

EXT

EXT | Photo magazine #9

ARCO books

— Photographers' Profiles - Travels - Photo Sessions

EXT - Photo Magazine

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Editor's Letter

The photographers participating in this issue are invited top photographers from around the world. They are winners in photographic challenges and contests due to their unique talents.

Special thanks to our contributors. Andy Fowlie brings his beautiful images and trip narrative of icy Iceland. Eric Valera amazes us with his architectural Valencia. Cristina Tessari presents us Tadeu Vilani, an award-winning photojournalist and his dedicated work on the culture of the southernmost region of Brazil. Flavio Souza Cruz interviews the creative and talented Polod, from Thailand.

We are also proud to show the impressive works of Catalin Arcu, from Romania and the intriguing self-portraits of Silvia Husek, from Brazil. As in our previous Editions, the winners of Visual Story Tellers Group are featured in our magazine and much more.

Enjoy the issue.

Marco Antonio Perna

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Ice, Ice, Baby...

ANDY FOWLIE

www.andyfowlie.com/destinations-unknown/archives/12-2018

Visiting the Jökulsárlón glacier lagoon in south-east Iceland for the first time is one of those very rare experiences which simply leave you speechless and awestruck... it is so other-worldly and alien that it is hard to comprehend what you are seeing.

Iceland is a significantly glaciated country with ice covering approximately 11% of the land area all through the year. These glaciers are mostly concentrated in the southern central highlands with Vatnajökull in the south-east quarter of the island being by far the largest, occupying a surface area of over 8000 square kilometres with a thickness of over 1000m in places. Breiðamerkurjökull (one of Vatnajökull's outlet glaciers) winds its way down to sea level before calving huge icebergs into the Jökulsárlón glacier lagoon.

Photo 1 - Jökulsárlón glacier lagoon

The glacier lagoon started to find wider fame after being the shooting location (pretending to be Siberia) for the pre-title scene of the James Bond movie "A View To A Kill" in 1985. Commercial boat tours on the lagoon started immediately after that and Jökulsárlón has become one of Iceland's biggest tourist attractions. Not content with pretending to be in Siberia, Jökulsárlón has also pretended to be in Tibet (Batman Begins) as well as featuring in numerous other movies.

Icebergs spend a period floating majestically in the lagoon, occasionally colliding, splitting or capsizing as they slowly melt. The lagoon is also home to a number of grey seals which are often to be seen playing in the desperately cold water.

One surprise is the range of different colours that the icebergs display. Some contain ash and sediment

and take on a fully grey or mottled appearance, some are close to white, some are a very bright blue. All are the children of the same glacier. Some small fragments of ice gather on the shore of the lagoon, where their interesting shapes can be observed more closely.

Photo 2 - a giant's tooth

As with many places, the softer light at the start and the end of the day provides some of the best photographic opportunities. On my last trip I was finally lucky enough to be at Jökulsárlón for a nice sunset.

Photo 3 - a celestial swan?

As the sun went down the prevailing hues went from orange/ pink towards purple and blue as a lovely evening began.

Photo 4 - an iceberg the size of a victorian country house sits in the lagoon with the glacier in the background in the early evening

The glacier lagoon connects to the North Atlantic via a narrow (and highly dangerous) channel, a channel which flows under highway 1 which traverses the gap using a suspension bridge. Once icebergs are small enough in size to pass down the channel the strong current pulls them towards the North Atlantic, sometimes forming traffic jams as a declining tide temporarily runs them aground on the channel floor.

Photo 5 - traffic jam

The forecast for strong auroras that night meant that I spent the next few hours around the coast at Vestrahorn, but I was back at Jökulsárlón shortly



Photos: **Andy Fowlie**



1 - Jökulsárlón glacier lagoon

Photo: **Andy Fowlie**

About

<https://gurushots.com/andyfowlie/achievements>
www.facebook.com/andyfowliephotography/
www.andyfowlie.com

after one in the morning to see the remnants of the aurora show.

The forecast for strong auroras that night meant that I spent the next few hours around the coast at Vestrahorn, but I was back at Jökulsárlón shortly after one in the morning to see the remnants of the aurora show.

Photo 6 - the spooky green lagoon

A few hours later I was back at Jökulsárlón once again, by which time the traffic jam in the channel had almost cleared.

Photo 7 - water under the bridge

As the tide recedes a large number of icebergs are drawn out into the ocean, many of which are deposited onto the beach (near to the ocean, on both sides on the channel) when the tide turns. This beach gets referred to as the diamond beach as a consequence... it could just as well be called the photographer beach as the ratio of photographers to diamonds is usually about 1:1 - it is perhaps the most photogenic part of this location.

Photo 8 - a jagged nugget

The different shapes, sizes and compositions of the ice fragments provide a lot of potential interest.

Photo 9 - the beach guardian

The constant lapping of the waves also gives some opportunities to play with the shutter speed in your photographs, showing the motion of the water to a greater or lesser degree.

Photo 10 - a rough diamond in the surf

Jökulsárlón is a very popular and busy destination. For those who find themselves in the area but want to have at least a bit less of a crowd around them then



2 - a giant's tooth



8 - a jagged nugget



3 - a celestial swan?

Photos: **Andy Fowlie**



4 - an iceberg the size of a victorian country house sits in the lagoon with the glacier in the background in the early evening

Photos: **Andy Fowlie**



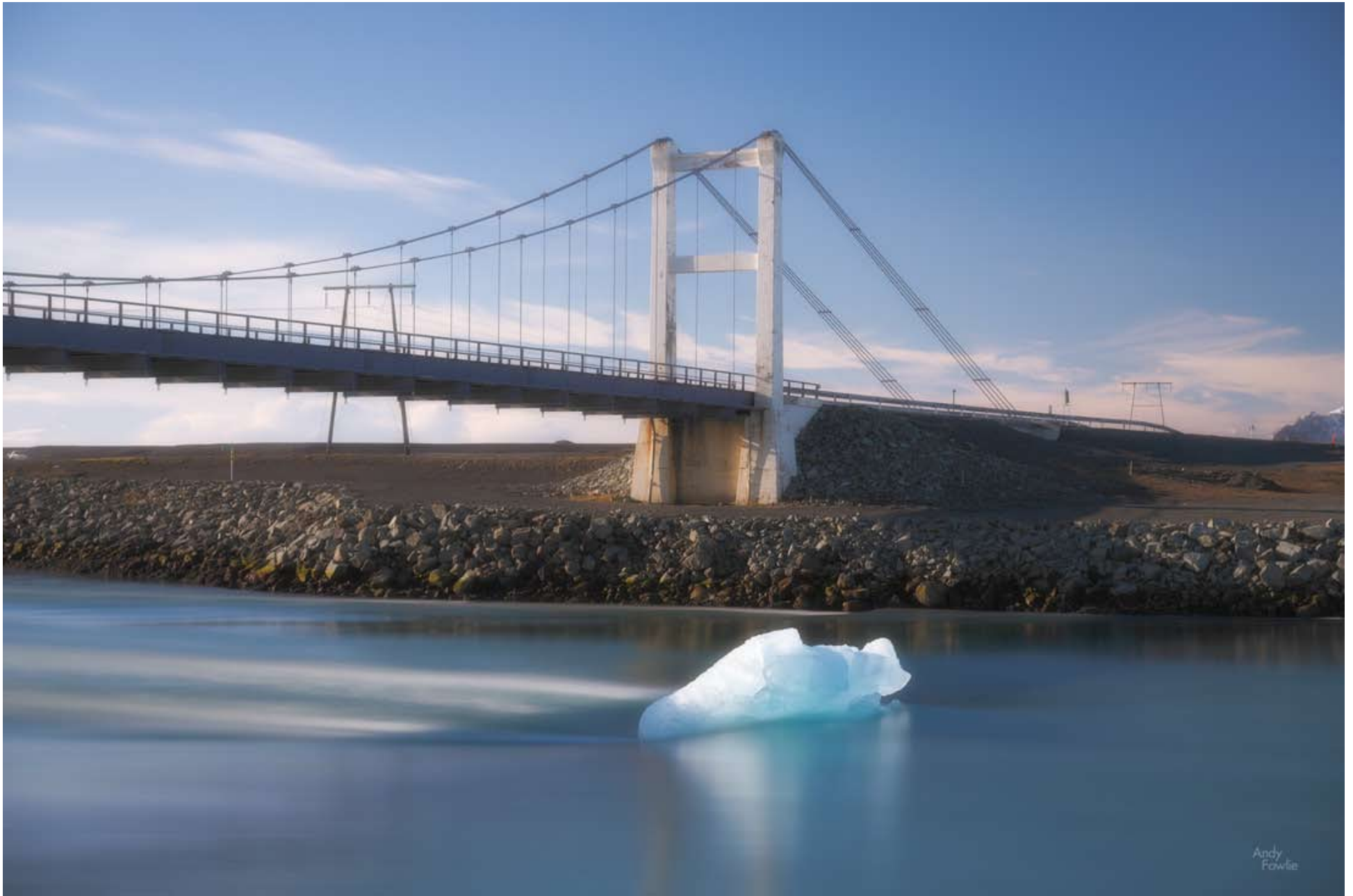
Andy
Fowler

5 - traffic jam



6 - the spooky green lagoon

Photos: **Andy Fowlie**



7 - water under the bridge



10 - a rough diamond in the surf

Photos: **Andy Fowlie**



9 - the beach guardian

there is an impressive alternative just a few kilometres down the road.

The Fjallsárlón glacier lake... (a lake is a body of freshwater surrounded by land, a lagoon is a body of water separated from a larger body of water by a reef or other barrier)... sits at the foot of the Fjallsjökull glacier, which is another outlet glacier for the huge Vatnajökull glacier.

At Fjallsárlón you can find many of the same facilities (icebergs, refreshments, toilets, boat trips among the icebergs) but with (for now at least) a fraction of the amount of tourists. It doesn't have its own diamond beach and as a lake it is a lot more calm... which removes the possibilities of "waves breaking against the icebergs" or "iceberg in receding waters" pictures... but on the other hand the still water makes it a lot easier to photograph the icebergs themselves with a bit longer exposure.

Photo 11 - a beautiful day at Fjallsárlón - the people at the edge of the lake give a good idea of the scale.

For wider views of this kind of glacier lake/lagoon I think that Fjallsárlón offers a bit better opportunities than its more famous neighbour. The glacier in the background is angled a bit more steeply and appears to be slightly closer, both of which make it a little bit more prominent in any pictures. The outlet glacier's path is flanked by some interestingly shaped rocky mountains, this helps to make the background a bit more interesting and also to make the glacier's route stand out a lot more than in similar pictures at Jökulsárlón.

Photo 12 - children of the glacier

Well, that's it from me for 2018. I hope that you have enjoyed this post and my many other posts throughout the year and I wish all my readers a happy new year and a terrific 2019.

All the best.
Andy



11 - a beautiful day at Fjallsárlón - the people at the edge of the lake give a good idea of the scale.

Photos: **Andy Fowlie**



Photos: **Andy Fowle**

12 - children of the glacier

Tadeu Vilani - Brazil

by Cristina Tessari

EXT - Among other projects carried out in Cuba, India and with indigenous peoples in Brazil, it is remarkable your work about the culture of Rio Grande do Sul, the southernmost state of Brazil. How did you start it and what were the main challenges?

I started performing the photographic work "Olhos do Pampa" (Editora Beira, 2015), in September 2011, on a trip to the city of Santana do Livramento, in the interior of Rio Grande do Sul, in the quilombo* Ibicuí da Armada, almost on the border with Uruguay. I followed the daily life of the quilombo and the work on the land. Experiencing the traditional Pampa (meridional region of South America, known by their plains and pasture-base farming) requires waiting time, patience and being willing to interact with the country man and his routine in dealing with animals in the fields.

I did not find great challenges to carry out this work, other than the distance, because I live in Porto Alegre, capital of the state of Rio Grande do Sul, which is about 350 to 550 kms far from the traditional Pampa. The distance prevented me from experiencing some situations I would have liked to have photographed. At the time I worked for the newspaper Zero Hora as a photojournalist. So, the time I had to do my project was divided between vacation periods, days off and weekends. I would often leave on a Friday afternoon and travel about 450 kms one way, interact intensely with the people and returned home in the late Sunday afternoon, or in the early hours of Monday, to go back to work.

The great truth is that the photos of the book "Olhos do Pampa", were forged upon great partnership

with the people of the Pampa, who received me welcomely, leaving me at ease to accompany them in the daily routine of their lives.

*Quilombo: a community formed by fugitive slaves of African origin during the slavery period in Brazil in places hard to reach. Remaining quilombos in Brazil have their culture preserved by their descendants.

EXT - Your work is closely linked to the traditions of your land. Is it easier or harder to document your own roots?

I believe that knowing the place where you live makes it easier to carry out documentation. When people realize that the photographer has the perception and knowledge of traditions, places, customs as well as personal references, the access to various situations will happen in a natural way.

In order to be successful or to get great shots, though, it's necessary to have a good notion of important dates and religious festivals of each region or ethnicity, be aware of the planting and harvesting calendars, study people's origins, colonization, etc. Mastering some of these factors help to interact, facilitating the social approach, mainly the acceptance of the photographer in everyday life of different cultures.

EXT - As a constant traveller through the state of Rio Grande do Sul, how do you see the preservation of its culture?

Travelling is one of the best ways to understand the changes, because it allows you to be in the places,



Photo: **Tadeu Vilani**

talk to people, listen to their experiences. I realize that there are people in all the different ethnic groups who dedicate themselves to the preservation of its roots, the history of their people. Without a doubt, progress and technology have been changing behaviors. Globalization and its inevitable processes with the integration of the Internet have transformed habits. It is still too early to say where we are going to, though. We certainly no longer live in our small villages, unrelated to the world as the access fits in the palm of our hands.

Economic transformations and technology have been rapidly transforming the communities of the interior, as well as biomes. Taking the Pampa into account, it was unimaginable that soybeans would be in place of the green native fields, where the cattle reigned once absolute. Reforestation changes the landscape, where once you could see the clear horizon, today you often notice eucalyptus plantations. Along with the progress we change our ways of living and earning a living. The same happens with many customs over the years, with some being left to the side.

EXT - What aroused your interest in photography and more particularly in BW photography?

I can say that the neo realistic Italian cinema was my main influence on photography and on black and white too. I have worked for many years in a laboratory specialized in the development and enlargement of black and



Photo: **Tadeu Vilani**

About: <https://www.instagram.com/tadeuvilani>
<https://www.facebook.com/profile.php?id=100010723569580>



Photo: **Tadeu Vilani**

white photography. I am fully convinced that the work of photographer Sebastião Salgado was the final and definitive inspiration to my photographic work.

EXT - Your photos use striking angles where the main subject seems to stand out from the others, bringing it closer to the public and making an impact. What do you seek to express or show with your work?

I constantly seek the essence of the photographed subject, which is to reach its soul, its heart, the mirror that externalizes the human being, everything is there, in the eyes.

EXT - What equipment do you usually use and which one can not be missed?

I use Nikon equipment, a D-800, and a Nikon D 5200 reserve. Lenses of all types: 24-70 mm 2.8; 20-35 mm 2.8; 80 mm 1.8 and so on. What we cannot lack is inspiration, motivation and perspiration. In order to make a good photo is necessary to work and a lot.

EXT - How has the coronavirus pandemic situation interfered with your work and what alternatives do you use to overcome difficulties?

The pandemic has been and continues to be extremely harmful to all, causing irreparable loss of life, and also affecting economy and consequently, jobs. In my case, due to the pandemic, the work that had being previously planned was put on hold in various situations, including the Pampa project, for example.



Photo: **Tadeu Vilani**



Photo: **Tadeu Vilani**

I was going to travel to Argentina to continue the documentation of the Pampa, but due to the closed borders, we are unable to travel. The sale of photography has been an alternative to the lack of commercial work.

During the pandemic, however, I carried out two photographic works related to the pandemic itself, which are "Stop-19" (<https://tvilani.wixsite.com/stop-19>), which I did with my daughter Julia Vilani, and the "In Lockdown" (<https://emlockdown.wixsite.com/my-site>), a criticism about the moment in which we live.

EXT - What are your next projects or what you would like to accomplish?

The project I wish to finish refers to the southern Pampa, which will result in a second book. Also, I plan to continue the photographic documentation of the ethnic groups that make up Rio Grande do Sul. In 2024, the German immigration in Brazil celebrates its 200 years and in 2025 it is the 150th anniversary of the Italian immigration in Brazil.

The main project is to be healthy and continue photographing.



Photo: **Tadeu Vilani**



Photo: **Tadeu Vilani**



Photo: **Tadeu Vilani**



Photo: **Tadeu Vilani**

Leaves - by Cristina Tessari - Brazil

In the south of Brazil, the seasons are clearly defined, each one with its own features, a blessing for nature photographers. I closely follow the changes on the look of leaves. It is hard to say what is more beautiful on them, the harsh greens, the subtle yellows or the unique reds. But it is the result of what time does to them that fascinates me more.

Left to the ground, forgotten in a flower bed or, in my case, kept in a compost bin, the fact is that after a couple of years they will lose their vibrant colours and protective skins. Darkness, humidity and wind will take their brightness away to reveal a complex and perfect vein network from where life was once sustained. Brown or pale, all that is left is the design of their thin and fragile skeletons, an extremely delicate form that could never be achieved without the passing of time.

One day I decided to photograph them. Although impressive they have always seemed to me, in front of the camera it became clear how similar we are, how fragile and beautiful as everything that, under our skin, is inside us.

Photos: **Cristina Tessari**



Courage



Solo



Photo: ***Cristina Tessari***

Flow



Photo: ***Cristina Tessari***

Love



Photos: ***Cristina Tessari***

Ease



Friction



Frailty

Urban Ballerina - by Marco Antonio Perna - Brazil



Ballerina: Laure Quiquempois
Assistent: Carol Marques



Photos: **Marco Antonio Perna**



Photo: **Marco Antonio Perna**



Photo: **Marco Antonio Perna**



Photo: **Marco Antonio Perna**



Photo: **Marco Antonio Perna**

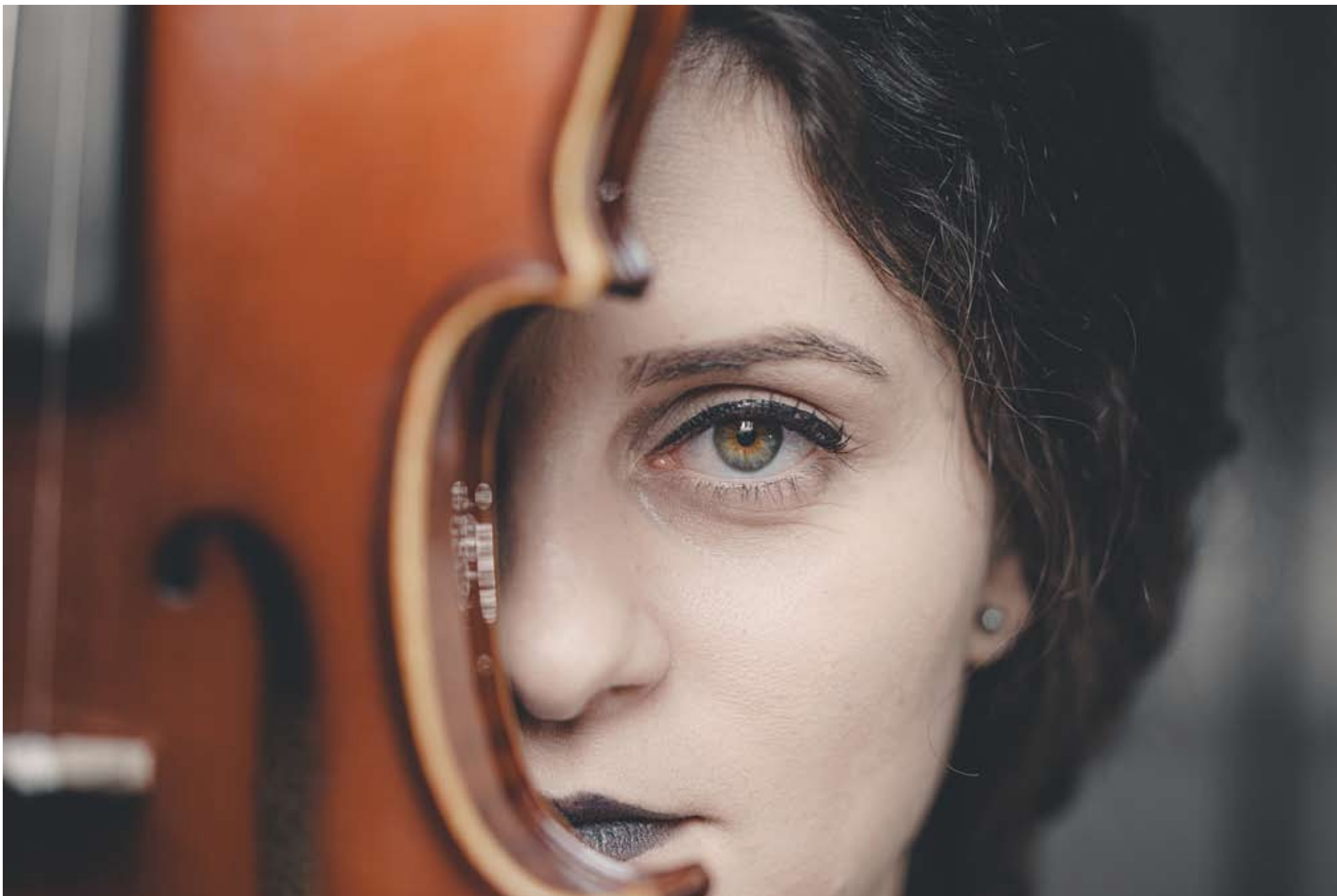
Cătălin Arcu - Romania

Ever since I was young I have had a camera in my hands, looking for interesting things to capture and then show the results to others. That passion grew into something more, something intense that fulfills my creative drive and lets me show to my peers the beauty of emotions. I like to refer to this as the unknown, the mystery, that surrounds the human beings and which, as far as I hope, pushes everyone who sees my vision to take an introspective dive and surface powerful feelings.

I'm a portrait photographer based in Cluj, in Transylvania (Romania) and I try to explore as many venues as possible regarding technique, lighting, posing and conveyed messages.

About: www.catalinarcu.ro





Photos: **Cătălin Arcu**



Photos: **Cătălin Arcu**



Photos: **Cătălin Arcu**





Photos: **Cătălin Arcu**

Silvia Husek - Brazil

Hybrid photography has been helping me face the marks of the inevitable aging on my 53-year-old body.

I print copies of my self-portraits and let them damaged by rust, salt, water, and steel wool. I also modify the images with slime and sometimes I sew or burn them. They do change!

Deconstructing the images makes me realize how my body decomposes and will be decomposing over the years. I observe the portraits getting old, as I do, a movement from the outside to the inside.

By now I can mention Fernando Pessoa, a Portuguese philosopher and writer (1888/1935), he said "to live is to die".

Slime – In this photo I printed my self-portrait. I placed the photo vertically and let the slime run and photographed it again. I wanted to experience slime melting over my image, as I realize that as I get older, my skin also undergoes a melting process.

Photo: **Silvia Husek**

About: <https://www.silviahusek.com/>
<https://www.instagram.com/silviahusek/>





Rust - In this photo I left some nails on the wet photo and waited for two weeks, the photo was well marked and rusty.

Photo: **Silvia Husek**



Steel wool - In this printed photo I sprayed water mixed with steel wool and allowed it to dry, some rust spots were formed in the image.

Photo: ***Silvia Husek***



Embroidery - I digitally made a double image (mine), and the back image I made more grainy, almost dissolving, printed and embroidered on the photo, in a gesture of trying to camouflage aging.

Photo: **Silvia Husek**



Fire - I put a plant in front of my printed photo and set it on fire and photographed it several times. This photo is from the beginning of the fire, in the end the fire took the whole photo, an ephemeral photograph, it no longer exists. Coincidence, isn't it ?!

Photo: **Silvia Husek**



Silvia has a degree in Business Administration and a postgraduate degree in Marketing Administration. Her interest in photography arose only five years ago, after finishing a long and valuable journey in the corporate world.

Silvia has a special interest in travel, the purpose of which is to get to know and document different cultures, landscapes, people and religions.

She has a great ally in this new trajectory, the Gurushots, where she learns from great masters of photography at each new challenge.

In times of pandemic, she has sought, through artistic photography, to explore human sensibilities, trying to build a visual dialogue with the viewer. She is a postgraduate student in *Reflexões e Práticas na Fotografia Contemporânea* at Centro Universitário Belas Artes.

Photo: **Silvia Husek**

Polod - Thailand

by Flávio Souza Cruz

EXT - The first question is about your name. Is "Polo D" your stage name?

- Yes, I sign my photographic work by "polod", my family and friends have always called me Polo, it has been one of my nickname since I was born. You can also call me Paul, or even Boon.

EXT - How did your interest in photography come about? How many years have you worked professionally? What's your professional background?

- As everybody, I always liked to capture good memories using point and shoot cameras in the past, before smartphones.

But I would say that my real interest came when I bought my first DSLR back in 2012, to shoot videos mostly, I then discovered the power of these cameras and learned more and more photography techniques. At this time, aperture, shutter speed and iso was all Chinese to me .

Today, I practice photography as a pure passion only, on and off, and seeing my photographs published in magazines or exhibited in galleries worldwide is my greatest reward!

EXT - What are your main areas of activity in the photographic universe?

- I would say that most of my work is personal. I'll only shoot what I want to. I like to share my photographs on social medias, participate in international photography contests and





About: www.instagram.com/_polod_
<https://gurushots.com/polod/photos>

Photos: **Polod**



Photo: **Polod**



Photo: **Polod**



receive constructive comments from others. I am not trying to make a living out of photography, but it's always very rewarding when people ask for prints though.

EXT - An important feature of your work is creativity. How do you plan your photo shoots?

- I have a notebook on my phone where I write all my ideas, all the time. Ideas will come at any time while driving, listening to music, watching a movie, drinking with friends... I have hundreds of notes for my future projects, some good and bad ideas... After that I need free time and models who accept to shoot some of those weird projects.

EXT - Tell us a little bit about your equipment and way of working. Do you have a team or do you work alone?

- I rarely shoot on my own. I like working with others, meeting new models and other photography enthusiasts people. I like the social side of photography.

Once I decide on a project, the first thing I'll do is to look for the shooting location. I'll then contact friends/models and explain the idea. We then fix a day and have a fun time shooting all together.

What I'll bring on site are my cameras and a few lenses. I'll also have my strobes in the car but won't really use them unless it's totally necessary. With time, I find myself to become more and more lazy to set-up all the lighting equipments.

EXT - How do you do art direction with your models?

- Before the day of shooting, I'll write down on a paper all the main concepts that I want

Photo: **Polod**



Photo: **Polod**



to capture. Many times with poorly drawn sketches attached. I'll share all these with my models so they understand the ideas. Once we captured all the photographs that I had in mind, we will try other things. New ideas often come while shooting on site.

I often shoot the same models and that makes the direction much easier once you know each other well. And if I am shooting a new model, I'll try to arrange when possible a meeting the day before to discuss about the project ideas. Then, when we meet again on site, the shooting is more fun and relaxed.

EXT - You have a very conceptual work - how would you define art in your work? What do you intend to show with your work in artistic terms?

- I like to shoot people. I love contrasts, oppositions. I like to capture beauty in decrepit environments. I like moody photographs.

EXT - Tell us a little bit about your editing and post-production process.

- I'll do most of my editing on Lightroom, and go into Photoshop when needed.

EXT - What message would you give to people who are starting in the area of photography?

- Shoot what you love your way, no matter what others think about it. Meet people, learn from others, follow other photographers work and get inspired, watch their tutorials... And shoot, shoot, shoot and shoot again, pixels are free. Spend you money on education and travels, equipment is secondary.

Photo: **Polod**

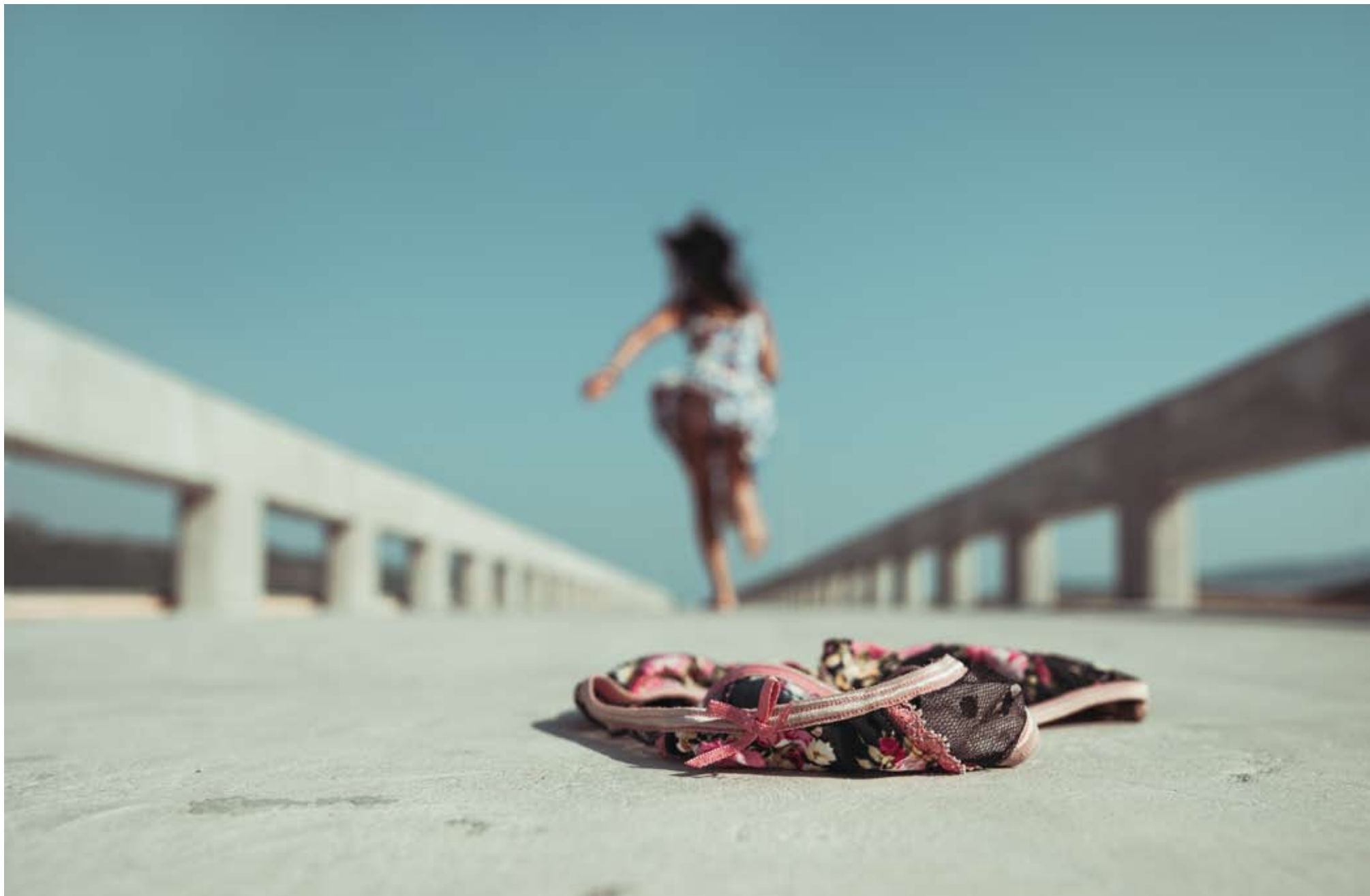


Photo: **Polod**





Valencia - Spain

BY ERIC VALERA

Being a photographer, whose main passion is architecture, is very hard to see the Colosseum or La Sagrada Familia, the major monuments around the world and think to yourself: And now? How do I take my shots when there's hundreds of thousand of photos being taken of these places every single day?

In my case what I do is not rush. I choose my time and yes, this means getting up very early to get interesting skies and the least people possible. I walk around and just look, angles, light, just taking my time to get a "feel" of the place in question.

All my architectural shots are obviously with ultra-wide angle lenses, in my case I use Sony so all my shots are taken with a 16-35mm or a 20mm prime with ND1000 filters in long exposure.

From Antonio Gaudí to Santiago Calatrava or Frank Gehry Spain has so much to offer, even classic architecture or 13th century gothic churches.

With the Guggenheim in Bilbao and The city of Art and Sciences in Valencia we also have some of the most daring, modern and rebellious examples in the world. If you want architecture, come to Spain.

In this article we bring you to The city of Art and Sciences in Valencia, Spain.

Photos: **Eric Valera**



L'Hemisfèric - City of Arts and Sciences - photo: **Eric Valera**



Palau de les Arts Reina Sofia - City of Arts and Sciences - photo: **Eric Valera**



Photos: ***Eric Valera***



L'Umbracle - City of Arts and Sciences - photo: **Eric Valera**



L'Àgora - City of Arts and Sciences - photo: ***Eric Valera***



Montolivet Bridge - City of Arts and Sciences - photo: ***Eric Valera***

About: <https://gurushots.com/ericmandarina/achievements>
www.facebook.com/Eric-Valera-Photography-857996450971532/

Visual Story Tellers Group

“Story...” a real strange but simple word, a word holds the time, emotion, attraction, fantasy, often joy or sadness too; a word can extends over the seas, a word can perish in single drop, a word keeps the ages in it, a word shorter than a blink of an eye... as I said a real strange word.

Visual Story Tellers Group is a platform for those who not only take the pictures but create them. Yes, these are two different things, taking and creating! The one who takes the photo thinks only for the subject and its presence in the photo. Background, foreground, lights or composing rules are not essential for him, but the one who creates the photo observe and use his environment carefully, his background and foreground are as important as the main subject, he knows how to use the lights or shade to isolate them as well, he applies the

basic rules of composing to attract the viewer's eye, and often bends these rules to intensify the story, he play with the lines and directions around the subject to boost its presence in the photo. One of the basic rule of photography is “Your subject must be in focus”, but he can intentionally put his main subject out of focus to provoke thoughts in the viewer's mind... in short, his only concept is to keep the attention of the viewer on his visual story... that's why we call him Visual Story Teller!

I invite you all to join Visual Story Tellers group, this group is for you, this is a common platform where you can see all level of photographers and their work, you can get ideas, suggestions or critiques, you can share your work here, you can participate weekly theme challenge called “#VSTheme”... honored to share with you all, last three months VSTheme covers and winners! Enjoy

Farhan Hayder

(Admin and Host of Visual Story Tellers)

About:

facebook.com/VisualStoryTellersAchievementPage

youtube.com/channel/UCcc9I-CgAODIEVbCfTqBt4Q

https://docs.google.com/spreadsheets/d/1NKZVwDgHCsdIktuhUCbByxSth5VR62IhE9V_KeCsh3M/edit?usp=sharing



Theme	Title	Winner	Announced
107	Story telling through STILL LIFE PHOTOGRAPHY	Frank Werle - Germany	06/Feb/2021
108	Colorful	Maya Conigliaro - USA	13/Feb/2021
109	In Action	Cătălin Arcu - Romania	20/Feb/2021
110	Healthy Lifestyle	Jiří Suchánek - Czech Republic	27/Feb/2021
111	Minimalism	Patrícia Machado - Portugal	06/Mar/2021
112	1 Story : 3 Photos	Flávio Souza Cruz - Brazil	13/Mar/2021
113	Romance	Gerrit Hoogmartens - Belgium	20/Mar/2021
114	Your Top 5's	Marina Shipova - USA	27/Mar/2021
115	Creative Self Portrait	Hermann Klecker - Germany	03/Apr/2021
116	Best of RED	Riccardo De Peron - Switzerland	10/Apr/2021
117	Waterfalls & Rivers	Marina Shipova - USA	17/Apr/2021
118	The Best of Your LAST SHOOT	Julio Borhidan - Portugal	24/Apr/2021



Winning photo of #VSTheme113

Gerrit Hoogmartens

VISUAL STORY TELLERS





Winning photo of #VSTheme115

Hermann Klecker
VISUAL STORY TELLERS







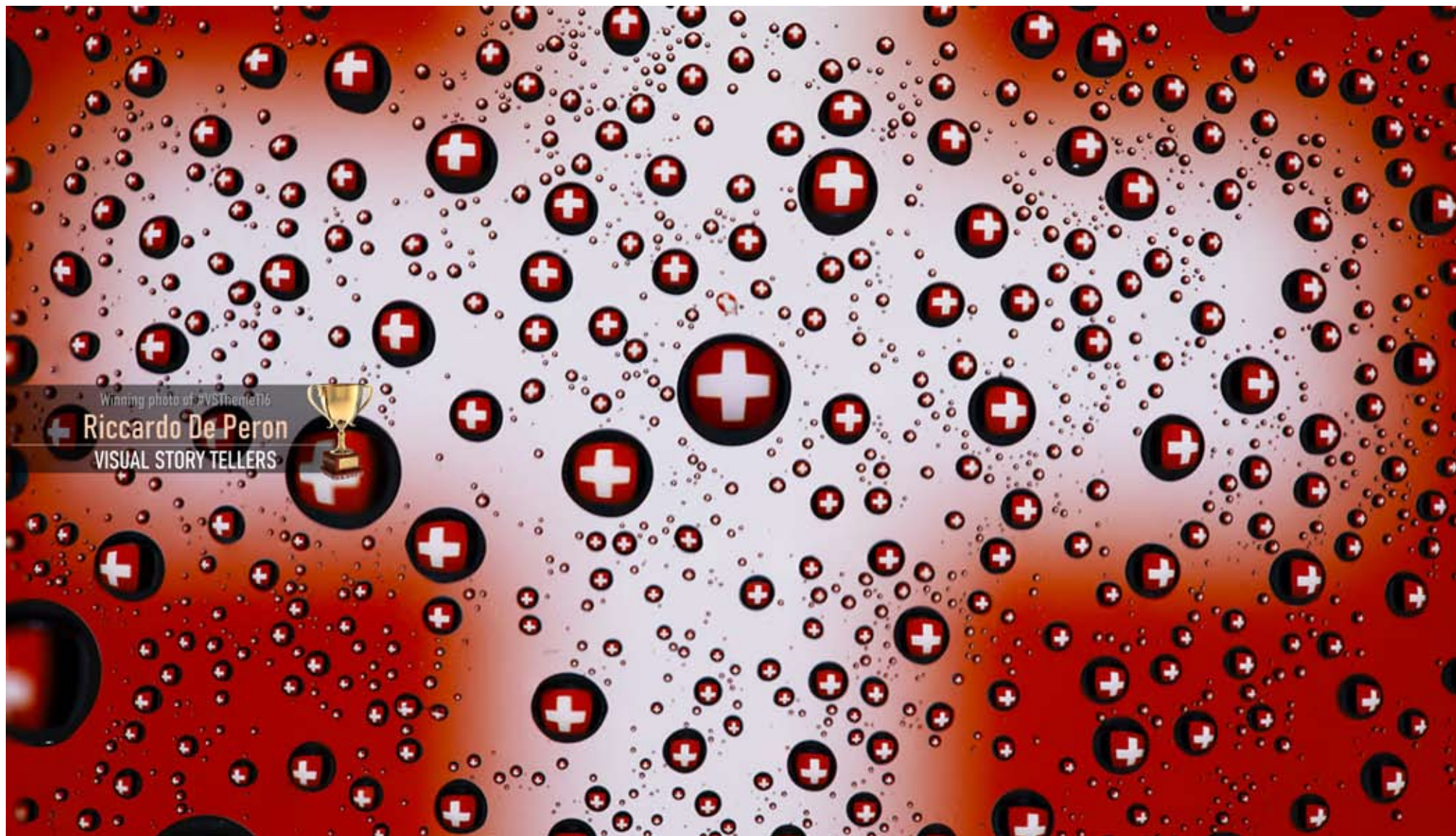
Winning photo of #VSTheme114
Marina Shipova
VISUAL STORY TELLERS



Winning photo of #VSItheme108

Maya Conigliaro

VISUAL STORY TELLERS



Winning photo of #VSTheFinal6

+ **Riccardo De Peron**
VISUAL STORY TELLERS





Winning photo of #VSTheme118

Julio Borhidan

VISUAL STORY TELLERS





Winning photo of #VSTheme109

Cătălin Arcu

VISUAL STORY TELLERS



Winning photo of #VSTheme118

Jiří Suchánek

VISUAL STORY TELLERS





Winning photo of #VSTheme111

Patrícia Machado

VISUAL STORY TELLERS



Winning photo of #VSTheme107

Frank Werle

VISUAL STORY TELLERS





Winning photo of #VSTheme117

Marina Shipova

VISUAL STORY TELLERS



Hotel Pousada Muxarabi

Charming mountain hotel located within a forest reserve at 1400 m above sea level, in an area with more than 1 000 000 m² of Atlantic Forest. The hotel has four types of units that spread through a large green area, cut by streams and waterfalls, with a beautiful view of the Jaguari valley, all with their particularity and decorated with much charm and refinement.

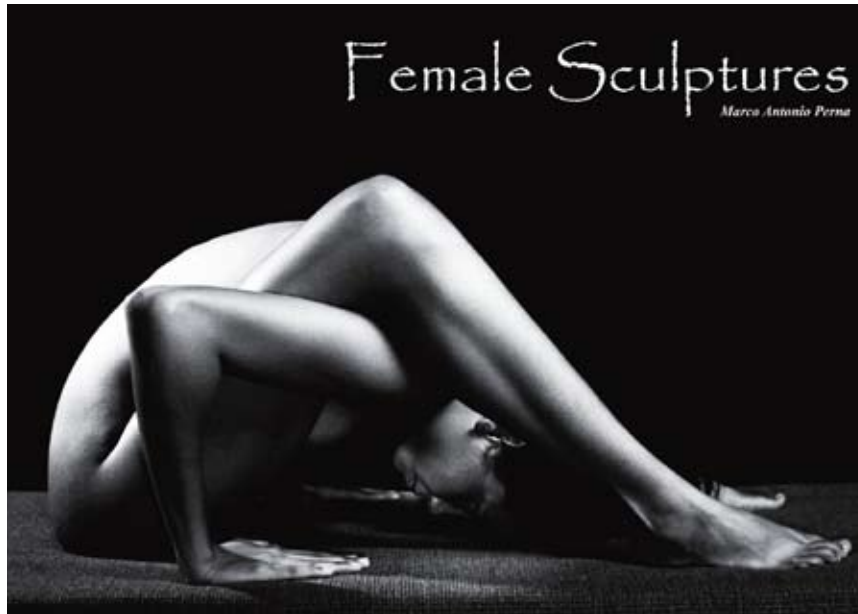
The hotel has a Forest Reserve established in original Atlantic Forest lands with an extension of approximately 300 000 m² created for the preservation of a species of ape threatened with extinction that is called sauá.

Tipuana Art Gallery is an area immersed in nature and intended to exhibitions of the most diverse artistic manifestations and surrounded by Tipuanas trees where on the third floor we have Sunset Café, ideal place for a good chat and all fellow photographers are invited.

The Ópera Restaurant is surrounded by greenery and it is in direct contact with the exuberant nature of the Sauá Forest Reserve, located in the highlands of the Serra do Lopo. The menu features new dishes such as *Tilapia in Shrimp Sauce* and the return of classics such as the *Honey Mustard Salmon Trout* and the famous *Caramel Web Coconut* made by Chef Olgierd Ligieza Stamirowski. It offers a pleasant and tasteful atmosphere and its gourmet dishes consist of an explosion of flavors. The meals in our restaurant are considered an opportunity for people to live together and a form of culture and leisure that is part of the whole of one's life.

www.serradolopo.com.br

Estrada da Embratel 3100 - Extrema - Minas Gerais - Brazil



The book *Female Sculptures* can be purchased by contacting:

<http://www.pluhma.com/femalesculptures/>
www.marcoantonioperna.com.br
maperna4@gmail.com

We are specialised in editing and publishing high quality photo books. Please contact us for more details.



Female Sculptures book

In 2015, observing the work of various photographers around the world, Marco Antonio Perna began to study the style of photography on which female bodies take distinct forms through numerous types of lighting. Since he likes the Low Key style, he decided to take it on and set up his own project.

Right from the beginning, Marco noticed and considered the fact that the biotype of Brazilian women, especially in Rio de Janeiro, is very different from the biotype of models from the northern hemisphere. In addition, he was determined to go out of the ordinary and look for new ways of editing. The result of his project titled *Female Sculptures* can be seen in this book, where about 20 models were invited to participate.

The choice of photographs sought to value the heterogenous physical aspects and nature of Brazilian women. They are all women of standard figure and fitness. They are not particularly ballet dancers, athletes or contortionists. Tall, short, thin, not so thin, from 20 to 60 years old, trans, cis, with or without large bust, with wide hips or not. However, some of these features are somehow imperceptible in the photographic result, highlighting the beauty and harmonic movement of often acrobatic and thought provoking gestures and performances.

About

Marco Antonio Perna is an IT professional and researcher with a master's degree, ballroom dancer and a lifelong photography lover.

He began his career as a photographer by documenting the II International Dance Meeting, in 1997, at the Gloria Hotel (Rio de Janeiro), when, besides photographing, he realized the need to document the events he was photographing, that was how photojournalism came into his life.

His vast experience as a photographer of ballroom dance and artistic modalities such as ethnic dances, jazz and ballet, among others, developed his photographic look and allowed the creation of the *Female Sculptures* project, originating this book.

www.marcoantonioperna.com.br

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