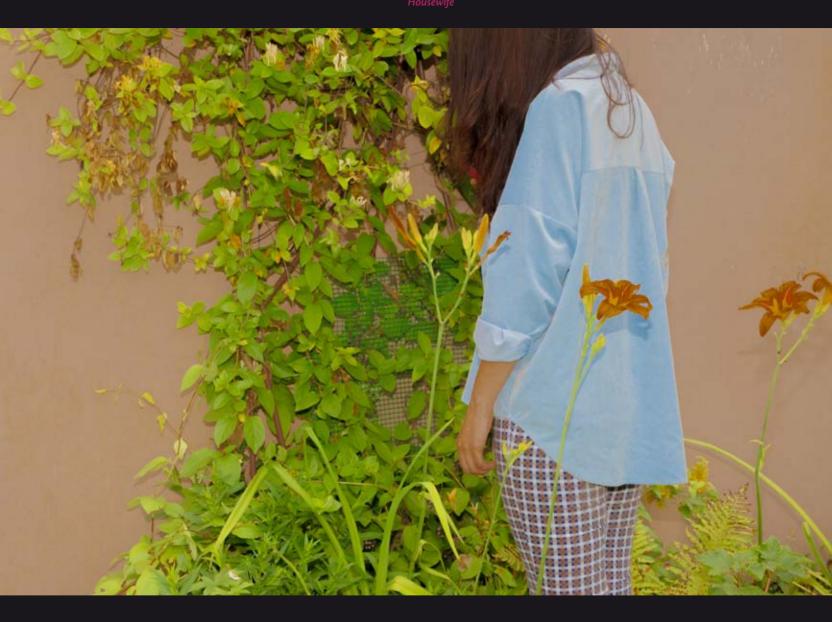
MIREIA VILAPLANA BANQUE Let Me Out

YANA HRYHORENKO

HOUSEWIFE



uring the past few decades, the word "housewife" has absorbed all the negative nuances and side effects of stereotypical thinking about women. HOUSEWIFE series - about the complicated process of a woman's acceptance of herself - through an unshakable wall of stereotypes and prejudices in modern Ukrainian society. It is about the courage to be yourself in a society where marketing

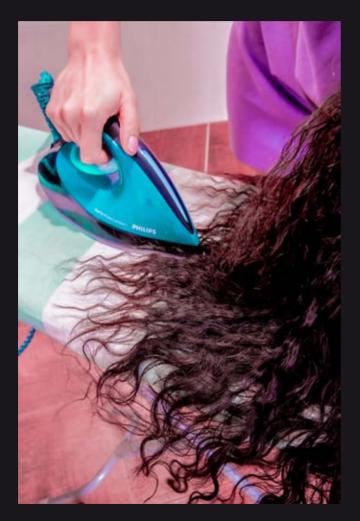


laws has displaced the voices of our own thoughts and hearts. Pandemic times forced us all think about the concept of new reality. Never we have spent so much time at home. But for the most of housewives and new-borns' mothers such isolation is a commonplace. For them «home» turns to a place of endless fight with obstacles and... themselves. So, what is home if you were born as a woman?



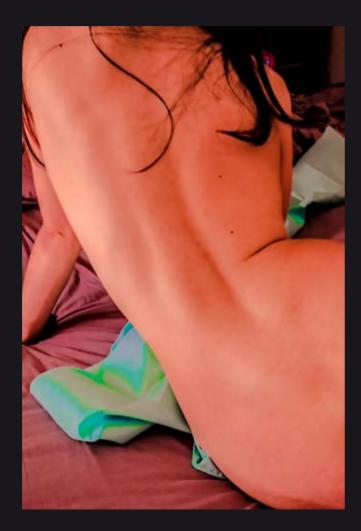


Is it easy to feel free and safe in place, where you used to work so hard being isolated most of time? These issues I have raised in my project *Housewife*. First, I am asking these questions myself, and it still has no answer in my head.





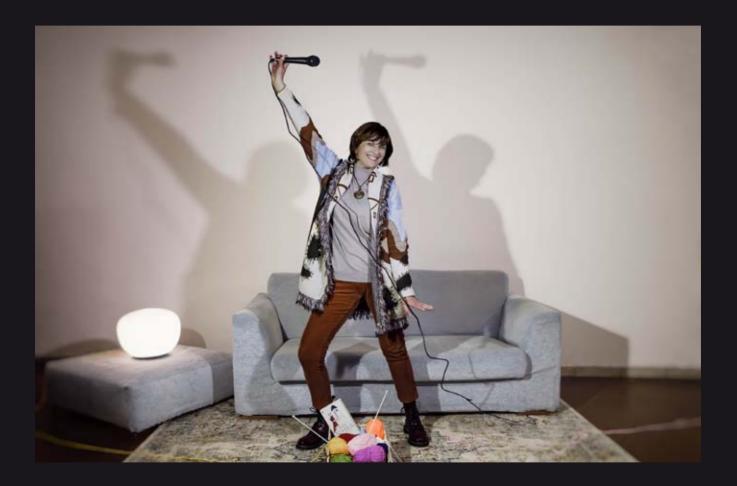






ORIETTA MASALA

THE THREAD



onsiderations on energy and female creativity. The women photographed are part of a group called "Clarice" for friends "Claričke". The group was born inspired by the stories of the multifaceted and refined Clarice Lispector. Composed of about twenty women who work and create in Gorizia, border town, that we incessantly persist in passing, reading is our coloured thread, especially if



followed by a disobedient action as much as the flow of our sparkling Isonzo, the river that among a thousand eddies does not hesitate on the direction to throw itself into the Grado sea, crossing an "Earth that has made history". We approach it with our passions, one of all walking reading, to friends with joy, to the wind with commitment, we the Claričke - coloured balls.



And here are some in their "imperfect" portraits.

Anna: dancing for me is a physical poem... or a song that we recite and sing alone or in concert, dancing is the power of the living to celebrate LIFE; Fiorella: in love with the sea and trains, but even more with poetry, to which every day, in reading or writing, she



dedicates a thought; Gabriella: I like lightness and I like to sing, it's the best way to express myself; Rossana: life in upbeat for dystonic harmonies; Roberta: born under the sign of the aquarium, my head is in the air, lost in my thoughts. Every now and then I need to escape from reality to find myself, roles and definitions are tight for me. But my friendship is firm, my love constant.



Sandra: draws energy from nature, from the open air, from the blue sky and above all from water: it runs, jumps into the water, this fluid that surrounds it, massages it, relaxes it and at the same time recharges it; Patrizia: I read to think and write, and I write to read and hear. I feel nomadic, I have always dreamed of the houses of my wandering, while from a skein they unravel the thread, green like



the grass that trembles attached to its land, listening to the poetry of the wind and the last leaf when it falls dancing; *Julia*: critical, impatient, inconstant, imperfect. I look for lightness in a shade of scarlet; *Orietta*: slightly self-centred with a strange relationship with the camera always committed to making all things right.



KATARZYNA LESZCZYNSKA-KASZUBA Presence



RACHEL NIXON

Alone Together



ANDREAS WALTER LOTZ
Untitled



MASSIMO TABASSO Ritratto



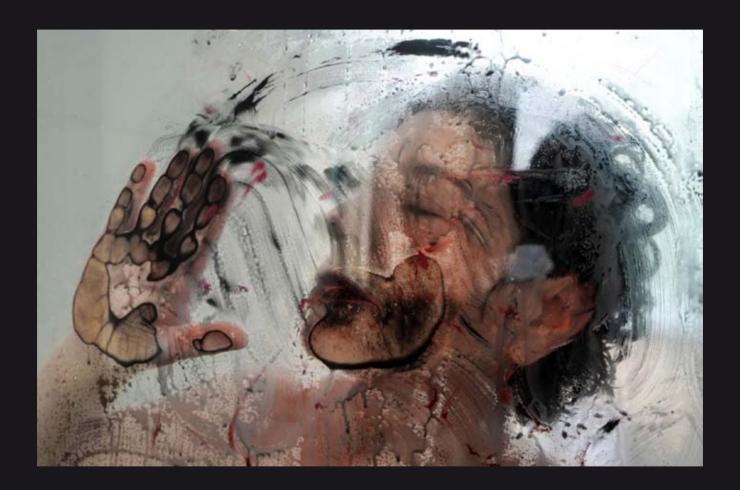


AILEN MALETA

Nomeolvides

XIMENA ECHAGUE

ISOLATED IN NEW YORK



iving in New York at the height of the pandemic, as a street photographer in lockdown, I have tried to narrate my personal reality of fear, uncertainty, anguish, and despair through self-portraits. The new plague had confined us, allowing only for introspection, imagination, and symbolism to capture the new fuzzy reality, the invisible risk, the permanent fear. With too much time to think,

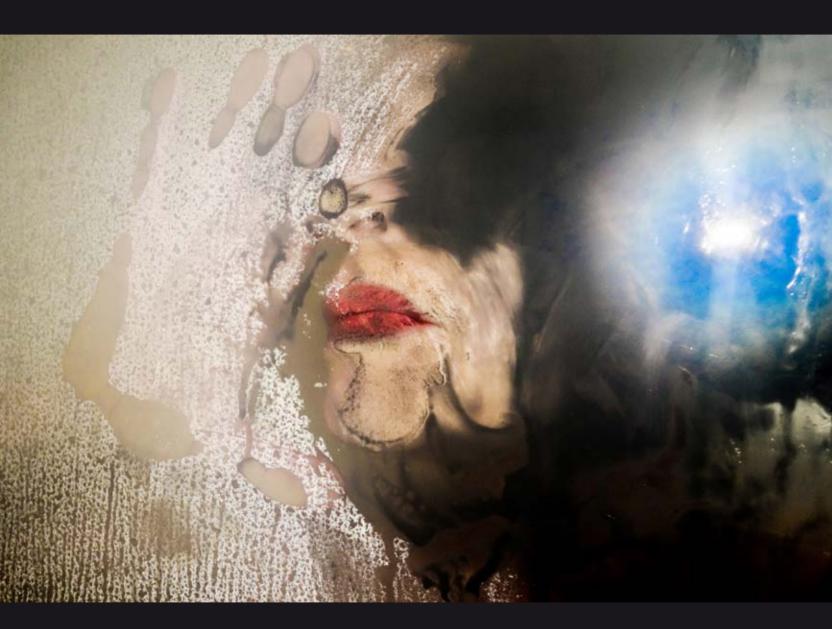


anxiety ebbs and flows, the past seems blurred, the present doesn't make sense, and the future is uncertain. And yet, we try to overcome the paralysis, to reinvent ourselves.

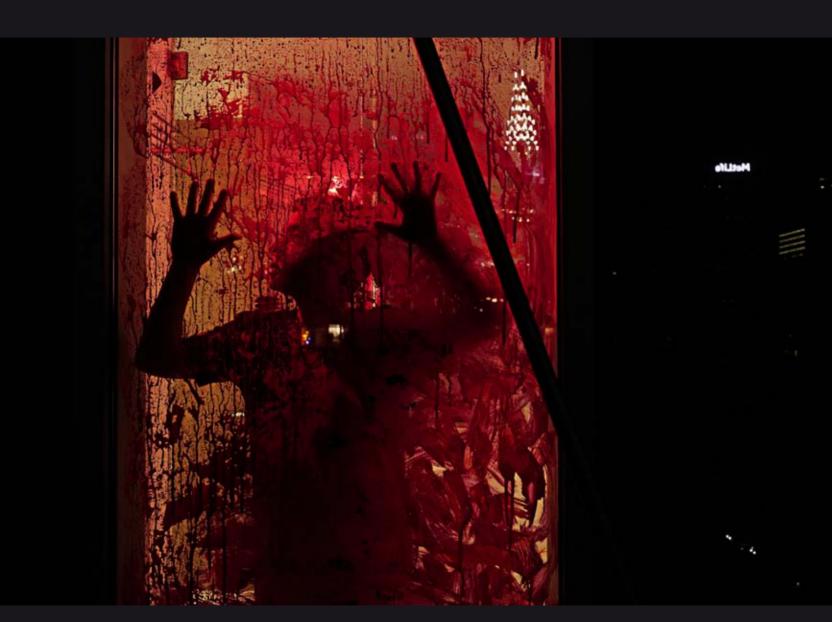
Every morning I looked at myself, trying to connect with the intense emotions caused by the confinement and the harsh reality,



recreating them photographically. Different ways to overcome my anxiety, continue living, and hopefully, also create. This had been a long and constant struggle.













OLENA DENYSYUK

THE WATER IS COLD AND DEEP

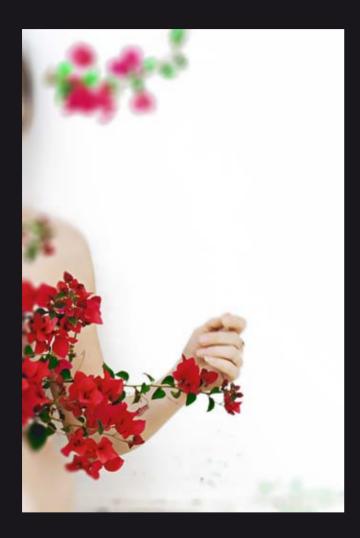


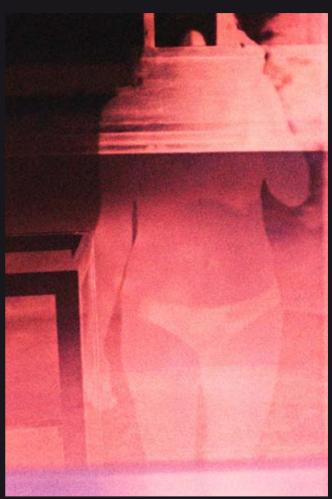
Daily life was ordinary, neither dark, nor light. I missed the emotional contrast. I craved for something new to be experienced, a new feeling, a new place, a new emotion. For that to happen, I let my imagination to go beyond my reality. I imagined a story, created narratives, and staged myself for the camera to fit that story. My imagination also opened my vulnerability to the world. I let



unknown feelings and desires into my soul. I opened myself to nature. I started to feel male and female energies, silent communications, gazes. For the first time, I allowed myself to feel beautiful and desired, which I never felt. I felt alive and explorative.

Only, I am yet to learn that opening vulnerability always comes with confronting hidden feelings and desires. The borders between





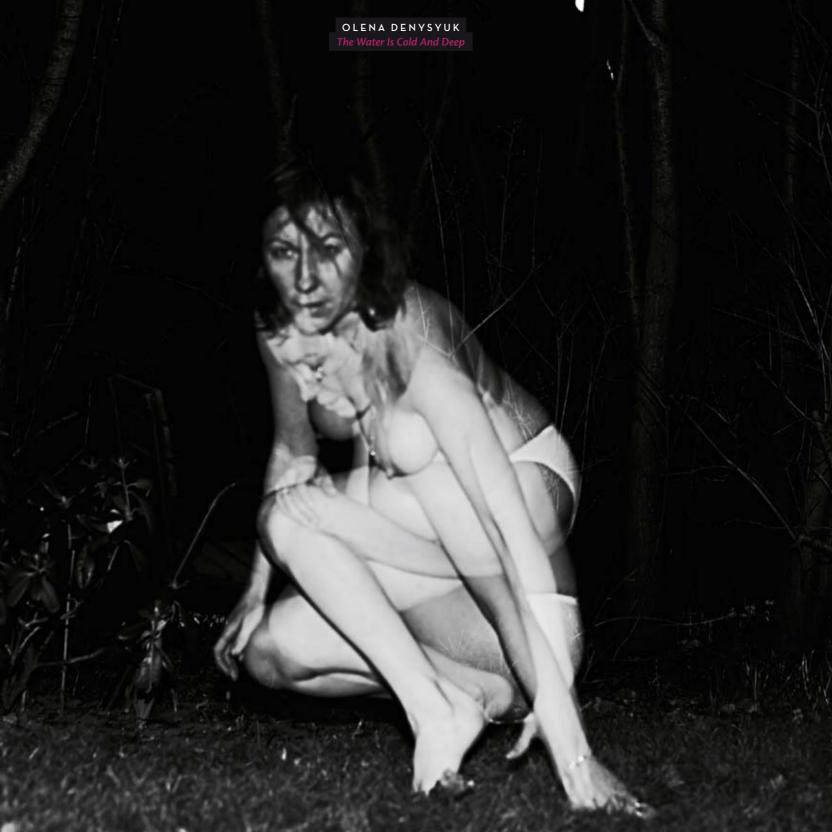
real and imagined became blurred. I lost myself between real and imagined. I opened my vulnerability, but I also lost my ground. I was trapped inside of my destructive thoughts. I no longer understood what is hidden, what is real. I had no one to ask. I was in search of truth, which not even existed. There were dark and cold days, deep, but unexpressed feelings, forgotten secrets.



This uncertainty was too heavy to handle. I felt I lost something I have never had.













BARBARA CECCHINI

Dormant

JOSHUA MAZÉ Yumi

MARIA SAFAREWICZ Silence





MARKOS AGIANNIOTAKIS Inequality

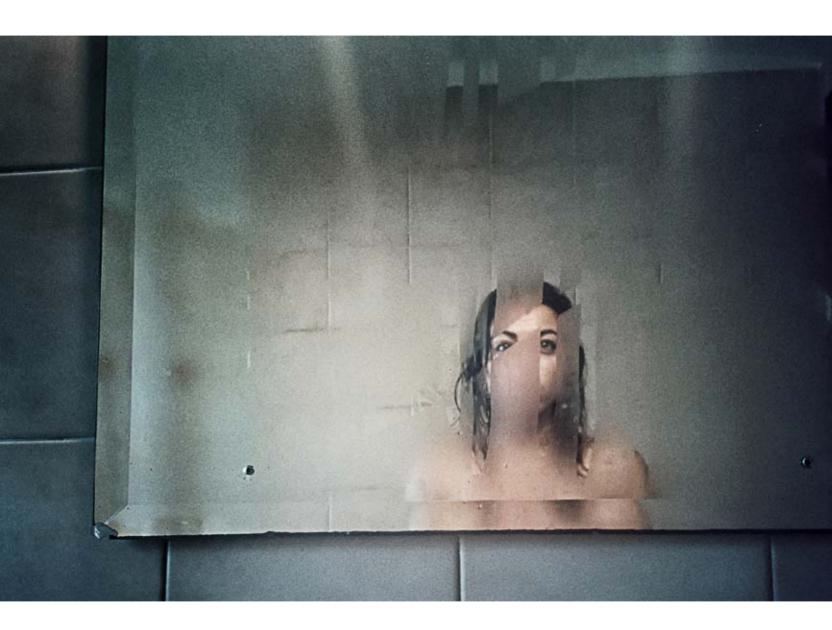


GIULIA CARGNELLI Lose To Loose





MENGYAO XU Spending Summer



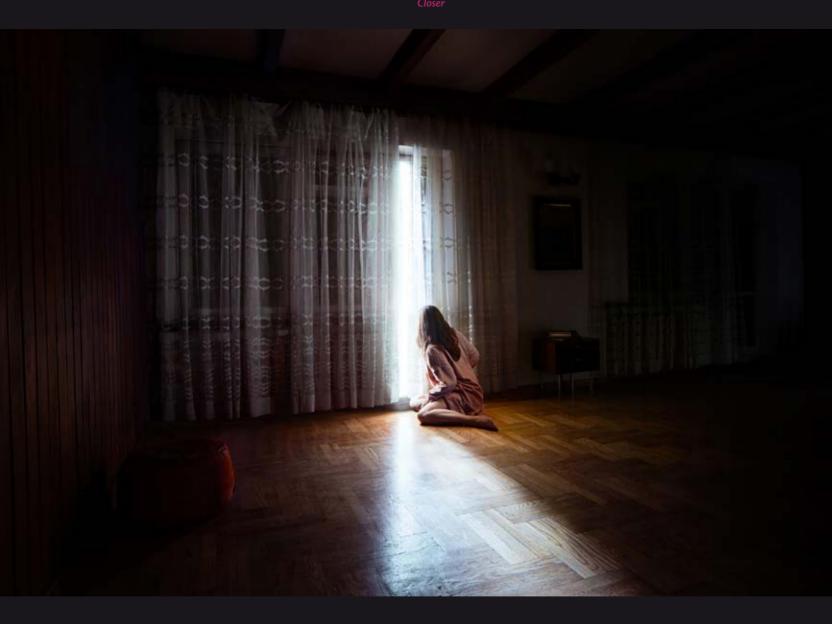
CONSUELO SALA Speculo

AGATA MENDZIUK

CLOSER



The theme of *Closer* is a threatened sense of security in the personal and social dimensions. The starting point for the series is the belief that a threat emerging in seemingly distant places eventually affects all the world's societies in a chain reaction. In other words, the difficulties experienced in another part of the globe are getting closer to us every minute.



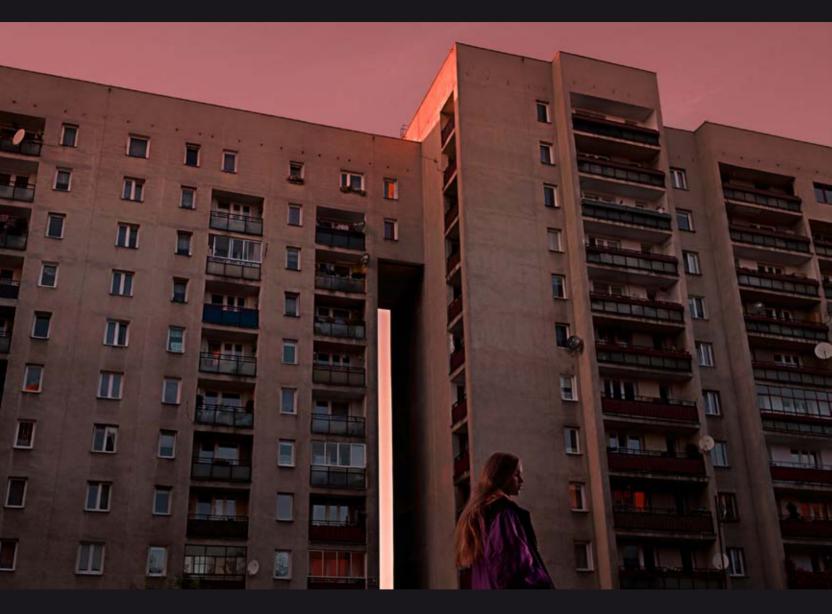
In this series, I focus on women as they are the most affected by these tensions, due to their social roles and the fact that they are less privileged. Their perspectives are also often more oriented towards collectivity and empathy, which enables them to perceive risks sooner.

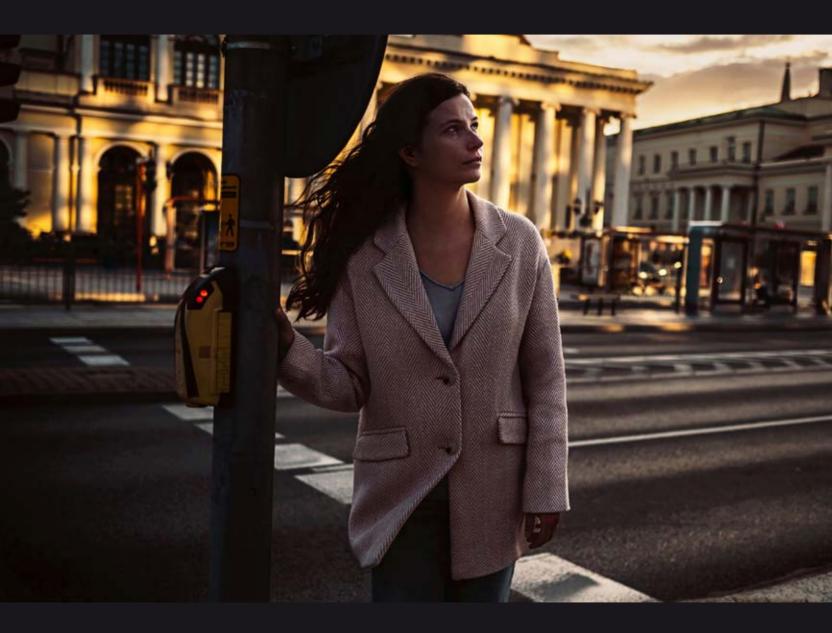


The project consists of diverse portraits in domestic or urban spaces. This familiar and safe setting always holds a disturbing dissonance. The glow of a fire in the background or a broken window glass emphasizes the tension between repetitive everyday life and the shock created by imminent danger.

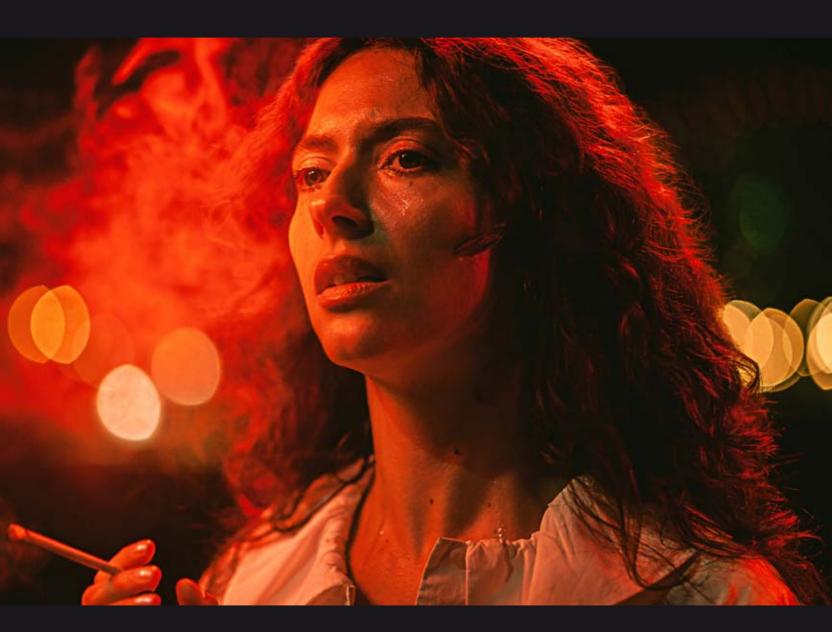


As the series unfolds, the tension grows, and the final images raise a key question: When the danger strikes will you be its adversary or observer?



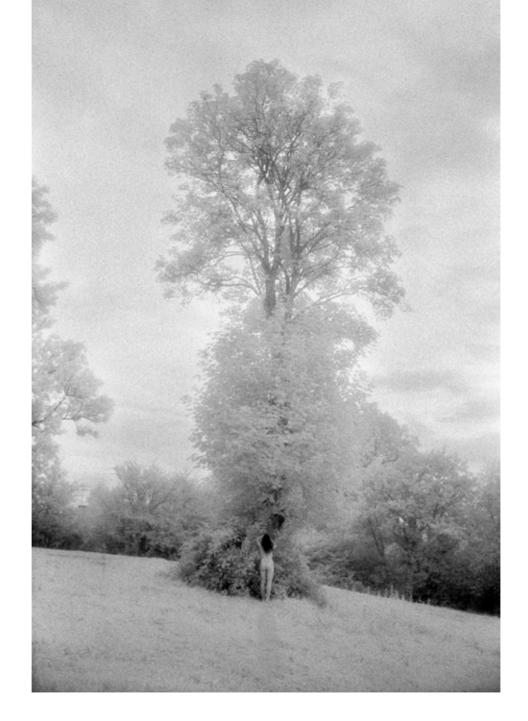








LU FURNE I Believed Her... Because She Said (Tm)



KERYN HUANG Spring







YANA MYKYTIUK

The Life Road



DIMITRIOS PATERAKIS

Alone

MARÍA EUGENIA CANCINO CHACÓN

MARUJA'S STORY



A aruja's Story is a series of self-portraits that seeks to employ the photographic act as an opportunity to explore the various feminine archetypes that influenced the construction of the author's idea of Womanhood. The camera acts like an out-of-phase mirror, offering a unique opportunity to compare the untransmissible self-image against the images generated from the



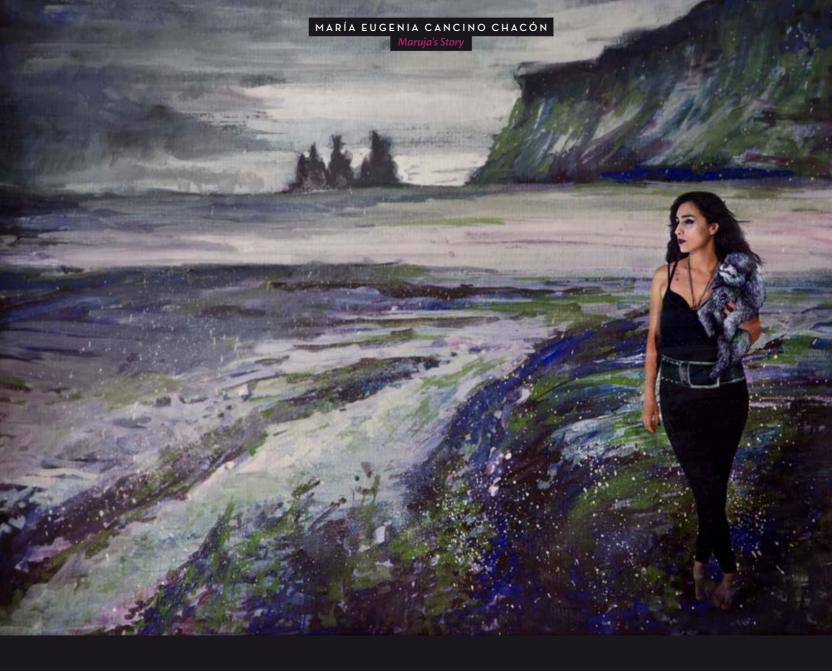
outside. The biggest thrill in making self-portraits is the chance to look at unrepresentable moments in life, like one's own death, or one's intimacy as seen through the eyes of others. Each picture is the reconstruction of a pre-existent scene taken from different movies, theatre plays or operas. The provided narratives have nurtured the author's expectations of her own femininity throughout

MARÍA EUGENIA CANCINO CHACÓN

Maruja's Story



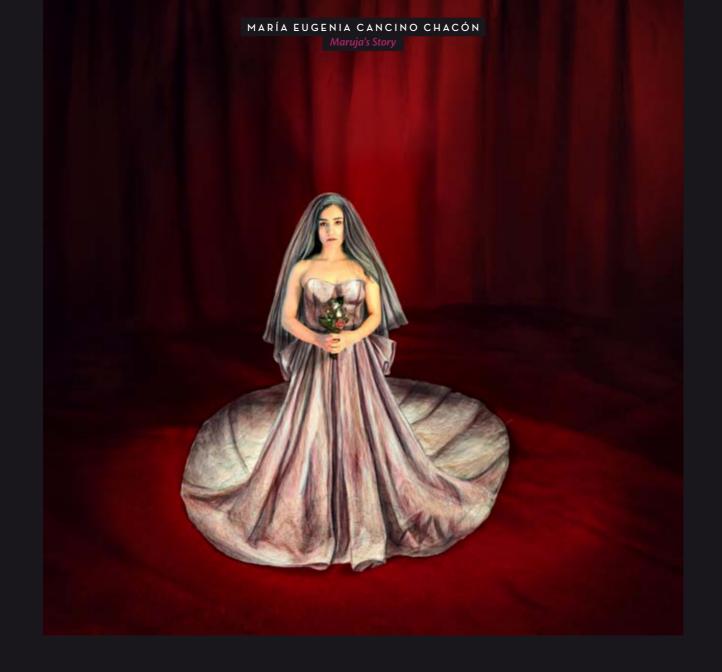




her life. As mentioned earlier, the female characters in these stories conform a personal catalogue of archetypes, embodiments of an idea of desire, sexuality, and behaviour. The author's intention is to impersonate her heroines in the hopes of replicating the impact with which she first came to know them. A mise en scène is built around Maruja. First, a performance takes place in a photographic



set. A single gesture is repeated and reimagined in numerous takes during a photoshoot. Same as in rituals, the repetition of a certain action evoques an event occurred in mythical times, while transferring the magic into de body of the practitioner. Next, each scenography and secondary character are painted after several photos obtained from the Internet, magazines, or the family archive.



The paintings are photographed afterwards, using a scanner or a camera, even modifying them with an optical trick, like the projection of the shadow of an off-camera object. Finally, characters and settings are integrated into a digital picture. The result is a scene in a diorama. Maruja inhabits a simulation of her youth fantasies.





JULIA BLUEBERRY Recollection Of A Past Life

JULIA BLUEBERRY

Madonna



JULIA BLUEBERRY Divia





PHILIPPE CHUNG
Untitled #02





EMILIE GRAND-CLEMENT
Untitled #02



PHILIPPE CHUNG

Spring Disturbance

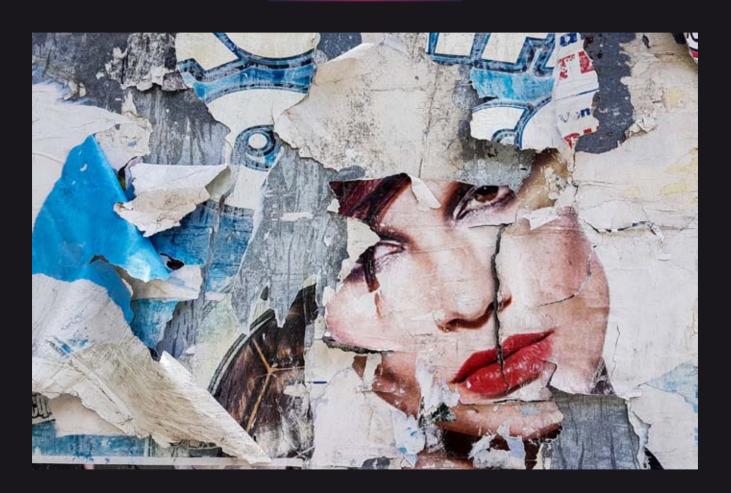




PERRY WUNDERLICH
Autumn

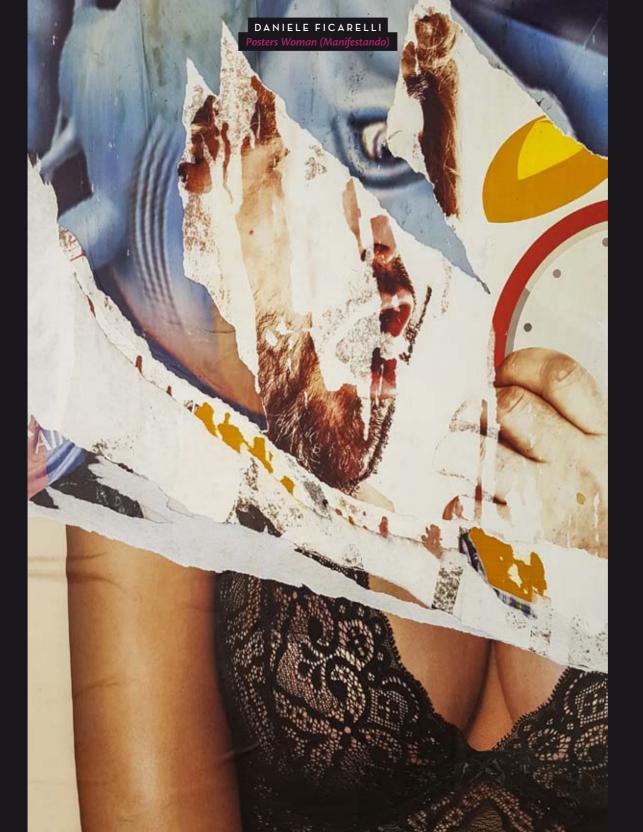
DANIELE FICARELLI

POSTERS WOMAN (MANIFESTANDO)

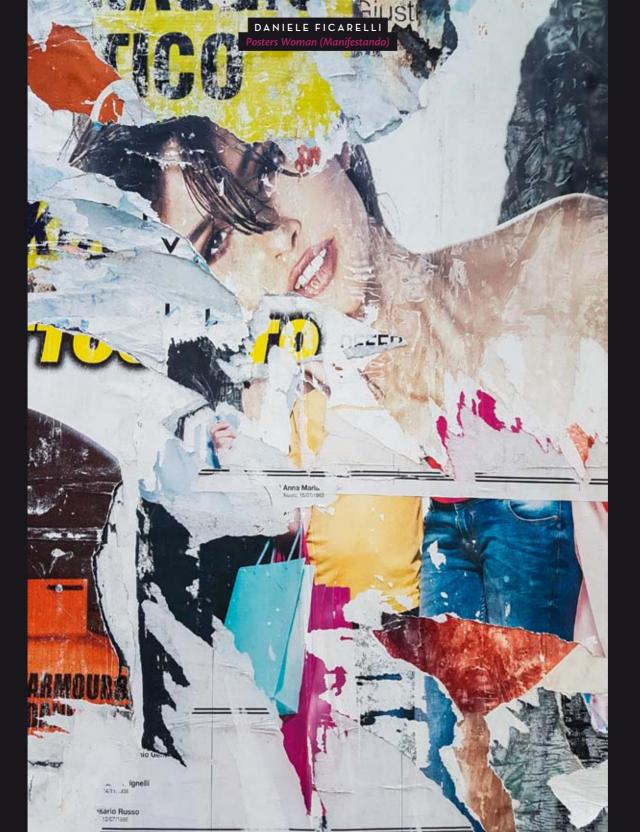


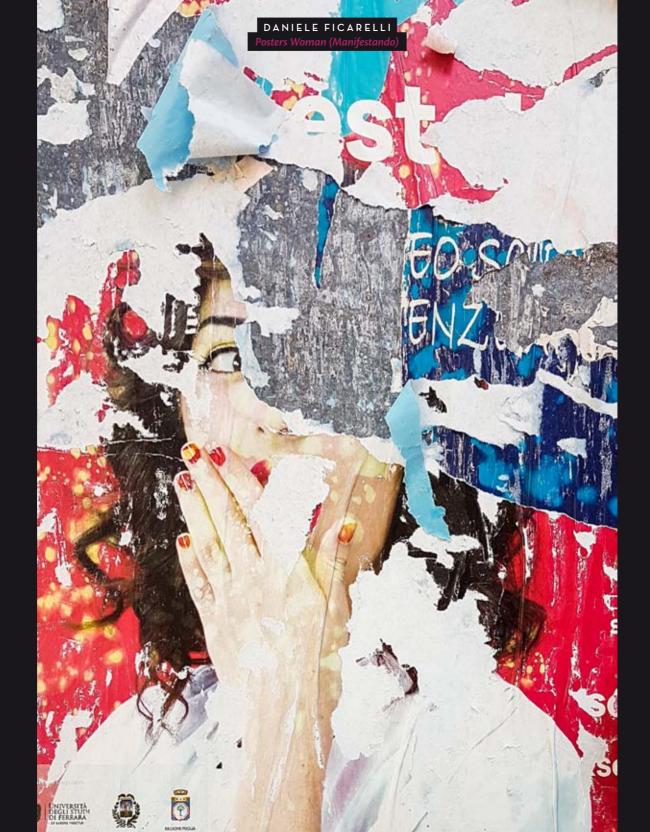
hat remains of the exploitation of the female image in advertising campaigns of all kinds.















EMMANUELLE BECKER

CHILD'S PLAY



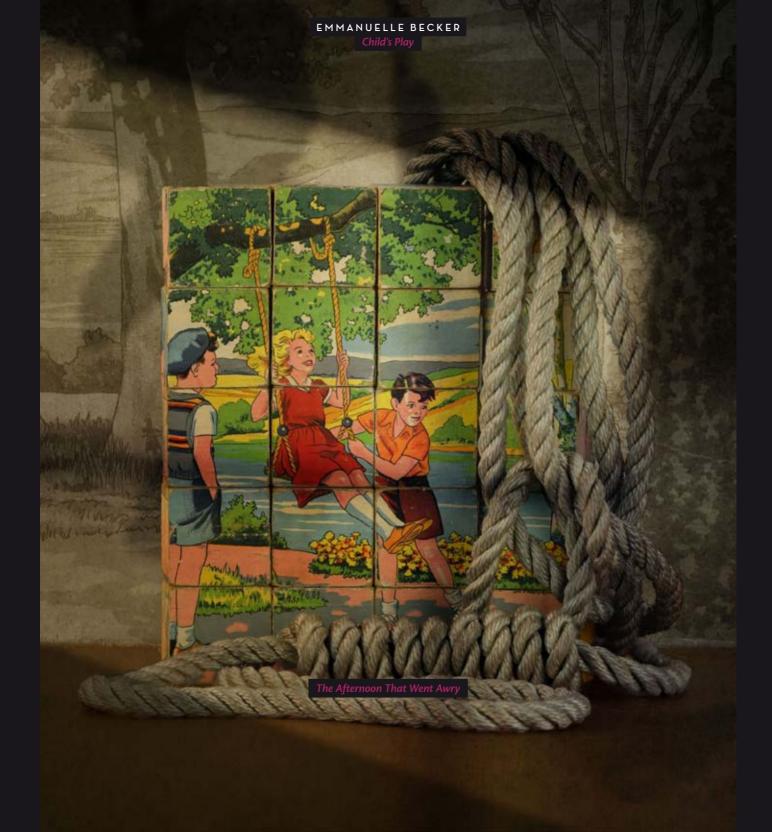
These images are selected from a larger portfolio of photographs titled "Child's Play", in which I explore current social issues through still lives using toys and various decorative objects. Ugly realities hide behind pretty colours in this body of work. The themes addressed concern family, childhood, the environment, sexuality, race, women's position in society, and many other subjects



which are at the centre of today's debates. I am interested in creating dramatic tension through suggested narratives leaving the viewer to wonder about what happens outside the frame. This group of images concerns women's issues and the image of women specifically.

















FRANCESCA CODOGNO

UNA NESSUNA CENTOMILA



A journey through female images where the focus is on being a woman-mannequin, a silent interpreter of a human condition aimed at giving a definition of herself. The female universe plumbed in depth to bring out the many nuances of the most hidden self. The woman, precisely because such, is more vulnerable to the eyes of the beholder and therefore easily framed in stereotyped









patterns. Being female, and not a person, is seen as a condition of inferiority capable of legitimizing any type of violence, be it physical or psychological. Feminine souls full of doubts about the role to play in this world that wants them to be in constant conflict between being and appearing, in constant balance between what they are and what they would like to be, finally in contrast with what others





see or they want to see. Mannequins: photocopies of women who aspire to be unique pieces; we must look beyond the superficiality of these inanimate bodies to get to the heart of being a person.

The woman as a mannequin, plastic casing that can be shaped at will, infinite in the physical representation of her but impenetrable





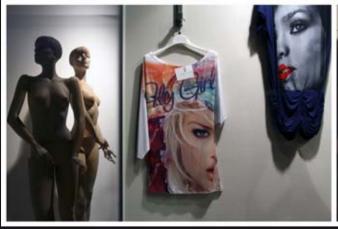




in the soul, covered by that stage costume worn every day in this theatre stage called life.











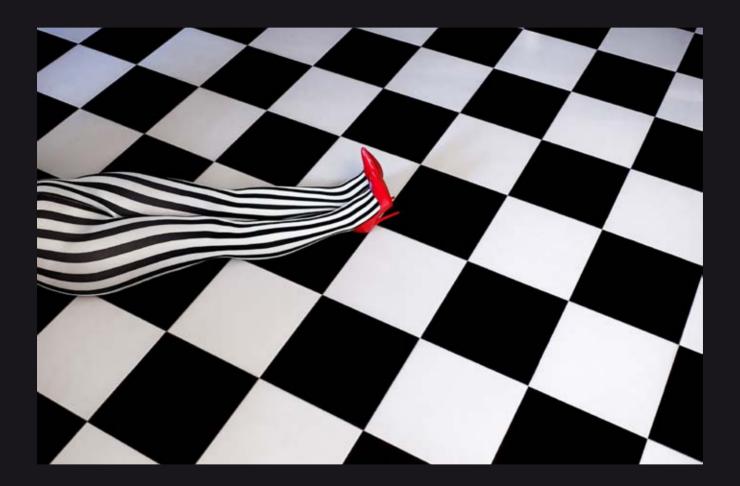




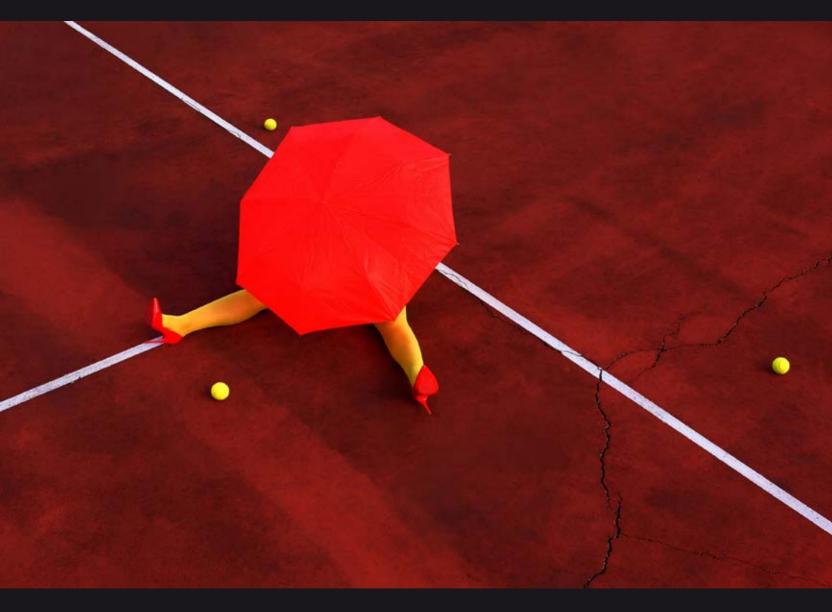


GABRIELE GENTILE

DENIER



Being a woman is what distinguishes a woman, in every time and place. Her womanhood, her empathic beauty, not synonymous with perfection but beauty as a unicum, a harmony with the world that comes from an inner balance and is reflected in her aesthetic side.



In this photographic series of mine entitled "Denier", a metaphor for the heaviness of the stocking a veil that nevertheless does not suffocate but embellishes

I wanted to represent my idea of a woman, a woman who is also fragmented, divided, faceless, but no less recognizable.



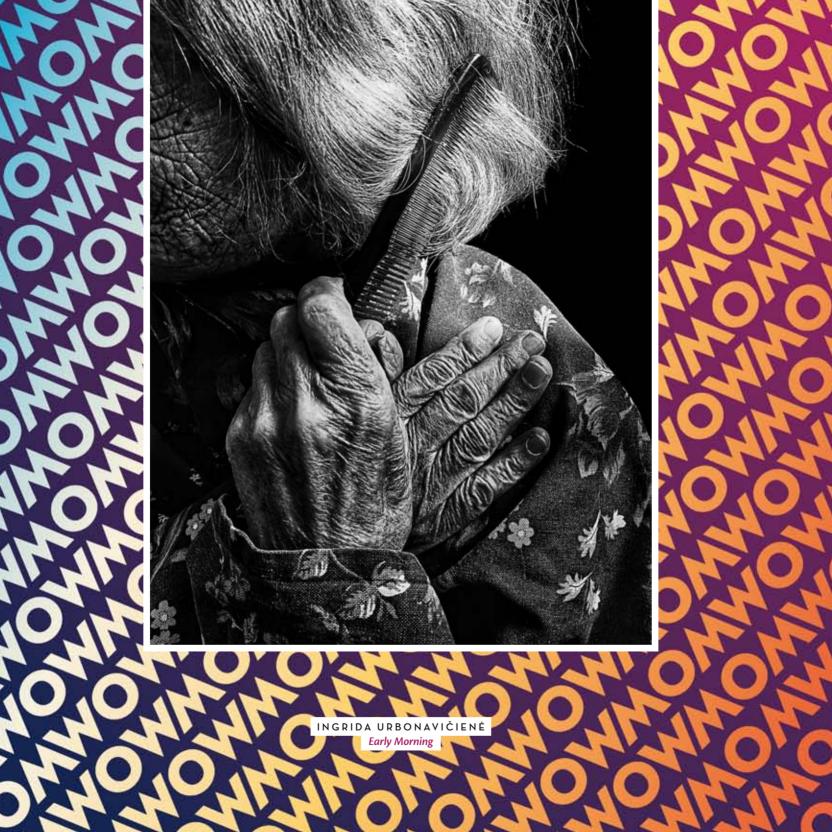


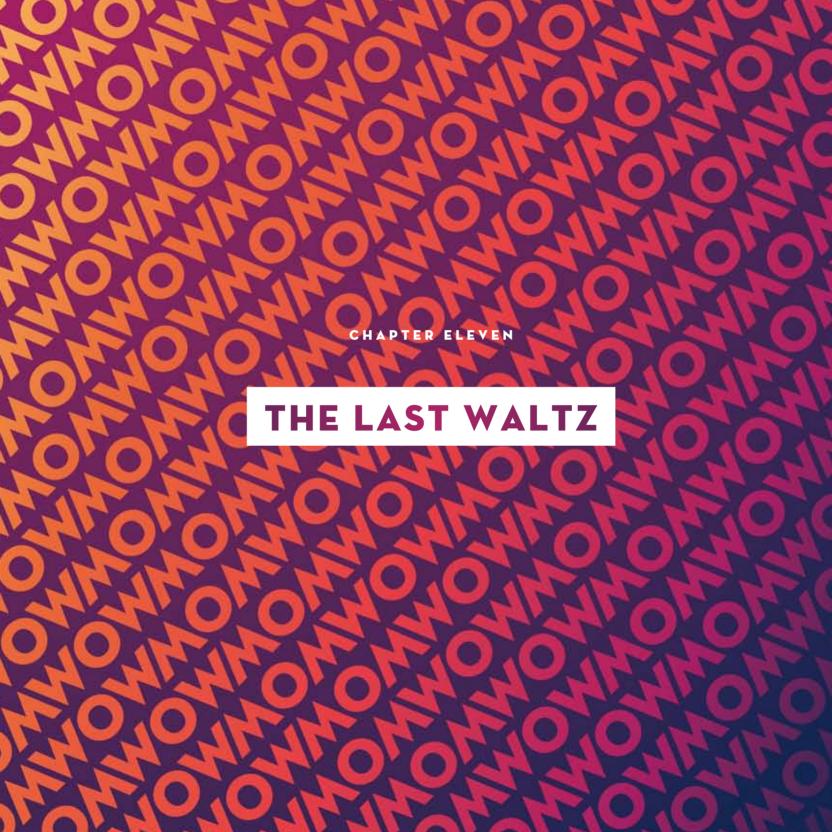
A woman who chameleonically but archetypically blends with the space that surrounds her, which is no longer just that of the domus, her etymological "kingdom", but is often a foreign world that she manages to tame and conquer thanks to her resilience and sensitivity, intoning it to herself. Lines become shape, colours become body, harmony becomes beauty.













LORA GORODETSKY

#9



MARCO BIANCARDI Dancing Queens



TESS MAZUET Reading Vanity Fair



GIANNI OLIVETTI

Connection

OANA PUGHINEANU Untitled #01





GIANCARLO RUPOLO †
Il tempo lenisce
ma non cancella il dolore



OANA PUGHINEANU

Untitled #05



GEORG WORECKI
Rue Des Capucins, Luxembourg City



GEORG WORECKI
Rue Beaumont, Luxembourg City



MERSEDÉ MIRSHAMSI Survivor



GIOVANNA MORASSUTTI Untitled



MIRJA MARIA THIEL Lilly And Waltraud Part I (From The Series All This Love)



MIRJA MARIA THIEL Lilly And Waltraud Part II (From The Series All This Love)

MIRJA MARIA THIEL Nila And Engelbert Part I (From The Series All This Love)





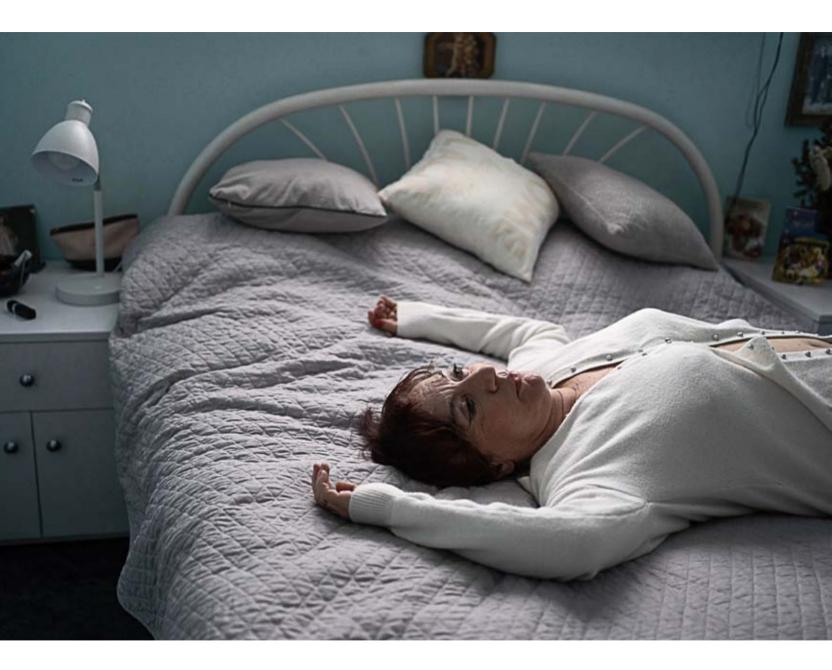
MIRJA MARIA THIEL Nila And Engelbert Part II (From The Series All This Love)



VALERIA LAUDANI Anna



VALERIA LAUDANI Anna



MARZENA HANS Time of transparency



PATRICIA D. RICHARDS
With Grandma

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