



# MYTHOGRAPHY

VOL. II

APOLLO + PLUTO





***Mythography - Vol. II***

*Project* dotART / Exhibit Around APS

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Mariya Tatarnikova  
*Dark Waters*



## PHOTOGRAPHY MEETS MYTHOLOGY AGAIN

Launched in 2021, *Mythography* is a series of collective photographic books freely inspired by Greek and Roman mythology, resulting in exhibitions and talks in the international setting of **Trieste Photo Days**.

After the first volume dedicated to Mars, Saturn and Neptune, *Mythography - Vol. #02* is focused on the figures of **Apollo** —god of the Sun and Art, representing the themes of colour and light, fine-art and abstract photography— and **Pluto** —god of Shadows, symbolising night photography, black & white, shadows and silhouettes.

The volume include photos and projects by authors from all over the world, selected through free open call on the Exhibit Around platform.

Italian photography master **Nino Migliori** is the special guest of the book.

**Enrico Medda**, professor of Greek literature at the University of Pisa, is the scientific consultant.

*Mythography* series is created by **dotART** and **Exhibit Around APS** associations, promoters of the **Trieste Photo Days** festival.

GM Sacco

*Darker Than You Think*



# OF LIGHT AND DARKNESS

ENRICO MEDDA

*Beauty is revealed with the eye of light.*

*The shadow of darkness is needed*

*to ensure this happens.*

*And no, it was not a trick*

*when someone said to me*

*on a moonless night:*

*look at the lovely darkness*

(Rolando Alberti)

Can the ancient divinities of Greece and Rome inspire artists who live in the modern world, so distant in terms of space and time from the religious beliefs and thoughts of the past world? The first volume in the 'Mythography' collection, on which it has been my pleasure to collaborate as part of the 2021 edition of 'Trieste Photo Days', gave a widely positive answer to this question. Mars, Saturn, and Neptune gave a creative boost to photographers in every part of the world, to an extent that went far beyond our expectations. This second volume continues to explore the ideas that ancient gods can convey to those seeking to capture a profound level of reality in an image, a picture that defies rational analysis and requires an eye able to look past the limits of physical perception, opening itself to a poetic understanding of the world.

Apollo and Pluto, the two divinities to whom 'Mythography II' is dedicated, cannot but appeal to those who love to express their creativity through the art of photography. Apollo is the god of the fullness of life in a world of light, while Pluto is the ruler of the underground world and darkness: two completely opposing, yet inseparable spheres of human existence that cannot exist without one another. It is thanks to its contrast with shadow that light takes on meaning, designing images and tracing profiles, while darker zones influence our perception of lighter ones and bring out what the eye would otherwise be unable to see. Every photographer is well aware that the key to a successful photo lies in finding the right balance of the two elements, each time tipping the scales towards the more expressive with regard to the subject.



The two ancient gods bring us back to the opposition between above and below, between the often illusory world of everyday life and the more worrying world that we imagine “on the other side” of our day-to-day experiences. A dimension that looms over us all, without our realising it, like the “men who do not turn around” from a famous poem by Eugenio Montale, while we walk along the precipice that separates the brief space of life from the infinite abyss that is death. Which of the two dimensions is real and which is a dream? By day our eyes are filled with light and our minds construct an interpretation of reality that starts with what we can see, but at night those same minds produce dreamlike visions that are often filled with terror, able to reveal aspects of ourselves that would otherwise remain intangible, as ancient philosopher Heraclitus realised when in one of his enigmatic sentences, he said: “Death is what we see when awake; and what we see asleep is sleep”.

The subject of *Mythography II* sets participants an interesting challenge: to succeed in capturing the most hidden aspects of human existence so that others can perceive them through images, moving past the distance into space and differences in cultural experience. The photos selected for this volume are filled with presences, sometimes benevolent and at others frightening, which accompany the onlooker on a rich voyage of discovery and anagnorises that are deeply rooted in their own life’s journey. And it is this very exchange of emotion that conceals the deepest sense of each real or imagined journey that human beings undergo in order to share their knowledge with others. Who knows what Odysseus could have done if he had been able to take a camera with him?



APOLLO  
BY  
NINO  
MIGLIORI

Nino Migliori  
*Autoritratto, 1949, Ossidazione*



# APOLLO WRITINGS OF LIGHT

ASCANIO KURKUMELIS

In front of Nino Migliori's works the observer is struck immediately by the diversity of his images. When you get to the heart of his poetic, you get aware of how his language follows a hot line which brings the research to common points of contact. Since the very beginning of his journey as photographer, Nino Migliori has been driven by the desire to see and explore the world freely, in order to describe it from different perspectives, after experiencing the gloomy age of the war. Besides the realistic photographs of the 50s which portray both North and South of Italy, he gets closer at the same time to the world of art, the theories of the avant-garde-movements, to painting and sculpture. He reflects upon the meaning of photography and the subjects it deals with: the image carrier, the chemical liquids meant for developing and fixing, and the means.

Thus, he opens the path towards more conceptual research which moves away from the figure of the classical photographer who is constantly looking for breathtaking images, and from the Bressonian view of the decisive moment to be captured. His work struggles with the photographic canons, established and promoted by the amatorial circles of the period, which contribute to the establishment of a dominant photographic aesthetic in Italy and elsewhere.

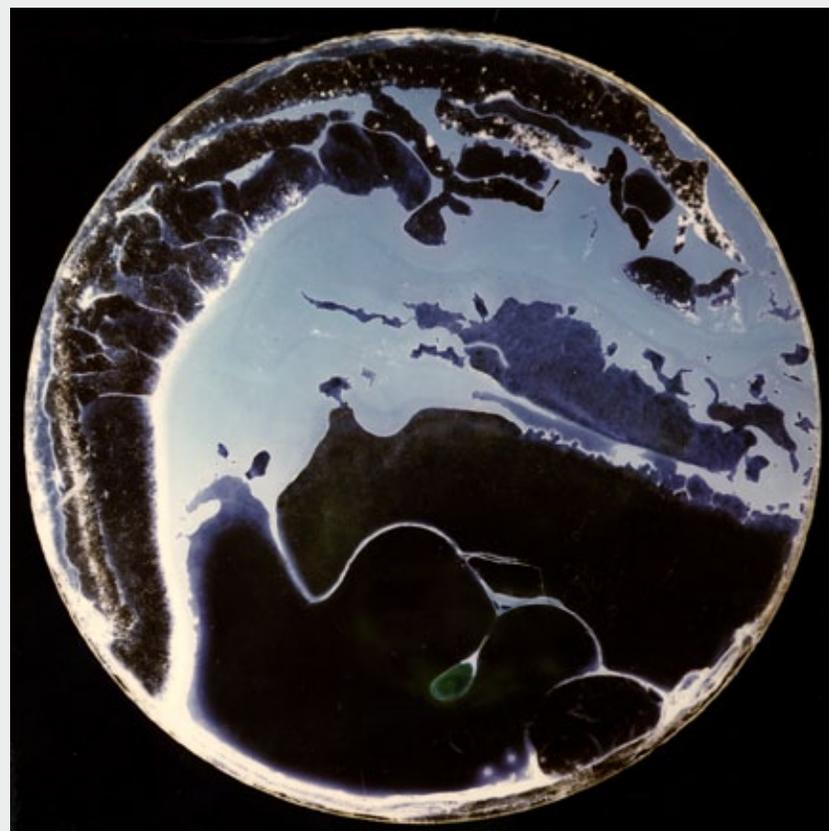
In *Ossidazioni* (Oxidations), which he realises starting from the end of the 40s without relying upon the photographic means, the subject of the image is photography itself. This last is signed by the action of the chemical compounds (development and fixing) which operate upon the surface of the sensitive sheet. While working on his oxidated self-portrait (1949), the artist dunks his lips and impress them on the paper exposed at light, thus leaving a dark mark on the surface. The result, following the contact photographs realised by William Henry Fox Talbot at the beginning of the 19th century, is a photographic calque where the breaking of the traditional rules of resuming and developing the photograph defines the nature of the image, also exposed to the effects of chance.

The only part recognisable is represented by the artist's lips closed in what resembles a kiss. Everything else derives from the interaction of the liquids on the surface of the sheet exposed at light. In other Oxidations the image is obtained by having recourse to a process similar to the one of drawing and painting where the gesture and its movement are at the root of the writing phase.

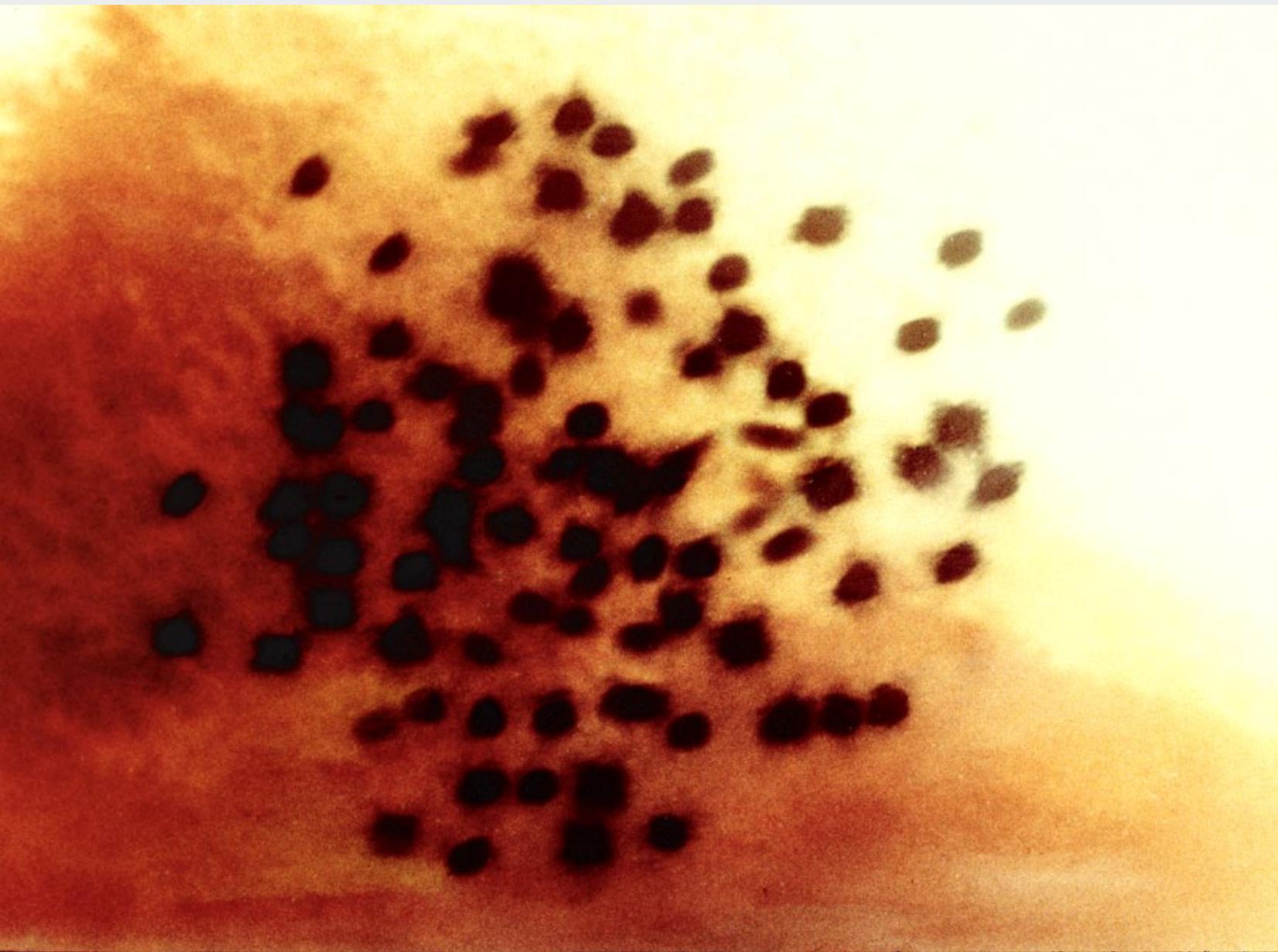
Migliori means to test and go beyond the possibilities provided by the means, he signs the surface of the sensitive sheet drawing forms directly through his hands or by means of instruments and many different objects soaked in the chemical liquids before they are impressed on the photographic paper. As a result, you obtain photographs which, through their chromatic effects, linked to the exposure time, resemble Vasilij Kandinskij's first abstract drawings, André Masson's automatic writing and some gestural informal sign painting of the 40s and 50s as well. The drops which characterise his Oxidations can be compared to photographic drippings like those of the works belonging to the *Action painting*.

All this occurs on the surface of the photographic paper which becomes the territory of the image.

The uniqueness of these works leads to an even tighter closeness to the field of drawing and painting.



Nino Migliori  
*Idrogramma, 1954*



Nino Migliori  
da *"Lucigrafie"*, 1970



For Migliori, experimenting means verifying the possibilities of the language and of the photographic means. In the same work series *Off Camera, Idrogrammi* [Hydrograms] (1952) is to be found. In this case the author leaves some droplets of water or other liquids fall on a slide, which he then puts in the film holder of the enlarger and exposes to the photographic paper. Also in this case the effect is determined by the gesture and the action of the chance, which generates forms resembling liquid microworlds, similar to bodies being at the planning stage. This ongoing experimentation brings him to the usage of writing systems which open the doors to new possible visions and interpretations of reality. Belonging to the same work series *Off camera*, you find also *Lucigrafie* [Lucigraphies] (1970). In this case images are realised in a camera obscura by bright pens which the author moves at a varying distance and speed on the surface of the sensitive sheet. Literally, the images are drawings of light, visible only during the development phase.

A peculiarity characterising Migliori's work is the fact that he brings up to date some works of his experimentation over the years, by having recourse to different means.

For him recovering means revising and telling once again, also by adding other theoretical references often linked to the history of art. For instance, in the work named *Photobiografemi* [Photobiographemes] (1985) he reutilizes the technique of Lucigraphies, though with a particularity.

On the photosensitive paper sheet irregular bright signs are highlighted through two different colours, these two trails being not the result of his direct action, but that coming from biological paths left by some male and female cockroaches, which are free to move on the paper over one night. In this case the photographer does not intervene directly: he limits himself to activating a process by applying extremely fine steel ornaments, weighing one gram and being endowed with small leds of different colours, according to the sex of the insect.

That results in a photographic map of exposed paths. The idea at the root of Photobiographemes comes from the retrieval of the ancient interpreted from a modern perspective. Migliori is inspired by one of the several jokes apparently played by the painter Buonamico di Martino, called Buffalmacco, who was a representative of the Tuscan Gothic in the first half of the 14th century, as narrated by Giorgio Vasari in his work "Le vite" [Lives], published around the middle of the 16th century.

If in the series Lucigraphies the forms exposed to the photographic paper are determined by the speed of the gesture and the distance from the source of light, as well as by the intensity of the sign, in the series *Polarigrammi* [Polarigrams] (1976-77) it is the usage of polarised lens that enables him to obtain several different chromatic effects. The author takes some transparent cellophane and puts it between two polarised lens which transform the transparent parts into colorised ones by

changing the incidence of the light. The process of exposure and printing is the same as in *Idrogrammi* [Idograms]. Also in this case you find the gestural element which defines the final image, beyond the camera.

His experimentation also affects the traditional usage of the film means. In the series *Stenopeogrammi* [Pinholeograms] (1954) he overturns the classical principle of the camera obscura with a single pinhole for the restitution of reality. He makes these photographs by removing the lens from the camera and replacing them with a black card, which takes the place of the optic, on which he makes a series of cuts or holes of different size. The result is images in which luminous perspectives are repeated and superimposed, creating an effect of luminous dynamism, also related to the movement of the instrument during the filming phase.

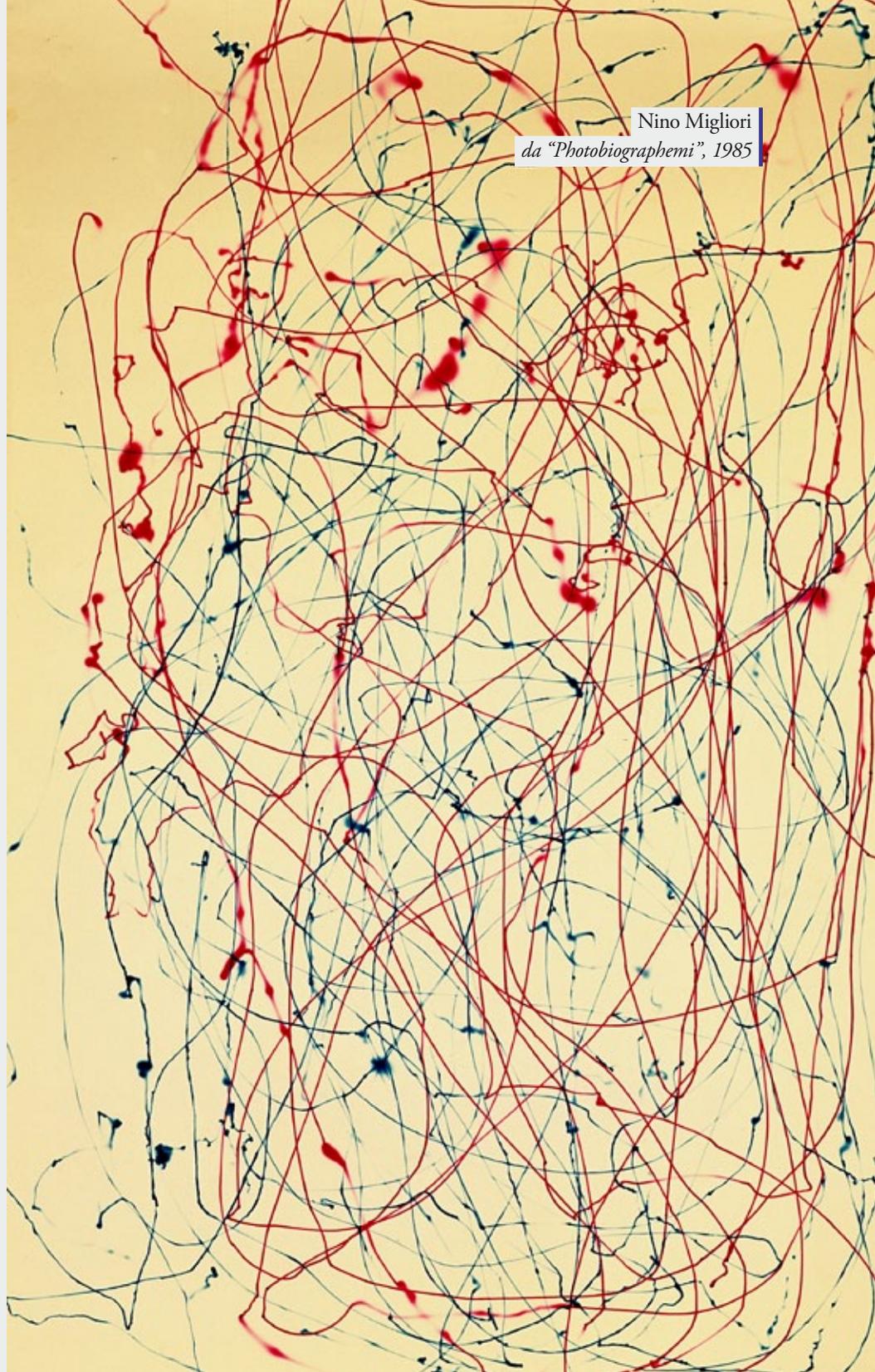
Thus, not only intervenes Migliori through the instrument but also beyond it, in order to try out all the possibilities provided by the image and to test its limits. In the series *Polapressure*, which he started at the beginning of the 80s, the author uses an instant camera while maintaining the gestural element. He intervenes directly on the positive in development by means through which he exercises pressure of different intensity on the photographed subject. Besides the sign, the images undergo a process of alteration and chromatic transformation due to the direct action on the surface of the instant image, which gets shaped and carved as if it were a sculpture. The altered colours stress an aspect which the author analyses over and over again during his research, that is the infidelity level of the photographic image. Each photograph always comes from a non-objective act of restitution, with a different grade of distance from reality, which is more or less evident.

All this research leads back to a background principle: each photographic image, even the least photographic, always represents a writing of light and thus a sign of reality and time.

His ongoing experimentation also follows the evolution of the means. In his research Migliori leads the observer into a visual labyrinth, where boundaries are lost, where images previously realised by having recourse to analogical instruments come back and are reinterpreted through digital ones.

In the series *Trasfigurazioni* [Transfigurations], started in the 90s, he reuses some sinopias from *Polapressure*, which are obtained by opening the polaroids. After that he scans them and intervenes digitally on the chromatic levels. In this case, the act of modifying the image, realised by hand back in the 80s, is accomplished through digital instruments to stress the chromatic effects of the sinopia. Moreover, he adds a further level by realising digital prints of the images scanned with much bigger formats if compared to the original ones. The fact that he furtherly moves away from the initial material, and in some ways from reality as well, reflects the new possibilities of vision determined by the means.

Nino Migliori  
da "Photobiographemi", 1985



Nino Migliori  
*Polarigramma, 1977*



All things considered, connecting different techniques for Migliori means to follow the timeline of the history of photography and technology. This happens in the series *Cuprum* (2015) in which Migliori takes photographs of some copper tables in a Londoner pub, on whose surface natural oxidations occur due to the reaction between the metallic support and the alcohol pouring out from the goblets put or moved on it. The created images are oxidations which erase the previous ones in an ongoing alteration process which follows the usage time of the tables. These photographs, which at first sight seem to be lunar bodies, reflect his Oxidations Off camera, though in a different way. In this case, the images are captured by the photographic means through which the author testifies a process which has not been activated by him. These oxidations represent a trace of the exchange and relationship time of other people who succeed one to another. The natural-size prints give back the perspective from above the table, which are surrounded by a black isolating space wrapping up and suspending the signed surfaces.

That of Migliori is a long path of research and reflection through the photographic language which by any of its directions leads the spectator to the same starting point. Photography as possibility to perceive the world in order to go beyond the visual surface and manage to see a deeper reality. On this tight, though fundamental, boundary the entire meaning of Nino's experimentation is to be found.



Nino Migliori  
da "Cuprum", 2015





Nino (Antonio) Migliori, born in Bologna in 1926, is among the most influential and many-sided Italian researchers in the field of photography. He began his career as photographer in 1948 ranging over realist images characterized by a refined narrative style, and a successful eclectic experimentation on materials, which is to be counted among the most advanced achievements of the European Informalism, which have their roots in the history of photography.

In his artistic production different fields of research grow intertwined since the beginning, and yet it is experimentation the main trait which always characterizes his work.

Since the late '40s, the experimentation in Ossidazioni, Pirogrammi, Cellogrammi, Lucigrammi, Idrogrammi, all techniques invented by the author, but also in Fotogrammi, Foro stenopeico, Cliché verre, all borrowed from the History of Art, identifies itself with a clear critical position towards the Idealist Aesthetics and the photographic salons. His reflecting upon history and the theory of photographic writings points out neglected or even non-meant aspects of the photographic language: the reaction of the materials, the conscious role of chance, the role of the time, the physical and gestural presence of the artist. Experimentation is a practice which provides space for research and project development. Thus, the author refers also to the example of the historical avant-garde movements, but primarily to the ironic and irreverent spirit of the Futurists.

Nonetheless, his research then goes on independently. The parallel research, the so called 'Realist' series, Gente dell'Emilia, Gente del Sud, Gente del Nord, Gente del Delta tells about a country which has just got out of war. Belonging to the works of the early '50s, Muri is also to be found, research that goes on until the '70s documenting an interest for the urban subject which is also sign and memory. Linked to this research, you find the series Manifesti strappati which places the emphasis on the new urban environment of communication.

In the same decade, together with his friends Tancredi and Emilio Vedova, he attends the Peggy Guggenheim salon in Venice. It is during such encounters, like those in Bologna with authors like Vasco Bendini, Vittorio Mascaldi, Luciano Leonardi and others, that he finds support and cultural affinity.

In the late '50s, the amateur photography enters a period of crisis. A lot of amateur photographers give up photography, others take up professional photography. A period of intense reflection follows bringing the photographer to theoretical and pragmatic positions which still define him. In the second half of the 60s, an interest in the system of images and the visual communication, as a whole, increasingly gains importance. Then, in 1968, he comes back on the scene of the Italian photographic culture, and of the international one as well, by proposing a project of extreme interest: Antimemoria. Starting from this moment, the continuity between the expressiveness of the gesture and the performing action, between experimentation and conceptual research, represents a constant feature of his work. They are the basis of his procedure: the refusal of short-run and expensive photography, the criticism of the artist-photographer, the deconstruction of clichés. He demystifies the concept of 'beauty' and points out the non-mechanicalness of the photographic document: a position of strong social engagement which assumes an ethical connotation regarding both the defense of the photographic heritage against commoditization, and the intense teaching which he combines with the artistic fervor starting from the second half of the '70s.

As member of the scientific committee of the photographic section of CSAC (Center for Studies and Communication archive of the University of Parma), which in 1977 dedicated the first big anthological exhibition to him, edited by Arturo Carlo Quintavalle, he engaged to encourage a number of donations to this University Institution, to which he also donated a considerable part of his works.

In August 1979, he offered the workshop *Esperimenti senza macchina fotografica* (Experiments without camera) during the Venezia '79 la Fotografia photographic event. Starting from the previous year, he bases his lectures of the Refinement course, at the Institute for History of Art at the University of Parma, on the study of the linguistic possibilities of the photographic means. From this moment, the off-camera experimentation acquires a peculiar connotation which he continuously

develops in the photographic literacy workshops conceived by him for schools of various levels and museums. The last one was the very latest workshop with the kids of Mast kindergarten (Bologna 2014-2016).

The points of reference that have always accompanied him are Lucrezio, Leonardo and Duchamp: Leonardo because of his ceaseless research, the desire to experiment all-out, the awareness that you never get to the top; Duchamp because of his necessity to break rules, the pleasure of proceeding without taking into consideration approval, the enjoyment to project without realizing then. Lucrezio because in *De Rerum Natura* he deals with beauty and its inevitable transformation, up to dissolution. Linked to the transformation of matter exposed to the passing of time, you find *Herbarium* (1974); however, the centrality of the relationship with nature characterizes his long creative and research journey.

In the '70s, he takes part in the *Opera dei Celebranti* (1978-1987), conceived by Franco Solmi in cooperation with Marilena Pasquali. The 'celebrants' claim the right to recreate myths and rites in the name of an ever-burning desire for wonder. In 1982 he gives life to *Abrecal – Gruppo Ricerca Percezione Globale* (1982-1991), an open group joined by authors who employ different forms of expression. The group goes back to the Futurist poetic pursuing the disruption of the established schemes.

In the so called "ritorno all'ordine" (back to order) decade, it is quite significant the revival with renewed enthusiasm of experimentation which finds in the photographic literacy workshops an important moment of verification.

Among the several researches started in the '80s, the innovative one into the polaroid is to be noticed. The polaroid becomes a ground for ceaseless and many-sided personal research. Migliori makes use of the polaroid material already from the '70s in *Strappi* (1976) and the performance *Controtempo blu* (1977). Then, he tries out various interpreting possibilities in the articulated manipulations of *Polapressure* and *Polaori*. He relies upon the polaroid which enables a real-time check of codes, doing likewise in the coeval experiences of photographic literacy.

In *Trasfigurazioni* (1998), he revises in digital form residual images obtained from manipulations of snapshots.

In 2000 he is awarded the Guglielmo Marconi Prize for Photography and in 2005 he is granted the honorary citizenship of Bibbiena.

The project development, which represents the basis of each of his works, and the necessity to walk down new paths in order to overcome the repetition of the same stylistic feature bring him to the invention of unconventional instruments, like the kaleidoscope for *Dreamhair portraits* (2005), the stick used to observe New York from below (2005), the helmet holding up two cameras for a double shot, front and rear, used for the unusual representation of *Via Emilia, Crossroads. Passaggi*

e Topografie (2005). In the last decade he realizes works of great imagination and creativity, like the series Lumen by 'candlelight' started in 2006 with Terra incognita. Then, the zoophorus of the baptistery of Parma, which he still nowadays keeps working on with other important chapters.

In 2016 he is granted the honorary citizenship of Pieve di Cento.

In 2017 he is elected member of honor of the Clementina Academy. In the same year he is awarded the Hemingway Prize for Photography and the Alinovi Daolio Prize.

In 2018 the Maison Européenne de la Photographie dedicates him an important personal exhibition.

The Municipality of Bologna confers him on the Nettuno d'oro, the highest decoration awarded to its citizens.

### ***Recent selected exhibitions***

2013: Nino Migliori, Photo Med, Espace St Nazaire, Sanary-sur-Mer.

2014: La Matière des Songes, Byblos Bank, Beirut.

2016: Lumen- Leoni e metope del Duomo di Modena, Galleria Civica di Modena, Modena.

2016: Lumen- Ilaria del Carretto, Oratorio di San Giuseppe, Lucca.

2017: Lumen- Il Compianto di Niccolò dell'Arca, Museo della Sanità-Oratorio dei Battuti, Bologna.

2017: Nino Migliori. Il tempo, la luce e i segni, M77 Gallery, Milano.

2017: Alla luce dello sperimentare, Palazzo Angeli, Padova.

2017: Lumen- La Cappella dei pianeti nel Tempio malatestiano, FAR, Rimini.

2018: Nino Migliori. La matière des rêves, Maison Européenne de la Photographie, Paris.

2018: Lumen – Cristo velato, Cappella Palatina del Castel Nuovo, Napoli.

2018: Aqaeductus, Fortezza del Girifalco, Cortona.

2019: Nino Migliori. Forme del vero, Monastero di Astino, Bergamo.

2019: Nino Migliori. Movi-Ment-Azione. Huit histories de mouvement, Fluxum Foundation, Geneve.

2020: One day in London, Palazzo Bonaccorsi, Macerata.

2020: Nino Migliori. Stragedia, Ex Chiesa di San Mattia, Bologna.

2021: Oltre il sipario, Archiginnasio-Teatro Comunale, Bologna.

2021: Via Elio Bernardi, 6. Ritratti alla luce di un fiammifero, Museo Civico Archeologico, Bologna.

**[www.fondazioneinonmigliori.org](http://www.fondazioneinonmigliori.org)**

Cristiano Zingale  
*Scale colorate*



APOLLO

THE ART  
OF LIGHT

Małgorzata Mikołajczyk  
*It (Her/His Face)*



Apollo, son of Zeus and Leto, for some “the most Greek of all the gods”, is a multifiform divinity with apparently contrasting characteristics. According to some, his name is linked to the *apellai*, meetings for the rites of passage from childhood to adult, symbolised by cutting hair, which adolescents would wear long (one of the oldest names for the god, *akersekómas*, means “god with uncut hair”). Apollo is therefore the symbol and protector of the peak moment of youth, when a man reaches the height of his potential and enters the world of adult life.

At the same time, Apollo is a dangerous god. His main attribute is his silver bow, which he uses to shoot his infallible arrows over great distances, killing primordial monsters and humans alike, such as the hapless children of Niobe, killed to punish their boastful mother. Apollo’s arrows were thought to be the cause of epidemics: in the famous tale of the first book in the *Iliad*, Apollo, offended by the behaviour of Agamemnon, avenges his priest, Chryses, by striking the camp of the Achaeans and unleashing a terrible plague that causes suffering among the troops, until the commanders decide to return Chryses’ imprisoned daughter to him and to placate the god with prayers and sacrifices.

The very Apollo who could bring about sudden death was also able to heal the sufferings and sicknesses of humankind. As a healing god, he was worshipped under the name of *Paean*, a word that also referred to one of the forms of ritual song dedicated to the god when asking for his help. Apollo’s song was an instrument of healing, as well as – in a broader sense – a source of pleasure and joy for gods and mortals alike. Apollo is the god of singing and dance, and the beginning of a splendid poem by Pindar of Thebes (5th century BCE) describes him in the celestial dwelling on Olympus as he entertains the gods present at a banquet with his golden harp, guiding the chorus of the Muses in song. At that marvellous sound, the eternal fire of the lightning bolt goes out, the swift eagle of Zeus folds its wings and goes to sleep, and even the implacable Ares puts down his spear for a moment and lets himself become caught up in the enchantment of the music.

There is another prerogative that places this divinity in a position of extraordinary importance in the ancient world. Apollo is the god of divination, and through him, the wishes of his father, Zeus, could be transmitted to humans in the form of the oracles from the *Pythia*, the priestess at the sanctuary of Delphi who, in a pro-

phetic state, would refer the answers of the god. The oracles were ambiguous and enigmatic expressions, destined to become true but not always in the sense that people believed they would: the king of Lydia, Croesus, asked if he should make war on the Persians and was told by the Pythia that in doing so, he would have destroyed a great empire, which was indeed the case, but Croesus' kingdom and not that of his enemies was destroyed. For this reason, Apollo was also known as Loxias ("Oblique"). Oracles were in any case seen as an inescapable reference, to the extent that there was no activity of any importance (war, the foundation of a colony, the reaction to famine or plague) that could be undertaken without consulting the god. For centuries, Apollo's sanctuary in Delphi was a religious and political centre of enormous importance, whose ruins still communicate the idea of a deep religious experience.

The ancient Greeks, immersed in the bright splendour of the Mediterranean landscape, felt a particularly strong bond with light and sunshine, and from a certain period, they began to worship Apollo as a god of the sun, bathed in splendour. This connection between the god and light, although from a later time than other prerogatives, had a profound influence on the culture that followed, through to our own time, and in the images in this section of the volume, it has left a strong mark. I am thinking, for example, of the beautiful photo by Michael Nguyen, entitled "Apollo's light makes the colours shine", which captures the bright effects of reflections on the face of Leipzig's Biocube, a technology and start-up centre in the field of biotechnology, or the 'Scale colorate' by Cristiano Zingale. The effect of light on geometric shapes inspires images of great charm, like the portfolio "I soli" by Selina Bressan, which reworks photos of architecture, designing a hypothetical futuristic city, where the human figure finds a minimal place, the "Decorative Abstractions" of István Szőnyi and the "Homage to Aldo Rossi" by Valentina D'Alia, which, by setting the surreal atmospheres, much in the style of De Chirico, of the Cemetery of San Cataldo, highlights the emotional continuity between the world of the living and that of the dead, thus crossing into the "underground" subject of Pluto. The same happens for the "Lapsus" series by Simona Minutolo, which proposes a study of silhouettes, somewhere between the sphere of light and of shadow.

Unlike "Mythography I", where only one picture took up the classic iconography of the gods, this time some of the authors have tried to approach the representation of godly figures, often playing with their mutual opposition, as in the case of the two portraits ("Apollo" and "Pluto") by Valentina De Santis, in which the same model is interpreted in a key of bright lights for Apollo and deep shadows for Pluto. Hans Brooymans, on the other hand, proposes a re-interpretation of the ancient artistic process behind Greek statues from the Hellenic and Roman periods, by photographing casts on 35mm positive Polaroid film, and making another copy by

Mathieu Degrotte  
*Spirit*



Zsófia Daragó  
*Becoming*



printing them on paper; Mathieu Degrotte also seeks out an almost pictorial rendering of Apollo's athletic forms, traditionally considered to be a prototype of male beauty in Greek statuary.

The subject of dance is explored, for example, in the dynamic images of Maria Kremneva, who, in the "Suspension" series, captures the movements of several dancers, almost suspended mid-air, in the streets of Amsterdam. And of course, there had to be a wide-ranging exploration of the emotions that light, in all its gradations and shades can arouse. Particularly striking images are the super-delicate "Luce nel velo" by Beatrice Tagliapietra, where the forms of a young bride shine forth through the opaline transparency of a bridal veil, and the imaginative "Still Life" by Zsófia Daragó, in which light itself seems to lift the softly abandoned body of a sleeping woman above the clouds.

There would be much more to say: photography is light, and Apollo is its god.

Małgorzata Mikołajczyk  
*Untitled*



Małgorzata Mikołajczyk  
*It (Her/His Face)*



Małgorzata Mikołajczyk  
*It (Her/His Face)*



Selina Bressan  
*I Soli*

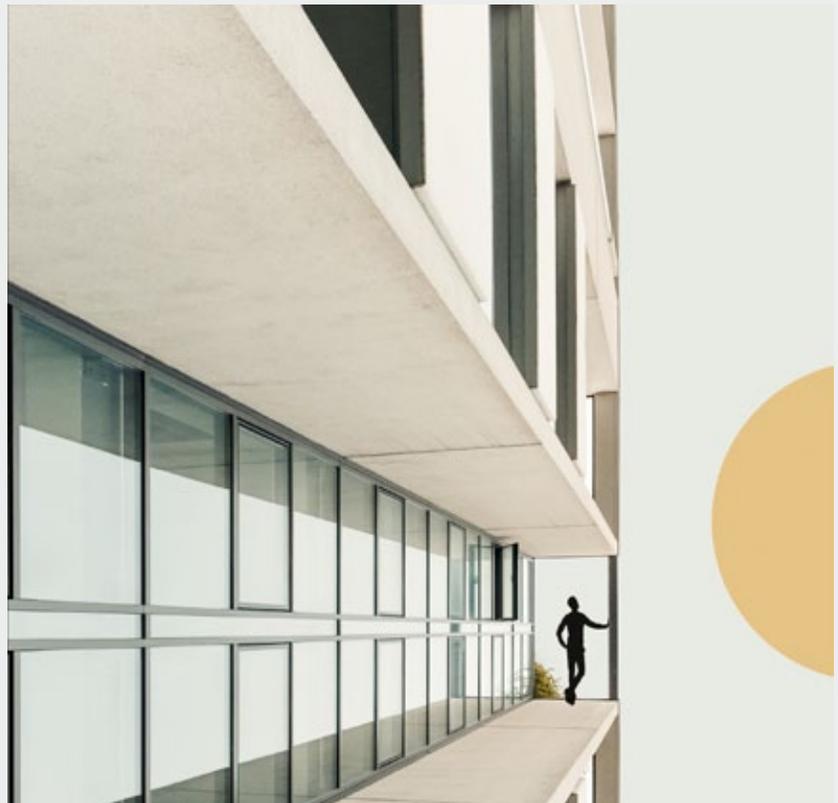


# I SOLI

SELINA BRESSAN

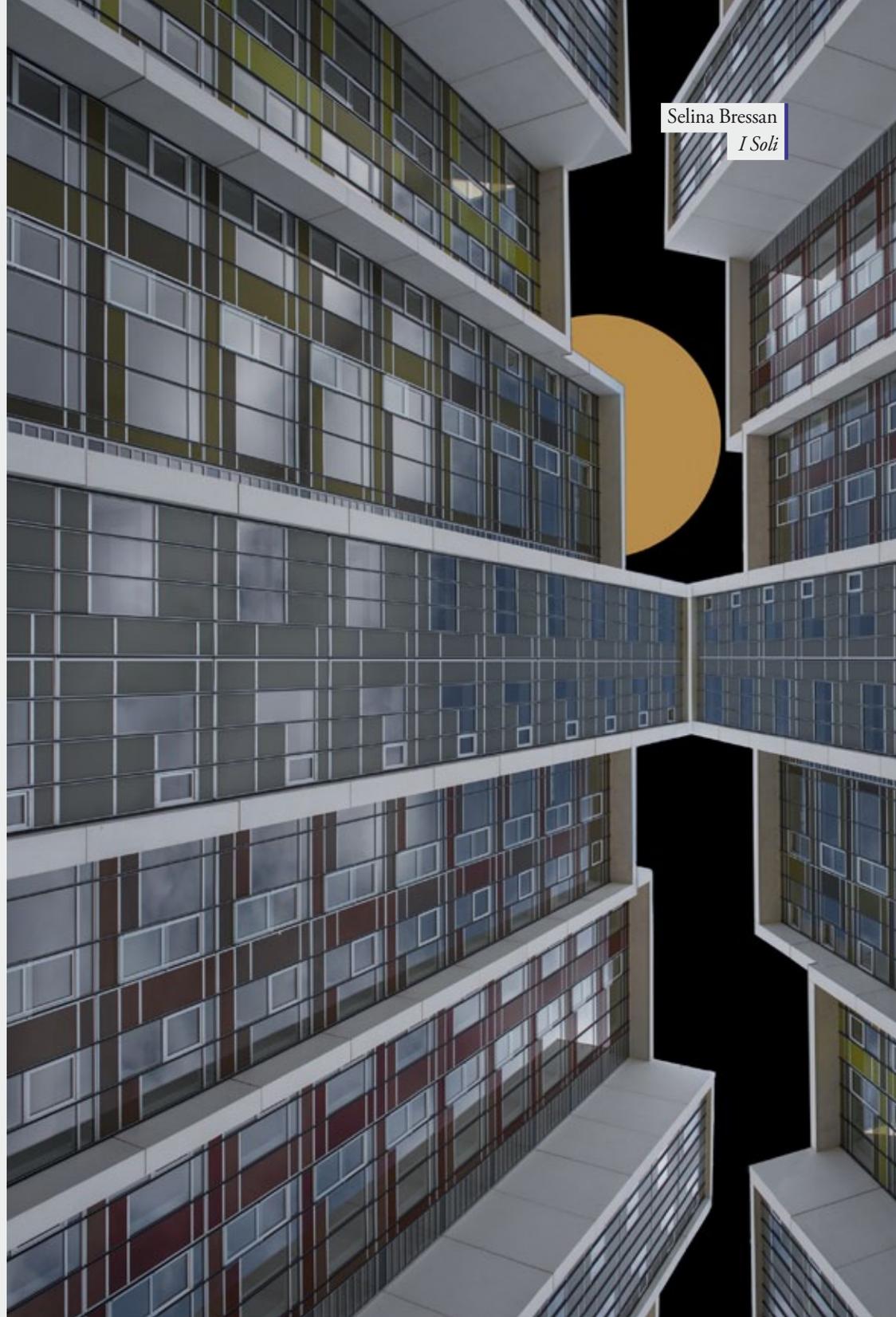
I made this photographic series by reinterpreting some shots of architectural photos, transforming the buildings into new buildings in a hypothetical futuristic city, where even the human figure finds a place (sometimes active, sometimes contemplative) even if in a minimal part.

The images are united by an orange sun, a sun that could also be a moon, another planet, a new satellite. After all, we are in the future!





Selina Bressan  
*I Soli*

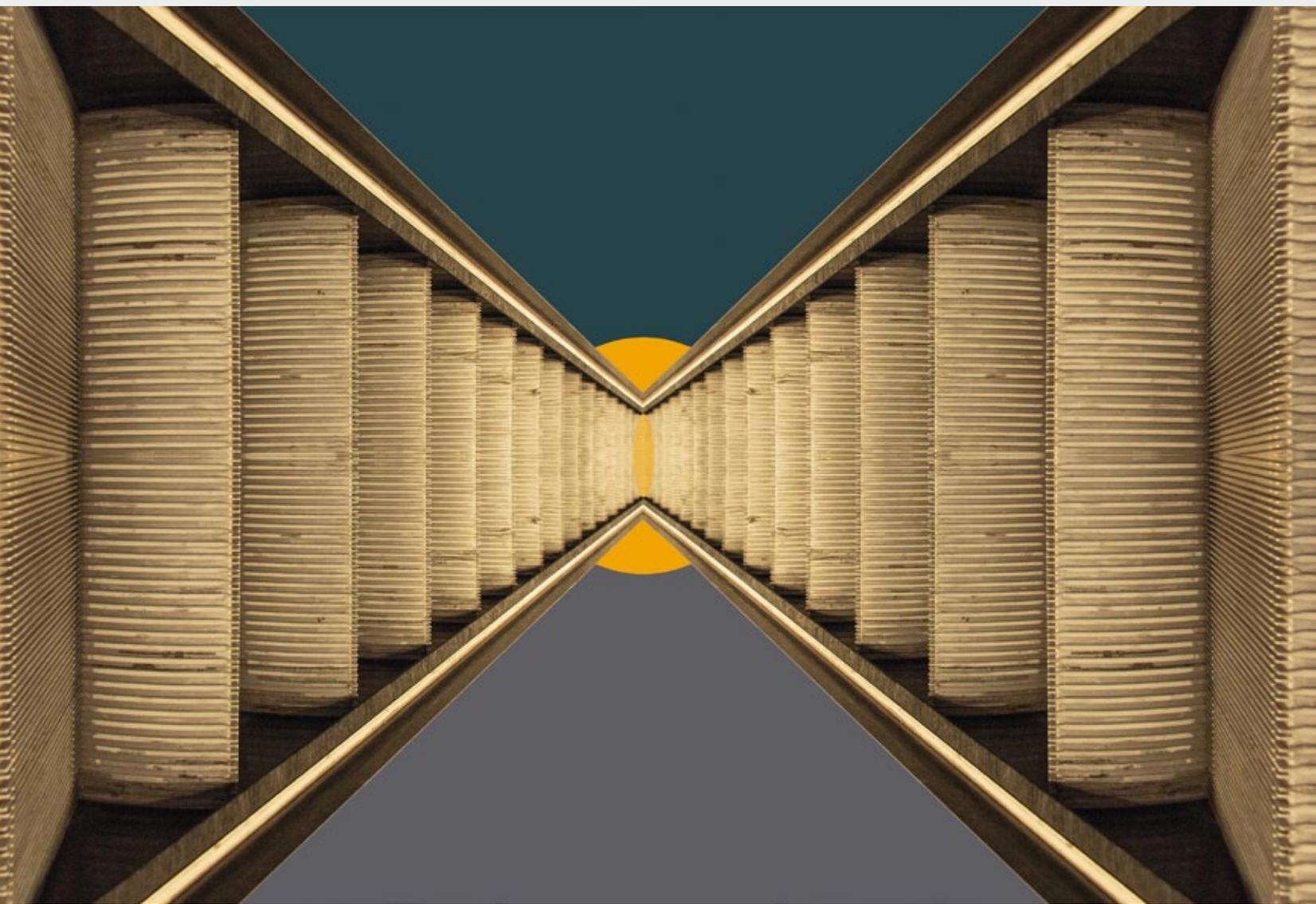


Selina Bressan  
*I Soli*



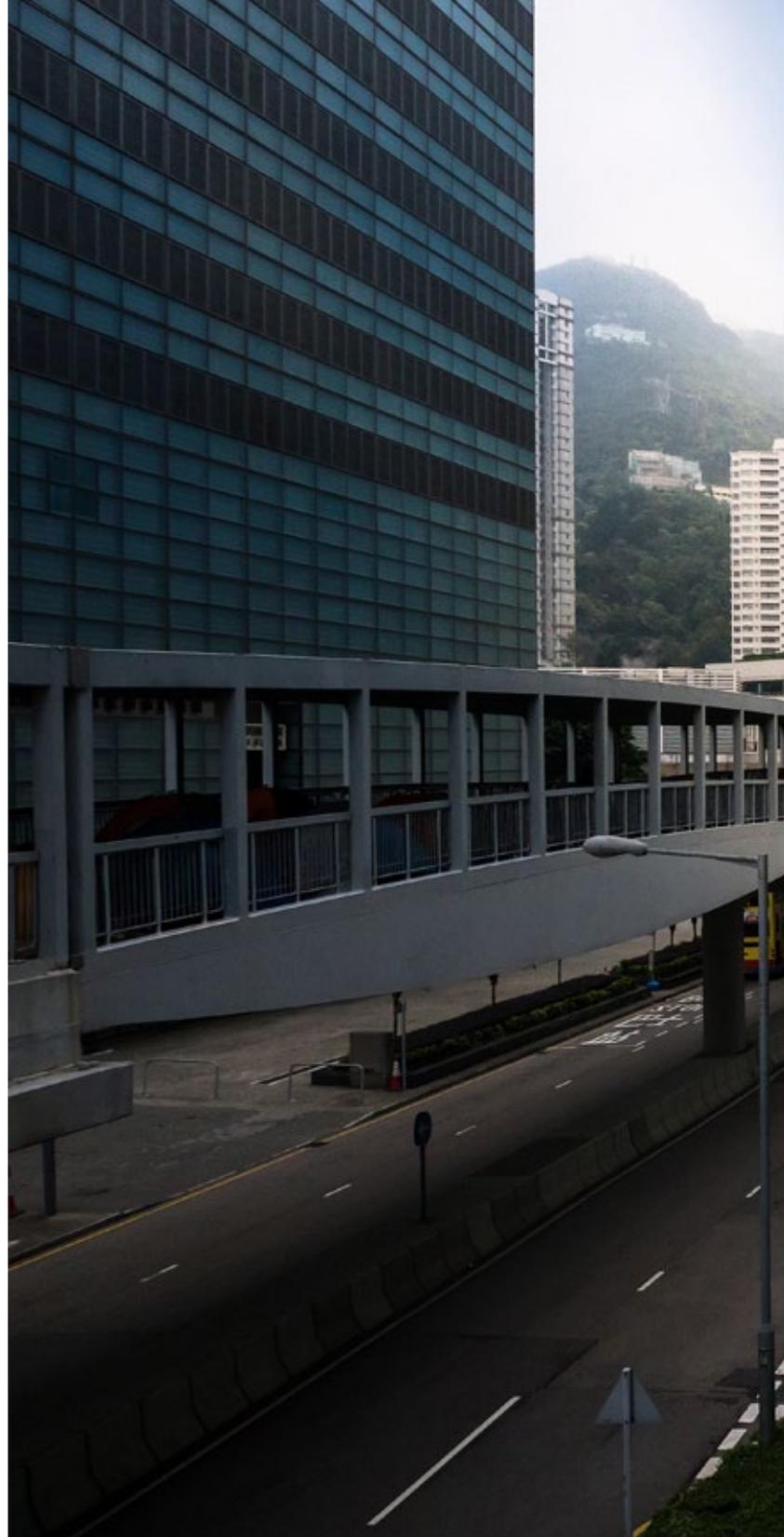


Selina Bressan  
*I Soli*





Stefano Armaroli  
*Lonely Man*









Michael Nguyen  
*Apollo's Light Makes The Colours Shine*



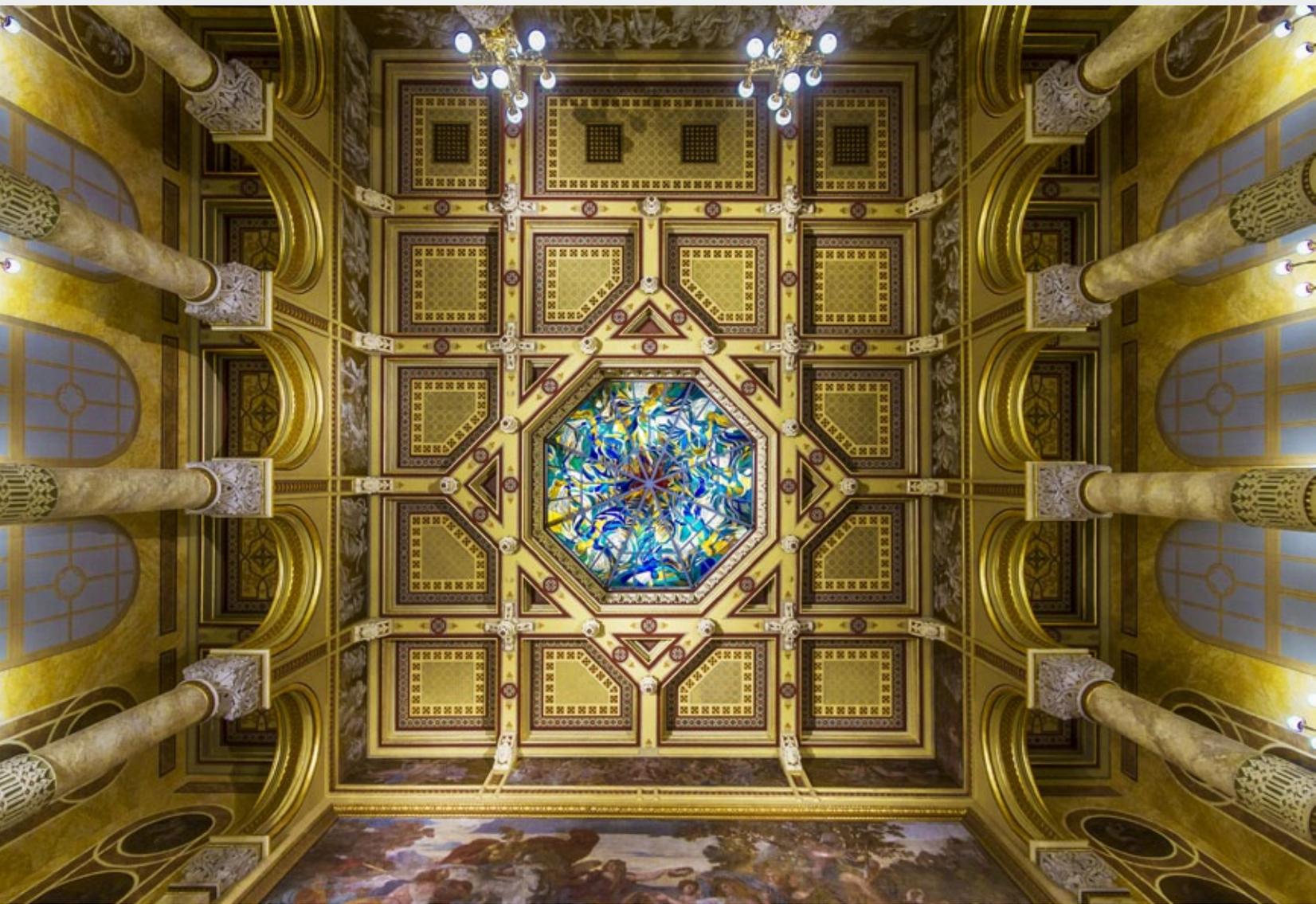


Yasser Alaa Mobarak

*Untitled*







# DECORATIVE ABSTRACTION

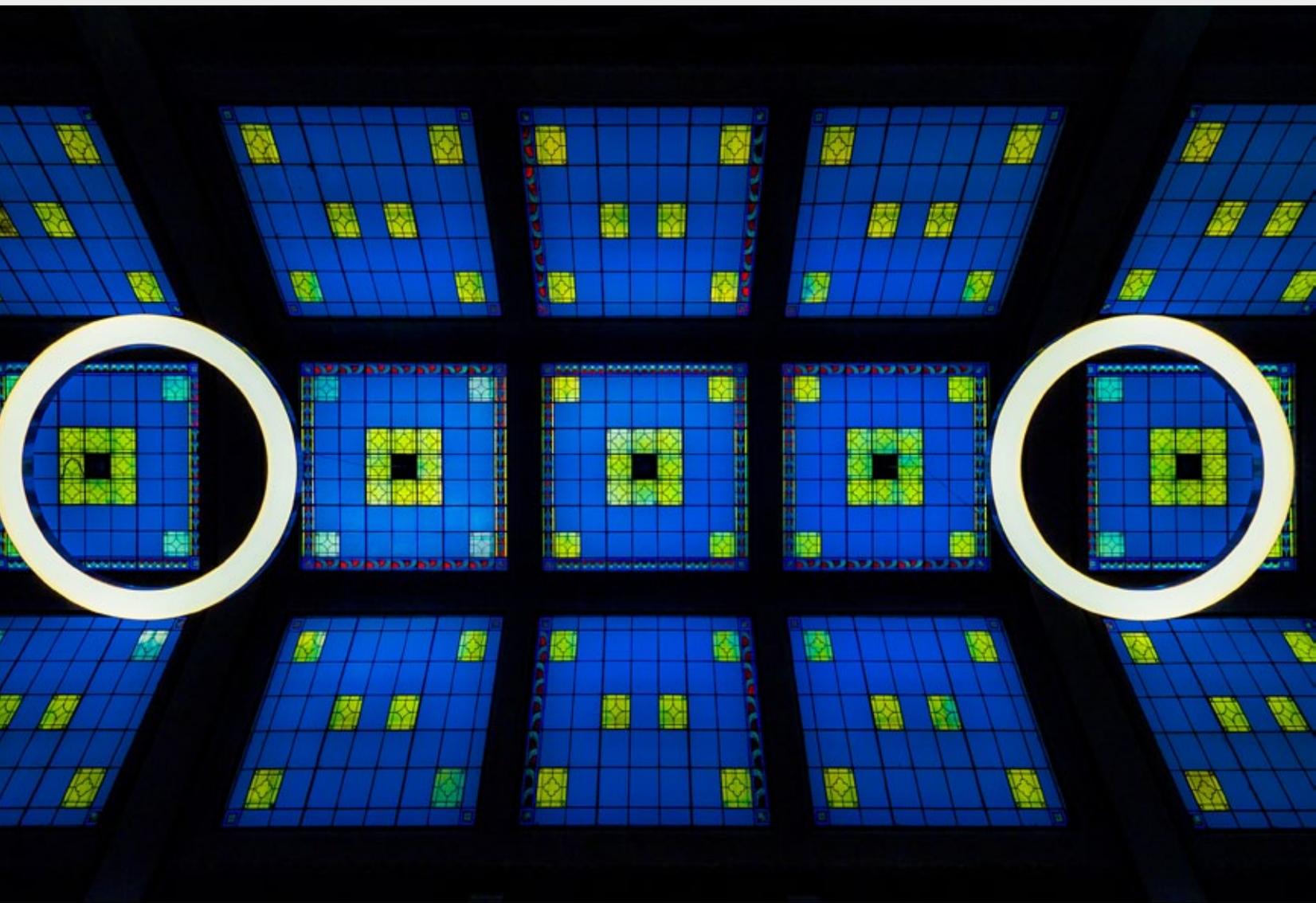
ISTVÁN SZŐNYI

The images in the series show examples of the decorative use of colors and lights, using simplified compositions for geometric shapes.

All images create an abstract composition using monumental or modern architectural motifs.

The series is a homage to Apollo, the god of the sun and art.







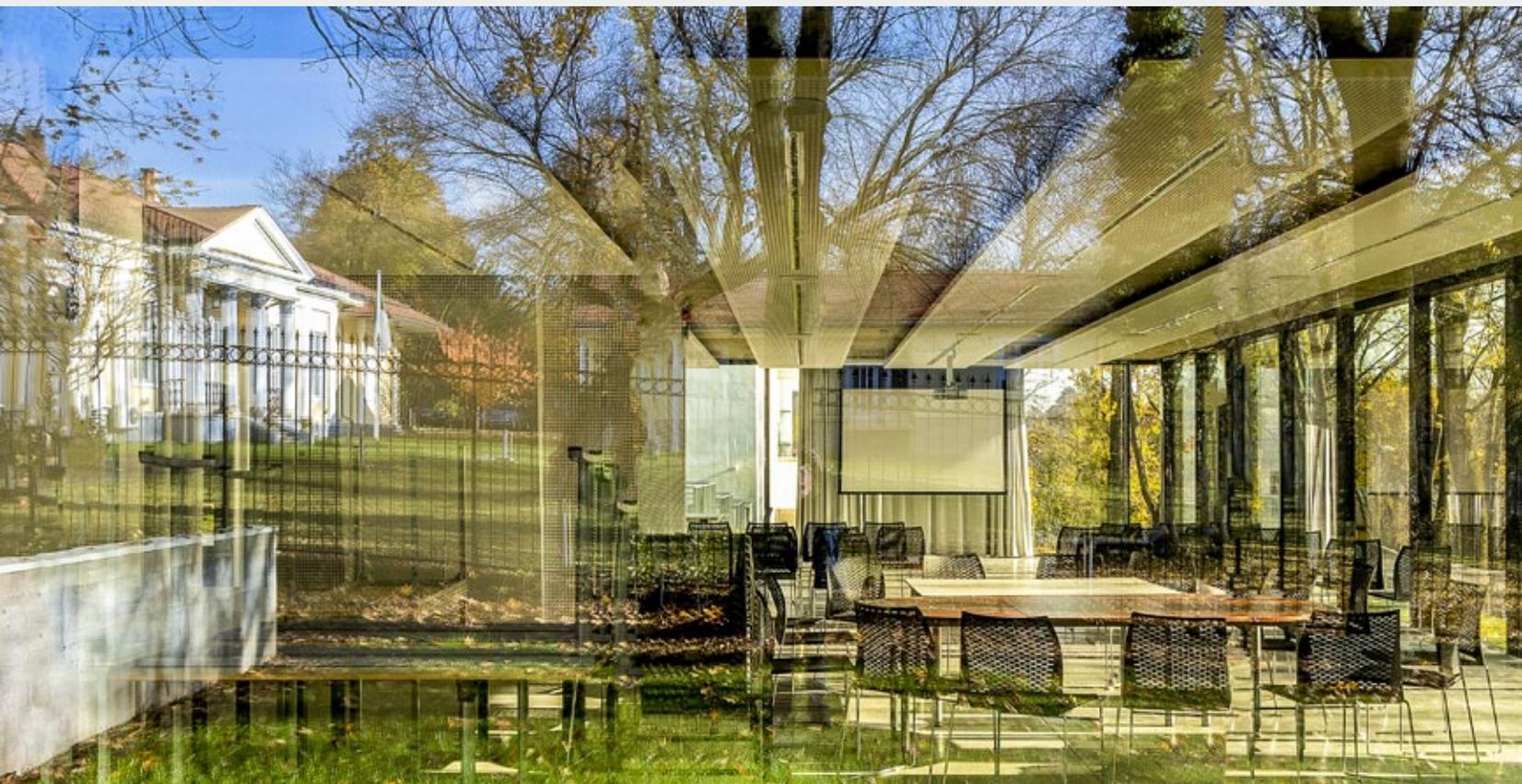


István Szőnyi  
*Decorative Abstraction*



István Szőnyi  
*Decorative Abstraction*





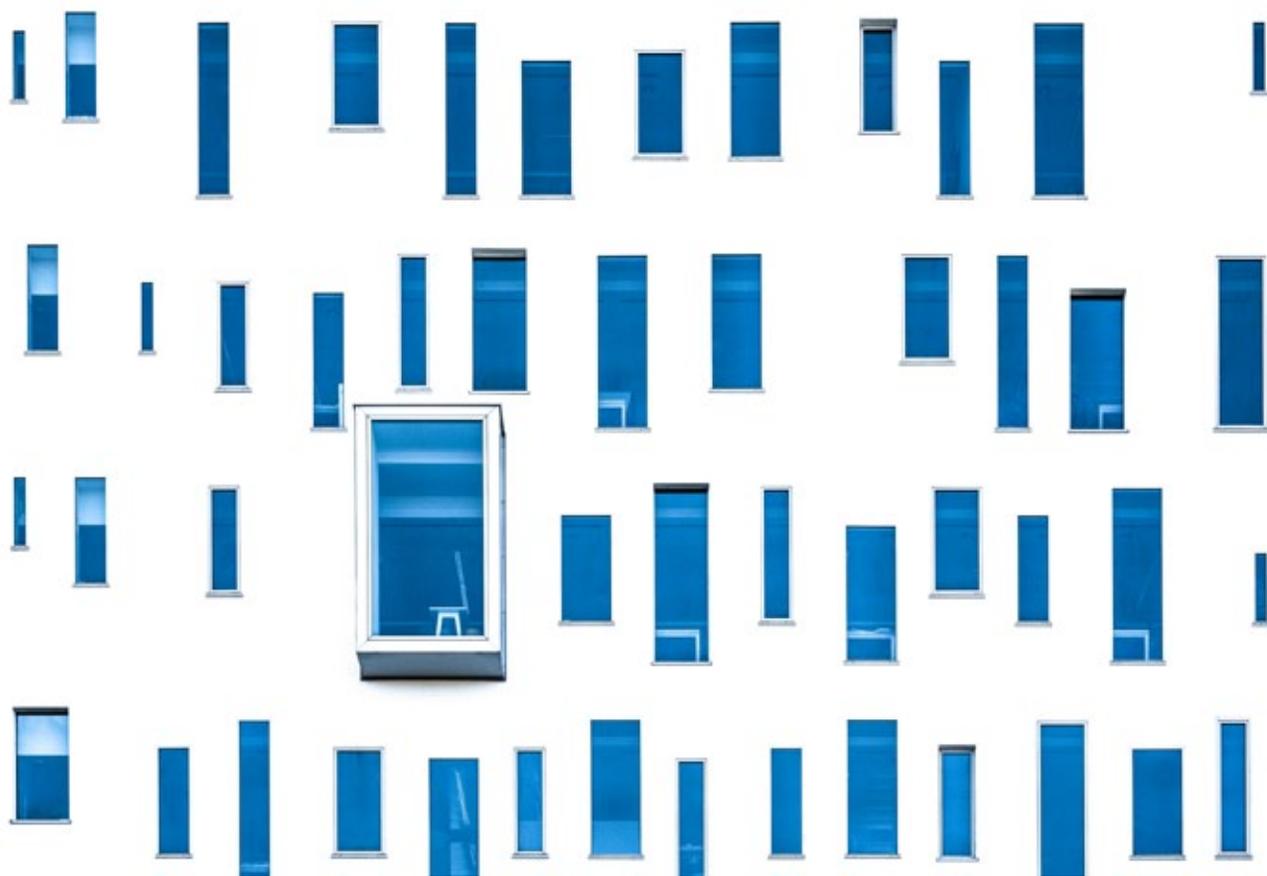
István Szőnyi  
*Decorative Abstraction*





Valentina D'Alia  
*Fuga dal tempo*





Francesca Codogno  
*Untitled*

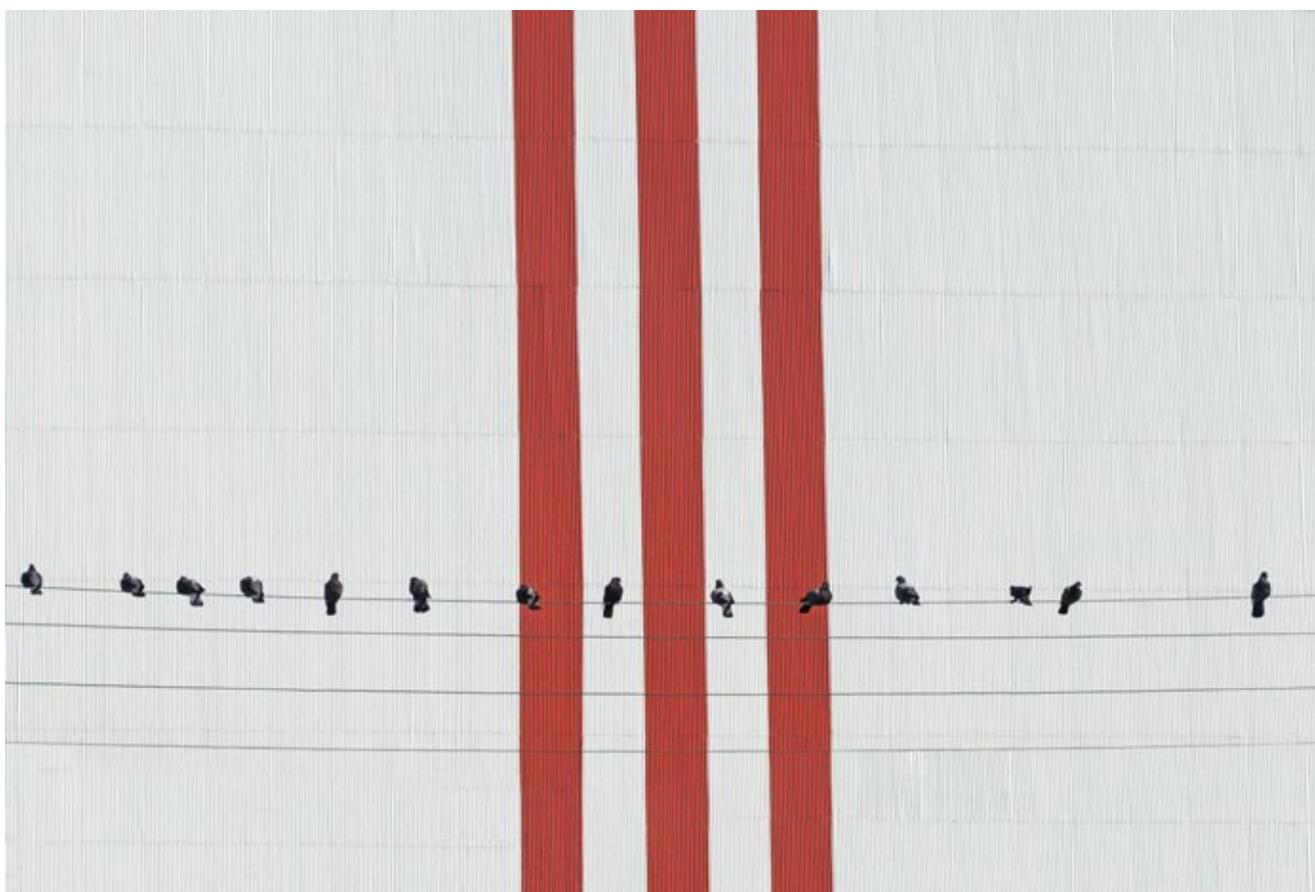




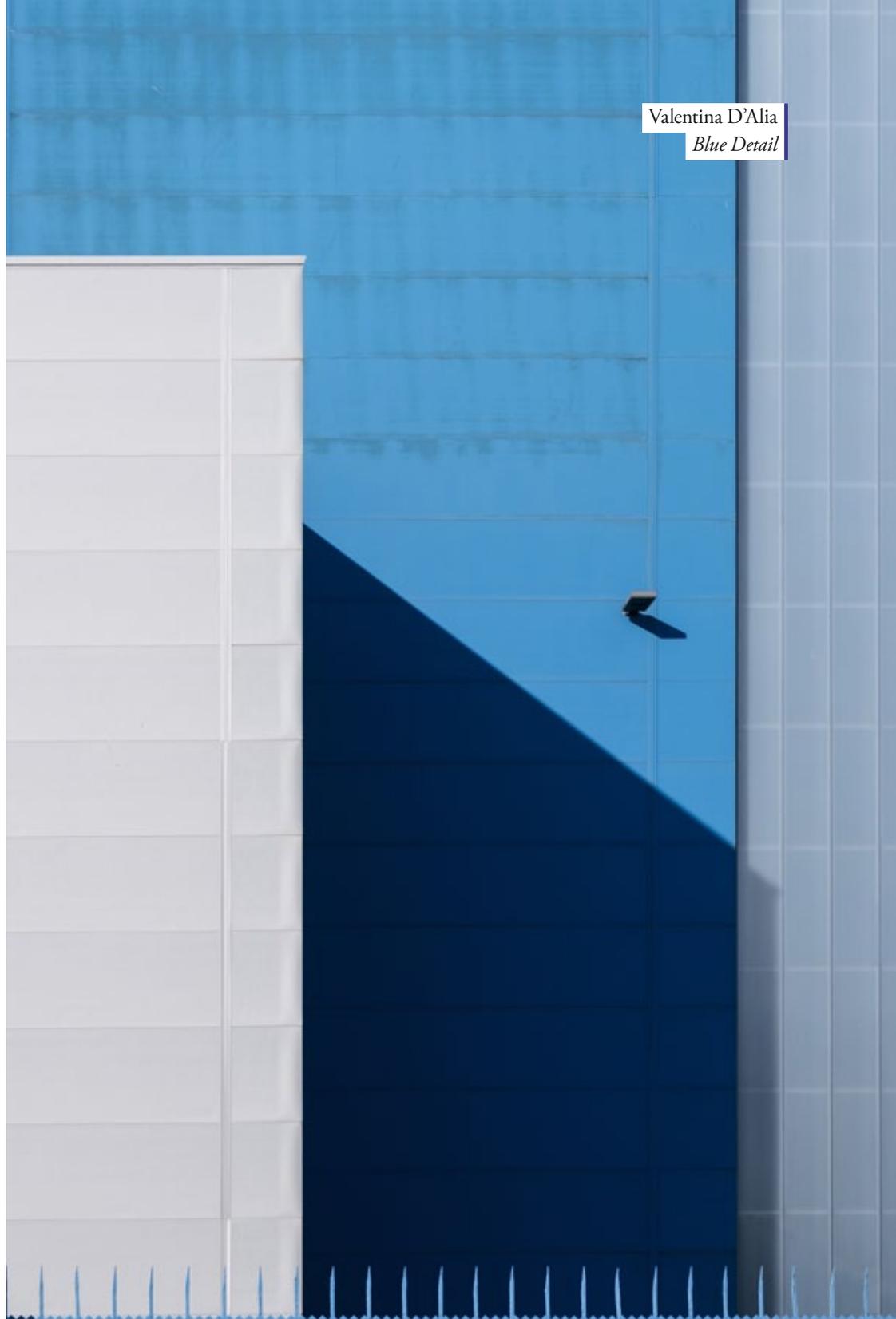
Yasser Alaa Mobarak  
*Untitled*



Valentina D'Alia  
*Overblaak 70*



Valentina D'Alia  
*Blue Detail*



Valentina D'Alia  
*Homage to Aldo Rossi*



# HOMAGE TO ALDO ROSSI

VALENTINA D'ALIA

The new part of the San Cataldo cemetery (Modena, Italy) was realized by Aldo Rossi who conceived it as a surreal city following De Chirico's example. Thus, he concentrated his proposal on the themes of memory and oblivion.

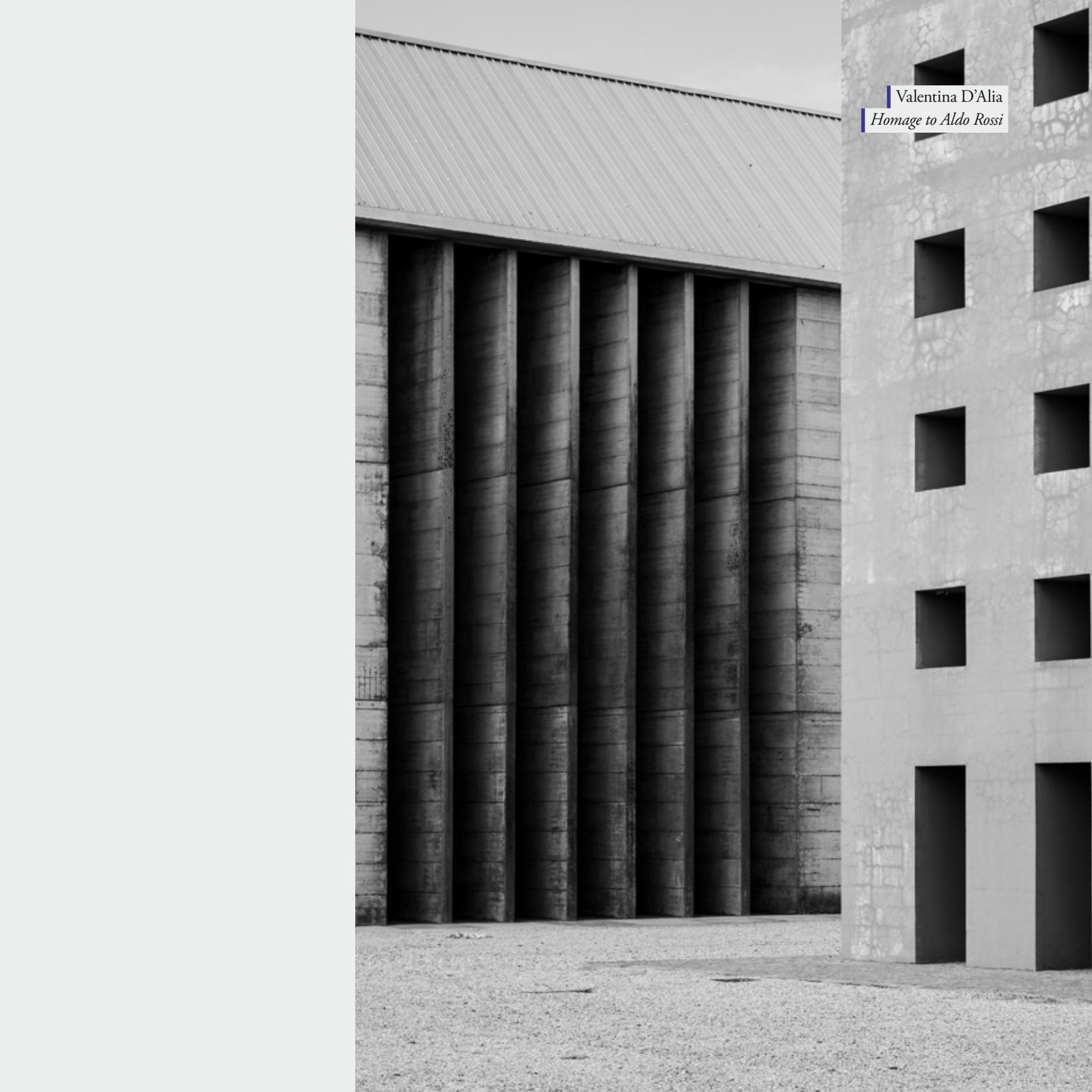
Entering the imaginary open-air chamber of the cemetery, the first architectural object you encounter is the great cube of the ossuary, pierced through square holes which remind those of the fence delimiting the perimeter.

Some peculiarities of the Emilian cities like arcades, squares and architectural elements drawn by shadows, are reinterpreted with the aim to underline the emotional connection between the city of the living and the one of the dead.



Valentina D'Alia  
*Homage to Aldo Rossi*





Valentina D'Alia  
*Homage to Aldo Rossi*

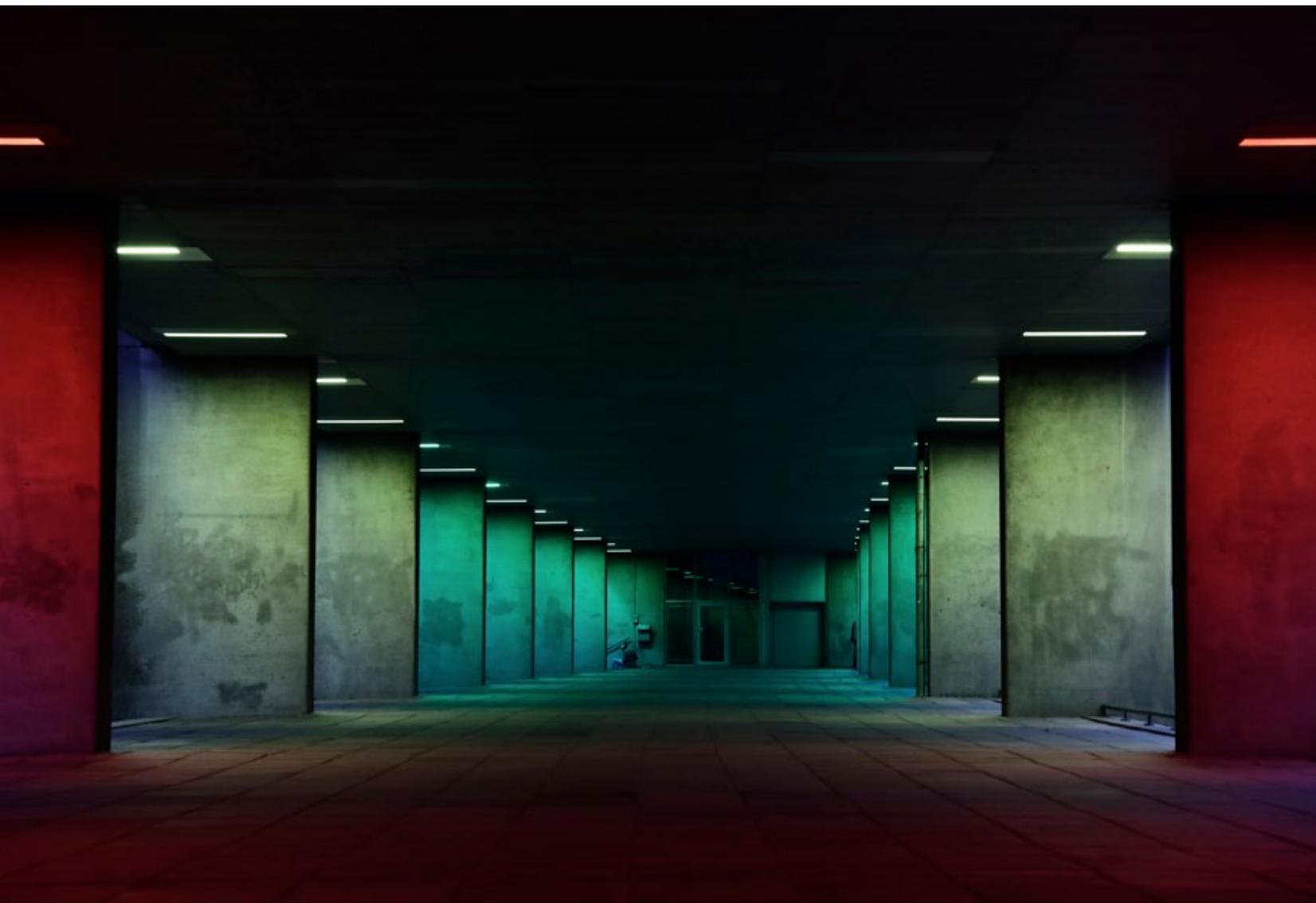
Valentina D'Alia  
*Homage to Aldo Rossi*



Valentina D'Alia  
*Homage to Aldo Rossi*

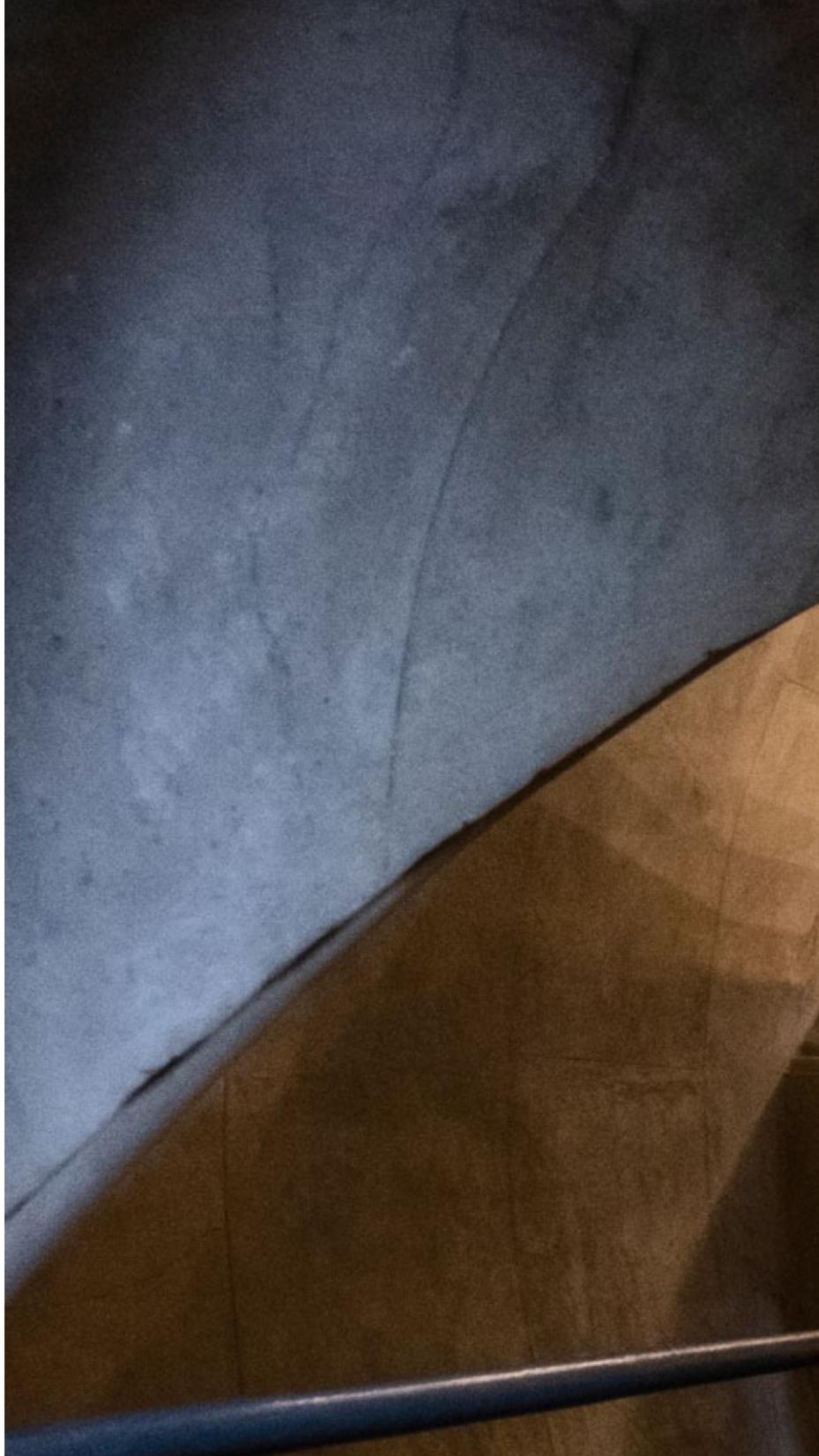


Francesca Pompei  
*Almost Blue*





Valentina D'Alia  
*Vortex*







# SHADOWS AND SILHOUETTES OF KOLKATA

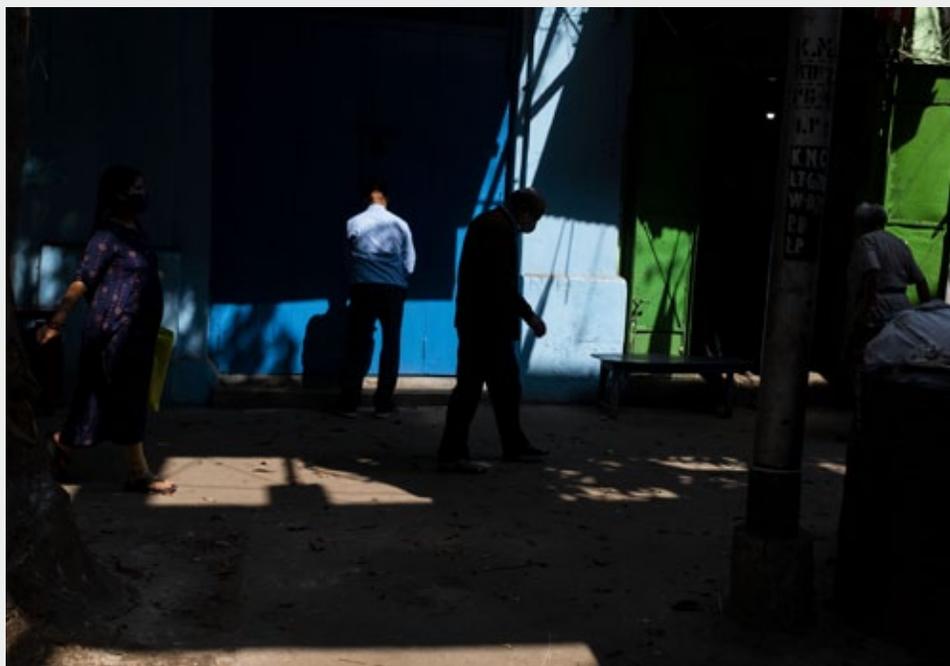
DEBRANI DAS

Kolkata, the cultural capital of India is an amazing place where amalgamation of different religions create harmony in cultural differences and people call it home. The vibrant city is bursting with colours . Hustle bustle on every nook and corner of the streets make this place alive. Every season decorates this city with their own charm.

While night seems dreamy, days are full of joy . The brighter lanes create strong shadows and silhouettes . As Kolkata is full of colours, strong light gives us the opportunity to become mesmerised by its vibrancy . Dark shadows and silhouettes add drama and create suspense to the unknown narrow lanes . Nights can create more depth and larger than life effects . Kolkata streets become a live stage of Drama. Unreal world sets in and speaks louder in the real world. The unfamiliar chapters of the city open up its door to us .



Debrani Das  
*Shadows and  
Silhouettes of Kolkata*





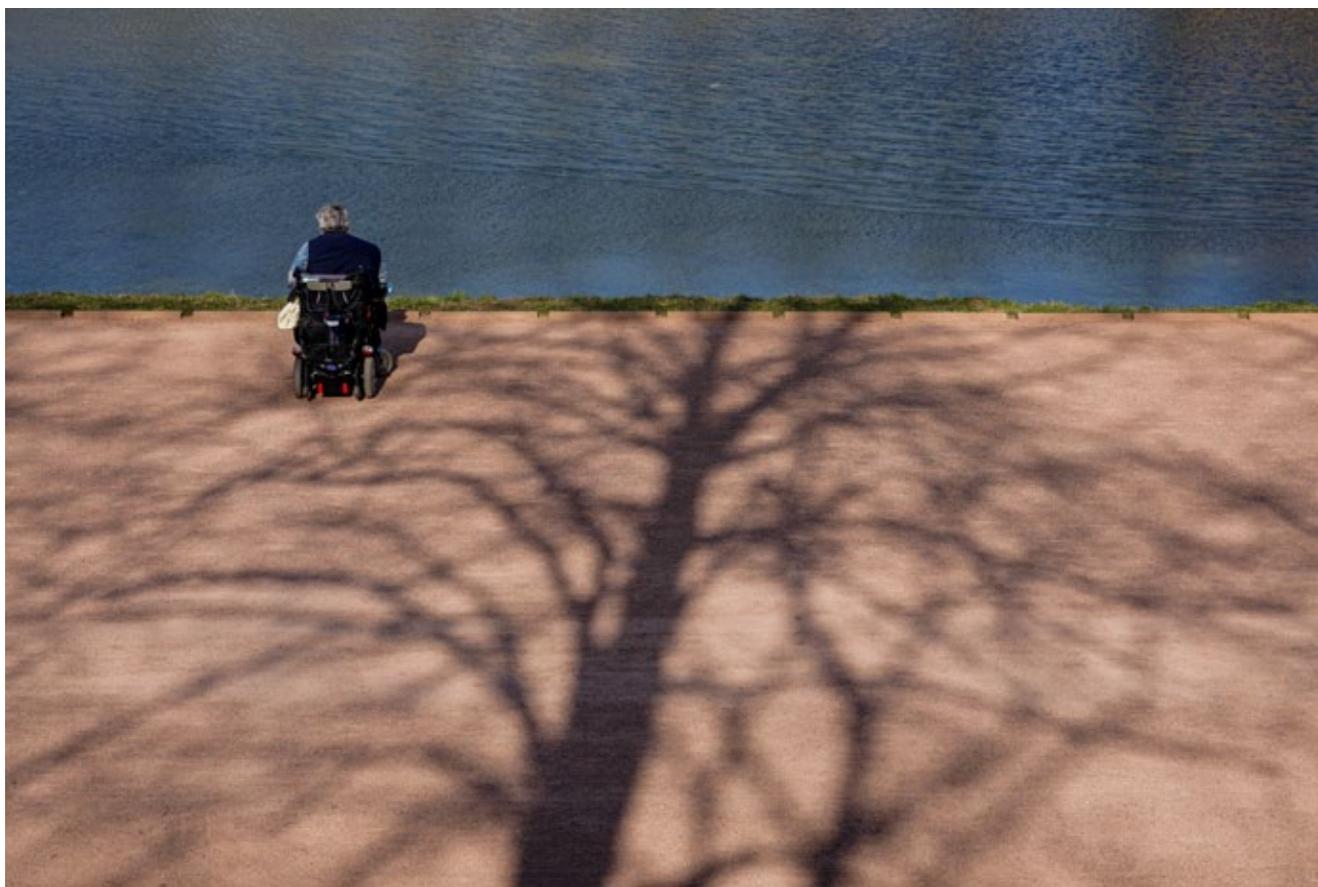
Debrani Das  
*Shadows and  
Silhouettes of Kolkata*











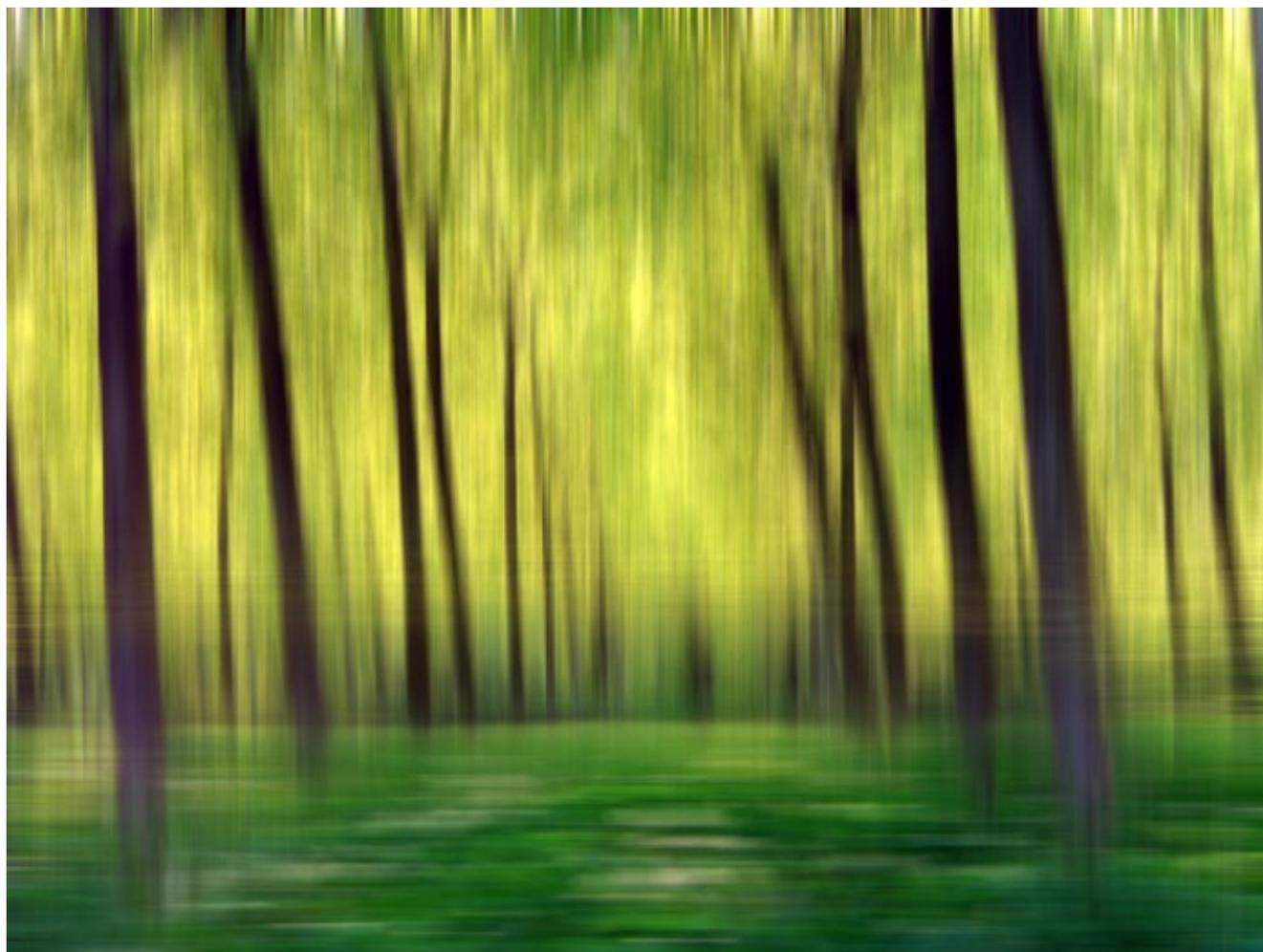


Georg Worecki  
*Dashes*



Georg Worecki  
*Dashes*





Eva Vasilyeva  
*Entangled*



# ENTANGLED

EVA VASILYEVA

*But everything that touches you and me  
Welds us as played strings sound one melody.*  
Love song, Rilke

The phenomenon, called quantum entanglement, is one of the main mysteries of modern physics. “Entangled” photons maintain a connection at any distance and exchange information instantaneously, in some sense, at a speed higher than the speed of light.

I find something transcendental in this inexplicable connection. Perhaps the mental connection between people originates in “entanglement”. And if following the philosophy of Kant, it can be attributed to the a priori form of sensuality, through which we are capable of love.

These reflections motivated me to create the photo project, where the connection is drawn by light, in other words, by photons. Photography is the perfect tool for this. I used in-camera multiple exposure without using a photo editor. Some shots required up to five exposures and many takes to get the desired result.

The project “Entangled” fell at a time of covid lockdown in November 2020. Social distance increased the importance of social and mental connections for everyone, also for me in particular. So it did spur me to put the project idea into action.

Eva Vasilyeva  
*Entangled*







Eva Vasilyeva  
*Entangled*



Marina Tsaregorodtseva  
*Winter Sun*





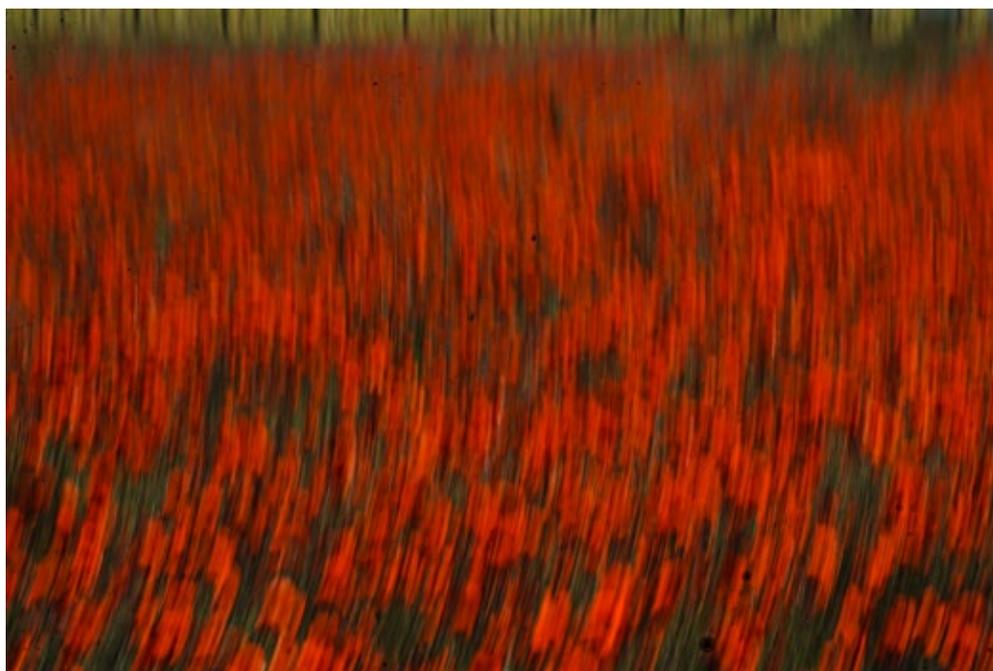
Giustina Wind  
*Casa*



*Paolo Dellepiane*  
*Fiat Lux Ars Et Color*



*Samantha Degrassi*  
*Untitled*



Marco Riva  
*Summer*









Thibaut Fleuret  
*Untitled*









Syndi Pilar  
*The Watchers*



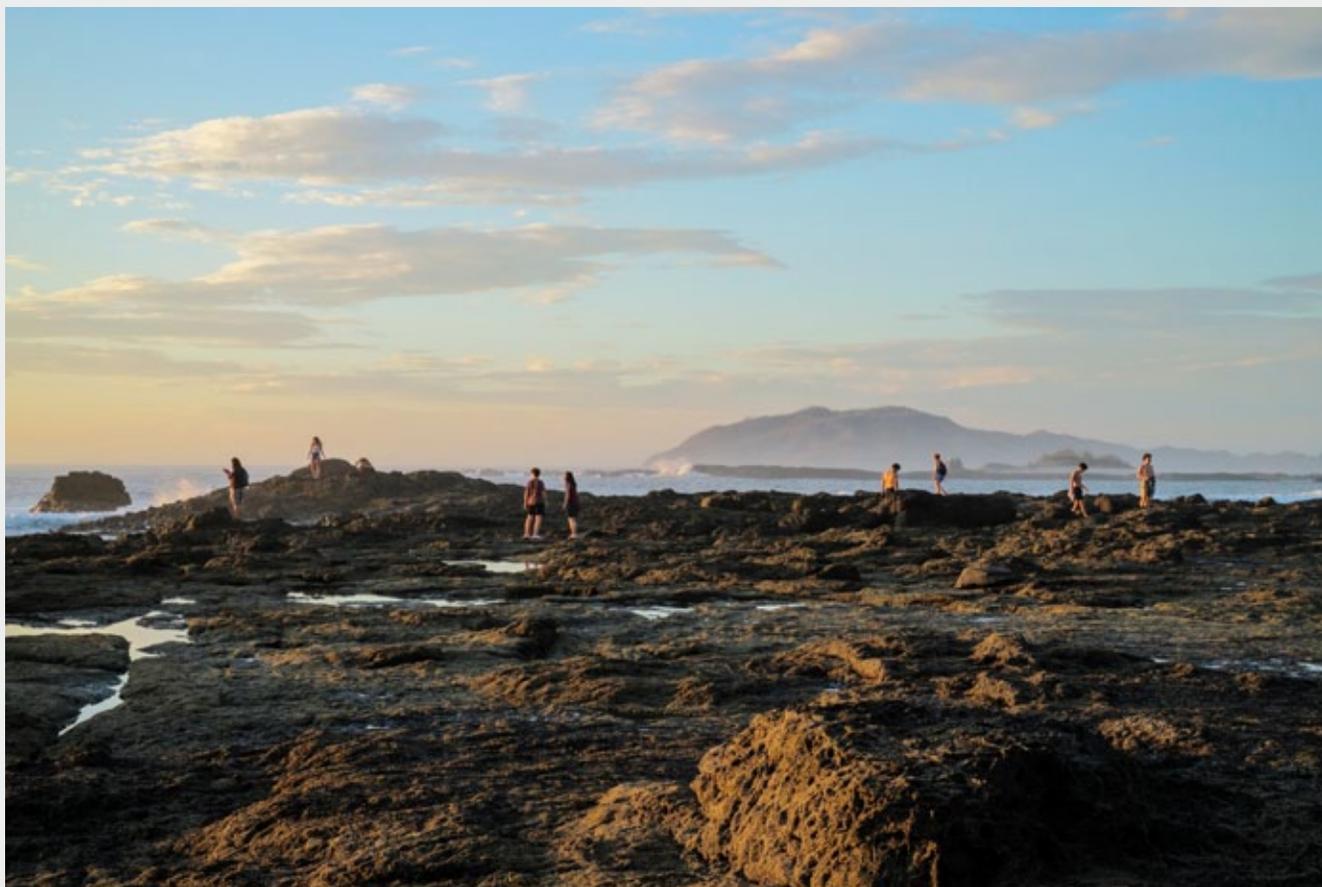
# THE WATCHERS

SYNDI PILAR

Taken on a recent trip to Costa Rica, The Watchers is a series of photos showing people simply watching the sunset. A daily occurrence for our entire lifetime, something we all have in common, yet it still has the power to transfix those who take a moment to appreciate it.



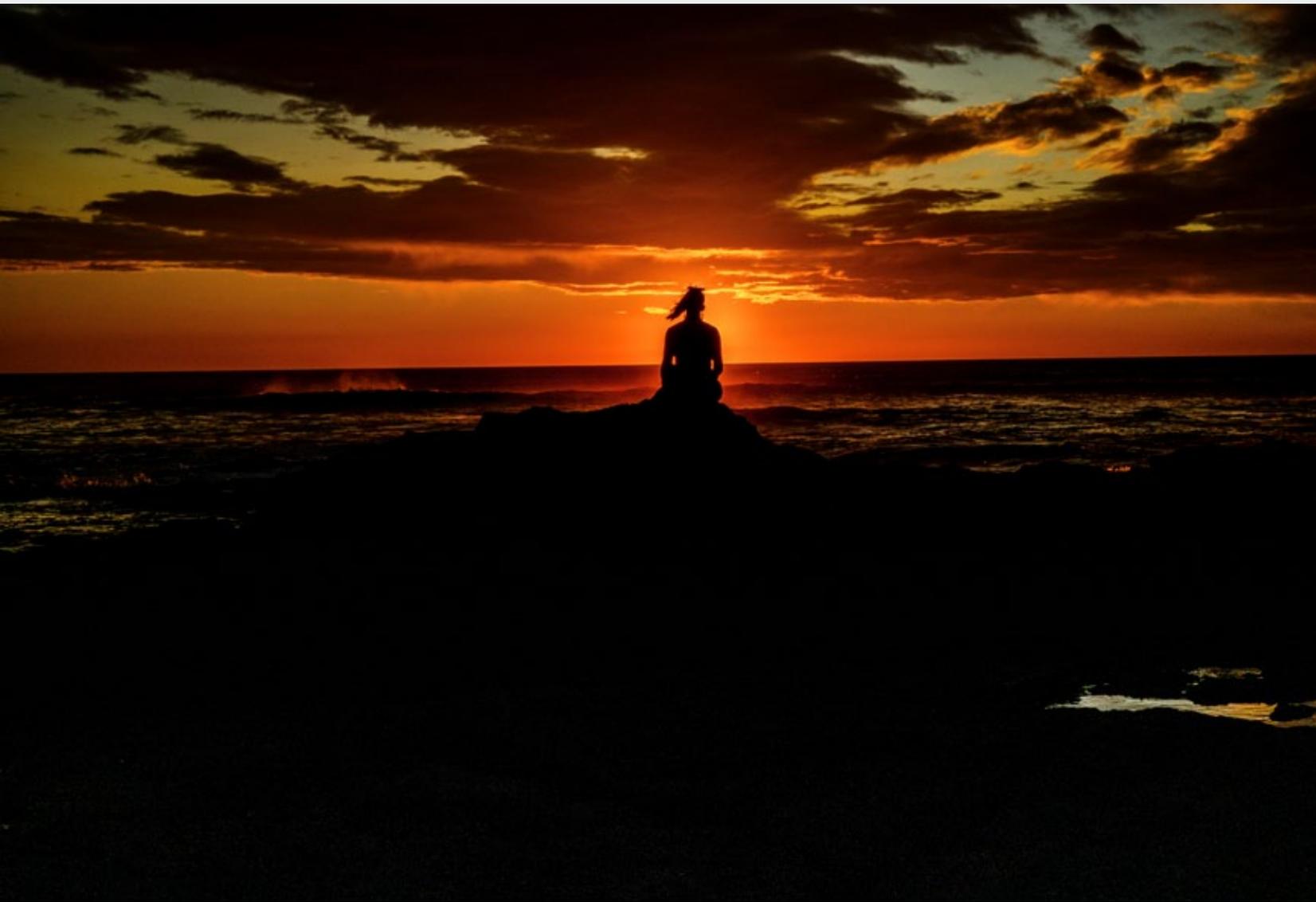
Syndi Pilar  
*The Watchers*





Syndi Pilar  
*The Watchers*









Arka De  
*Lights*



Jose Gaston Barriga  
*Long Shadows*



Beatrice Ius  
*Tramonto Infuocato*

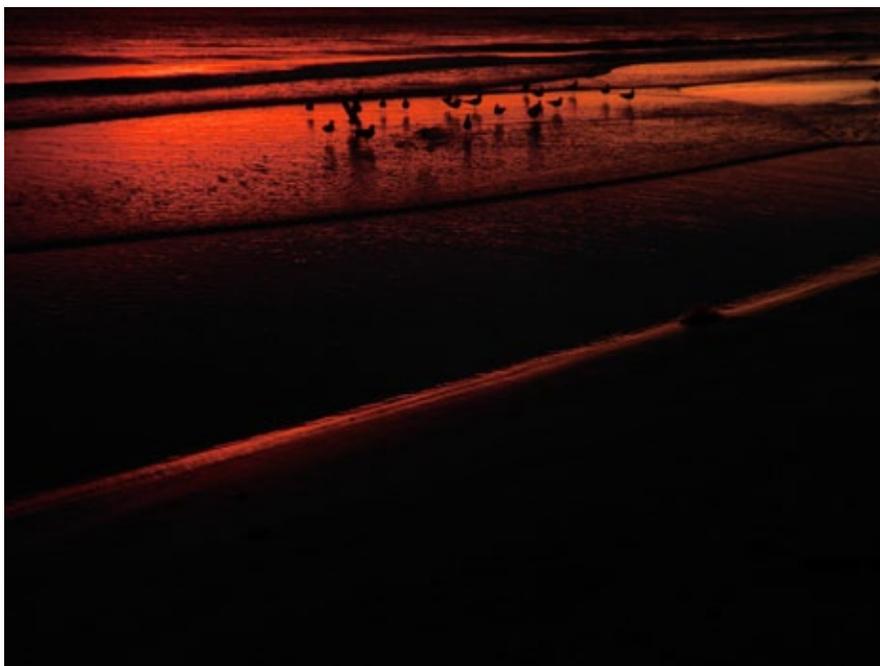


Alexandre Chaym  
*The Father*

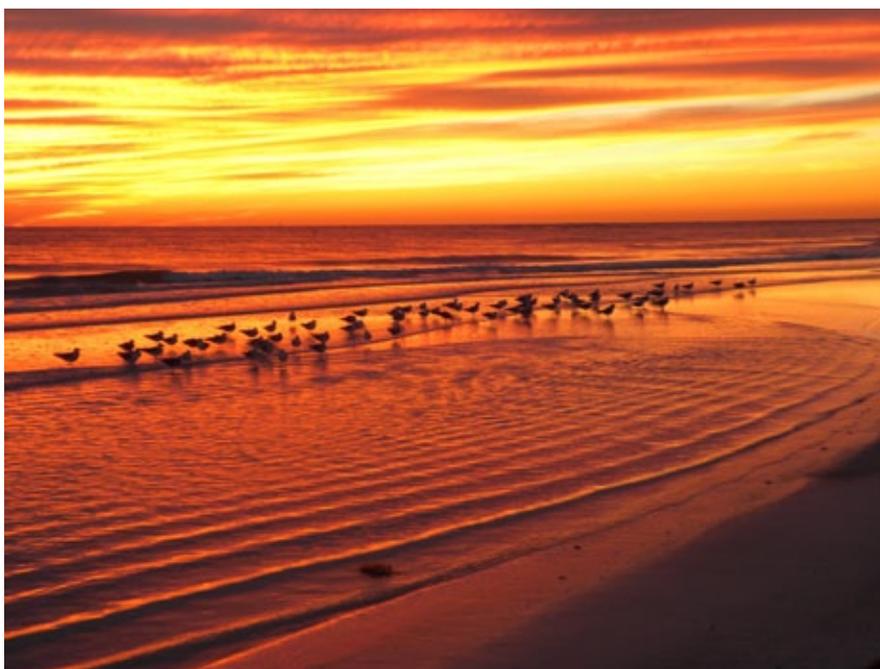


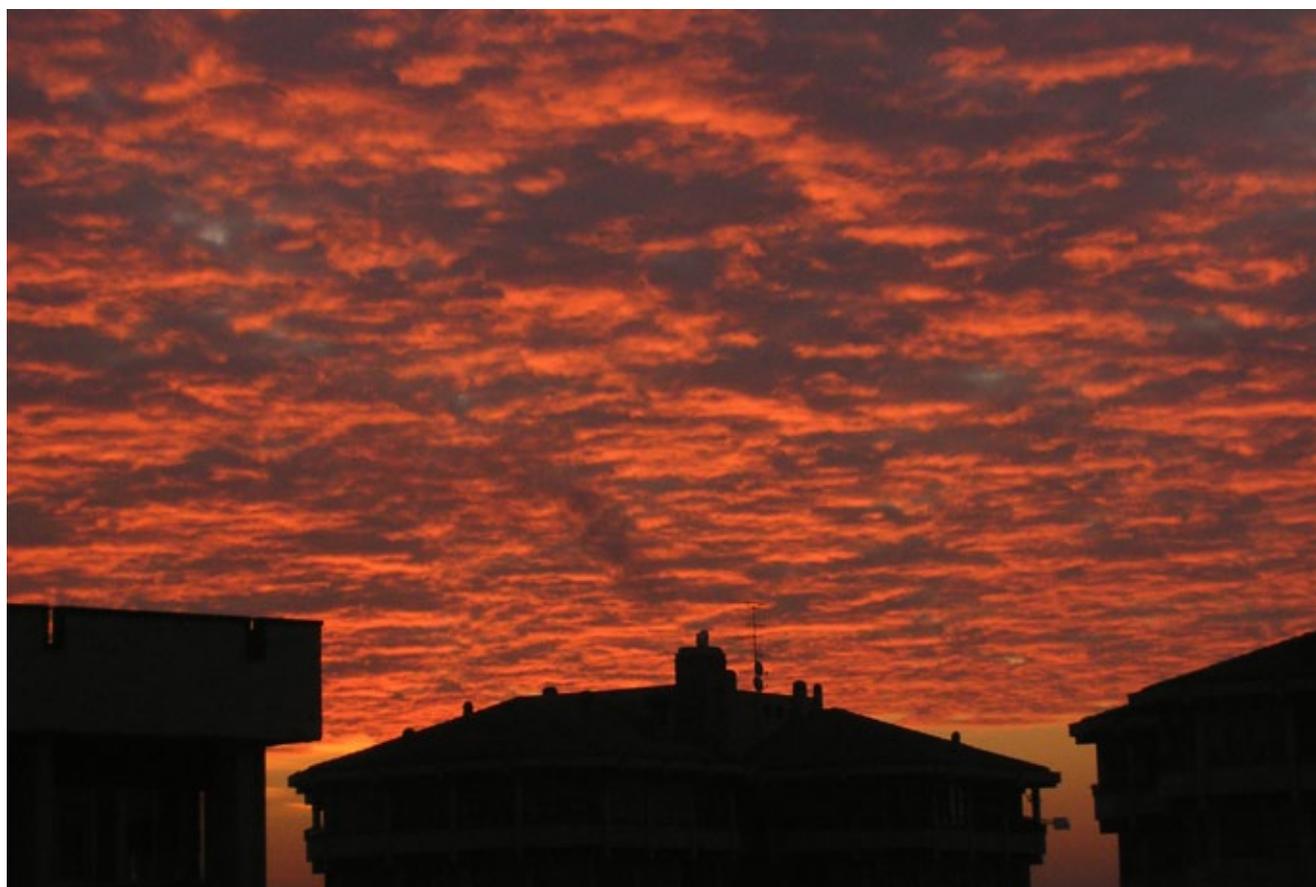


Silvia Abbiezzi  
*Tramonto a Sarasota 01*



Silvia Abbiezzi  
*Tramonto a Sarasota 02*



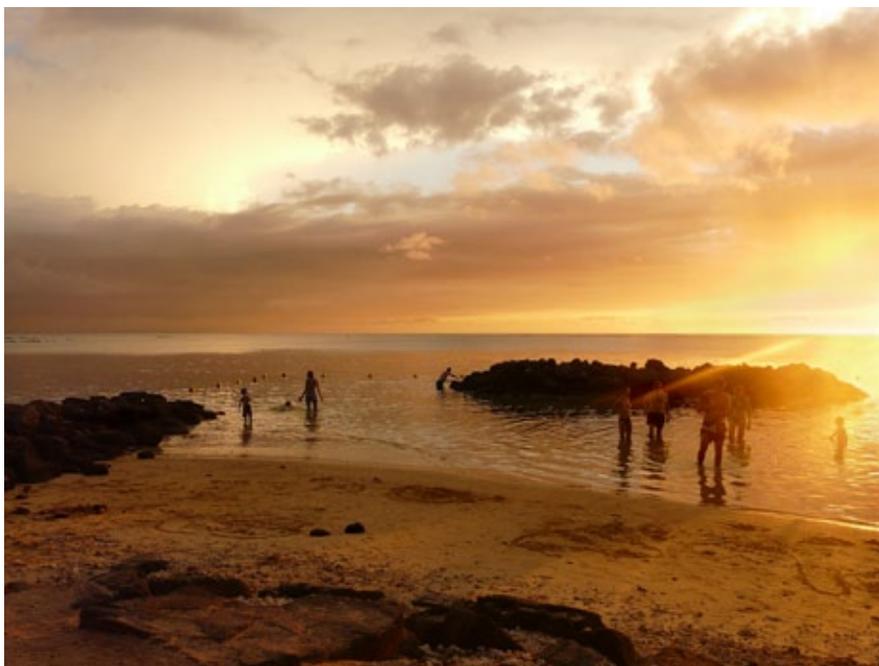


Michal Vörös  
*Untitled*





Francesca Codogno  
*Untitled*



Arnab Mitra  
*Journey*





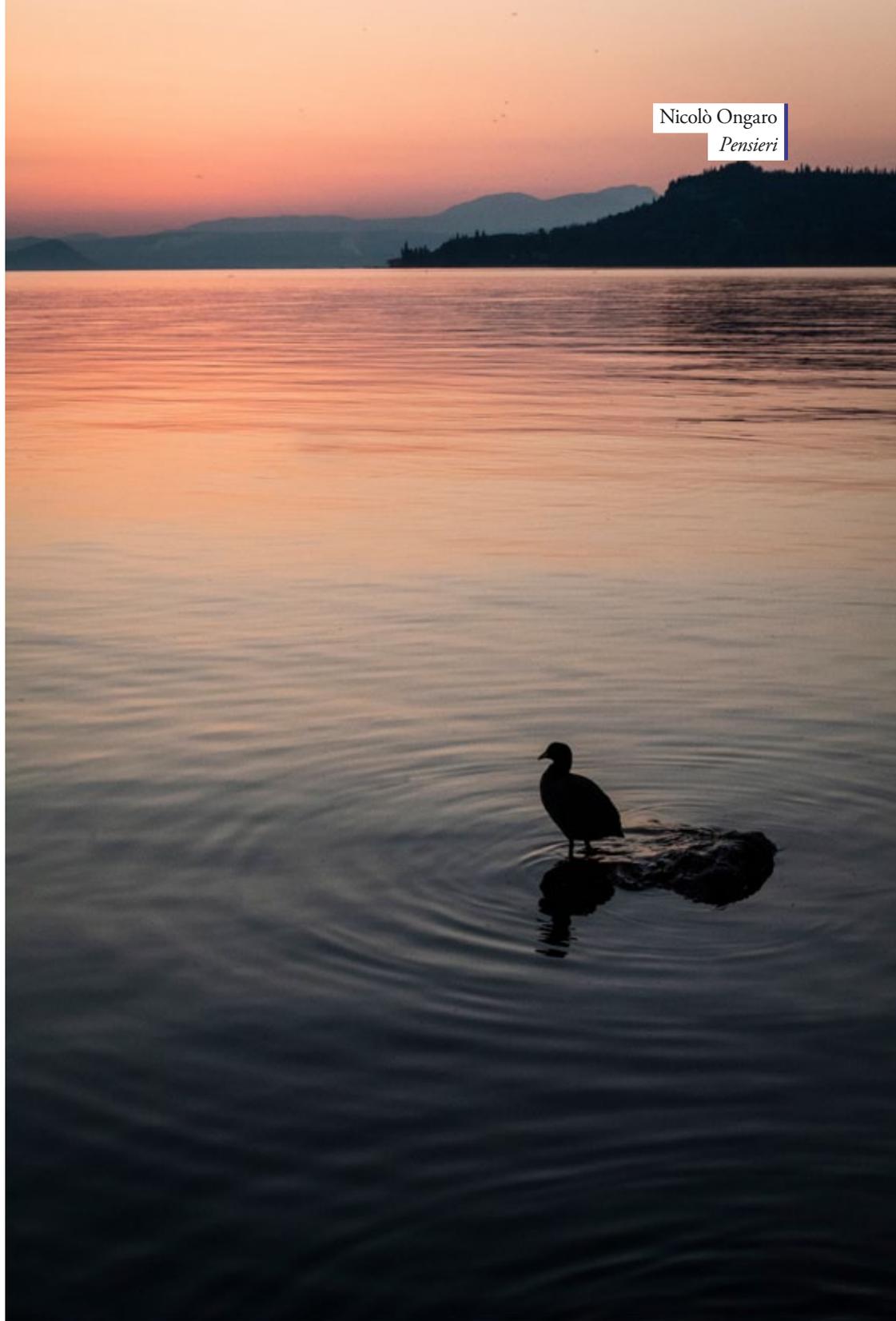
Giustina Wind  
*Orfeo Ed Euridice*



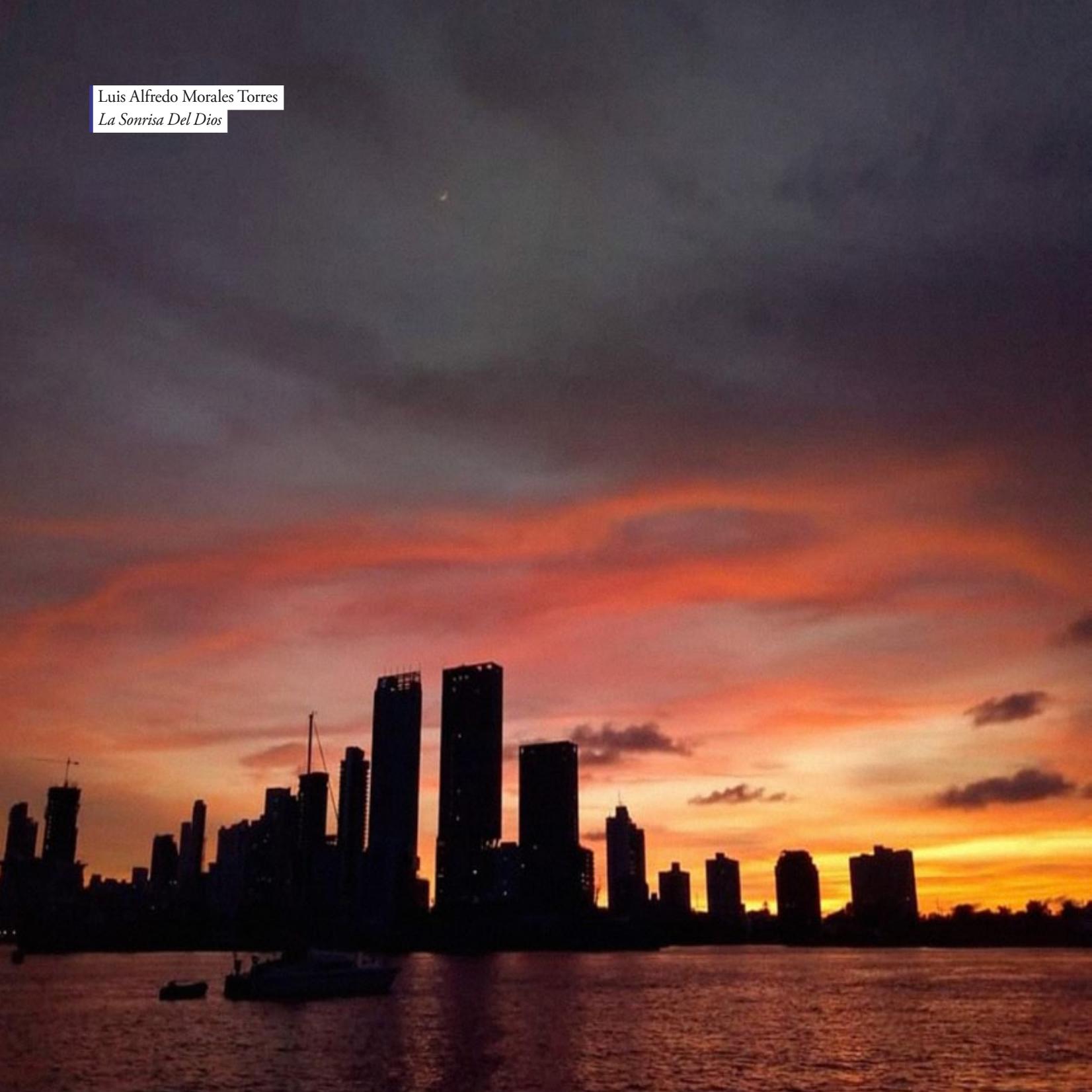
Paolo Ricca  
*Around Angelus*

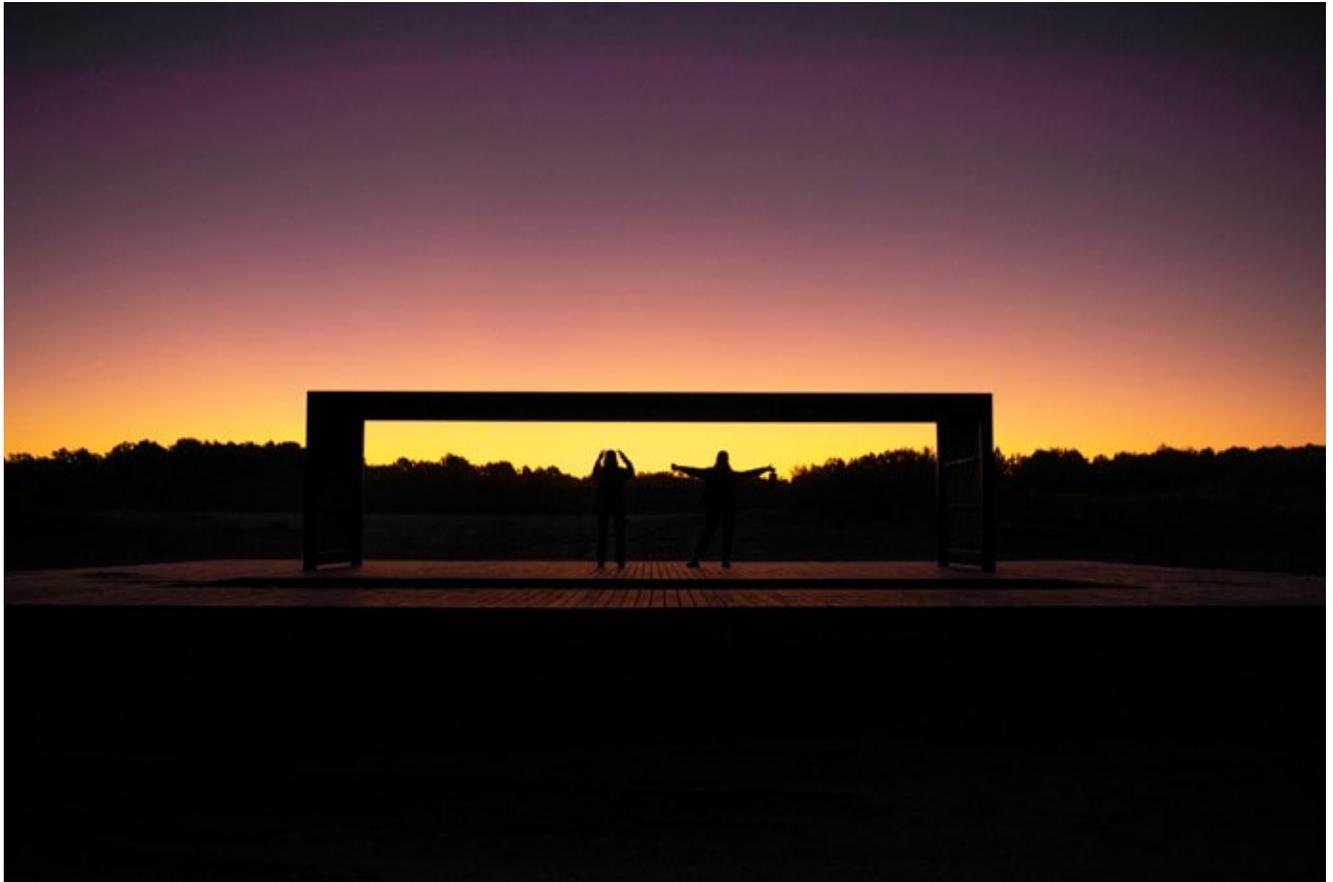


Nicolò Ongaro  
*Pensieri*

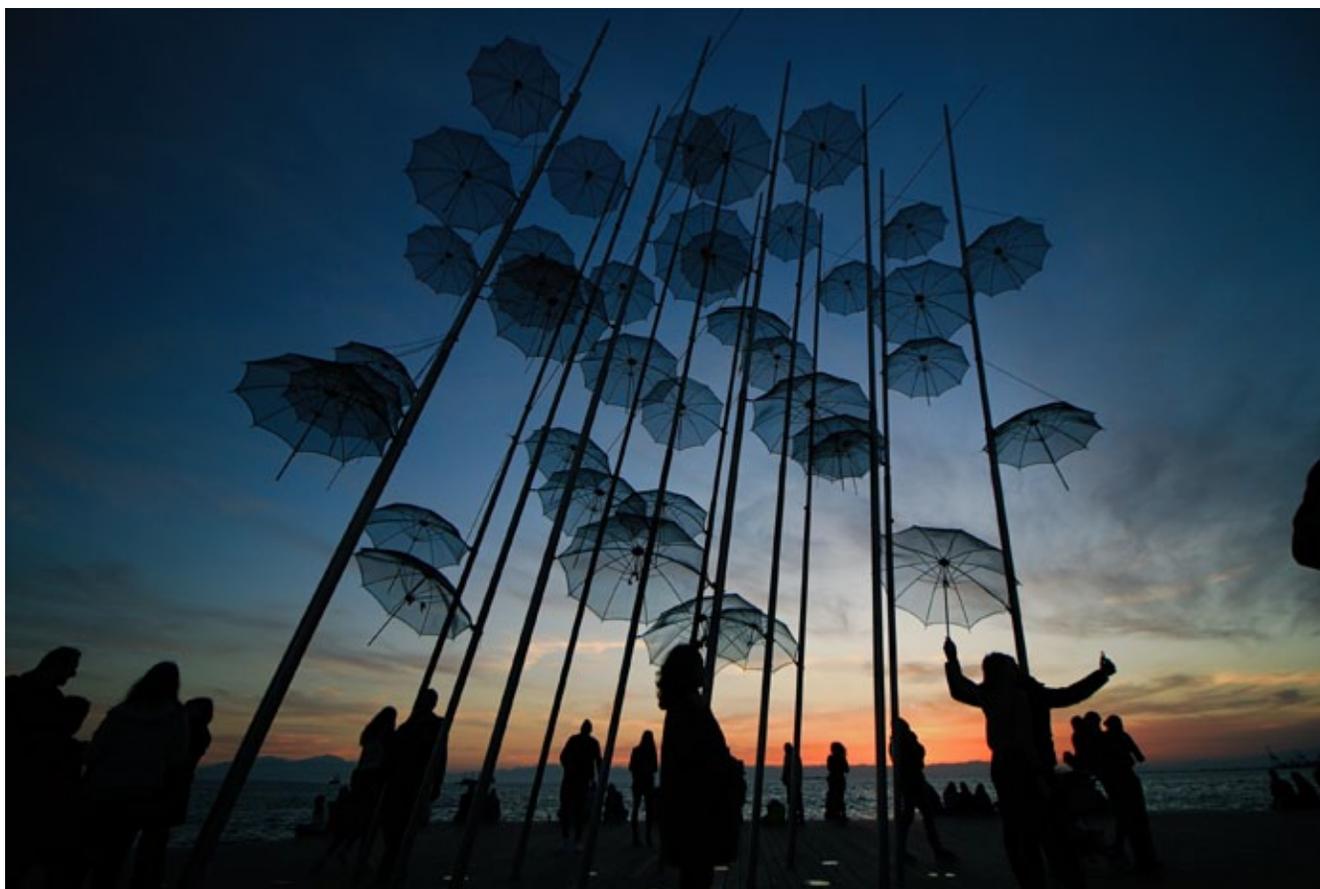


Luis Alfredo Morales Torres  
*La Sonrisa Del Dios*





Nurlan Tahirli  
*Hold Me Up*

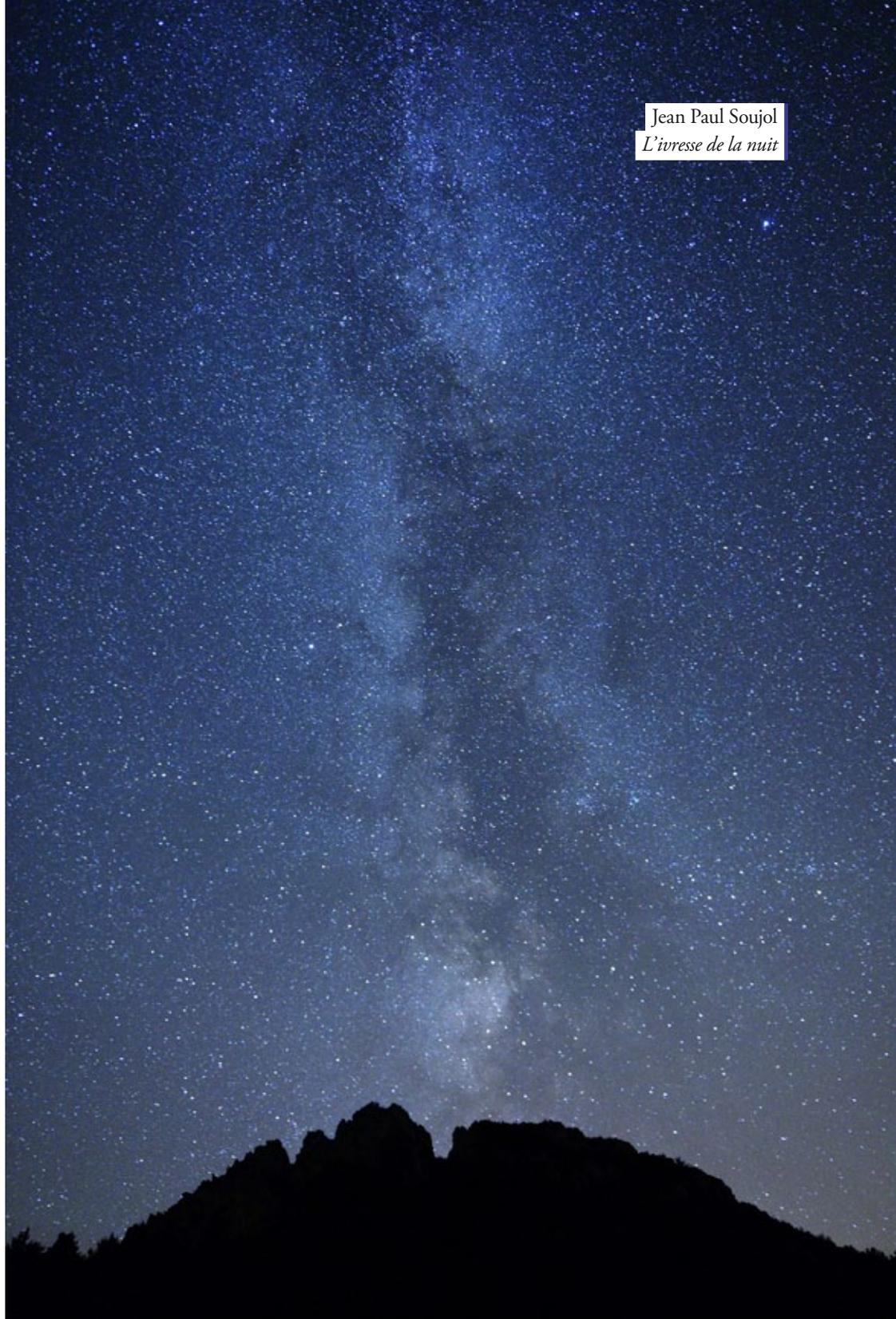




Jean Paul Soujot  
*Silhouette Céleste*



Jean Paul Soujol  
*L'ivresse de la nuit*



John Savala  
*Untitled*

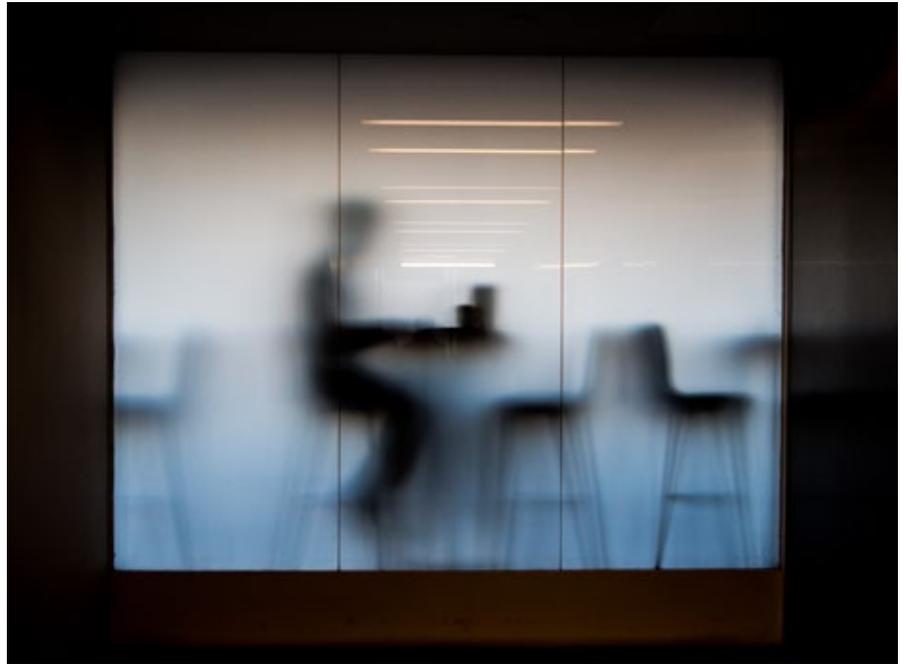




Giustina Wind  
*X Files*



Cam Crosland  
*Untitled*



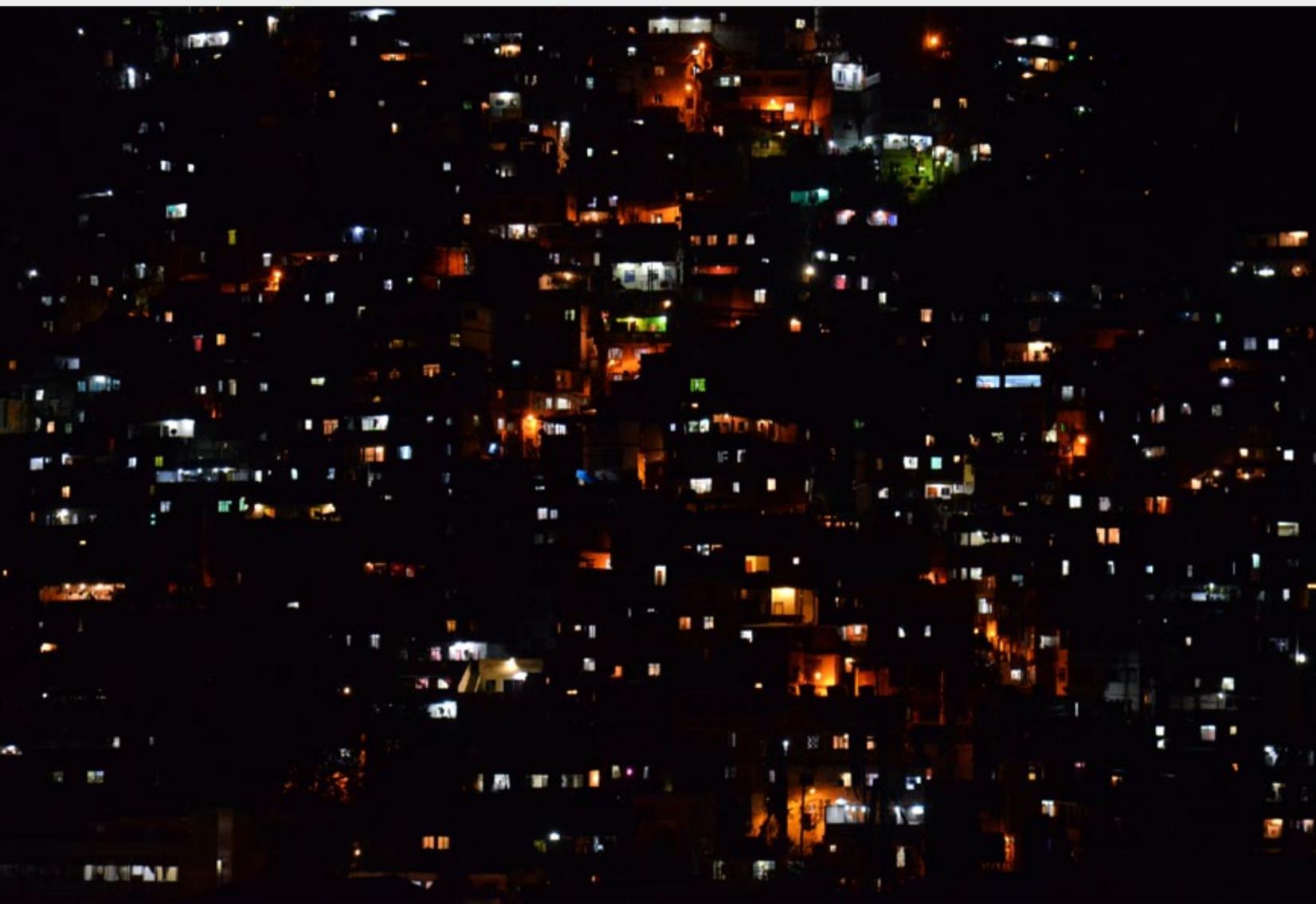
Nyani Quarmyne  
*Road Crossing*



Massimo Tabasso  
*Matera*







# PRIVATE WINDOWS

GIANNI OLIVETTI

To follow the shadows in the dark  
To listen, in the silence, the whispers  
To feel the perfume in the nothing  
Like an icarus the ancient song of the soul explodes  
and in the night an idea becomes a light

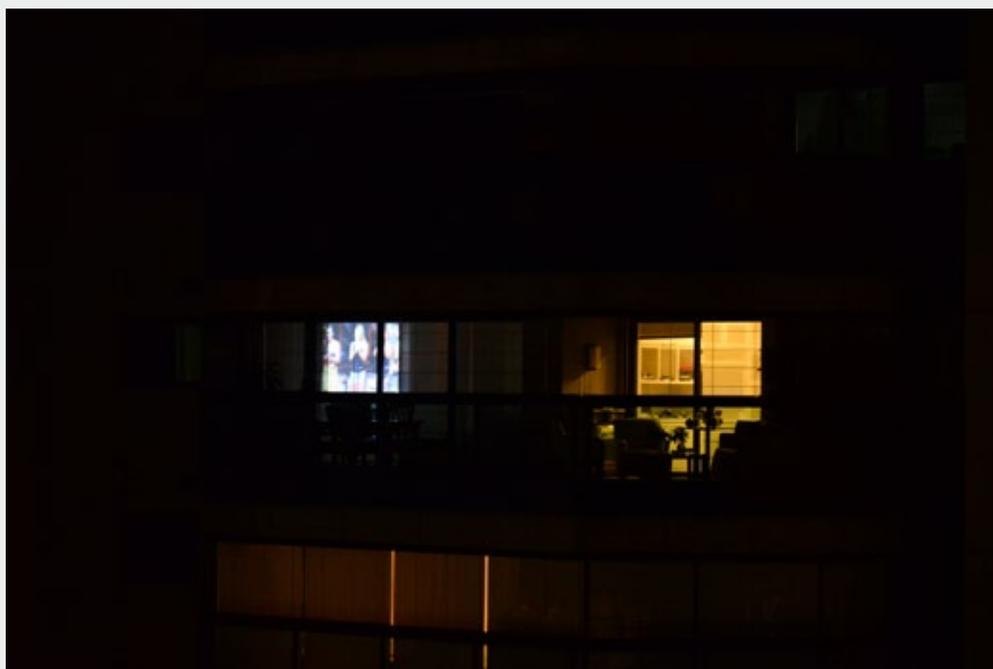


Gianni Olivetti  
*Private Windows*

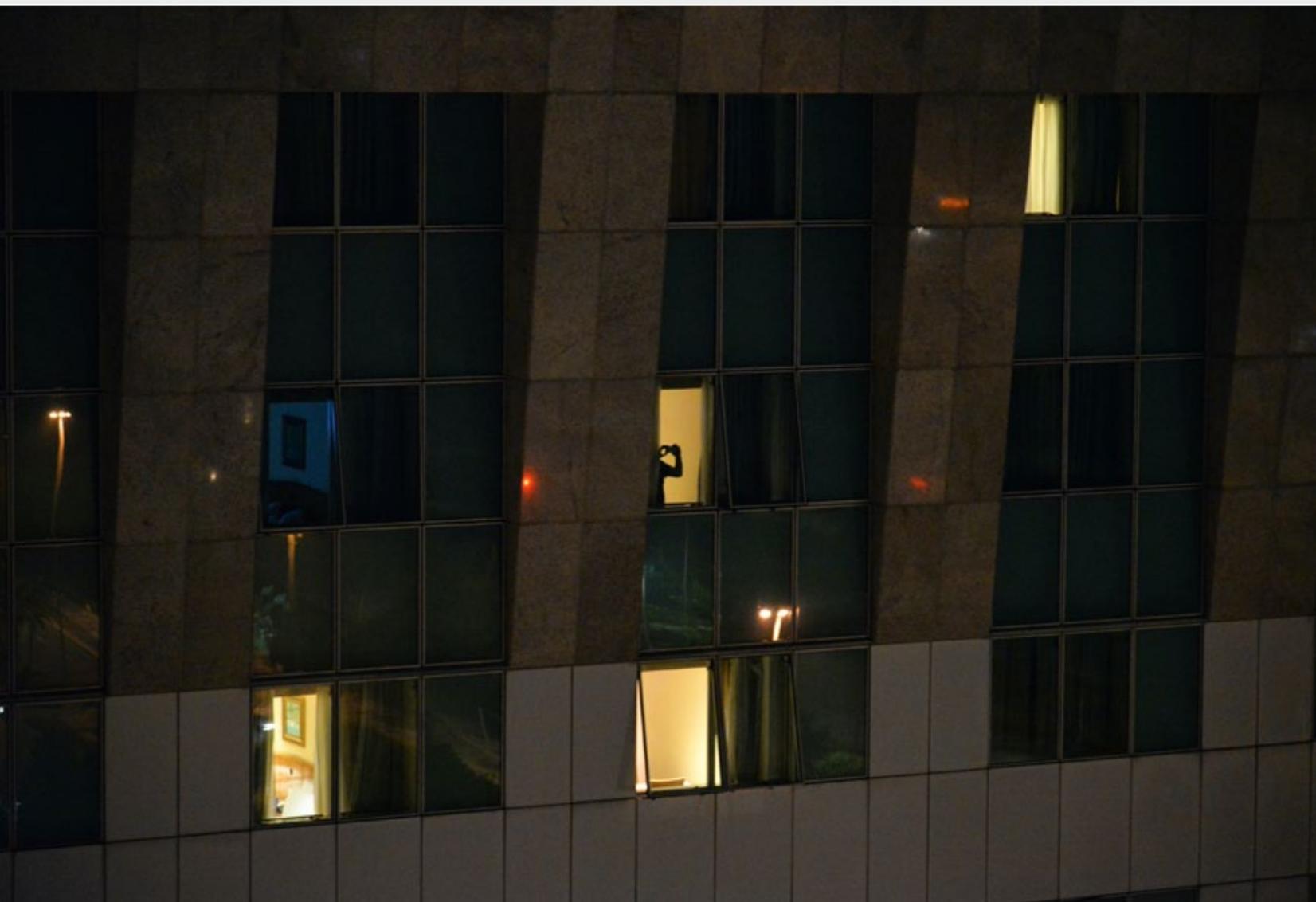












Małgorzata Mikołajczyk  
*Untitled*







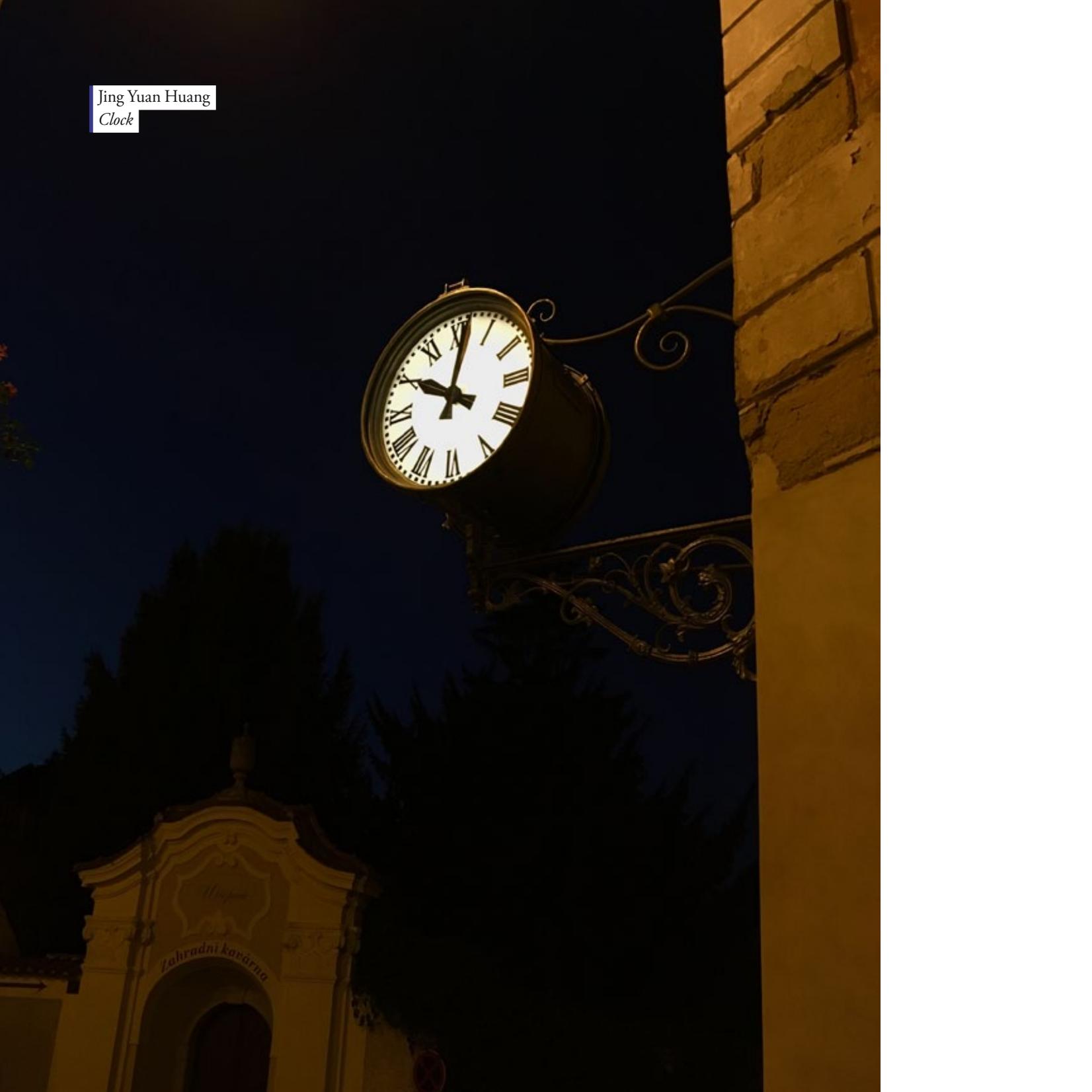


Samanta Krivec |  
*Follow The Sun*



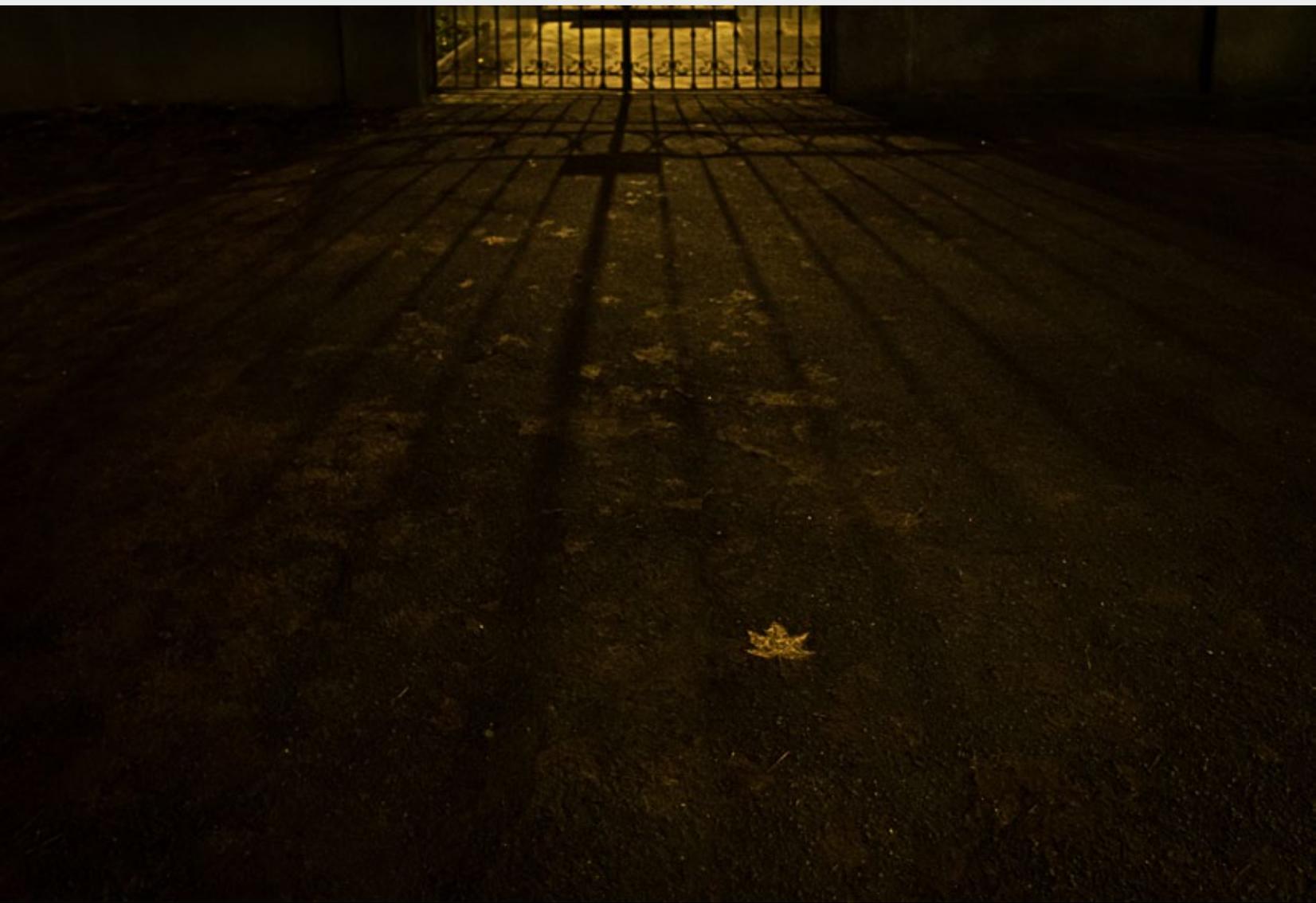


Jing Yuan Huang  
*Clock*





Rosella Tapella  
*Nocturno Urbano*



# NOCTURNO URBANO

ROSELLA TAPPELLA

Winter. A city in the Piedmontese province. A silent and limpid night enveloped in the mysteries of darkness, between historical buildings of the city center and the suburbs left to themselves.















Roberto Di Ottavio  
*La Luce Di Dio*





Nyani Quarmyne  
*Ceremonial Warrior*





Giustina Wind  
*United Colors Of Balloon*



Anna Piwowarska  
*Sosik - Equality*





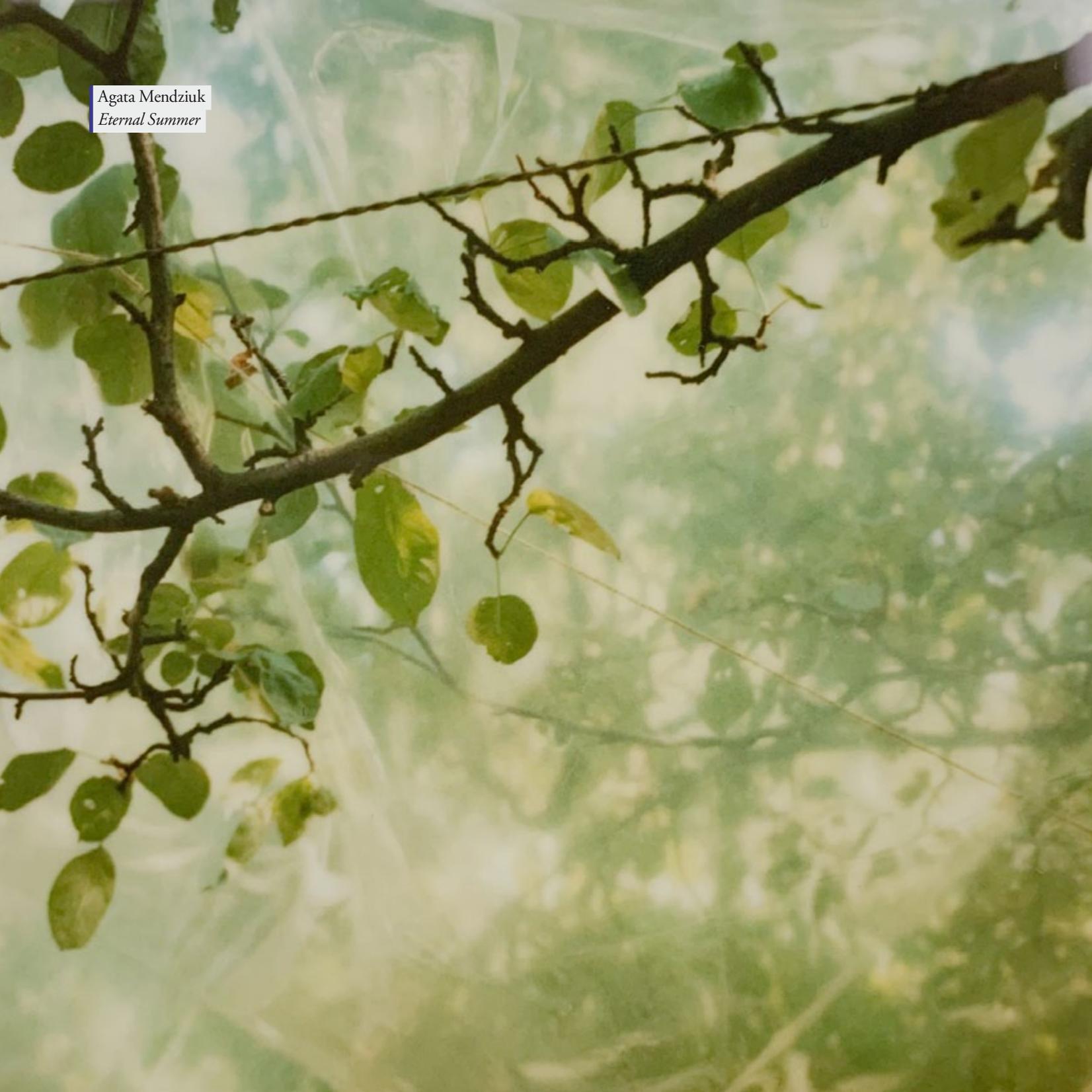








Agata Mendziuk  
*Eternal Summer*

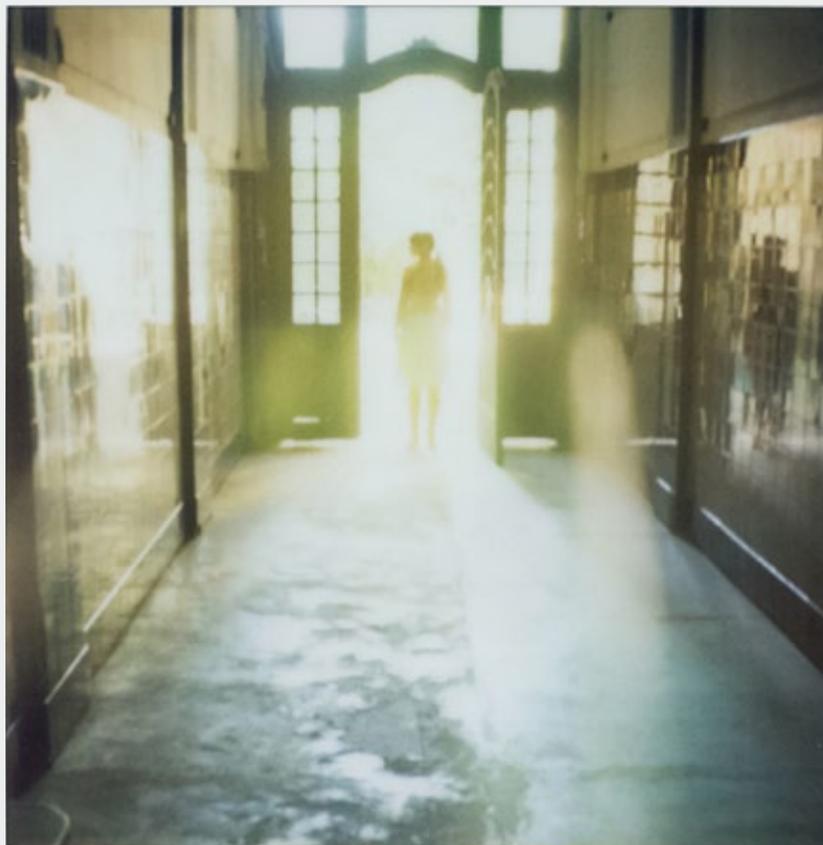


# ETERNAL SUMMER

AGATA MENDZIUK

Eternal summer catches the moment in time, immortalizing the ephemeral. Revolving around the themes of youth and adolescence, the series captures their lights and shadows, using the poetics of a Polaroid.

As a result, the final image does not try to be an objective statement, choosing instead to be an impression, a memory, a symbol.



Agata Mendziuk  
*Eternal Summer*







Agata Mendziuk  
*Eternal Summer*







Mathieu Degrotte  
*Hecate*



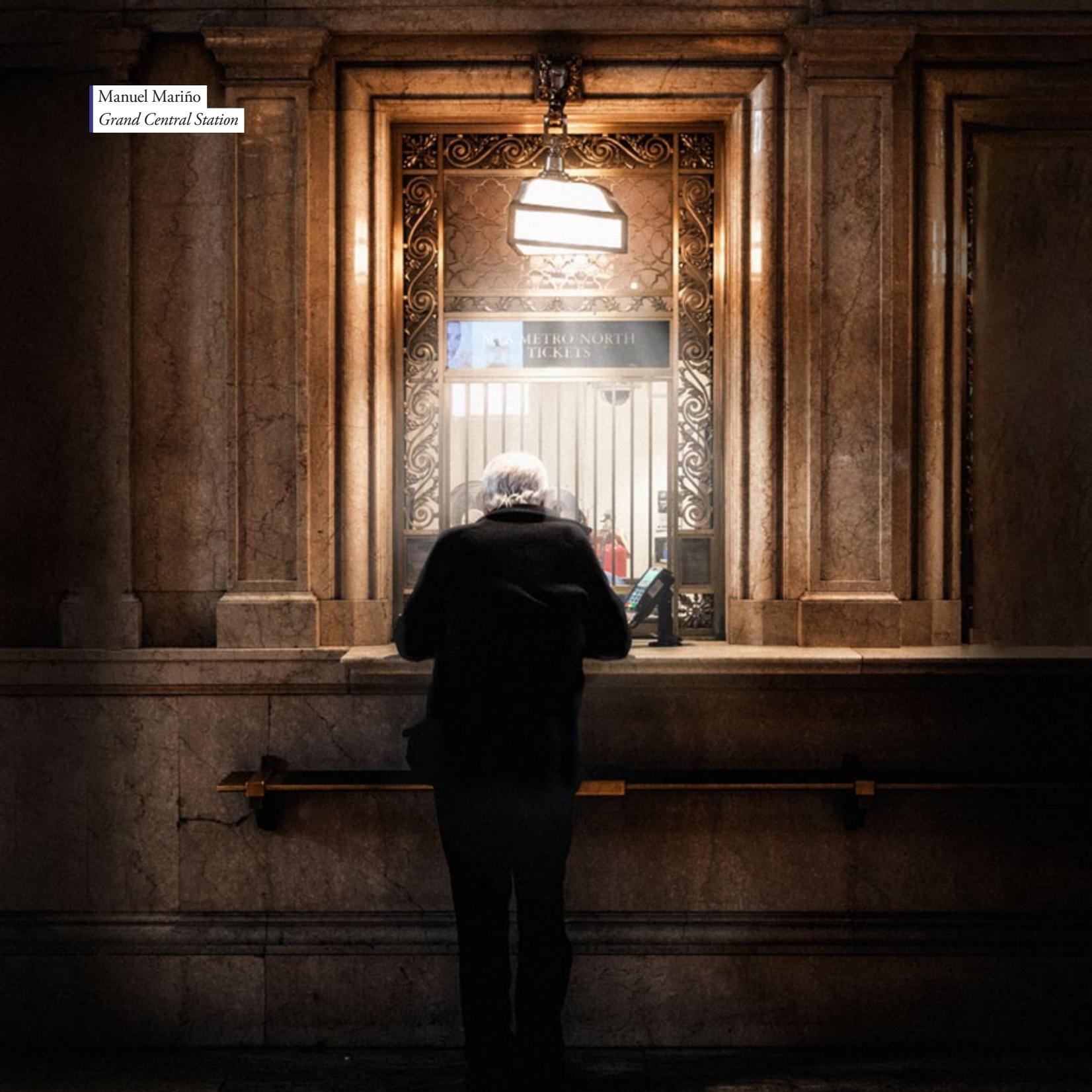
Mathieu Degrotte  
*Apollo*



Mathieu Degrotte  
*Lovers*



Manuel Mariño  
*Grand Central Station*

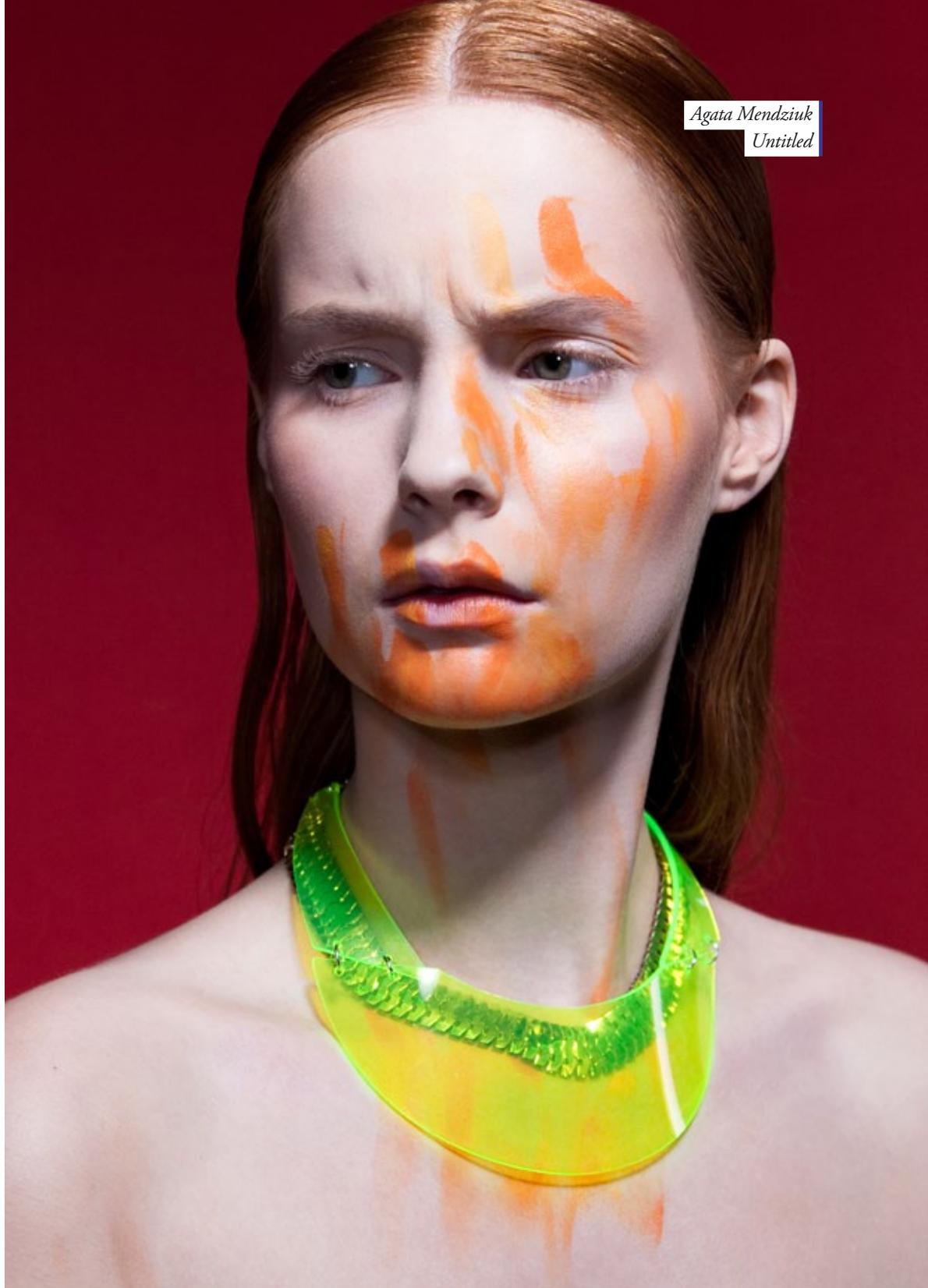




Mariya Tatarnikova  
*Universe*



Agata Mendziuk  
Untitled



Mariya Tatarnikova  
*Solitude*



Beatrice Tagliapietra  
*Fanciulla Dormiente*



Beatrice Tagliapietra  
*La Luce Nel Velo*



Mathieu Degrotte  
*Constellations*



# CONSTELLATIONS

MATHIEU DEGROTTE

This project is not meant to be a pile of artwork depicting the night sky's constellations. The name was chosen according to its mere definition: several points creating a form, a shape - here, the star-like paint dots scattered over the models' body. My passion for astronomy, in which I find scientific, artistic and metaphysical interests, probably contributed to guide me to this name.

There is also a philosophical aspect of the name linked to the woman's beauty, which is both unique and universal; women may not give birth to stars, but they give life to us mortals.

The woodwork featured on most of Constellations' artwork conveys both ideas at the heart of the series; with their carved geometric shapes carved by a wood artist, and the fact they are made of a natural and living material.





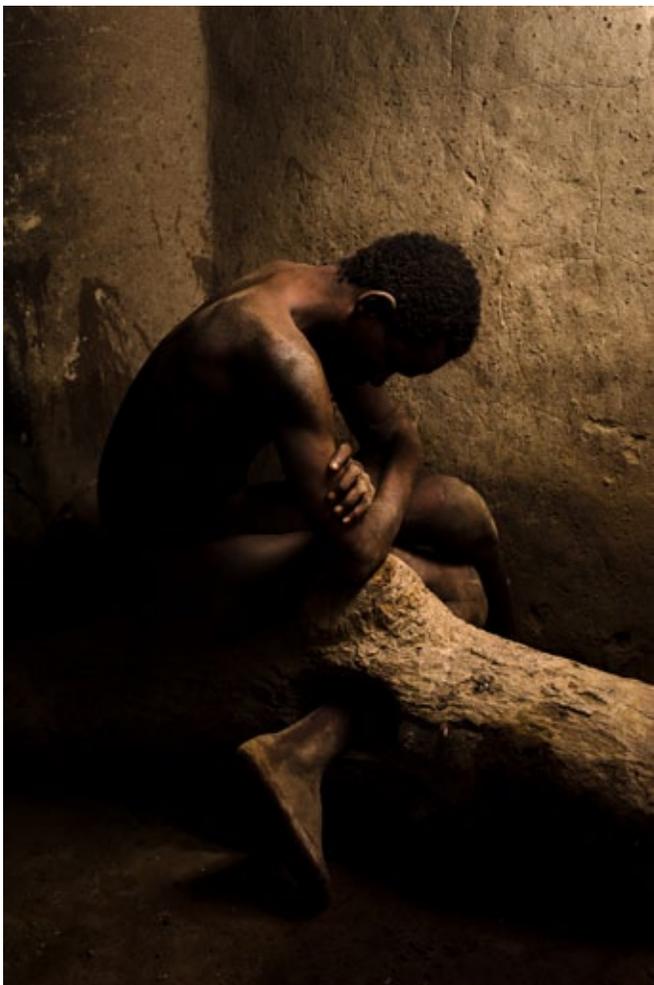
Mathieu Degrotte  
*Constellations*







Nyani Quarmyne  
*Francis*



Lucrezia Iannilli  
*Metamitbo*



Livio Morabito  
*La Morte Di Giacinto*



Hellen Hernandez  
*Coraje Mmxx*



Mathieu Degrotte  
*Amiguous God*



Agata Mendziuk  
*Untitled*



Zsófia Daragó  
*Still Life*





Angeli Querimit  
*Becoming*



Zsófia Daragó

*Link Between Two Worlds*





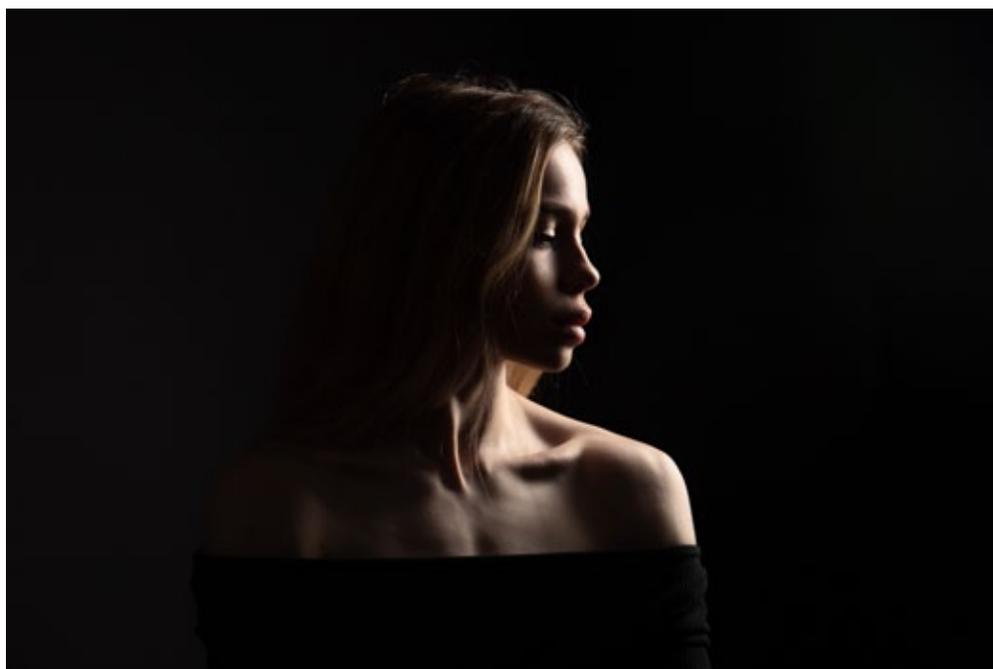


Vladislav Shapovalov  
*Music Of The Void*

Christos Pater  
*Persephone*



Nadezhda Bakina  
*Untitled*



Guido Matarazzo  
*I Guardiani*







Roberto Malagoli |  
*Yangon - Fish Market*



PLUTO  
BY  
NINO  
MIGLIORI

Nino Migliori  
*La mia città, 1958*



PLUTO  
WRITINGS OF SHADOWS  
ASCANIO KURKUMELIS

Photography is a portion of reality which includes and excludes at the same time. Migliori reflects upon this aspect in his work named *La mia città* [My City] (1958), a series of panoramic pictures taken from the tower Asinelli in Bologna with the intent to go beyond the classical iconography of linear perspective. Maintaining the same frame, he gradually rotates the camera and takes four photographs which are superimposed on the same frame. The result is an aerial view in which not only different views of the urban space are condensed, but also different times. In the same photograph the author unites every single perspective excluded by the previous snapshot. The effect is that of a dynamic vision which gives back the extension of the city and the possibilities provided by the means. In this work the photographer is involved in a process of superimposition and abstraction of the image, that is a movement which brings him away from reality.

In other photographs the city is told through the presence of the people inhabiting and crossing it. In these images characterised by a low tone and strong black-and-white contrasts, which follow Paolo Monti's example and the 1950s German experience of the Subjective Photography, the human being turns in some cases into a shadow, becoming part of the architectonic complex. The author's gaze addresses the interior, the spaces where people's life takes a different form. In the photograph *Sera d'estate* [Summer evening] (1953) the window frames the intimacy of a family sitting at the table and enjoying being and having dinner together, while the evening wraps up and darkens the outside. However, in *Fantasmì* [Ghosts] (1959) the subject is no more represented by the interior. Instead, you find the external surface of the palace. The windows are closed and thus they do not reveal any intimacy. The only apertures are to be found in the outgrowths and the rifts of the wall.

Time altering the trace of the photographic image is at the core of the work *Anti-memoria* (1968). Here Migliori retrieves some photographic plates of the studio Villani in Bologna supposed to be destroyed. He takes and prints them exactly as they are, without any intervention. In this research the author reflects upon photography as body of the image suffering an alteration due to the action of external agents and resulting in the partial or even total loss of the impressed reality. This work represents a reflection upon the fact that the icon loses its significance as symbol meant to persist. The process of the image being deleted leads to a lack

of distinction between genres (portrait, landscape, still life). Thus, the photographs come to resemble each other and turn into a common space of decay. The subject of this work is the support itself which impedes a linear transmission of memory.

Time signing and transforming the body, not only the one of the image, comes back in the sequence *Il tempo dilatato* [Dilated time] (1974), a self-portrait realised in four phases, during which the author gradually substitutes the X-ray photograph of his skull to the one of his face. A memento mori where the cancellation of the face identifies the progressive approaching of the end. Life and death walk together limiting themselves reciprocally. Photography itself is a concrete manifestation of that. Each snapshot daily reminds of the distance separating the subject from that moment stuck in the past.

In the series *Lumen* started by Migliori in 2006, the theme of time is dealt with in a different way: the author takes photographs at candlelight of the baptistery zoo-phorus in Parma, realised by Benedetto Antelami. The entire series is made up of seven work cycles, all of them realised at candlelight and representing major Italian sculptures from the Middle Ages to the 19th century.

In this case the author means to show the perception of the bas-reliefs illuminated by the fire of the flame with the intent to give back the impression that the people of the Middle Ages could have had in front of those works after sunset, taken into consideration that they lived in an age still far way from electric illumination.

Nino Migliori  
*Sera d'estate, 1953*



Nino Migliori

*Uomo ombra, 1950*



Nino Migliori  
*Fantasma, 1955*



The photographer gets a scaffolding built, covered by a black length, which is used to isolate the forms and shoot them one by one in the dark. The movement of the natural flame light produces constantly changing shadow effects on the surface of the sculptures. The marble bas-reliefs depict fantastic and anthropomorphic figures, which seem to be looking from afar at the people observing them. In this case photography brings us to the same perspective and light condition of a different historical period, turning us into witnesses of that age. A reflection upon how the dramatic and disturbing effect of shadows, drawn by the fire of torches, could influence the spectator's mind and imaginary.

This is another series which demonstrates how Migliori's language is able to travel over the history of visual culture and put into relation very different iconographies.

The heterogeneity of these works, which stretch over more than 70 years of research, reflect Migliori's uninterrupted dynamic approach: he is always active on different fronts and gets never stuck on a single fixed idea of photography. Since from the beginning of his work, Nino has got aware of the fact that photography is in constant development, which his images keep telling.

Nino Migliori  
da *"Antimemoria"*, 1968

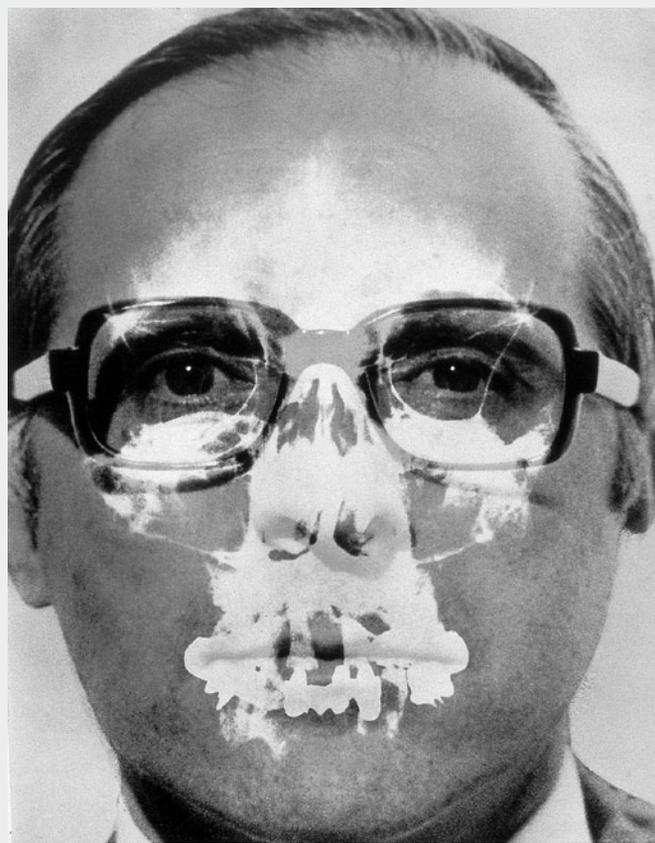


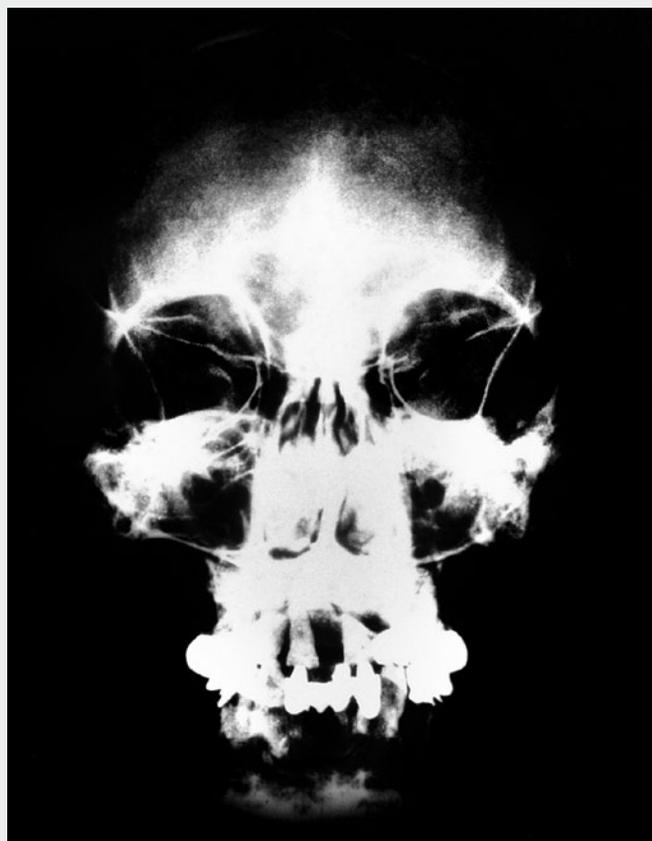
Nino Migliori

da "Lumen", Lo zooforo del Battistero di Parma, 2006



Nino Migliori  
*Il tempo dilatato, 1976*





Samanta Krivec  
*Magic Run*



PLUTO  
THE ART OF  
SHADOW

Nurlan Tahirli  
*Run Spiral*



As a counterbalance to their deep sense of the vital splendour coming from the sun's light, both Greeks and Romans perceived with anguish the realm of darkness, an underground kingdom where, according to the most archaic beliefs, the shadows of death - pale, weak images of the living people they once were - wander sadly, regretting their lives. This dark space, dominated by a thick fog that obscures all views is ruled by Hades, a god of noble lineage (he is the brother of Zeus and Poseidon, the highest divinities in the Greek pantheon) who took over the kingdom in a famed draw that saw the three brothers share out power over the world (the other two drew the heavens and the sea, while the earth remained undivided: Il. XV 187-193).

The noble, handsome Hades, with his thick dark hair, is a god who strikes fear because he reigns over the dark underground spaces that are home to the infinite throng of the dead, a kingdom to which all will go and from which there can be no return. The god is known as polydegmon, "he who welcomes many" and polysemantor, "lord of many", and he is the sole divinity to whom prayers are never addressed because such prayers would be useless. The fact that his rule extends equally over all living beings makes him ultra-powerful and terrifying.

The ancients perceived the idea of "not seeing" in Hades' name (the privative prefix of Aides, negates the verb root (v)id, "to see": a-(v)id-es, "the god from the place where nothing is seen"). The underground spaces, where the shadows are eternal in an unhappy condition of nostalgia for a life gone by, also bear the name of the god: Hades is a dark place that poets describe as "frozen", "vile", "joyless" and "squalid".

Nonetheless, the Greeks were aware of the fact that the underworld was a place of great gifts for men, such as precious metals and above all, the plants that sink their roots into the depths of the ground. An ancient myth, narrated in the Homeric hymn "To Demeter", tells of the day that Persephone, the beautiful daughter of Demeter, goddess of the harvest, while playing in a meadow and picking narcissi, saw the ground suddenly open before her from which Hades emerged in his golden carriage. The god kidnapped Persephone, taking her underground to become his wife. The brutal kidnapping led to Demeter's ire and anguish, and she travelled the earth desperately seeking her daughter, causing the harvests to stop growing and a famine that threatened to wipe out humanity. Zeus was forced to intervene, and he

sent Hermes to the underworld to persuade Hades to let Persephone return to her mother. Hades accepted, but only after feeding Persephone some pomegranate, the magical fruit and food of the dead, which forces those who eat it to return underground. Persephone, from that time on, was forced to spend two thirds of the year above ground, enjoying the light and the sun with her mother, and one third in the underworld with her husband, who allowed her to return above ground in spring, symbolising the rebirth of plants and flowers, after their apparent death in winter.

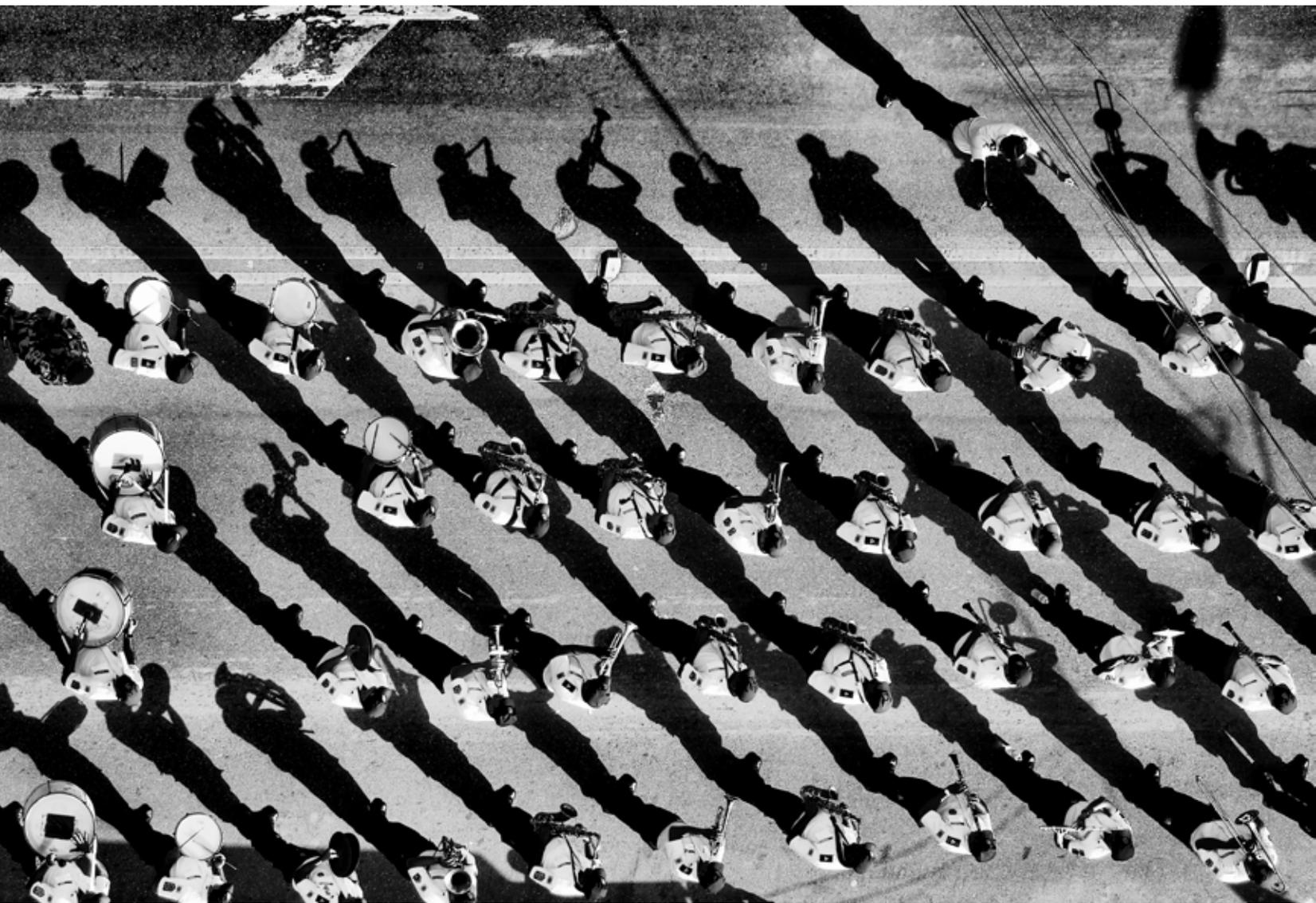
The wealth that the god of the underworld is able to guarantee men is probably the root of his other name, Pluto (ploutos means “wealth” in Greek). This god with his dual nature, the terrifying sovereign of darkness and who dispenses wealth to men, reminds us of the fragile equilibrium of human life, suspended between light and darkness. Pluto is a symbol of another world, whose rules are different from the world above: contact with this world will lead one to question even the most established experiences of everyday life. One of the greatest tragedians of all time, Sophocles was aware of this and in his *Antigone* he shows us how the Theban king Creon breaks with the prerogatives of the underworld by leaving the body of Polyneices unburied and instead, burying Antigone alive in an underground tomb. Due to this awful act, Creon directly experiences the full power of the underworld as, in exchange for those two deaths, he is forced to give up two more dead from his own family, his son Haemon and his wife, Eurydice.

Even in the real world, the Greeks perceived the frightening presence of Hades’ darkness in some fractures of the earth’s soil. They believed that some caves and lakes enclosed by rocky hills were the entrance to Hades and they associated the presence of prophetic characters to these places. Like the Sibyls, able to reveal man’s destiny to him. It is no coincidence that some of the greatest intellectual experiences in human history were formed around a descent into Hades, leading protagonists to acquire knowledge that would otherwise be out of reach. Odysseus, the archetypal hero of western civilisation, meets the prophet Tiresias, who predicts his future, in Hades; Aeneas has the same experience in the cave of the Sibyl of Cumae, where he learns the glorious destiny of Rome; and still many centuries later, the great spiritual journey undertaken by Dante begins with his descent into the abyss of the *Inferno*, a necessary step, from his Christian perspective, for his subsequent ascent into heaven.

The subjects that Pluto offers photographers are fascinating: effects with shadows, silhouettes, night-time photography, interpretation of black and white, in images that refer to something else, which transpires from the shadows and the mists.

The sensation of being able to glimpse past the visible and into the deepest nature of a place and the people who lived there can be captured in the portfolio “*Lamia Gerico*” by Cristina Corsi, inspired by a poem by Alda Merini and by her expe-





rience of life in an mental hospital: a theory of rooms and corridors, with deep shadows and the rare presence of humans, and a great density of memory that wanders around the remains of a place of great suffering. Francesca Codogno (“Face to face”) strives to reinterpret the symbolic meanings of a series of statues in Porde none, created using bold contrasts while placing the statues themselves alongside some most abstract details. It is even possible to see the dual nature in a human being, thanks to a shadow behind an old woman that reveals the lost figure of her youth (Andrea Toros, “Old and Young”).

But is it possible to try to represent the oppressive atmosphere of the world of the dead in some way? It is what Kamila Sammler-Kotys-Kotys tries to do with her “Eurydice”, inspired by the famous myth of Orpheus’ wife, whose husband desperately sought to lead out of Hades. Vague shapes move about in the mist, faceless and without personality, and they transmit a feeling of anxiety.

In the case of Pluto too there is no shortage of attempts to show the god directly, in a direct comparison with the ancient myth. As well as the image by Valentina de Santis already mentioned in the chapter on Apollo, there is also a powerful “Plutone e Proserpina” by Livio Morabito, who, in an elaborate composition that uses the contrast between the pale skin tone of the goddess and the shadow that falls over the god’s body, expresses all of the force of his desire and the abandonment of his victim.

And above all, the dialogue between light and shadow dominates this section of the book. In “La musica vola” by Beatrice Ius, the little dark shapes of birds on the power lines become the notes of a magical musical score against the white background of the sky. The almost abstract theories of the silhouettes designed over the pale surfaces of the Lake Golyazi allow Tahirli Nurlan to read the delicate interaction between nature and human presence in depth. In Hirohike Masahiro’s poetic photos of water, the flow of the water under a beam of light in a completely dark setting designs dreamlike shapes with great emotional impact.

But now it is time to leave the word to the images, although there would still be much to be said: photography is shadow, and Pluto is its god.



# MUAY THAI KIDS

ALAIN SCHROEDER

Far from Thailand's iconic tourist destinations, Isan, the kingdom's largest region, reaches north and east to the borders of Laos and Cambodia. Poverty forces many residents to seek work in Bangkok, but fearing the temptations of city life (drugs, gangs, sex trade...), children are often left behind under the care of grandparents.

To keep them out of trouble, and with the prospect of earning money to support the family, kids are enrolled in Muay Thai (the traditional martial art of Thai boxing that is the country's national sport) as early as 5, and can be competing by 6-7 years old.

Training camps (2500 in Isaan and 1200 in Bangkok) are schools of life filled with deprivation, discipline and respect for fellow combatants. Every story is similar, the kids dream of one day fighting on TV, building a house for their parents and defending the pride of their community, while gym owners, trainers and families rely heavily on their earnings.

Betting is fierce and the pressure on the children is palpable. Few will become champions, but for poor kids with limited options, Muay Thai is a way to meet the cultural expectation of helping their families and a chance at a better life.

In July 2021, the IOC recognized Muay Thai as an Olympic sport. It promises to be a baptism by fire at the Paris 2024 Olympic Games for many young fighters who are now starting to dream not only of money, but also of medals and glory.







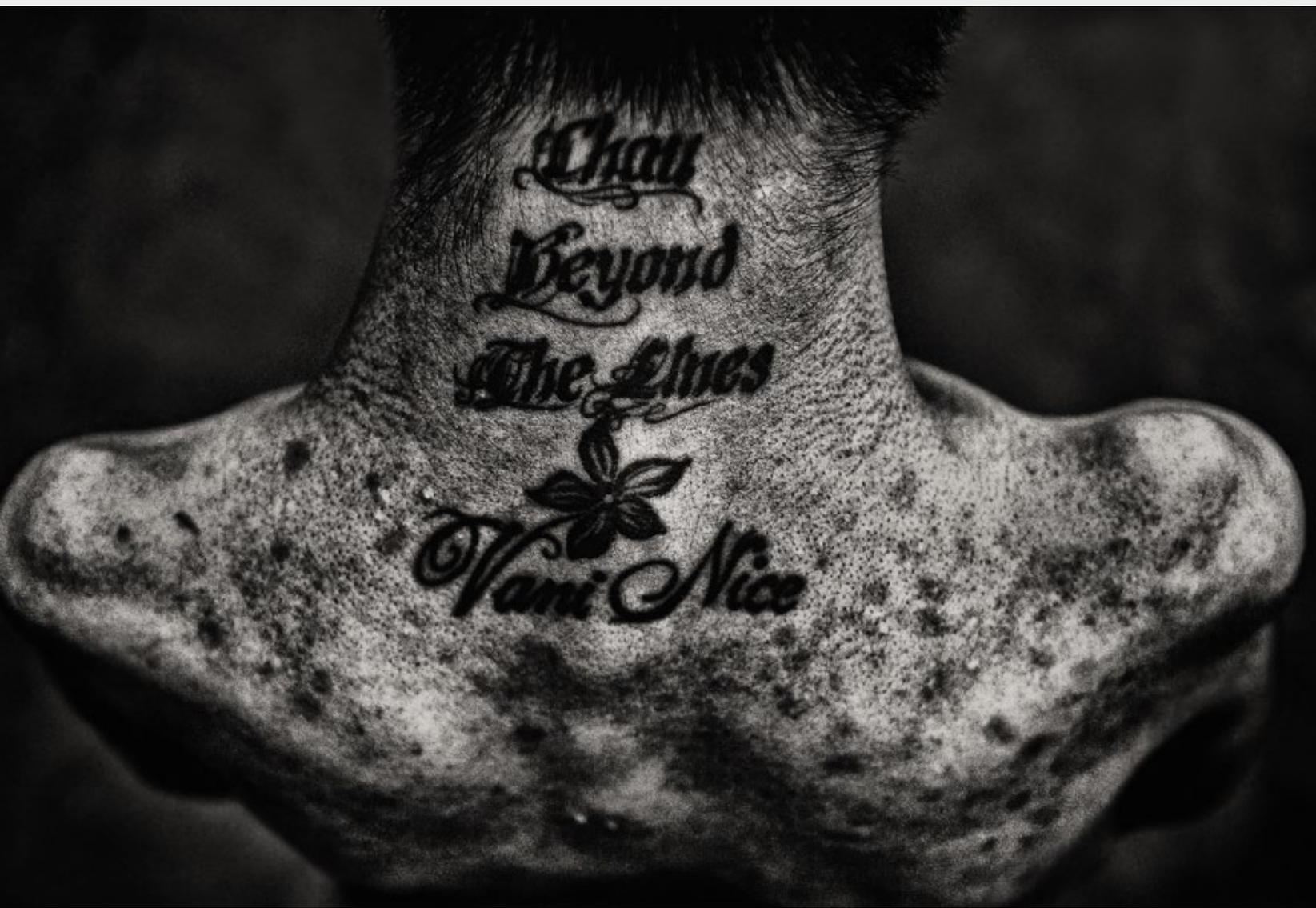












# THE WAY OF CHAU

VIET VAN TRAN

Le Minh Chau is a disabled person who has overcome many difficulties to fulfill his dream of becoming an artist. Chau is the one who inspires me so strongly. I like sharing that with everybody and hope people “Love life more than the meaning of it?” (Quotes by Fyodor Dostoevsky, a famous Russian writer). Chau was born in 1991 in Viet Nam, who affected by Agent Orange. Chau’s limbs have been atrophying, he has been moving with 2 knees and his hand can not keep things for too long. Chau’s parents could not afford to raise him, so they sent him to Hoa Binh village (Center for caring for children with disabilities) in Ho Chi Minh City, when he was 6 months. At 16 years old, Chau left the village to live on his own. Chau came to Art overcoming the difficult situation. He borrowed money to rent a small room and started painting. The money Chau earned from selling paintings helping him paying rent and buying necessary items. Chau has been teaching drawing for children, two and three times a week. Chau also participates in many charitable activities. I have visited Chau many times in Ho Chi Minh city, photographed him and will take more pictures after Chau return to Vietnam from his studying Art trip to the US. “The way of Chau” is ongoing project.





Viet Van Tran  
*The way of Chau*









Emanuele Vincenzi

*Untitled*



Fabiana Sala  
*Ginevra*



Livio Morabito  
*Plutone e Proserpina*



Sergey Yudin  
*Trapped In Stone*



Sergey Yudin

*The Olympian God*







Emanuele Vincenzi  
*Untitled*





Sandra Resende  
*Fragile Pluto*



# FRAGILE PLUTO

SANDRA RESENDE

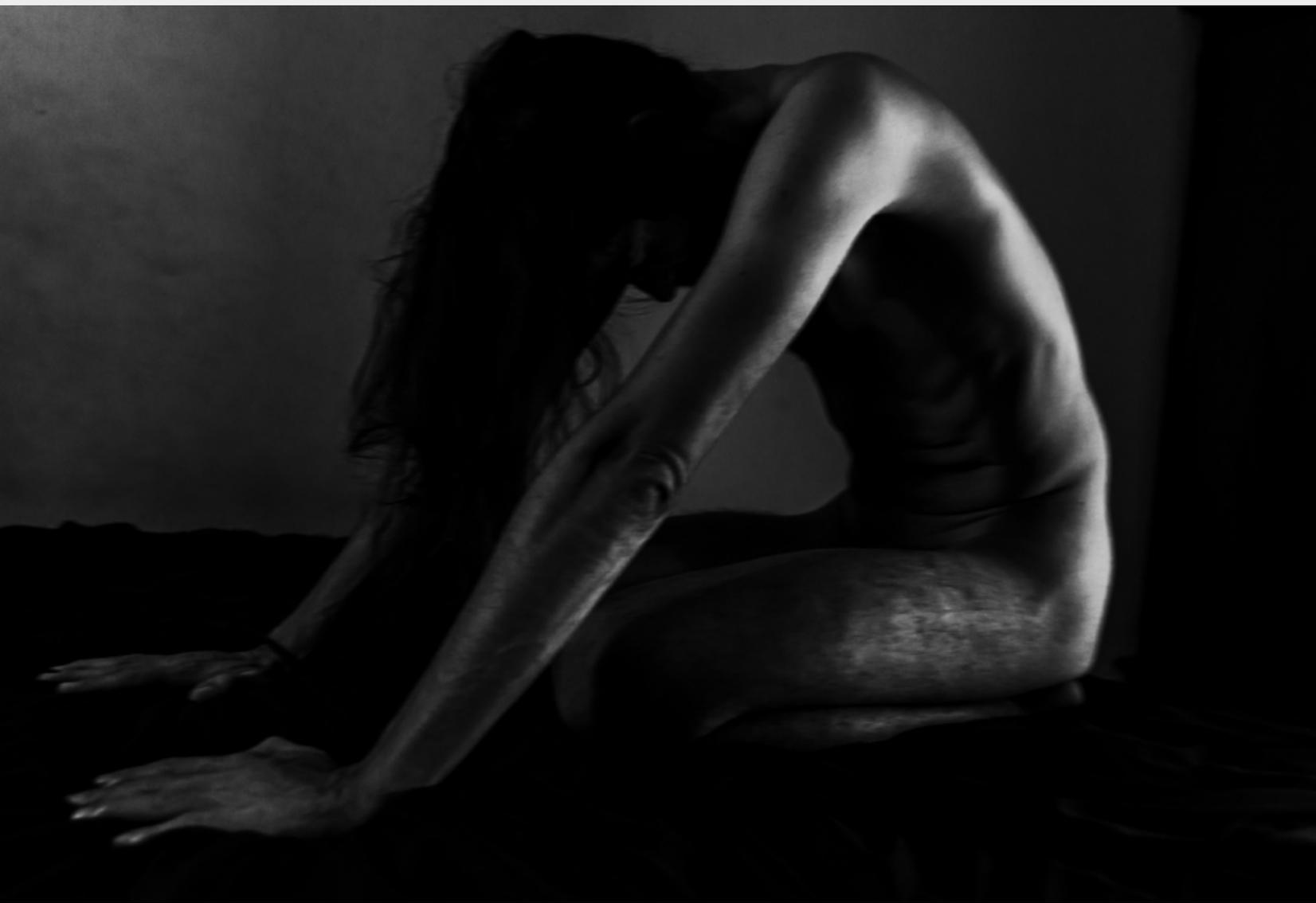
Pluto was my choice for this project. I studied a lot about the myth to decide which aspect I would approach here: it could be death, prison, darkness, coldness... But I wanted to bring a contemporary psychological drama to the character. Depression, anxiety, fear and anguish are some of the biggest problems our society is facing these days. That is why I aimed to portray a Pluto suffering from mental vulnerability and a huge identity crisis. In this scenario, Pluto looks fragile and more of a human.

I also wanted to bring thoughts to that feeling of not knowing your place in this world. As an ancient god who is no longer needed, manhood has to be reinvented, resignified. Modern Pluto could be this fragile man, facing the invisible enemies inside his mind, trying to find his new meaning and relevance in this era. And all that in the company of a less fierce Cerbero, a sleepy kitten.



Sandra Resende  
*Fragile Pluto*



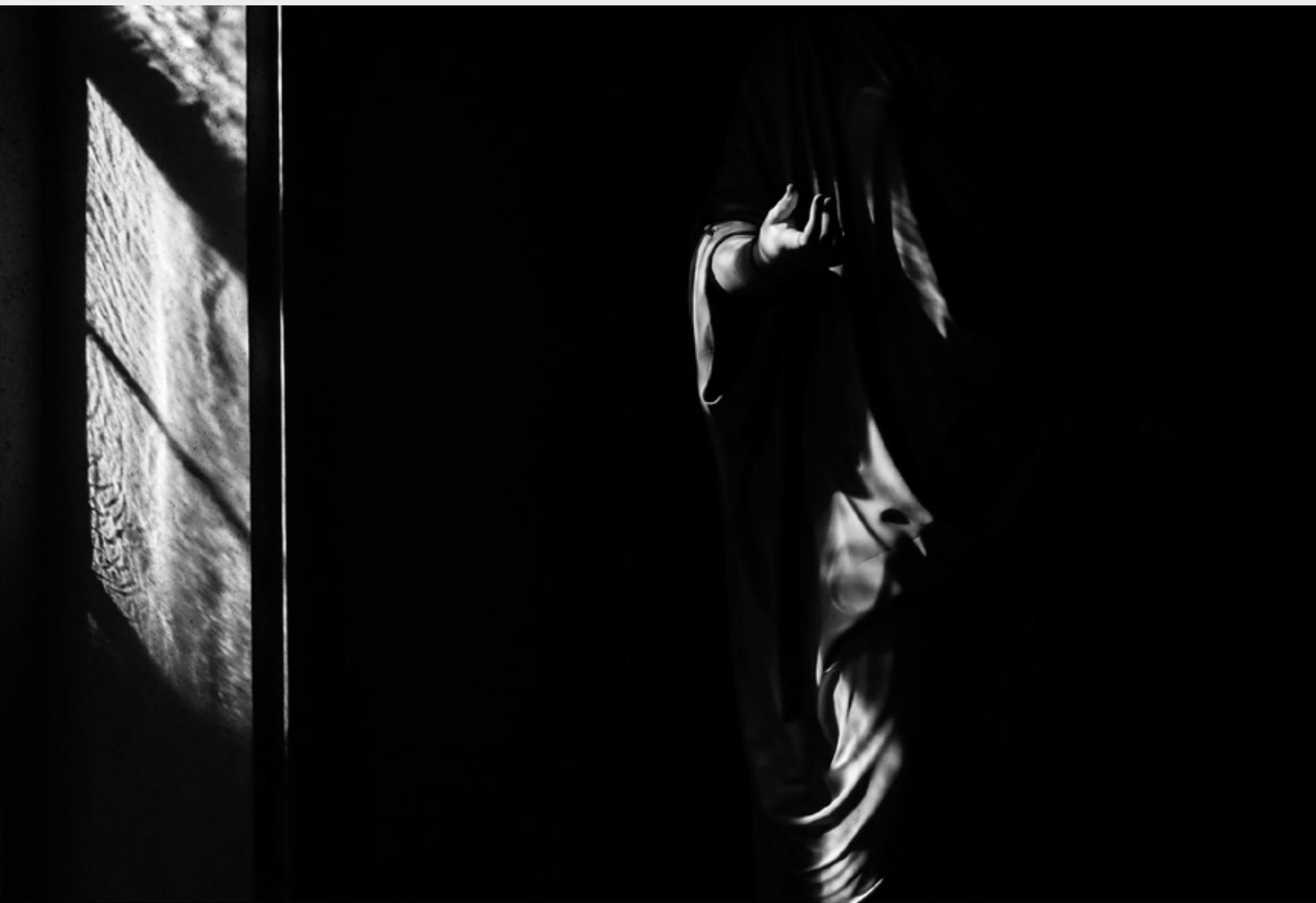


Sandra Resende  
*Fragile Pluto*





Antonino Clemenza  
*Plassein*



# PLASSEIN

ANTONINO CLEMENZA

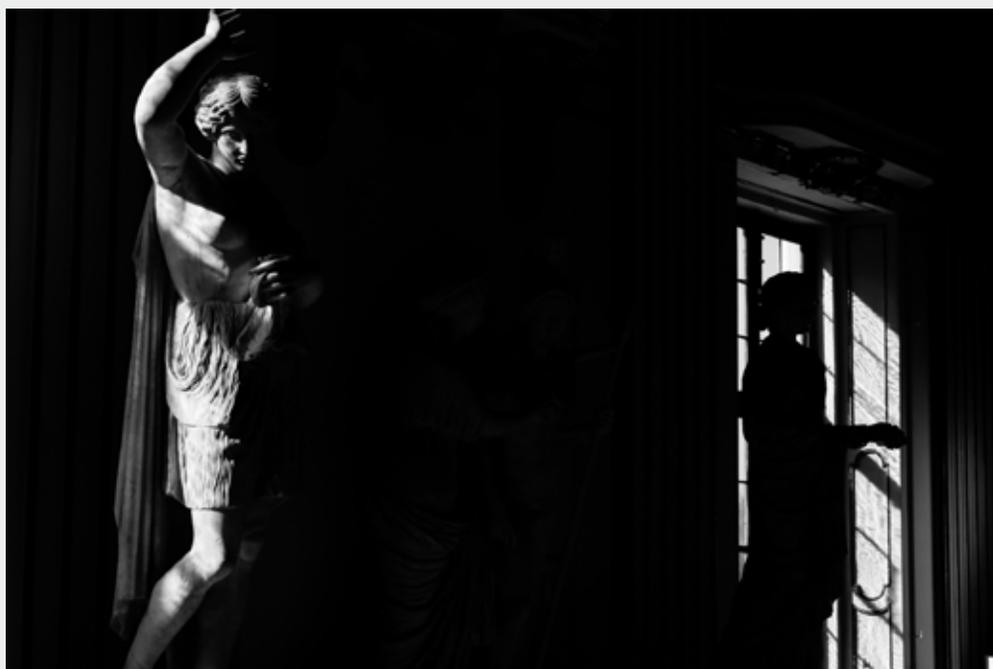
The Italian verb *plasmare* “to shape” has common roots with the Ancient Greek term *plassein*, both referring to the molding of a matter with the aim to give it a certain shape. Also in the human experience, it won't be only care, examples and bright experiences that will contribute to the shaping of the human personality, but also the dark ones like suffering and mourning which will help human beings shape their character. In the photographic representation, as light is fundamental to draw shapes, in the same way shadows are essential to make depth and thickness emerge.

The antinomic duel between light and shadows is ancient. In the Platonic tradition light is synonymous with truth which is to be searched outside the caves of our experience, so that you are forced to experience the shadows of ephemeral opinions. On the other hand, Hegel wrote: ‘The owl of Minerva begins its flight only with the coming of the dusk’ for its capacity to penetrate darkness, since its eyes can better see in the dark, find its shapes, see further and deeper, in the awareness that not everything is clear and bright, that not everything is conscious and explainable in the light of reason. And that is because mystery belongs to us.

The Roman statues of Musei Capitolini, partly lit up by sunlight, open the doors to the mystery of what they represent, besides any pretense of acquired truth.

Antonino Clemenza  
*Plassein*













Giovanna Lunazzi

*Who Are You Where Are You*

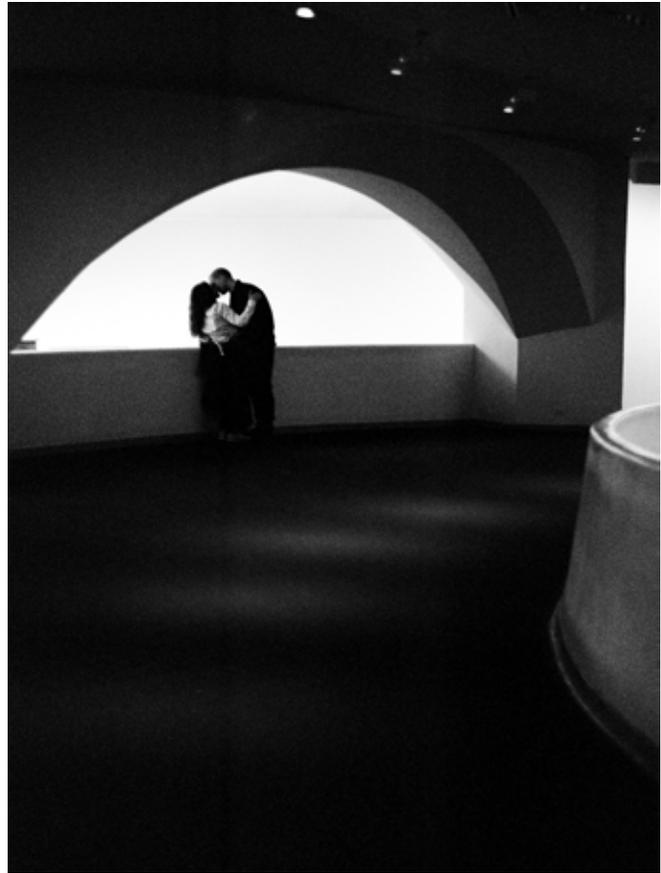




Ricardo Pareyon Aveleyra  
*Underground Mosque Of Taman Sari*



Mirna Azevedo  
*Space Kiss*







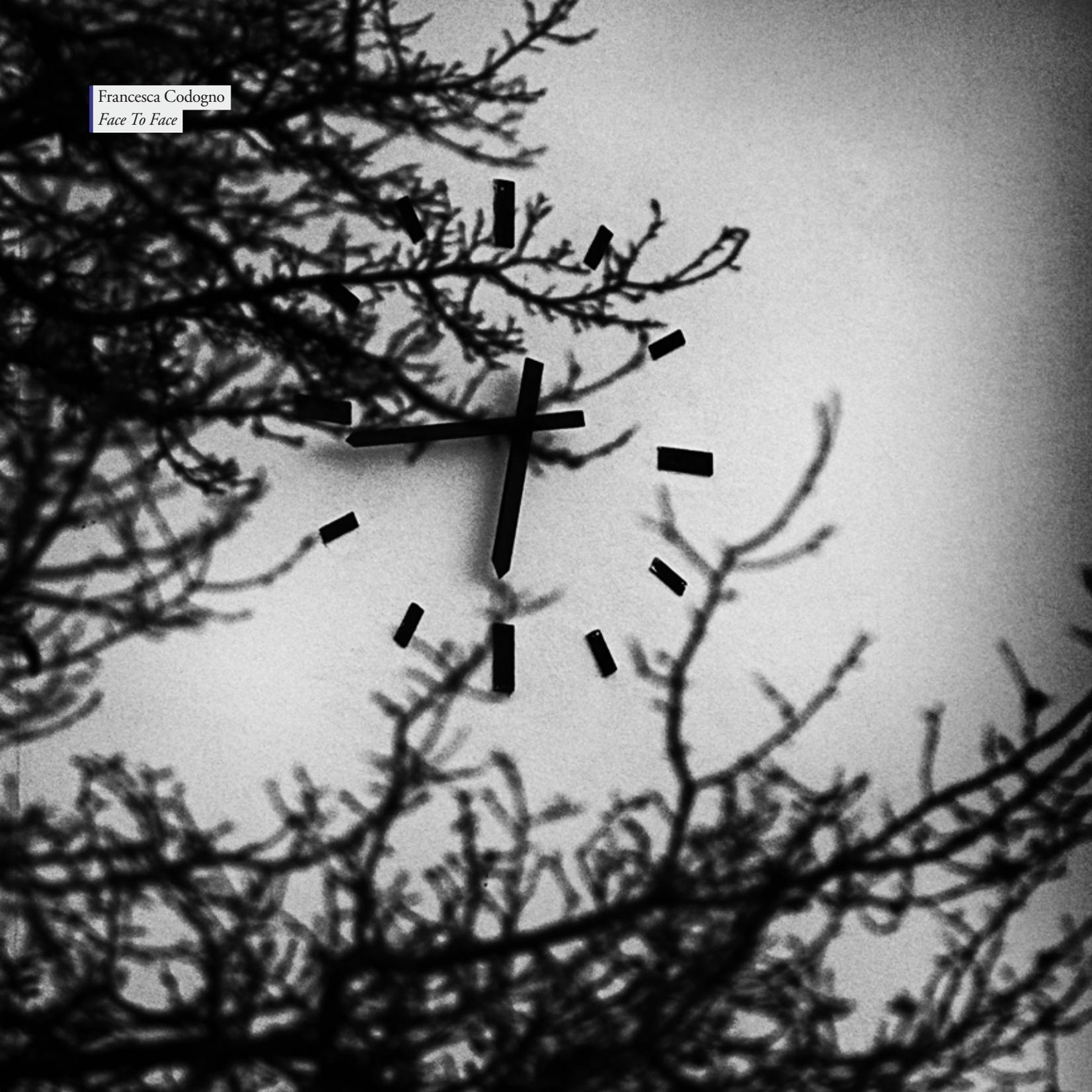
# FACE TO FACE

FRANCESCA CODOGNO

Photographic project that sees the statues of the city of Pordenone in dialogue with nature they face in search of symbolic meanings.



Francesca Codogno  
*Face To Face*





Francesca Codogno  
*Face To Face*





...che viene trucidato sulla pista  
...dipendente dello scalo  
...morti

ent'anni mentre si chiudeva la crisi  
**otti della scorta massacrati**  
...guita dalla scorta, è stato sequestrato a Roma

**MORGIERI ucciso dalle Br**

**gambizzato dalle Br**

il candidato alla superprocura  
**FALCONE**  
...Morti la moglie e tre agenti di scorta

**eliminato il prefetto antimafia**  
**e la moglie assassinati a Palermo**  
**ucciso anche in nome della scorta**

una banca, fuggì e sparò  
**uccisa da un rapinatore**  
...stancio eroico stava inseguendo il bandito  
...in banca  
**spara: due morti**

Il mondo politico  
**Le Br uccidono**  
Il vice di Pertini

**Assassinato a Roma**  
il colonnello d'

La mafia colpisce il car  
**Autobomba**  
Assassinati il giudice

Agguato sulla strada da Ja  
**Uccisa a Kabul**

Il capitano Pull  
**Ufficiale**  
Sparatoria notturna in

**Attentato terror**  
Filippo Montesi, 22

**Brindisi:**  
Fuoristrada blindato

**Ucciso a Torino**  
Un commando h  
davanti all'asc

Francesca Codogno  
*Face To Face*





Francesca Codogno  
*Face To Face*



SP

W

ES







Hans Brooymans  
*Apollo*



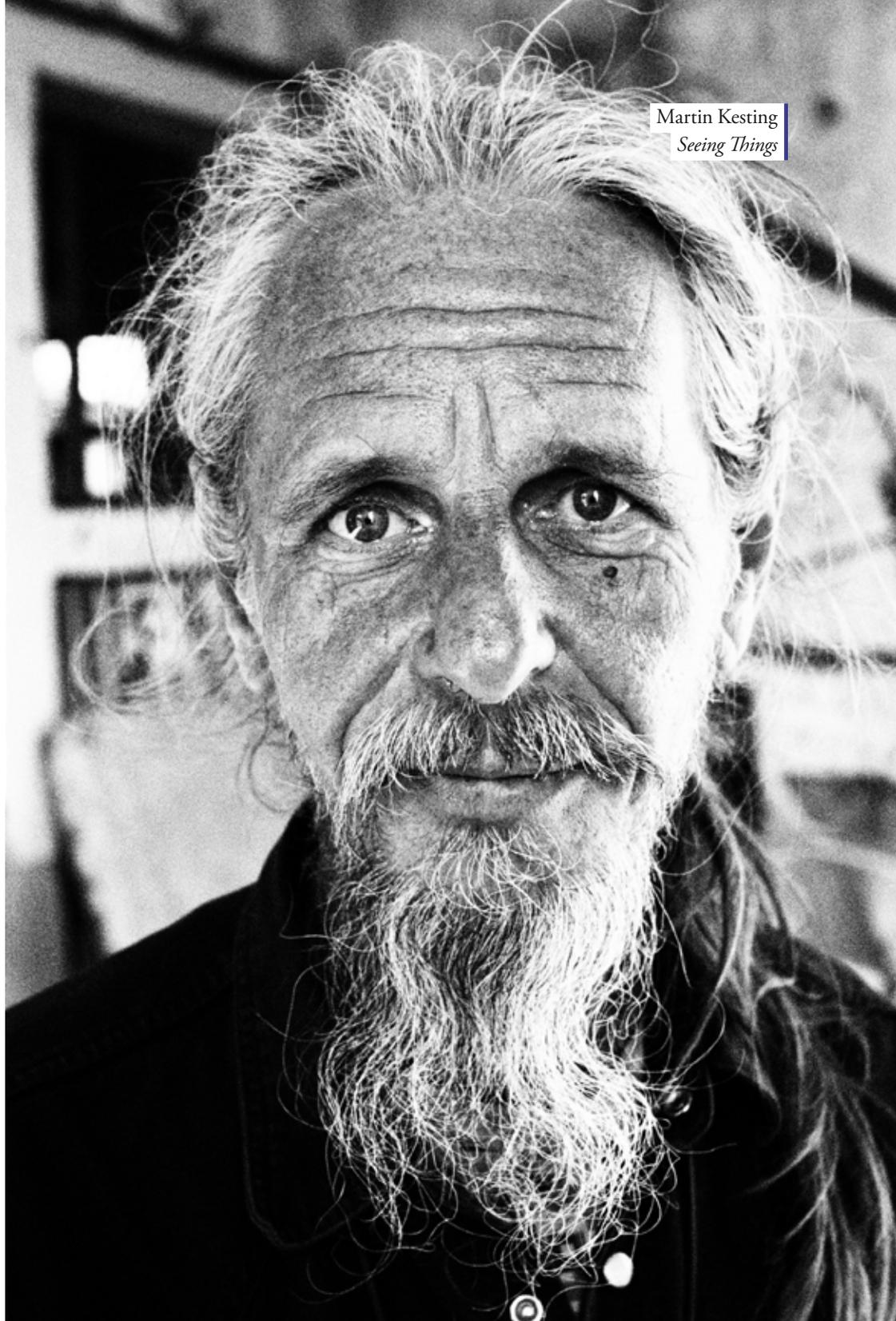
Sergey Yudin  
*Despair*



Valentina De Santis  
*Eclipse*



Martin Kesting  
*Seeing Things*



Sergey Yudin  
*Anger*



Valentina De Santis  
*Plutone*





Daniela Errico  
*Plutone*



Mauro Fumagalli  
*Untitled*



Rose Battistella  
*Untitled*



Mariolino Laudati  
*Untitled*







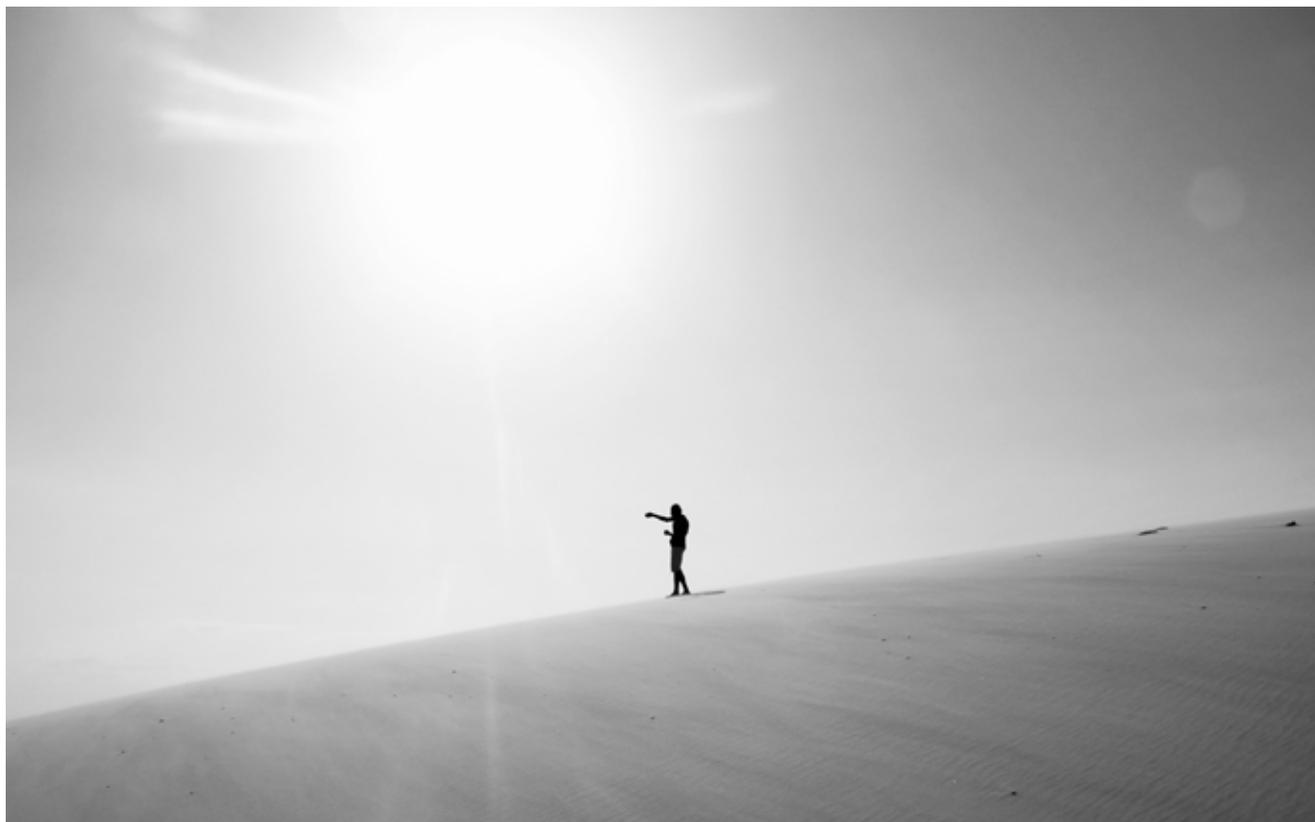


Mauro Fumagalli  
*Untitled*



Giuseppe Sabella  
*Legends*





Andrea Toros  
*Ombilicus*





Massimo Tabasso  
*Mare*



M Sakr  
*A Child In Burullus*

Maria Kremneva  
*Amsterdam*



Vittorio D'Angelo  
*Untitled*





*Everton Medeiros*  
*Vastness*



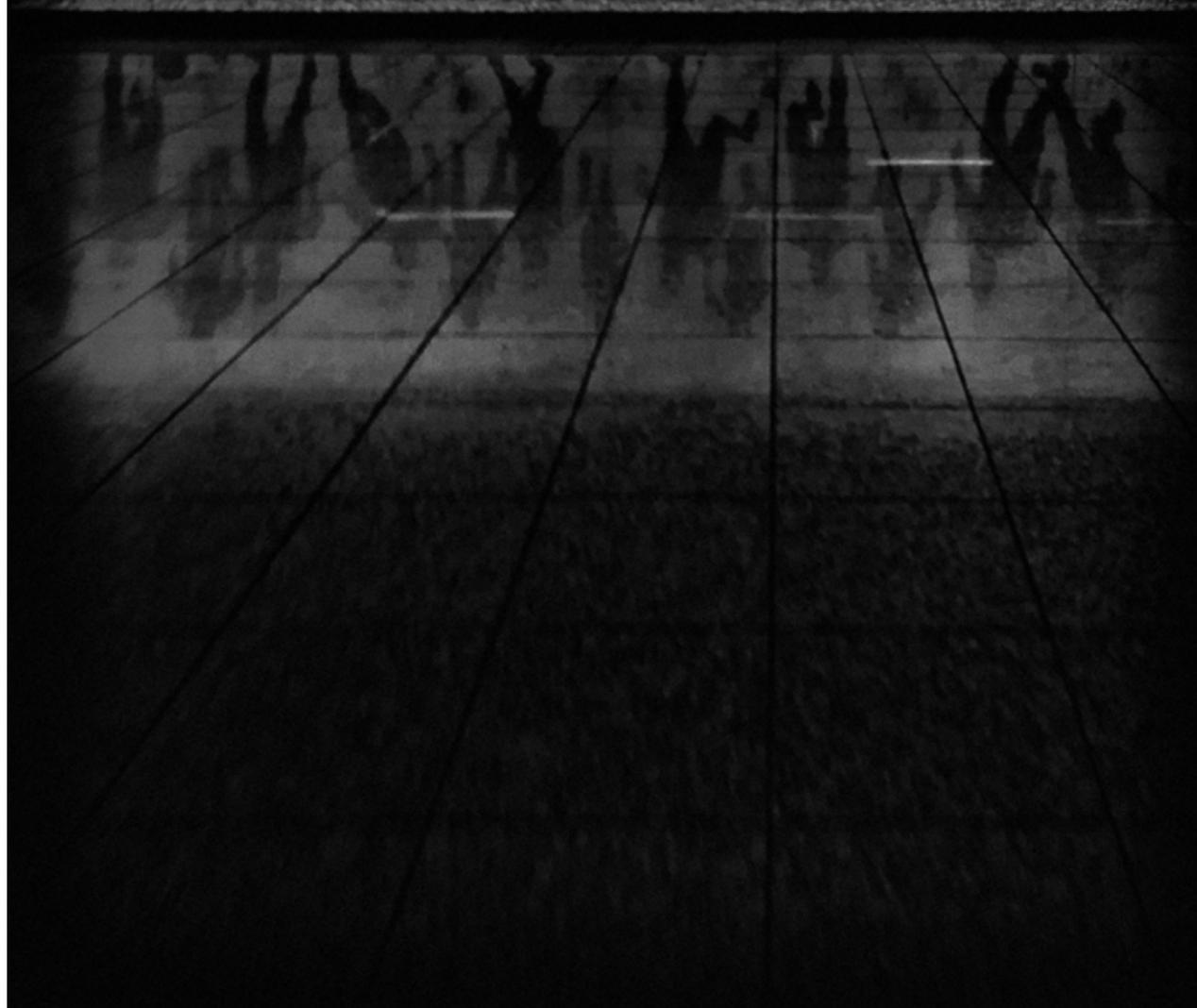
*Immacolata Giordano*  
*Breath*

Silvana Gallio  
*Era Tra Color Che Son Sospesi*



Antonis Giakoumakis

*Untitled*





# DI NASCITA E DI LUCE

CRISTIANO ZINGALE

Coming to light: how deep is there in these single words that we often use in our life without realizing the real meaning.

Indeed it's simple: from the comfortable darkness of a mother's womb, after nine months, in a magic of light, a small creature suddenly sees the world, sees the light.

Birth as a light that pierces the darkness, the darkness of a night.

Model: Valeria Rossetti; Baby: Alessandro; Lights: Ettore Lattuada; Assistant: Laura Agarossi.







Cristiano Zingale  
*Di Nascita E Di Luce*

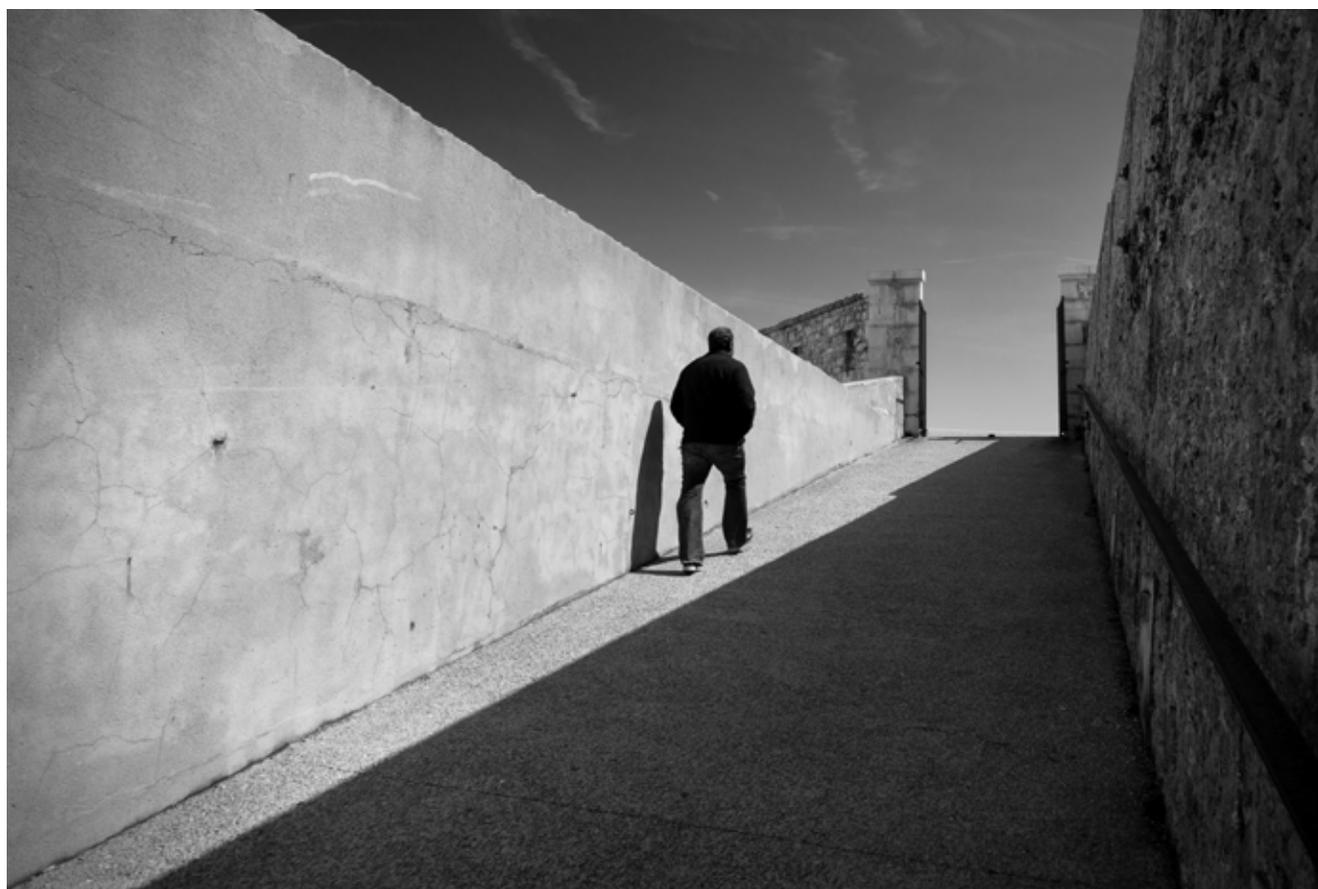












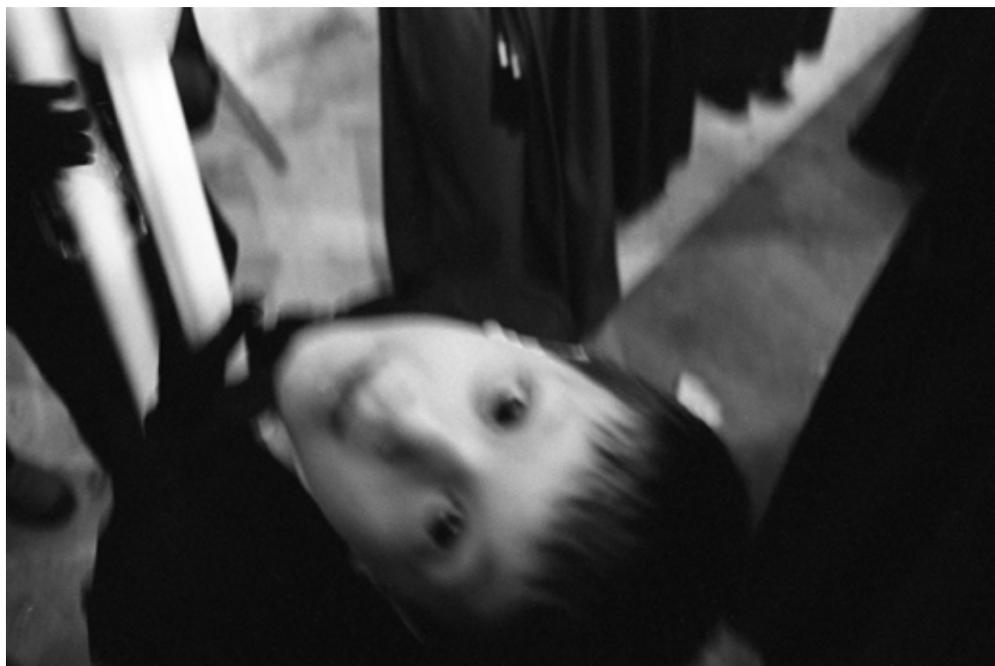
Alexandre Chaym  
*Untitled*



Andrea Toros  
*Old And Young*



Giuseppe Sabella  
*Legends*



Syndi Pilar  
*Coney Island, NYC*



Giuseppe Sabella  
*Legends*



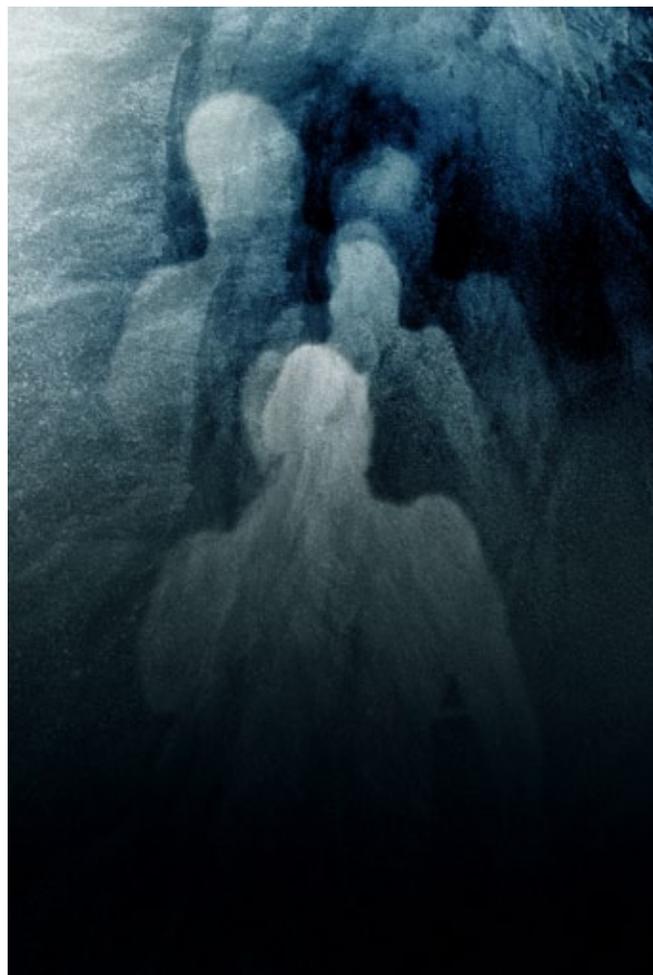
Paulo Monteiro  
*Angels In Procession*

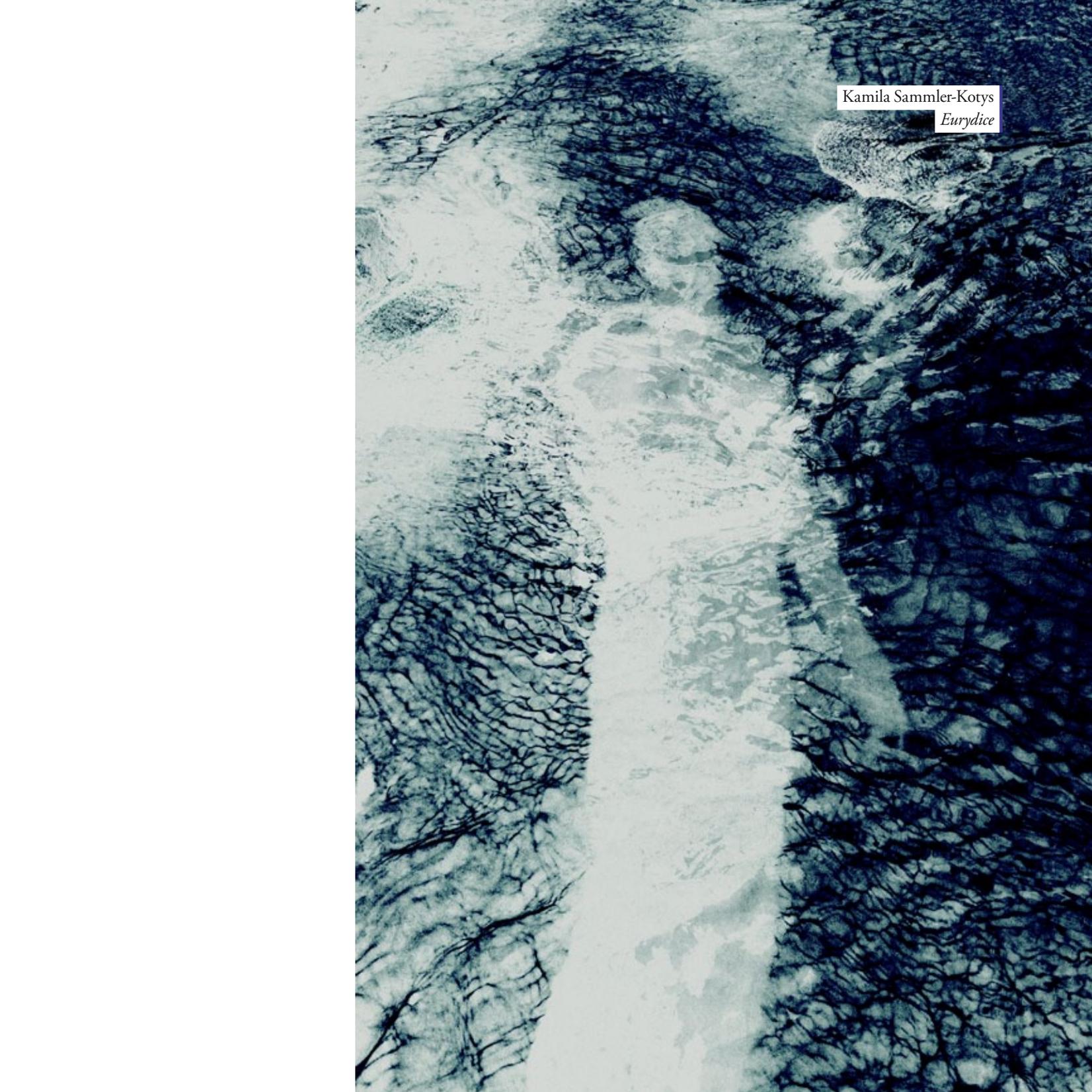


Kamila Sammler-Kotys  
*Eurydice*



Kamila Sammler-Kotys  
*Eurydice*



An aerial photograph of a river delta system. A central channel flows from the top towards the bottom, branching out into a dense network of smaller distributaries on both sides. The water in the channels is a light, milky color, contrasting with the darker, more textured areas of the surrounding land. The overall pattern is fan-shaped, characteristic of a river delta.

Kamila Sammler-Kotys  
*Eurydice*

Orietta Masala  
*Shadow*



Kazi Arifuzzaman  
*Untitled*



Małgorzata Mikołajczyk  
*Untitled*









takes part in the Exposition Internationale des Arts et des Métiers in Paris to get a visa to visit Europe and he is fifty-four. She continues to work on her self-portraits and Humano. She paints her self-portrait in 1938. She dates Diego's self-portrait as ordered to wear the work Moses and Monotheism. Do Morillo Salazar.

1947 she cuts the spinal fusion the Medallion, her second self-portrait in the main she was in. 1949 Frida paints Diego's self-portrait. The aftermath of Rivera's love affair with the Mexican movie star Maria Felix. (Mexico) Myself, Diego, and Senor Xolotl, her work most directly influenced by ancient Mexican mythology. 1950 Frida's health in Paris is the last one she will complete. 1952 The constant use of analgesics and morphine to relieve her pain is also evident in Mexico is held at the Galeria Arte Contemporanea, directed by Dolores Alvarez Bravo. On 27 July she is admitted to the Hospital ways short-tempered and agitated. She paints Still Life with Watermelons. 1954 Many consider her "Viva la Vida", Watermelons that her death is imminent, Frida picks up her brush for the last time to add the writing and sign it, as if it were her farewell.

scio Guillermo Kahlo. Dichiaro spesso di essere nato nel 1910 in concomitanza con la Rivoluzione Messicana. 1913 Soffre duemila studenti. Si interessa di letteratura e filosofia. Forma parte di un gruppo di amici soprannominati Los cachuchas, tra i quali un tram e l'autobus sul quale viaggiava con il suo fidanzato Alejandro Gómez Coyoacán. Ne esce gravemente ferita, e rendono necessaria l'applicazione di un gesso alla gamba destra e di un bracciale alla colonna vertebrale. Per Gómez di Miguel N. Lira. 1928 Entra in contatto con il circolo studentesco formato da Julio Antonio Mella e si sposa con Diego Rivera (lei ha 22 anni e lui 43), con la benedizione di suo padre. Ma senza quella della madre. In questo dolore si somma la perdita di un fratello, il medico Leo Eloesser, capo di chirurgia. Rivera al Museo d'Arte Moderna di New York. Qui Frida rimane incinta per la seconda volta. Quando tornano a New York perché Rivera ha la casa studio costruita per loro da Juan O'Gorman, Frida da Diego, inizia a bere e ad avere un intervento di sequestrectomia. In questo periodo svariati autoritratti: Mi nana y yo, con cuatro habitantes de mi casa, Frida, attrice morta, Frida Mexique, organizzata, Fridas: a destra, Frida non organizzata, Frida raggiunge il cielo, Autorretrato dedicado a mi madre con vestido rojo y sombrero, Frida cultura de la muerte, Frida e mi madre, Frida e mi madre che praticano il sesso nello stesso anno di New York. Frida dell'anno con Frida to con Frida delle sue Frida soffocamento. Frida diverse Frida riodo: Frida Inglès Frida "Viva la Vida". Frida Jio. Frida

organized by the Galeria de Arte Mexicano in Mexico. She joins Diego in September and resumes her relationship with Dr Eloesser. During this period, including: The Dream, The Broken Column, The Self-Portrait with Bandaged Head, and Diego return to Mexico. She paints her self-portrait in 1938. She dates her self-portrait as ordered to wear the work Moses and Monotheism. She was early on the most important exhibition in New York. The message "Albero della speranza, mantieniti in piedi fino al fine". In Self-Portrait with Loose Hair Frida looks exhausted, wearing the traditional Tehuana headdress, commissioned by Frida's father. The aftermath of Rivera's love affair with the Mexican movie star Maria Felix. (Mexico) Myself, Diego, and Senor Xolotl, her work most directly influenced by ancient Mexican mythology. 1950 Frida's health in Paris is the last one she will complete. 1952 The constant use of analgesics and morphine to relieve her pain is also evident in Mexico is held at the Galeria Arte Contemporanea, directed by Dolores Alvarez Bravo. On 27 July she is admitted to the Hospital ways short-tempered and agitated. She paints Still Life with Watermelons. 1954 Many consider her "Viva la Vida", Watermelons that her death is imminent, Frida picks up her brush for the last time to add the writing and sign it, as if it were her farewell.

dothry H. alla mostra di Las dos Santalises, Francisco. Auto. Escuela de Pintura. del servicio di Freud. Siempre en mi vida. en fusione sp. dell'anno e Auto. quadro, a. nullo in se. ni suo. attoposta. ed è. me opera. ne sua. ricovrata al Hospital. ultima opera è San. diaz "N. come se fosse il s...



A high-contrast, black and white photograph of a dense crowd of people. The image is dominated by dark silhouettes of individuals, creating a textured, almost abstract pattern of heads and shoulders. On the left side, a white, draped canopy or tent structure is visible, providing a stark contrast to the dark figures. The overall composition is vertical, with the crowd filling most of the frame. In the upper right corner, there is a small white rectangular box containing the text 'Mauro Fumagalli' and 'Untitled' in a serif font.

Mauro Fumagalli  
*Untitled*





Jim Lustenader  
*Wet Kiss*



Rose Battistella  
*Untitled*



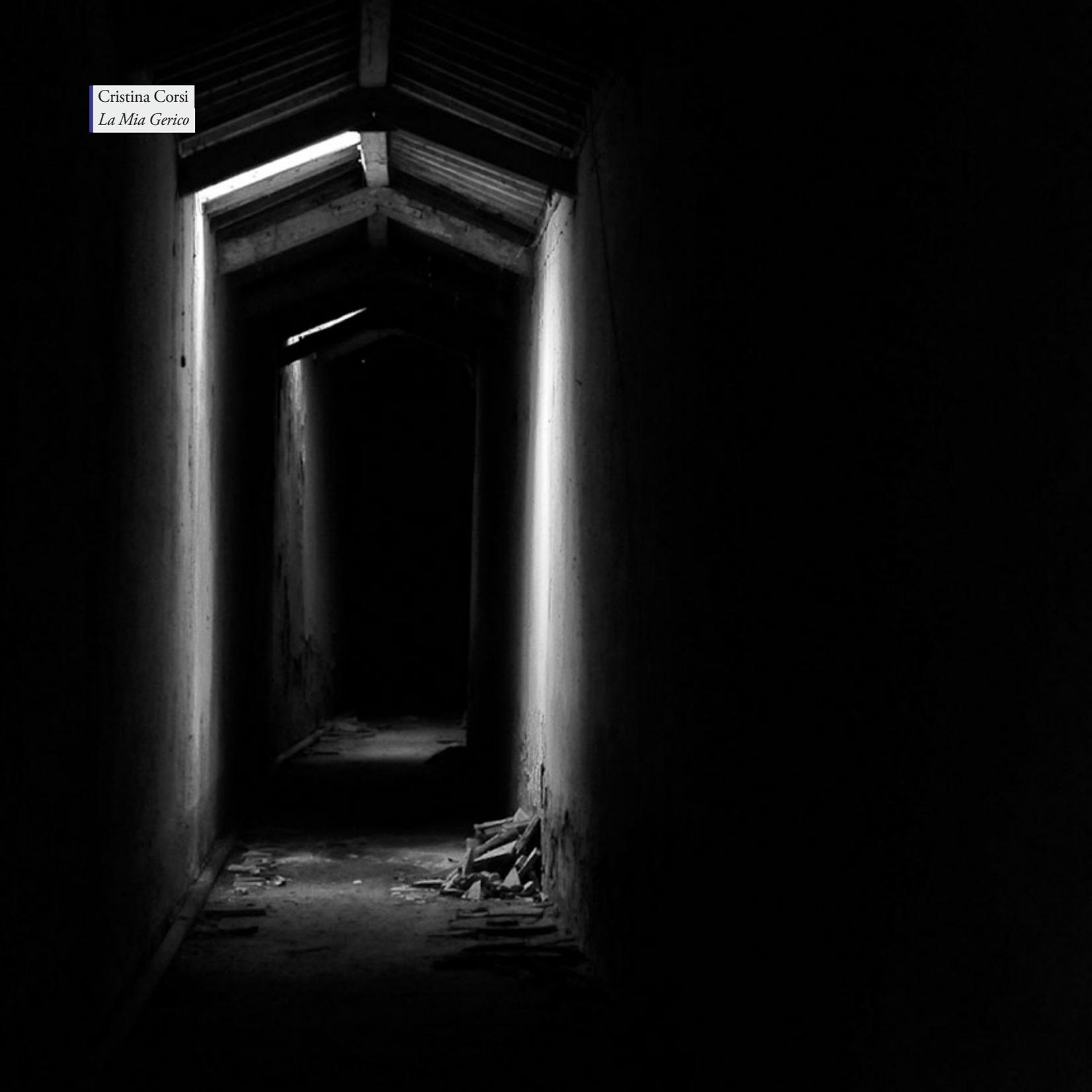
Christian Kevin Alvarado Rimas  
*A Pies Del Gigante Pisano*

Samanta Krivec  
*Shadow Play*





Cristina Corsi  
*La Mia Gerico*



## LA MIA GERICO

CRISTINA CORSI

*“I knew Jericho,  
I had my Palestine too,  
the walls of the asylum  
were the walls of Jericho  
and a pool of infected water  
baptized us all. [...]*  
*But one day from the tomb  
I too woke up again [...]*  
*But I didn’t ascend to heavens,  
I descended into hell  
from where astonished I look again  
at the walls of the ancient Jericho.”*

*“Ho conosciuto Gerico,  
ho avuto anch’io la mia Palestina,  
le mura del manicomio  
erano le mura di Gerico  
e una pozza di acqua infettata  
ci ha battezzati tutti. [...]*  
*Ma un giorno da dentro l’avello  
anch’io mi son ridestata [...]*  
*ma non sono salita ai cieli  
sono discesa all’inferno  
da dove riguardo stupita  
le mura di Gerico antica.”*

Extract from *La terra Santa* (“The Holy Land”) by Alda Merini

With these few shots I would like to tell a story which, starting from darkness, can turn into aware feeling.

Cristina Corsi  
*La Mia Gerico*



Cristina Corsi  
*La Mia Gerico*





Cristina Corsi  
*La Mia Gerico*



Cristina Corsi  
*La Mia Gerico*



Cristina Corsi  
*La Mia Gerico*



Simona Minutolo

*Lapsus*



# LAPSUS

SIMONA MINUTOLO

I chose different images for style, format and date associating them with titles that read in the right sequence create the visual poem that follows “Lapsus” which could potentially represent the story of Persephone (although the symbols of tradition are not recalled but only rhetorical figures).

I’ve always thought that myth in itself is the way that we humans have used since the beginning to explain incomprehensible facts, unrepresentable emotional states and also an elevation towards a “something” that would complete us (interesting in this sense the words of the apostle Paul on a mission to Athens: “... Since, passing and observing the objects of your worship, I also found an altar on which was written: To the unknown god. Well, what you worship without knowing it, I announce to you ... “Cit: New Revised Bible Book of Acts chapter 17 verse 23).

This is why I find among various myths such component of an imaginative search for meaning, a search that led me personally to Christian thought.



Simona Minutolo

*Lapsus*



Simona Minutolo  
*Lapsus*







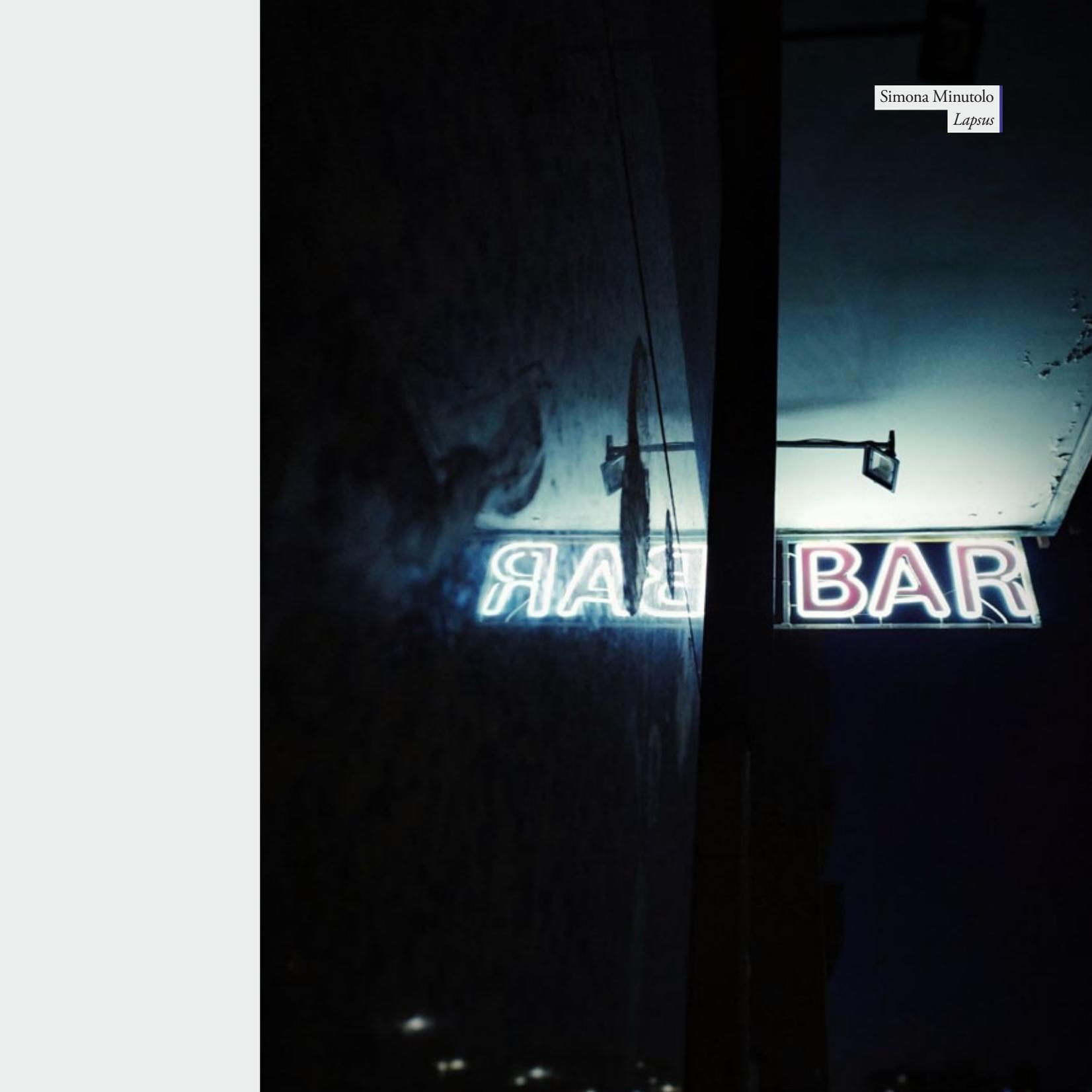
Simona Minutolo  
*Lapsus*



Simona Minutolo  
*Lapsus*

BAR

BAR



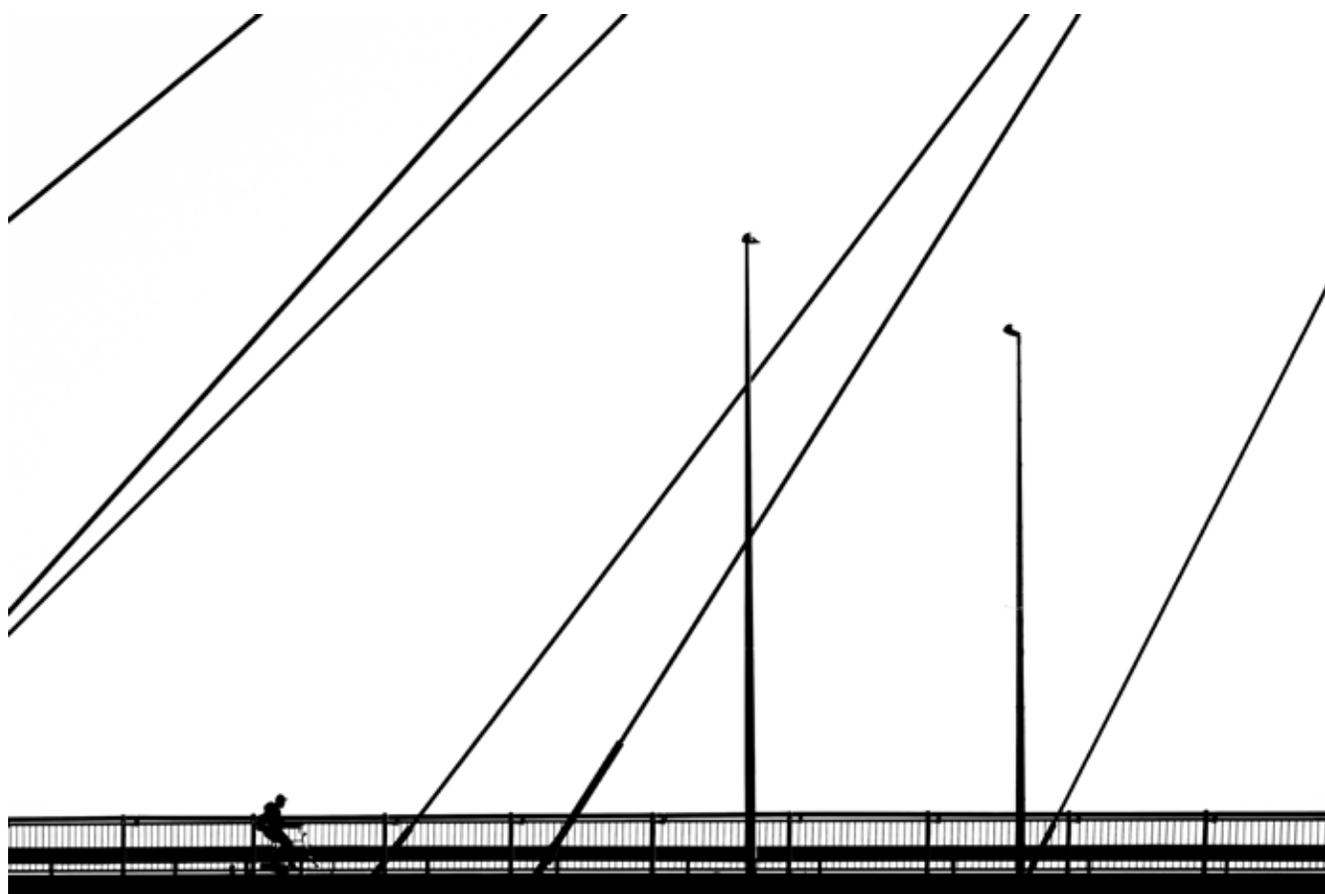
Nurlan Tahirli  
*Dolago Whiteness*

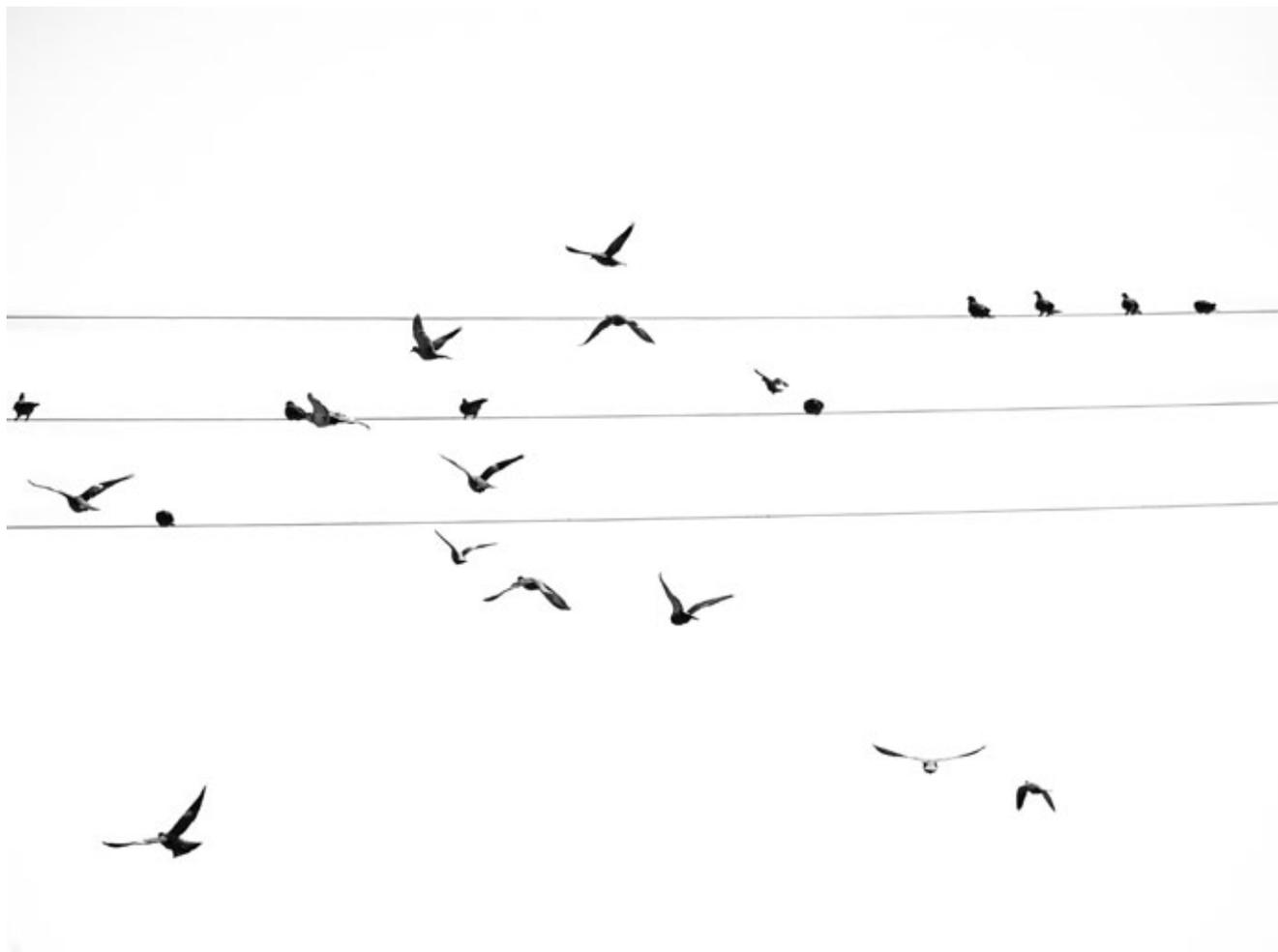


Nurlan Tahirli  
*Dolago Whiteness*

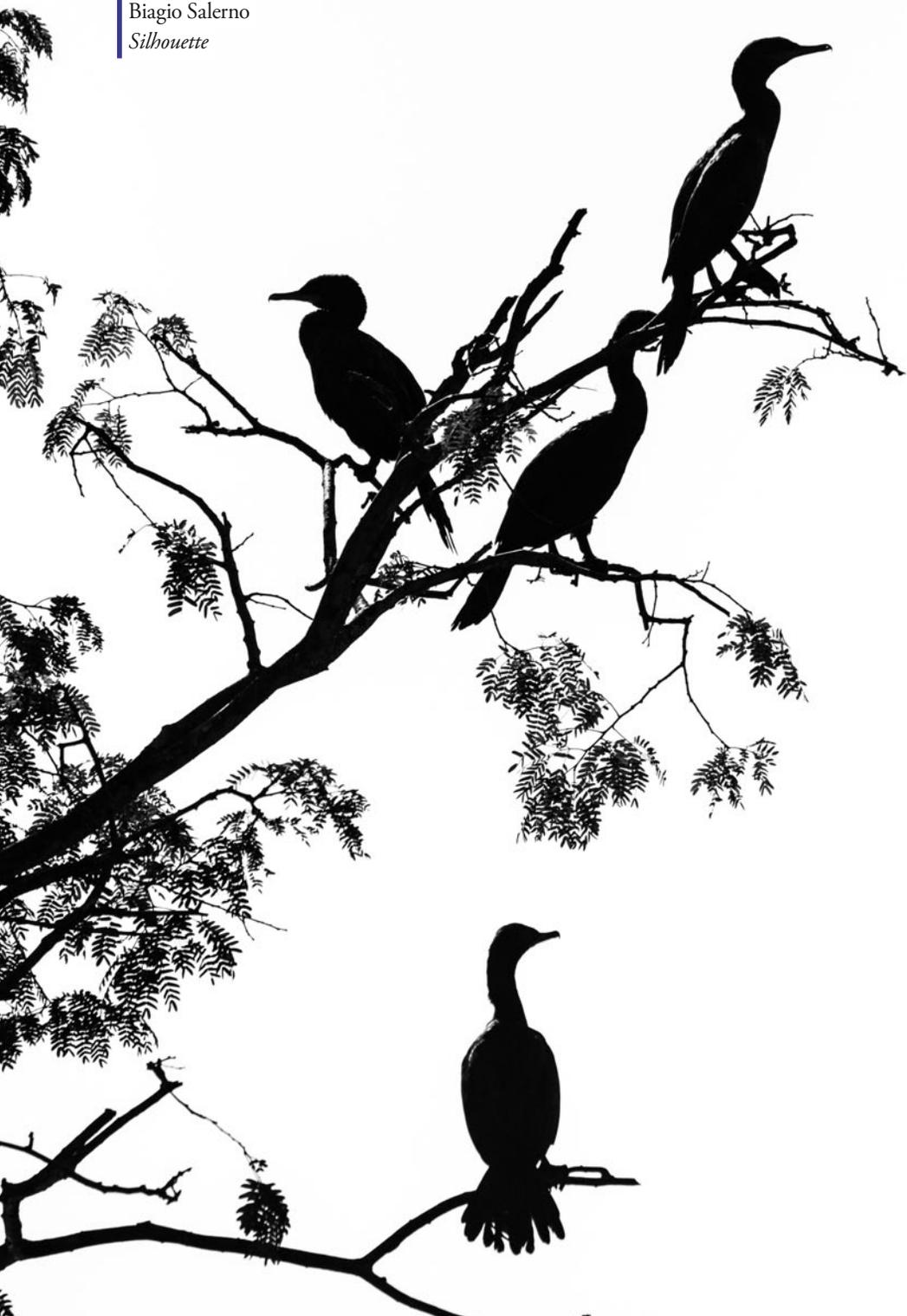








Biagio Salerno  
*Silhouette*



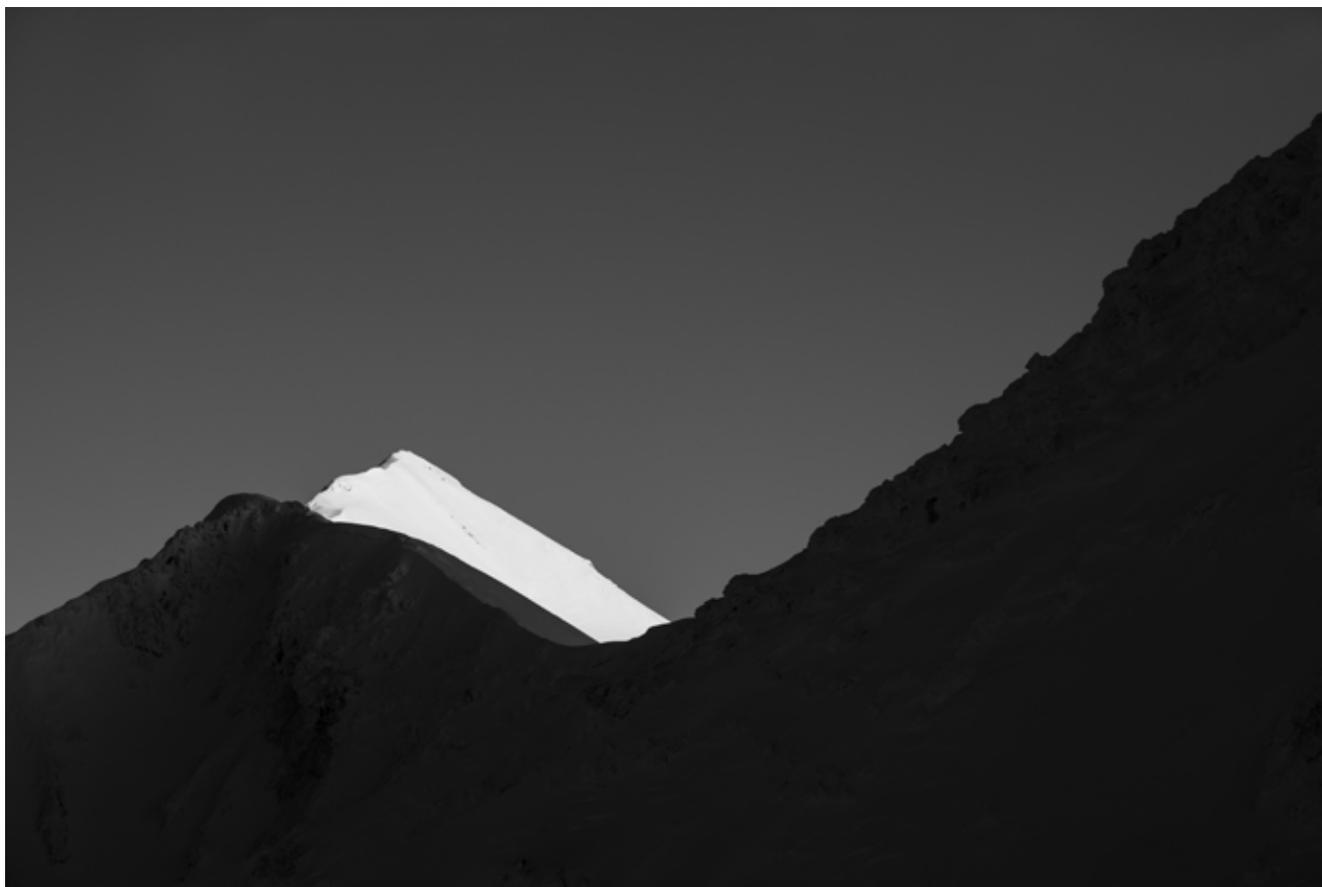
Amirhossein Yousefi Keysari  
*Magic Lamp*



Biagio Salerno  
*L'avvoltoio*



Masahiro Hiroike  
*Summit*



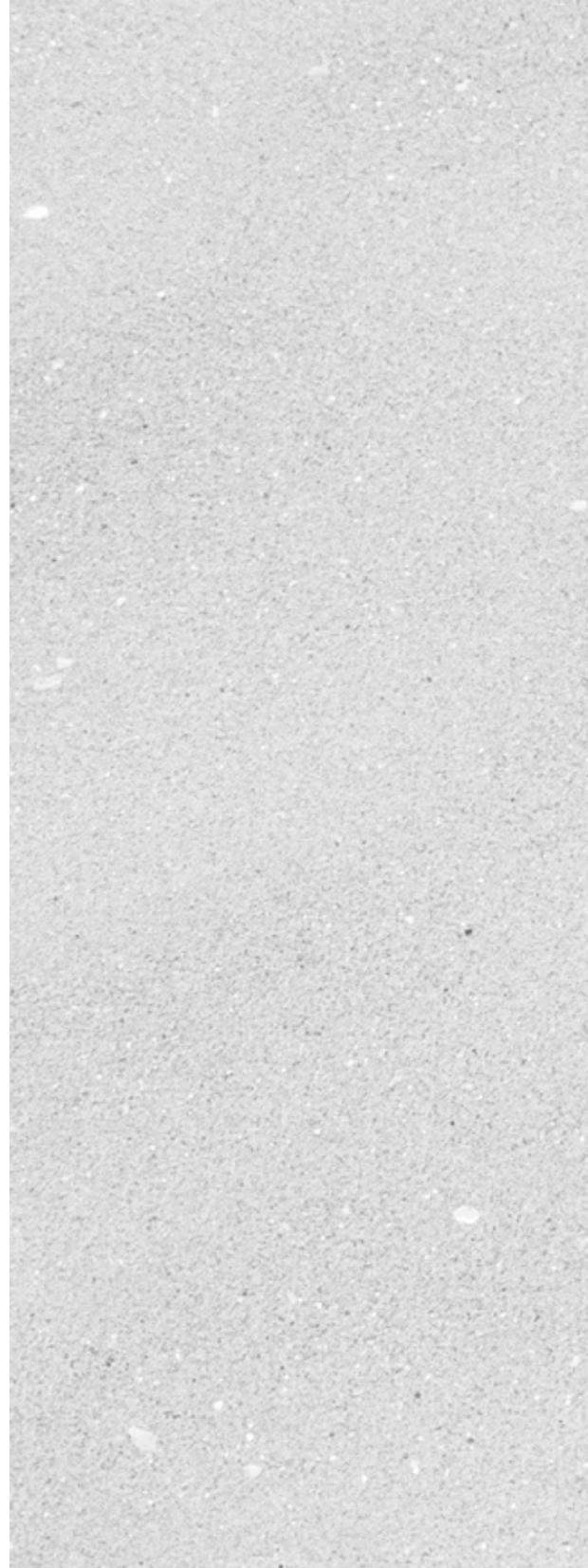


Manuela Condelli  
*Desolation*



Simonetta Rossetti  
*Soffice*

Loredana Sansavini  
*Surreale Bellezza*





Antonio Lorenzini  
*Un Uomo Di Nome Pinocchio*



# UN UOMO DI NOME PINOCCHIO

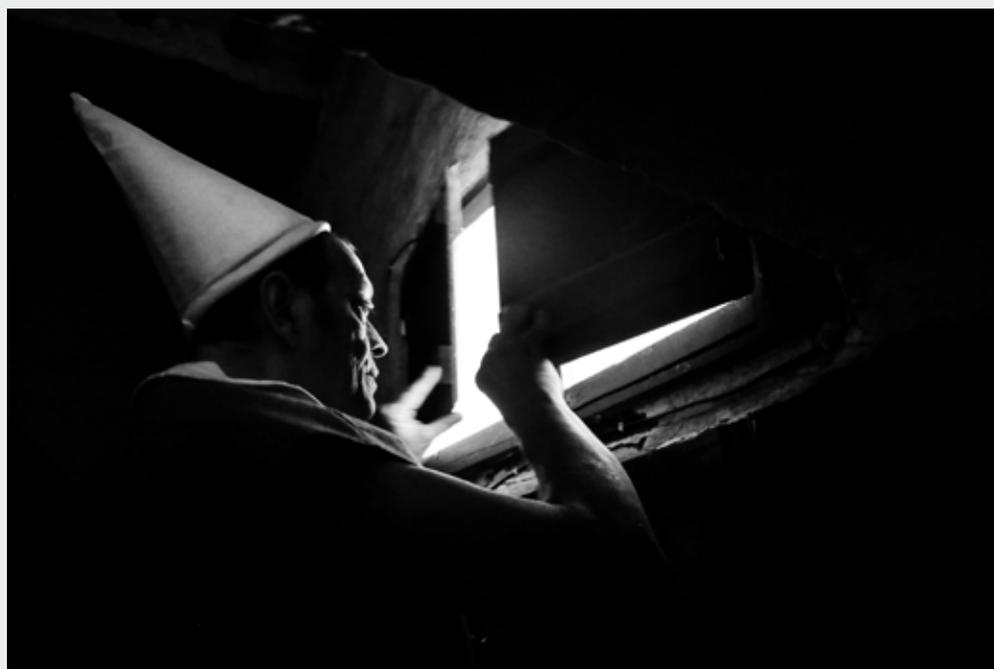
ANTONIO LORENZINI

Pinocchio became a man, he reached the threshold of old age. He takes me by the hand as he was a child again and together we cross the fine line between dream and reality to reach all his old friends of the past. Regurgitated by the belly of a dogfish, Pinocchio finds himself on the beach, wakes up naked.

For him, being reborn means becoming a man and growing old like all men next to his own memory. The journey begins, and accompanied by the Blue Fairy who never abandoned him, she enters his glass house, emptied of every voice of the past. After crossing it, inhabited only by the reflections of the sunlight, he reaches the sea where he can finally look at himself by finding what remains of Geppetto, his father, dead and buried in a small countryside cemetery. The talking cricket has never stopped being unnerving and boring, it never changes, it blows into his ear what must be and not be, even now that he is a man.

His journey through memory and the places he lived continues and from inside a dilapidated and forgotten toyland he arrives at his long-time friend Candlewick “condemned” to live a bit like a donkey a bit like a man. Puppets have always been waiting for him as well as Mangiafuoco and what remains of him, a dark, disturbing shadow, tired and bent by the weight of light. In the field of miracles he takes shape and forms the memory of the Cat and the Fox, now two tender old men tired of a life of lies. On the horizon they see two figures. A father and a mother? Or a love that has never been lived? He walks towards them to be able to recognize what he misses most, what he really misses and in doing so, he rejoins the material of which the puppets that have become men are made: wood, the soul of a tree from which everything has originated, it surrounds him in an infinite embrace just as it is and always will be eternal Pinocchio.

Antonio Lorenzini  
*Un Uomo Di Nome Pinocchio*





Antonio Lorenzini  
*Un Uomo Di Nome Pinocchio*





Antonio Lorenzini  
*Un Uomo Di Nome Pinocchio*



Antonio Lorenzini  
*Un Uomo Di Nome Pinocchio*



Antonio Lorenzini  
*Un Uomo Di Nome Pinocchio*





Maria Kremneva  
*Suspension*



# SUSPENSION

MARIA KREMNEVA

Dancers at their highest points of their jumps and leaps seem to defy gravity and hover or fly in the air.



Maria Kremneva  
*Suspension*



Maria Kremneva  
*Suspension*



Maria Kremneva  
*Suspension*



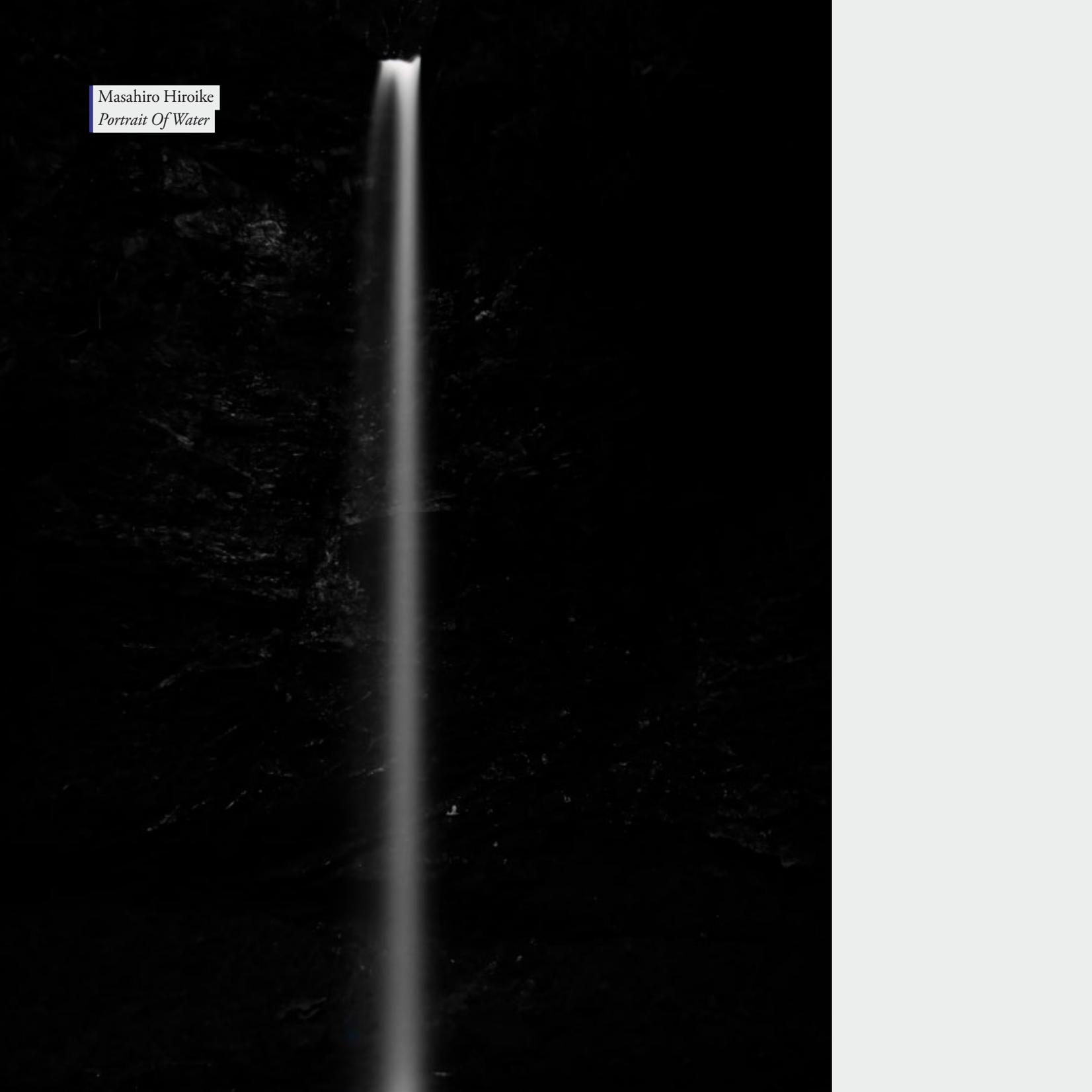


Maria Kremneva  
*Suspension*





Masahiro Hiroike  
*Portrait Of Water*

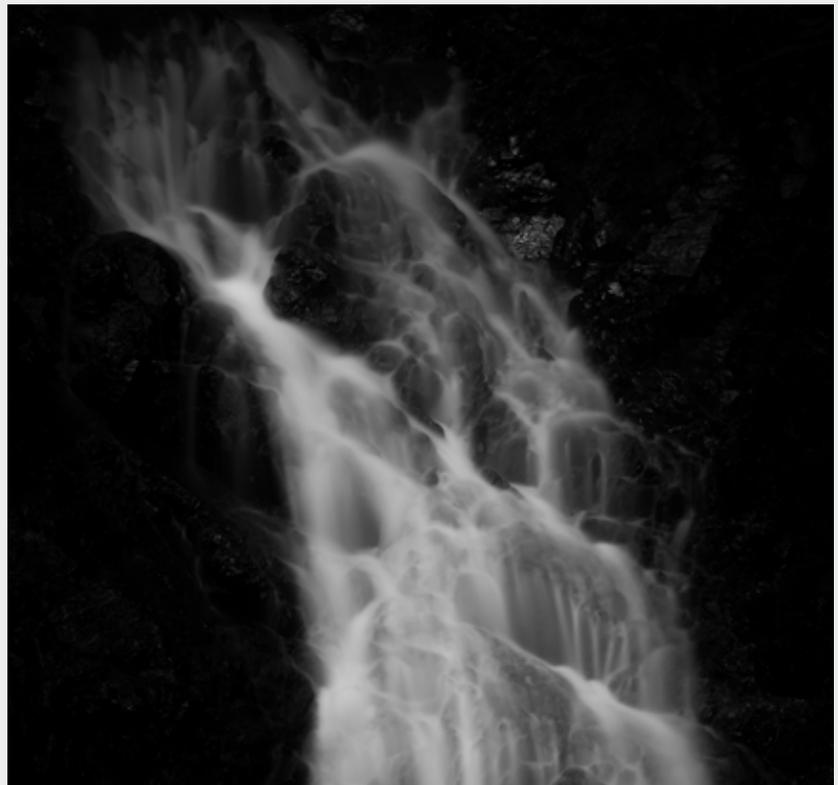


# PORTRAIT OF WATER

MASAHIRO HIROIKE

The water that falls down the waterfall becomes fog and creates bubbles in the water. The fog and bubbles are bright, and when we collect the lights using long exposures, we can see the form of water.

I chose and photographed the black rocky waterfalls in Japan. The shooting time is mainly twilight time, but some photos were taken in bright hours using the ND filter.





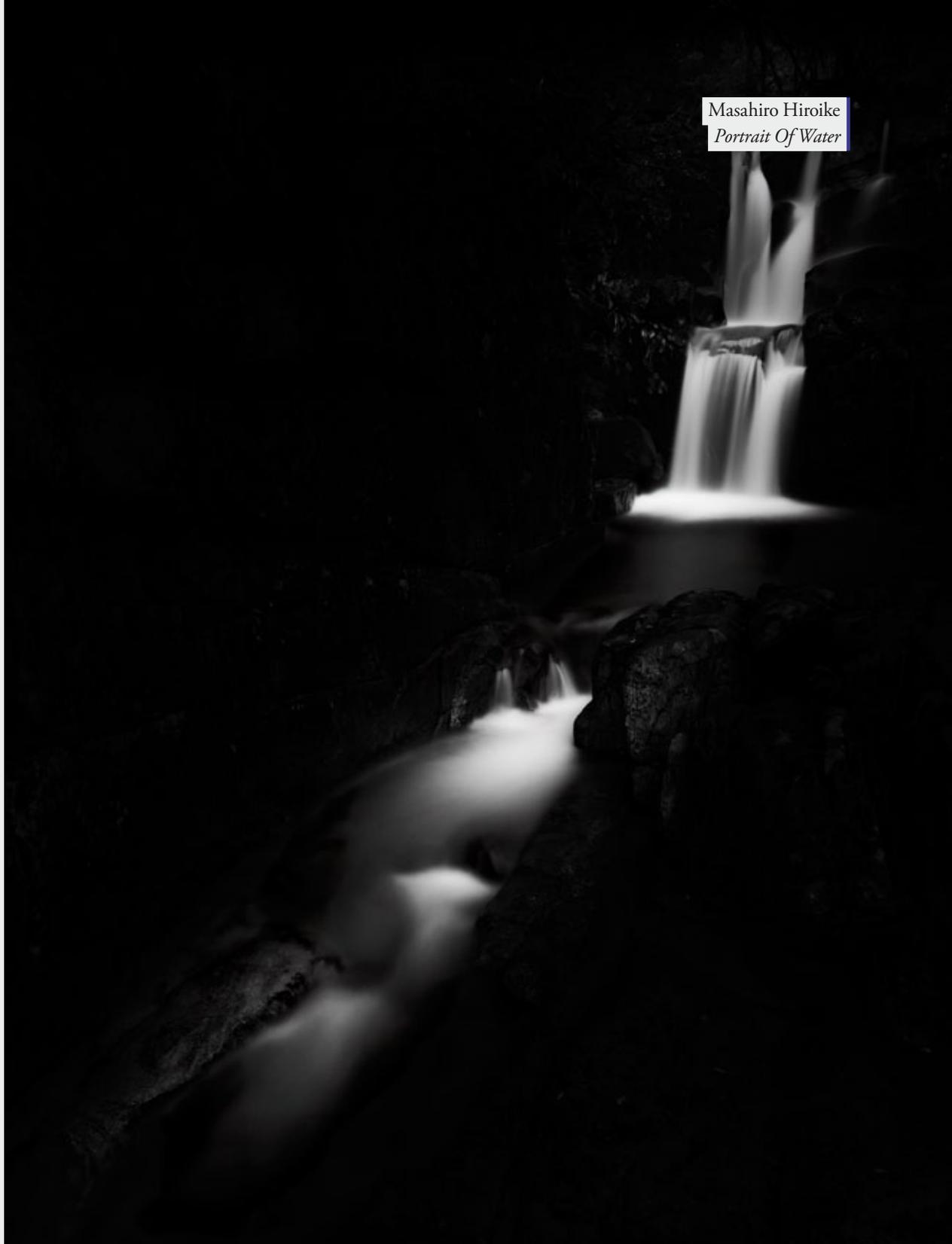
Masahiro Hiroike  
*Portrait Of Water*



Masahiro Hiroike  
*Portrait Of Water*



Masahiro Hiroike  
*Portrait Of Water*





# DURING DREAMS

SIGITA LAPINA

Transformation - If you dream that you are having a transformation it typically means that something is changing to you in a more metaphysical way. Perhaps you are becoming more self-aware. It could also mean that you have hit and are passing a major milestone in your life.

I created this series of photos using low light to make images more intimate and converted the images to split tone for a more distinct mood. No digital manipulation. I have a pleasure in crazy light, the pleasure in making forms visible, to compose spaces and encounters.



Sigita Lapina  
*During Dreams*





Sigita Lapina  
*During Dreams*







# REJECTED ITEMS IN A SECOND LIFE

PLOUTARCOS HALOFTIS

My work is the digital equivalent of my earlier works with analog film. Continuing my idea of using cheap cameras and lenses (and taking advantage of their flaws), in this case I used an old digital camera with an old, low quality digital lens on it. Trying to combine my two hobbies: walk and photography, I strolled and strolled for hours in order to locate the images I was looking for. Pieces of letters, torn posters and even a rejected mask, became the heroes of my short stories. Destroyed by the elements and relocated either accidentally or by me, they got a second life as parts of my photos. No more informative or useful - to anyone else but me - they became heroes of the dark, surreal and poetical short stories I try to create. I want the photos of this project to make the viewers recall the tales of their childhood and remind them of the strange creatures those tales were making them imagine. If we consider a photo as a slice of reality, I want this slice to be as surreal as life itself can be.



Ploutarcos Haloftis  
*Rejected items in a second life*





Ploutarcos Haloftis  
*Rejected items in a second life*



Ploutarcos Haloftis  
*Rejected items in a second life*





# A KINGDOM FOR A TREE - DELUGE

ALEKSANDRA SAWA

In *A Kingdom for a Tree* (2021), inspired by William Shakespeare and Samuel Beckett, a woman in black wanders through barren landscapes. Man has subdued the earth, exploited nature and ultimately defeated it. It is the world after: she is the sole survivor, no forests, animals or plants to be seen. Thrown back on herself, her memories and dreams, she stages absurd scenes that defy logic. It's all for nothing because everything seems futile - so everything is possible. What can be done? Is there a future? How to take a stand when all seems lost?

The project consists of 10 series that document performative stagings of the nameless protagonist - the photographer herself - by creating cinematic sequences. The symbolic figure seems to be involved in a fight: against nature and/or also against herself? The seemingly absurd performances take place in dystopian, deserted places and deal with the themes of environmental degradation and pollution, central to the Anthropocene.

The series "Deluge" refers to the well-known illustrations of the human evolution - the increasing uprightiness into the vertical of man descended from the ape - here the figure declines in reverse order.

Aleksandra Sawa  
*A Kingdom For A Tree - Deluge*





Aleksandra Sawa  
*A Kingdom For A Tree - Deluge*









Georg Worecki  
*Night Harbor*



# NIGHT HARBOR

GEORG WORECKI

For half a year the Neuss Harbor in Germany was my nightly aim. I used analog equipment. All photos have been taken between 11:00 pm and 03:00 am. The pictures resulted from long exposure times and the existing light of the lamps and neon signs. I photographed in wintertime, but even the cold, rain and dark helped me to take pleasure in a certain aesthetic of this morbid industrial landscape.

I do wish that this photographs touch particularly positive images and their underlying feelings, which are connected with the notion “harbor”.

With it, I mean for instance to leave all known and devote oneself to the immediacy of strangeness, the spell of otherness. It would be an act of liberation from the burden of the past, as only all too often the memory is shifting like a filter between our everyday perceptions and takes the soul prisoner. Therefore my hope applies to freedom, even if it arises perhaps just momentarily in the eye of the observer.



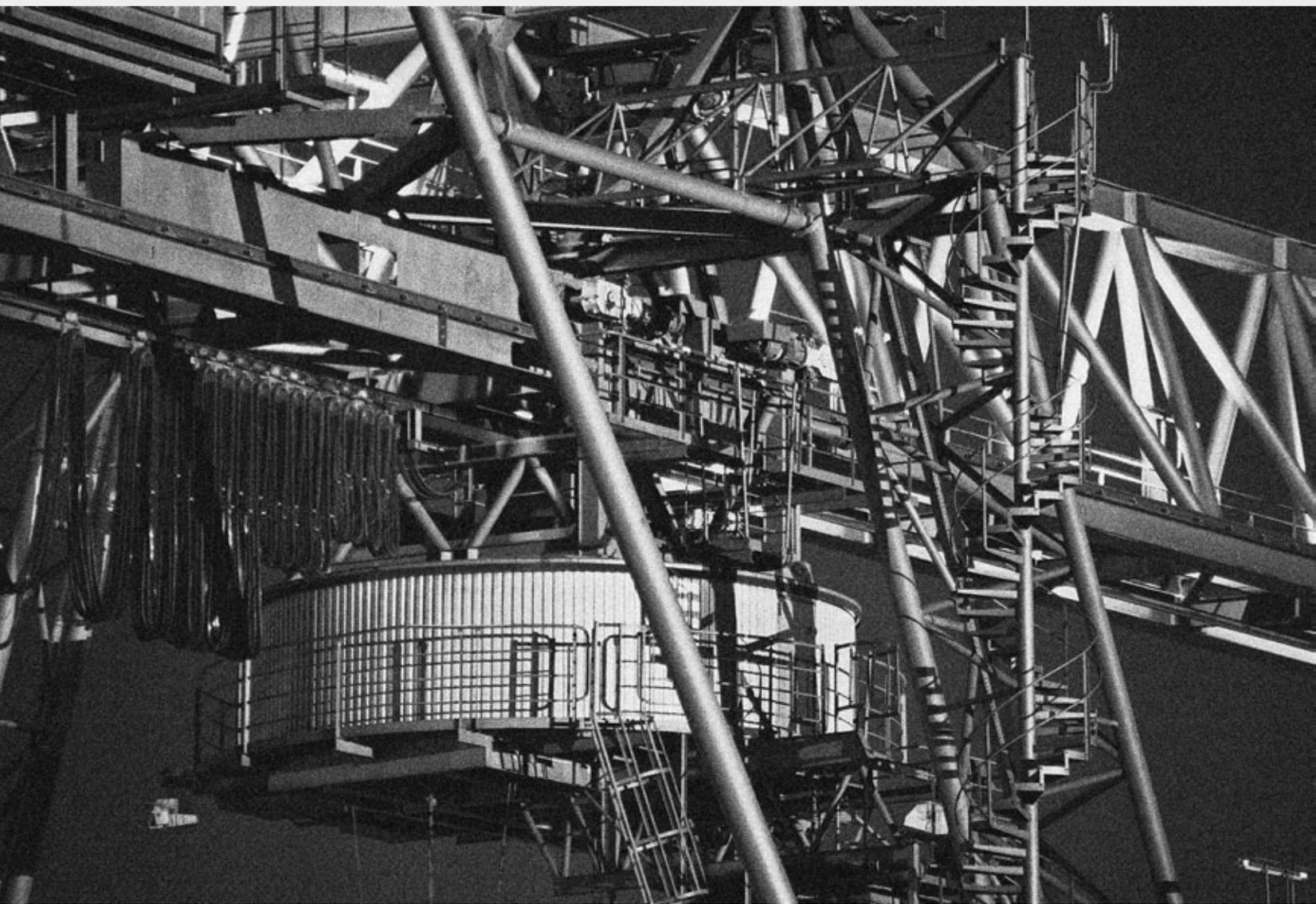
Georg Worecki  
*Night Harbor*



Georg Worecki  
*Night Harbor*



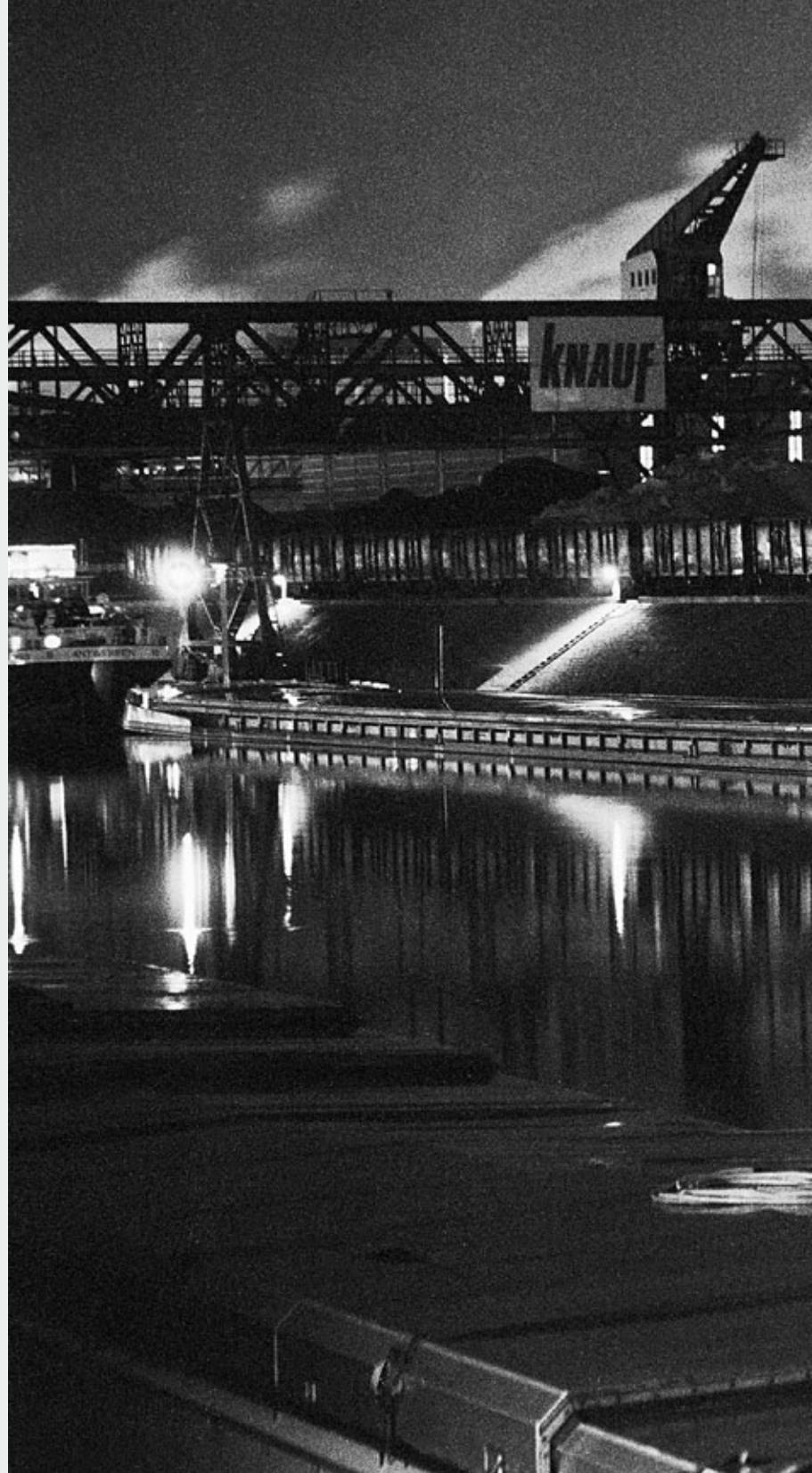
Georg Worecki  
*Night Harbor*



Georg Worecki  
*Night Harbor*



Georg Worecki  
*Night Harbor*





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