

EXT

EXT | Photo magazine #12

ARCO books

Photographers' Profiles - Travels - Photo Sessions

EXT - Photo Magazine

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www.extphotomagazine.com.br

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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. Eric Valera amazes us with his photos from Italy. Micha Ende with the final part of Cuba.

Enjoy the issue.

Marco Antonio Perna



Czech This Out...

ANDY FOWLIE

<https://www.andyfowlie.com/destinations-unknown/czech-this-out>

A bit of a different trip this time as I swap my normal landscape and nature photography destinations for a few days in a city, heading for the old town of Prague in the Czech Republic.

After checking into the hotel my first port of call was the Cafe of the Black Madonna where they not only have great coffee and delicious cakes (I recommend the Mille Feuille) but also one of the world's more photogenic staircases, commonly known as the lightbulb staircase.

The "bulb" at the top of the stairs is in fact a window, so this particular lightbulb only shines during the hours of daylight. Shooting interior pictures, and trying to find interesting perspectives with a very wide angle lens was very refreshing during this trip.

As evening approached I walked over the famous Charles bridge, lined with statues, which leads from the old town towards the castle. The statues and towers make for an interesting subject but the thousands of people that are in the way make this a less appealing prospect. At this time of year the sunset and the following blue hour are at civilised times of the day so there is no chance to get popular city destinations to yourself.

The following day, before breakfast, I made the steep uphill walk from my hotel to the castle, trying to familiarise myself with the area and see what I might like to photograph over the coming days. One thing to notice was that all the famous buildings that were illuminated in the evening were

shadowy and silent in the morning. There were fewer people and better light for shooting, but the possible subjects were dark and dead. In what would become a pattern for this trip I had walked about 10 kilometres by the time I sat down for breakfast.

After refuelling at the breakfast buffet I set off towards the castle again, intending to try and find some interesting architecture shots. On the way I stopped at St Nicholas church, near to the old town square. The grand ceiling and impressive chandelier caught my attention and I decided to shoot from directly underneath the chandelier, making a very graphical picture, reminiscent of the view through a kaleidoscope.

Continuing towards the castle I joined the thousands of others making their way up the steep hill. The many remarkable buildings in the castle complex were interesting to look at, but the huge amount of people was off-putting when it came to photography and I continued my journey towards the Strahov Monastery and particularly their library. Admission options for the monastery library included the possibility to pay a little extra for rights to take pictures there so as I made my way up the stairs to see the reading rooms I had a yellow sticker on my jacket indicating that I had photography rights. Even the yellow sticker did not allow entry into the rooms themselves so one had to be content with shooting from the doorways in this beautiful place.

Photos: **Andy Fowlie**

About

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

1 - Eureka!
The lightbulb staircase.



From the library I continued ever upwards towards the impressive observation tower at Petrin and the small hall of mirrors beside it on the top of the hill overlooking Prague, before heading back down towards the Vltava river and the city beyond.

This route took me close to one of my other targets, "the Dancing House" designed by Frank Gehry and Vlado Milunic, so even though I had already covered close to 30 kilometres that day I decided to take the small detour see the dancing house in the twilight.

This iconic and slightly odd building was fascinating to look at but not very easy to photograph. The adjacent intersection is extremely busy with traffic and the area is full of overhead electricity cables - it is a challenge to find a suitable place to shoot from. The picture above was taken from a very small traffic island with angry drivers (I did not notice any other kind of drivers in Prague) racing by within one metre of my tripod on both sides.

Finally on this long, long day I visited the staircase at the Cafe of the Black Madonna in the dark to see what I could do with the lightbulb staircase when the light was "off". To me the resulting view now resembled the head of a bird instead of a lightbulb, the spiralling lines of the staircase retaining all of their interest even though the bird's eye had gone dark.

The next day I was up and about before dawn once again. This time I climbed a different hill, across the river to the north of the old city and up to the park which contained the Prague metronome. If you searched carefully there were a few spots which offered panoramic views of the city, and continuing round towards the Kramarova villa there were also some good views towards the castle... but the morning was

another grey and gloomy one with no interesting light for cityscapes. I did however have the good fortune to spot a Eurasian Nuthatch, seemingly quite a common bird in Prague (I saw a few) but still exciting for someone who lives in Finland where they are rather harder to find.

After breakfast I set off once again to the north of the city, heading for the area containing the zoo and the botanical gardens.

I have rather mixed feelings about zoos, it is very interesting to see the animals up close, and I understand that many zoos are doing a lot of work with conservation of animals, but I still feel bad every time I see animals enclosed in tiny environments. All zoos are not equal, and I think that the Prague one was towards the better end of the scale when it comes to having enough room for the animals with quite a few very large areas, but in some cases (such as the eagles and owls) the cramped spaces seemed especially harsh.

Putting aside any other negative feelings, the challenge of taking pictures in a zoo is an interesting one. On the one hand you can get incredibly close to some very interesting species, but on the other hand you need to be quite inventive with your shooting in order to keep all fences, windows, walls and other artificial elements out of your pictures.

Having spend many hundreds of hours searching for genuinely wild wildlife with my camera over the past couple of years, it is almost annoying how easy it is to get interesting shots in a zoo.

Although this was an interesting exercise, and I was quite happy with the pictures I managed to take, I think I will stick to "real" nature photography from now on.



2 - A ghostly crowd crosses the Charles Bridge.

I wonder what the future will hold for our zoos. With the amazing variety of nature programs on the television and the huge amount of information on the internet, the “need” for zoos in our cities as a way to educate the public would seem to be greatly reduced compared to 100 or even 50 years ago. I guess that more and more will evolve towards a concept where there are fewer and fewer animals incarcerated in cages and more and more open environments where a lower amount of animals can interact with their environments in a more natural way with humans observing safely from within the environment. It will be interesting to see how it goes.

After leaving the zoo I found myself in an unfamiliar position. My phone battery was dead and I was not exactly sure where I was. The walk to the zoo had taken nearly 2 hours and although I thought I could retrace my steps I was reluctant to do so as I was rather tired. I decided to get on a bus and hope for the best, even though I did not recognise the names of any of the stops nor understand any of the signs.

Some time later I was deposited at an unfamiliar underground station from where I made another guess about which stations might be near my hotel, and then a further guess about which way to walk... all of which brought me safely back to my room. It seems I am a decent guesser. It was a reminder of how much we come to rely on our phones, but also good to know that I could survive without mine for a few hours.

The Prague underground itself is an interesting place. Built in the 1970s and 1980’s the stations themselves have a definite feel of their time of origin... but not in a “terrible wallpaper of your childhood” kind of way.

Each station on the same line seemed to have a slightly different colour scheme but a consistent design, helping passengers to easily identify their stop.

I got the feeling that it might be possible to spend a productive day or two just photographing the activities and stations along the 65.2km underground network. Maybe next time.

That evening I once again made the walk across the Charles bridge, looking for some different views than the ones I had seen so many times before.

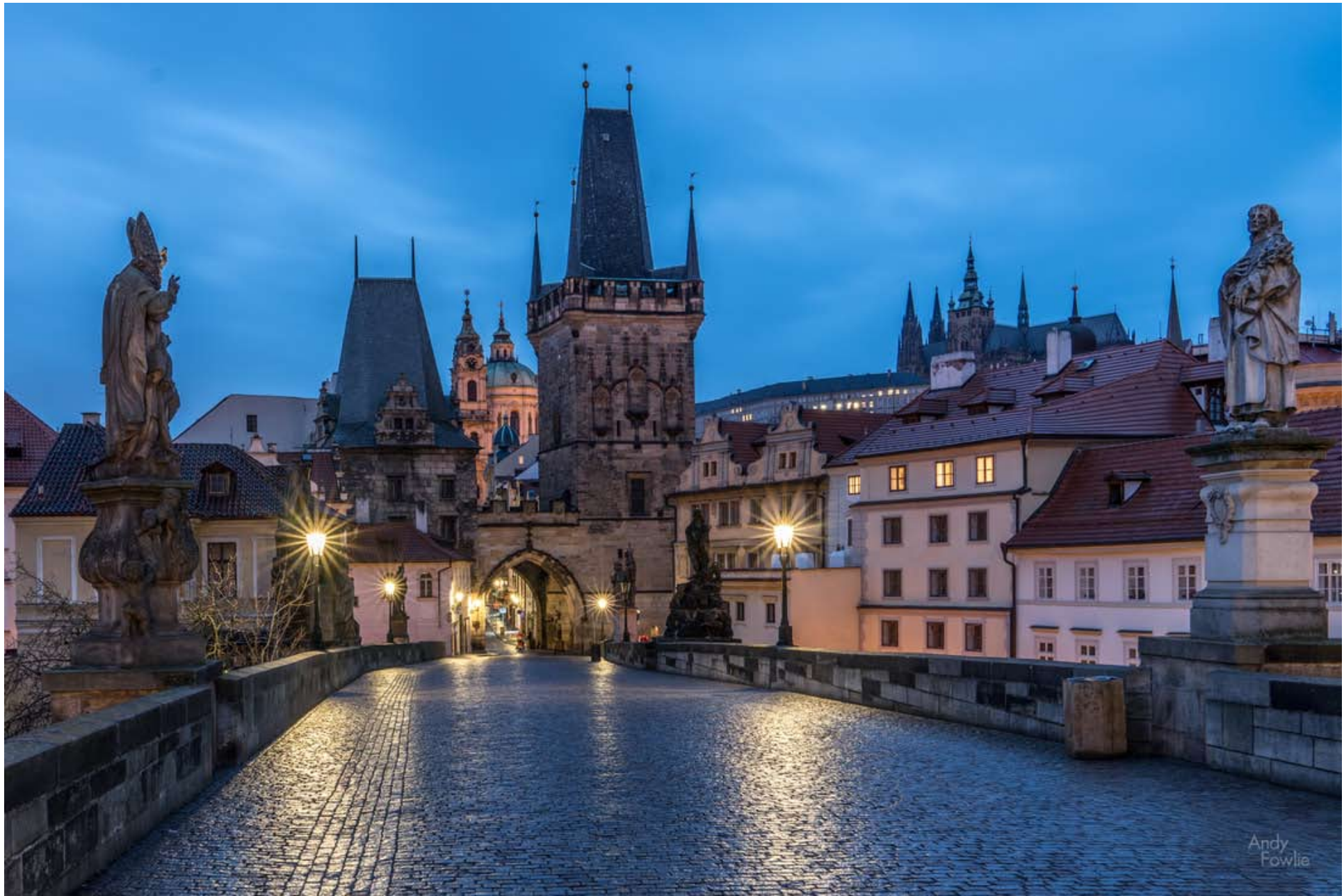
I once again climbed the steep hill to the area beside the metronome in search of a different view towards the castle, preferring to shoot in black and white to simplify the real mess of different colours that illuminate the buildings of the area.

This was a very good trip, a refreshing break from my normal landscape shooting, and also great exercise as I carried my camera gear for over 150,000 steps in my 4.5 days in the city... a benefit which was somewhat mitigated by the mere 5,000 steps that I took in the following 4.5 days while going through my pictures.

Before I leave you, there is just time to share one more picture from the staircase at the cafe of the Black Madonna (photo 17), surely my favourite place to photograph during the trip.

Thanks a lot to all my readers.

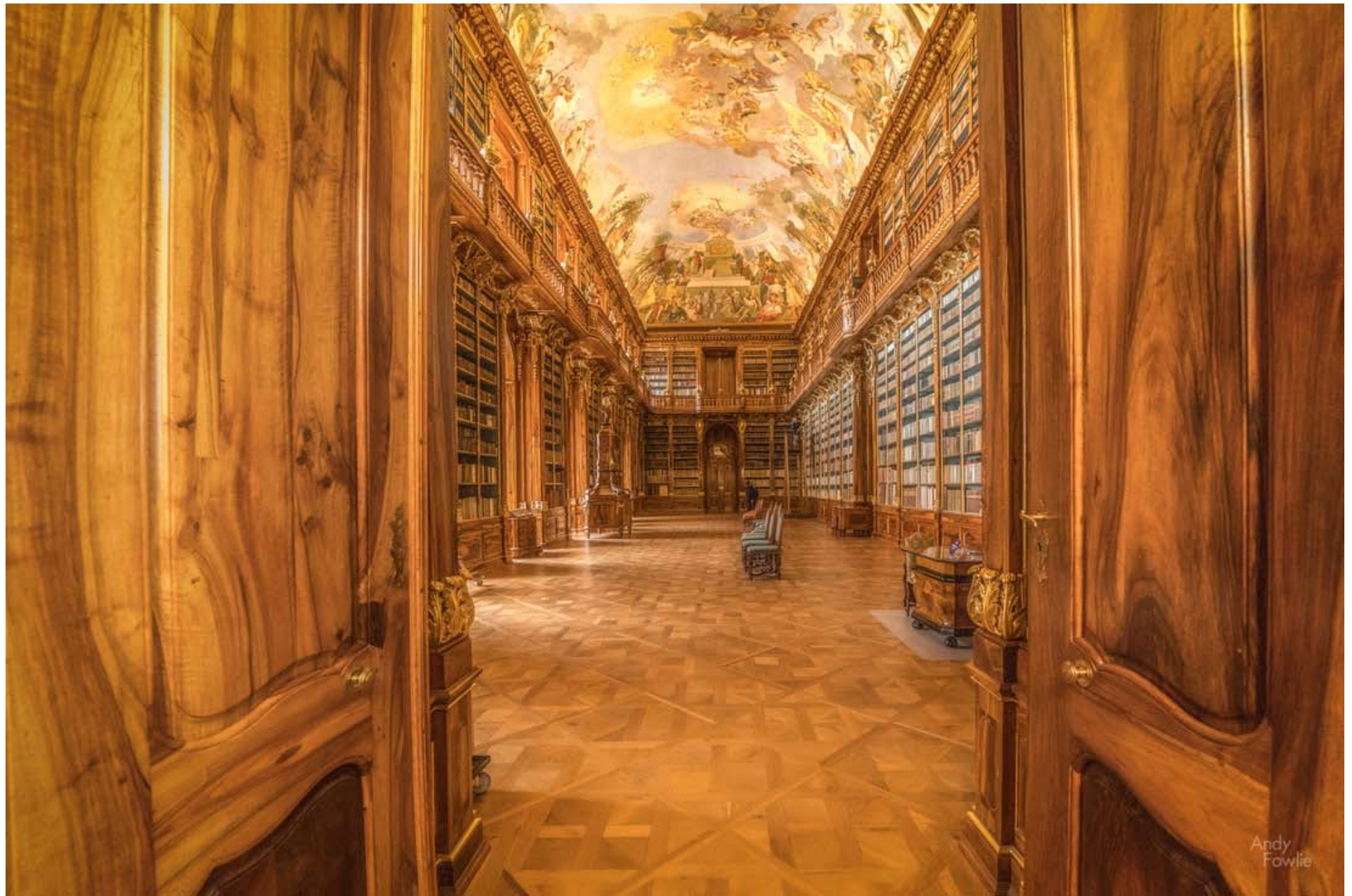
All the best.
Andy



3 - the other end of the Charles Bridge, early in the morning.



4 - St Nicholas church roof, through the chandelier.



Photos: **Andy Fowlie**

5 - looking in to the Strahov Monastery Library



6 - A long exposure in the evening at the Dancing House, Frank Gehry and Vlado Milunich architects



Photos: **Andy Fowlie**

7 - a birds eye view - the staircase at the Cafe of the Black Madonna in the dark.



8 - A Eurasian Nuthatch in it's signature pose.



Photos: **Andy Fowlie**

9 - this Pelican seems to be enjoying life...



Andy
Fowlie

10 - a rather suspicious Flamingo

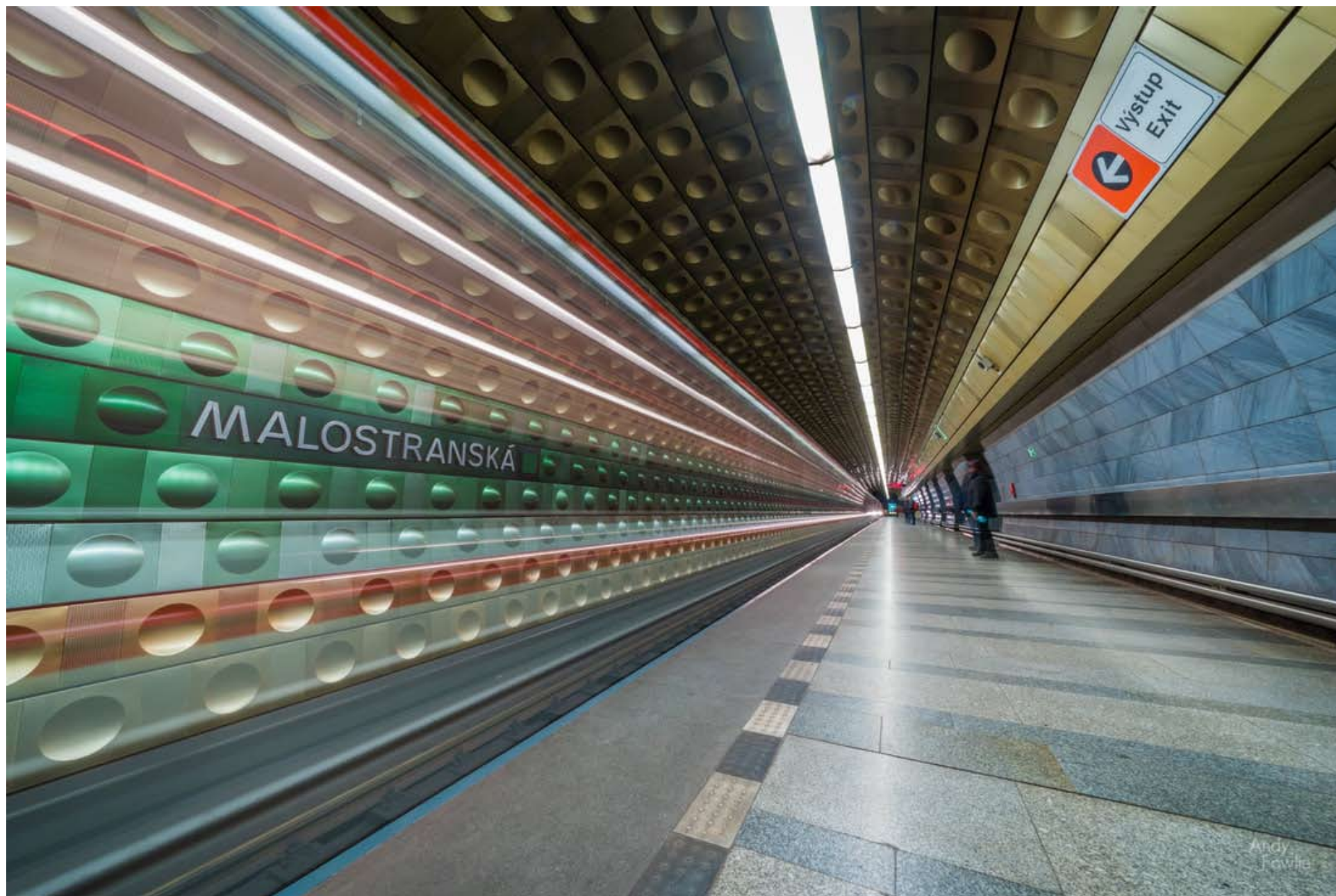


Photos: **Andy Fowlie**

11 - "are you talking to me?" - a very serious look from a huge Shoebill Stork.



12 - Metallic details at Malostranská metro station.



Photos: **Andy Fowlie**

13 - a train speeds by the platform in Malostranská station



14 - out of order... the station was down to two operating escalators.

Photos: **Andy Fowlie**



15 - A statue on the Charles Bridge "presents" the castle and the St Vitus cathedral to us.



Andy
Fowle

16 - Prague castle and St Vitus cathedral at night.



Photos: **Andy Fowlie**

17 - the staircase at the cafe of the Black Madonna

Ricardo Q.T. Rodrigues

Brazil

Born in São Paulo, Ricardo worked in several areas, but always had photography as his great passion. Today he owns a studio in Extrema, where he settled down.

Since 2008 he works as a freelance photographer for the City of Extrema, where his photos illustrate most of the marketing publications of Extrema, worked as chief in the company Centauro Esportes and always working in his studio in various segments, from essays to catalogs.

Much of his work was directed to Culture where Music, Dance and Theater had a preponderant role, where the work of coverage leveraged the authorial projects, having photos exposed in several galleries around the world and important publications in books, magazines and digital media. Many of these photos have won awards in national and international competitions.

He created the Tipuana Art Gallery space for the most varied cultural manifestations.

An important part of his work that cannot be forgotten are the nature photos that have also won several awards. also won several awards.

About:

www.facebook.com/ricardo.q.t.rodrigues

www.ricardoqtrodrigues.com.br/Tipuana-Art-Gallery/Curriculo-comprobatorio

Photos: **RICARDO Q.T. RODRIGUES**



PHOTO EXPO 2022 SERBIA - PSA Gold Medal - TKO - 09 April, 2022



Photos: ***RICARDO Q.T. RODRIGUES***





Photos: **RICARDO Q.T. RODRIGUES**





Photos: **RICARDO Q.T. RODRIGUES**





Photos: **RICARDO Q.T. RODRIGUES**





Photos: **RICARDO Q.T. RODRIGUES**





Photos: ***RICARDO Q.T. RODRIGUES***



Grande Povo Sertões - Flávio Souza Cruz - Brazil

The “Grande Povo Sertões” project is a photo-documentary work based on the work of Guimarães Rosa. Taking his novel “Grande Sertão Veredas” as a starting point, it seeks to map the life in the backlands of Minas Gerais through images focused on the daily life of the country people, residents of the region.

The project follows two geographical trails: the first, following the writer’s own steps when he made his famous “1952 cattle drive” when he accompanied a troop of cowboys from the banks of the São Francisco river to the town of Araçá and; the second characterized by the novel’s extended territory in a much wider area that goes as far as the borders with the states of Goiás and Bahia. To register the people in the sertão, several symbolic keys from Guimarães’ work are used as guides for the composition of the images.

The project also aims at documenting people and places notably linked to the 1952 cattle drive. The ways in which people deal with the climate, vegetation and fauna are documented in such a way as to have in the concept of the work a fundamental guide for approach. Faith and religiosity are also very present elements in the documentation.

The photo-journalistic work then walks on two tracks. It is anchored in Roseana’s work and uses it as a compass and referential for thematic orientation, but it is also an open project that seeks to register the actuality and the social-cultural relations experienced by the inhabitants of the backlands of Minas Gerais.



About: <https://gurushots.com/flaviosc6/achievements>
www.flaviosouzacruz.com 500px.com/flviosouzacruz
<https://rocatti.blogspot.com/2021/10/flavio-souza-cruz-photographer-awarded.html>
Achievements: <http://epifaniabr.blogspot.com/2018/08/gurushots-top-photographer.html>

Flávio Souza Cruz was born in Belo Horizonte in 1970, and has degrees in social communication and economics. He has a doctorate in political science. His first contact with professional photography was at the university in the photojournalism course in the 90s. Since then he has become a great admirer of the photographic art, studying and collecting the work of several masters through books.

However, it was only in 2008 that photography took him completely by surprise. On a 40-day trip alone through several European countries, he began to record everything frantically and the passion consumed him completely. Two more years and he decided to take up his hobby and become a professional in the field. Initially, he developed his skills by photographing concerts in Belo Horizonte. Later, he adopted wedding photography as his main professional activity.

Photos: **FLÁVIO SOUZA CRUZ**







Photos: **FLÁVIO SOUZA CRUZ**





Photos: **FLÁVIO SOUZA CRUZ**





Photos: **FLÁVIO SOUZA CRUZ**





Photos: **FLÁVIO SOUZA CRUZ**





Photos: **FLÁVIO SOUZA CRUZ**





Photos: **FLÁVIO SOUZA CRUZ**





Photos: **FLÁVIO SOUZA CRUZ**





Photos: **FLÁVIO SOUZA CRUZ**

Cuba - Part 2 by Micha Ende

"Special Period in Times of Peace"

1993 - 1995

The Special Period in Times of Peace in Cuba was the name given by the Cuban government to the period of economic crisis that began in 1989 mainly due to the dissolution of the Soviet Union. It was given the name "Special Period in Times of Peace" in reference to the survival plan formulated during the Cold War, the "Special Period in Times of War".

The dissolution of the Soviet Union hit Cuba's economy hard. The country lost approximately 80% of its imports, 80% of its exports and its Gross Domestic Product fell by 34%. Imports of food and medicine were halted or severely diminished. The biggest immediate impact was the loss of almost all oil imports. Organic farming was implemented by order of the Cuban government. Food consumption was reduced to one-fifth of its previous level and the average Cuban lost about nine kilograms.

Beef was so scarce that it is a crime to kill and eat a cow. A person can get more prison time for killing a cow (10 years in prison) than killing a human (8 years in prison.) Consumers of illegal meat could be sentenced from three months to a year in prison. Cuba undefeated from this economic and humanitarian crisis.

Micha Ende's photos, taken between 1993 and 1995, bear witness to the heroism, creativity and joy of the Cuban people.

Micha Ende, photographer, video maker, journalist, teacher and curator, German living in Brazil, worked for the main European magazines and TV stations throughout Brazil and all South American countries, before moving to China in 2008. He taught photography and documentary film at the China University of Communication Nanjing C.U.C.N. His work has been exhibited in many countries around the world.

With the support of the Cuban government he documented everyday life during the "Special Period". He had access to places normally strictly "forbidden" to foreigners, such as military installations, prisons, slaughterhouses and factories.

Many of the photographs gathered here are being published for the first time.

Currently, Micha Ende is working on the project "Distant Neighbours", showing the differences and similarities of the BRICS countries.

See EXT editions #10, #11 and video at the PEF festival:
www.youtube.com/watch?v=HzENDv1-T3I

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Insta: [@distantneighbour](https://www.instagram.com/distantneighbour)

Photos: **Micha Ende**
© **Micha Ende, 2021**



Até a vitória sempre!

Until victory always!



Seaside Rendezvous



Romance à beira-mar

Photos: **Micha Ende**



Heróis do trabalho

Working class heroes

Photos: **Micha Ende**



Hot Wheels



Rodas Quentes



Caçadores de cabeça



Headhunters



Capitalismo falso versus comunismo autentico

Fake Capitalism against true Communism



Tudo sobre controle

Everything under control

Shadows by Marco Antonio Perna

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" book, and then the "Bailes Cariocas" book.

www.marcoantonioperna.com.br

















 MARCOANTONIOPERNA.COM.BR

Winning photo in Gurushots and Viewbug. Awarded in Photo Nature Brasil and Flickr.





Italy

ERIC VALERA

I started on this 14 day tour of Italy in Milan for just one night but had the Duomo in my sights for many years now.

The next 4 days were spent in the Dolomites and I must say that with Tuscany it is by far one of the most beautiful places in Italy. We started off with Lago di Braies and then did Seceda and Valdaora with the amazing Santa Magdalena.

Then it was back down to Genova for just one day and then to Portofino and Manarola for other single days.

We then drove to Pisa just for the typical photo on our way down to Tuscany(San Quirico d'Orcia) just 5min from some of the famous Gladiator scenes. So after 4 amazing days in Tuscany it was time for the last leg down to Rome for another 3 days and then back home to Spain.

I must say this has been a lifetime trip I wanted to realize so another one went on the bucket list.

Grazie mille Italia.

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















photos: ***Eric Valera***



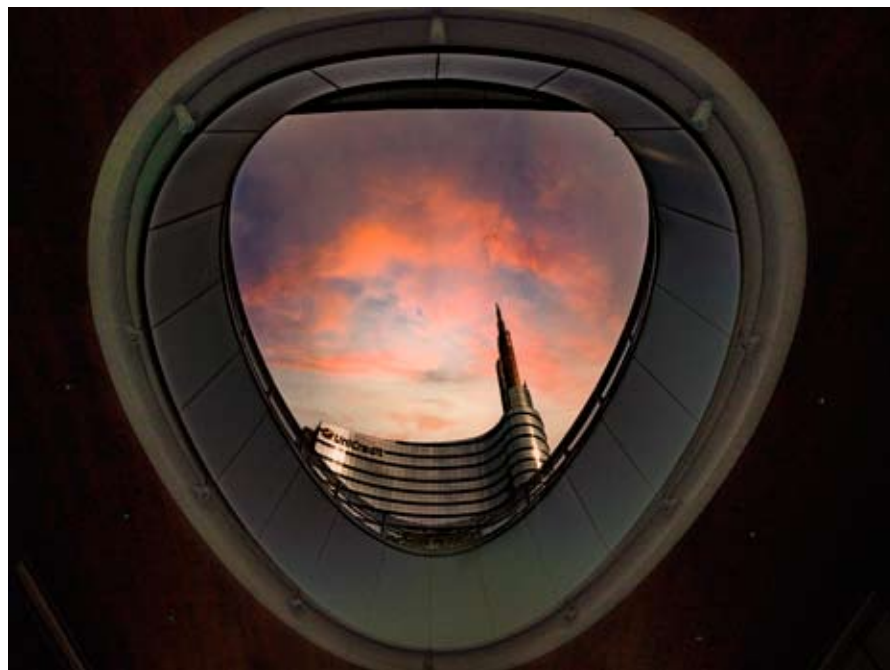
Top photo in Nature photographer of the year challenge on Gurushots - 2022.





photos: ***Eric Valera***













Social dance photography by famous photographers

Part 1

by Marco Antonio Perna

In 2021 I launched the book Bailes Cariocas where I published 23 years of my documentary dance photography from Rio de Janeiro - Brazil.

From Bailes Cariocas I brought to EXT 10 some photos of the Brazilian Zouk dance, which is a descendant of Lambada (a Brazilian dance) and is still called Lambada Zouk in some places.

For this issue (12) of EXT magazine, I bring a documentary photo from my book with the representation of a dance/ball/baile and professional dancers. In the background you can see the musical band. To the photographer who is not used to social dancing, it seems quite easy to get pretty pictures. Depending on the type of dance it might be, like the zouk one I showed in issue 10 of this magazine. But usually capturing something documentary that is also visually beautiful like a ballet performance, is not an easy task.

In this article I bring you some of the best known social dance photos by Elliott Erwitt and Martin Parr. Some of these are hugely relevant documentary photographs, but lack the beauty of ballet stage photography.

Among the famous photographers, Elliott Erwitt, has one of the largest collections of social dance photographs found. Possibly we could have a book devoted just to this theme. His social dance photographs are the ones I like the most. On the other hand, Martin Parr released in 2009 the book Every Body Dance Now, with social dance, but he portrays a much larger number of dances such as nightclub dances, danceterias or other non-pair dances. The couple dances are much smaller in number.

Social dance caught the attention of these famous photographers and has caught my attention since 1993. In the next issues I will continue this article with other famous photographers.

www.marcoantonioperna.com.br



Published in Bailes Cariocas (2021) - Rio de Janeiro, Brazil. 2014
Photo: **Marco Antonio Perna**



Published in New York
Photo: **Elliott Erwitt**



Published in New York
Photo: **Elliott Erwitt**



New York City - 1972
Photo: **Elliott Erwitt**



Published in Personal Exposures
Photo: **Elliott Erwitt**

Photos: **Elliott Erwitt**



From the series The Carlstrom Family - Colorado. 1958
Photo: **Elliott Erwitt**



Weekly square dance at YMCA - Dubuque, Iowa
Photo: **Elliott Erwitt**



Found not lost - exhibart
Photo: **Elliott Erwitt**



Dance School - New York City. 1972
Photo: **Elliott Erwitt**



Published in Rome
Photo: **Elliott Erwitt**



Finland (dancers) 2001 - Peter Fetterman Gallery
Photo: **Elliott Erwitt**



Published in Rome
Photos: **Elliott Erwitt**



Published in Rome
Photos: **Elliott Erwitt**

Photos: **Elliott Erwitt**



Senator John F. Kennedy dancing. The engagement party of Grace Kelly and Prince Rainier of Monaco at the Waldorf-Astoria hotel, January 6, 1956
Harry Ransom Center collection. Photo: **Elliott Erwitt**



Tango dancers - Helsinki. 2001
Photo: **Elliott Erwitt**



Care to dance? New York. 1955
Photo: **Elliott Erwitt**

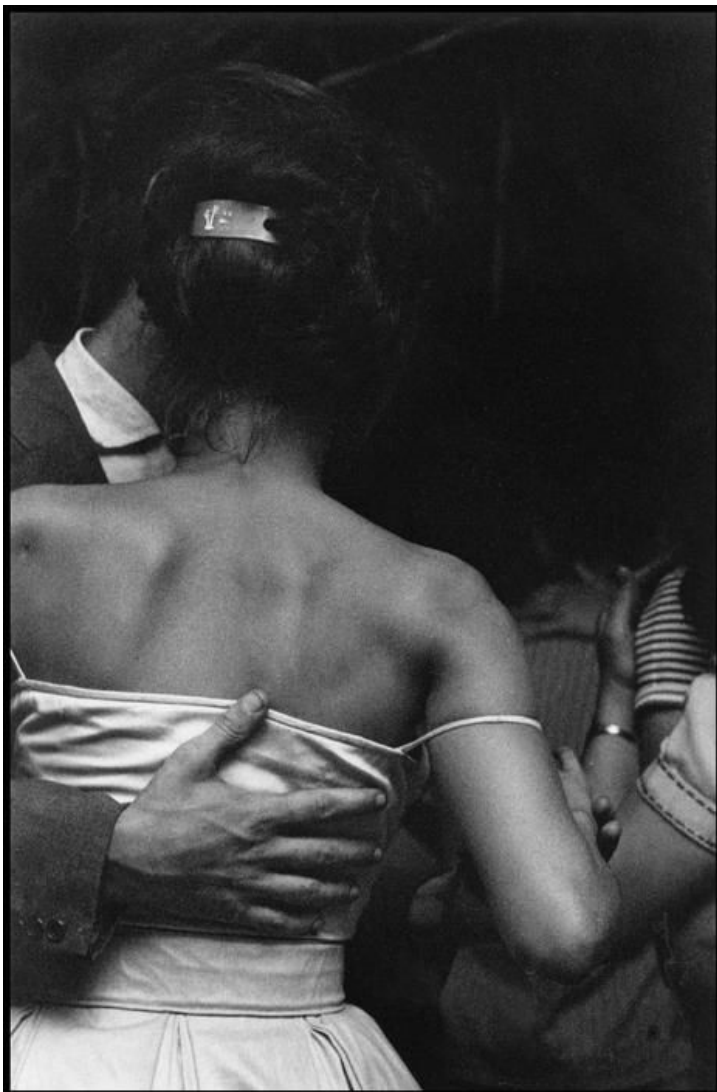


Dublin, Ireland. 1962
Photo: **Elliott Erwitt**



Valencia, Spain. 1952
Photo: **Elliott Erwitt**

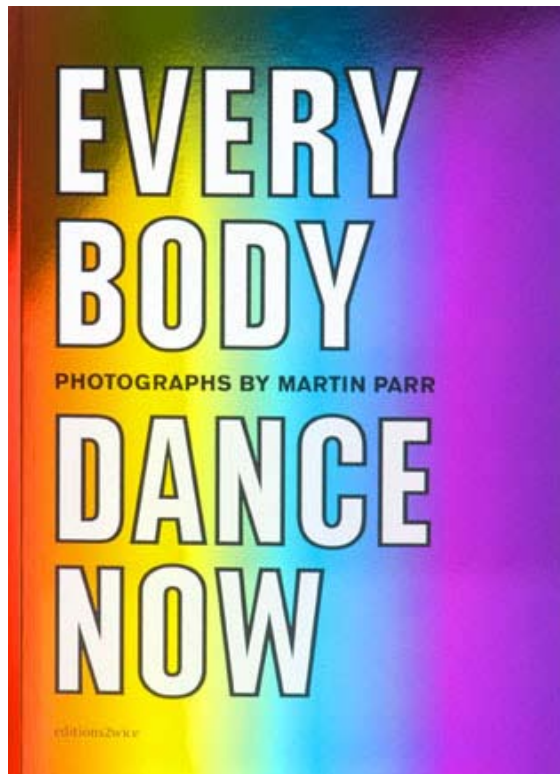
Photos: **Elliott Erwitt**



Brasilia, Brazil. 1961
Photo: **Elliott Erwitt**



Couple Dancing - Brasilia, Brazil. 1961
Photo: **Elliott Erwitt**



Published in Everybody Dance Now - Berlin, Germany. 2007
Photos: **Martin Parr**



Published in Everybody Dance Now
Photo: **Martin Parr**



Published in Everybody Dance Now
Photo: **Martin Parr**

Photos: **Martin Parr**



Published in Everybody Dance Now - Mexico City. 2008
Photo: **Martin Parr**



Published in Everybody Dance Now
Photo: **Martin Parr**



Published in Everybody Dance Now - Mexico City. 2008
Photo: **Martin Parr**



Published in Everybody Dance Now
Photo: **Martin Parr**



Published in Everybody Dance Now - Dunston Social Club. Newcastle, England. 2008
Photos: **Martin Parr**



Russian Debutant Ball - London
Photo: **Martin Parr**



Published in Everybody Dance Now
Photo: **Martin Parr**



Published in Everybody Dance Now - Mexico City. 2008
Photo: **Martin Parr**

Photos: **Martin Parr**



Published in Everybody Dance Now and in Early Works - Manchester, England. 1972
Photo: **Martin Parr**



Published in Early Works
Photo: **Martin Parr**



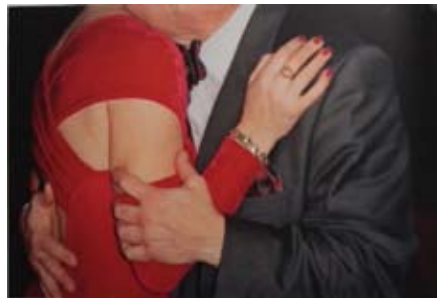
Published in Everybody Dance Now - Prescott, England. 1984
Photo: **Martin Parr**



Published in Early Works
Photo: **Martin Parr**



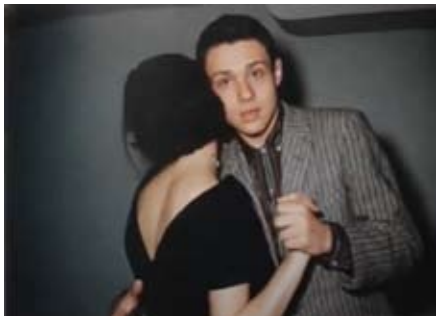
Published in Working Men - Photo: **Martin Parr**



Published in Deja Views - Photo: **Martin Parr**



São Paulo - Brazil - 2007
Photo: **Martin Parr**



Published in Deja Views - Photo: **Martin Parr**



Published in Early Works - Photo: **Martin Parr**

Photos: **Martin Parr**



Bailes Cariocas



Marco Antonio Perna

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.

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www.marcoantonioperna.com.br

The Book:
<http://www.marcoantonioperna.com.br/bailescariocas/>

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.

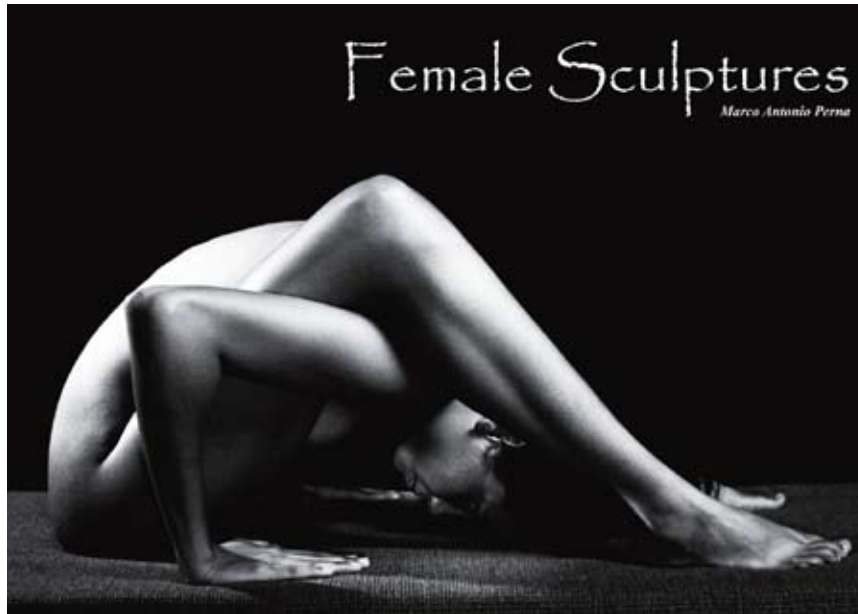
The hotel has a Forest Reserve established in original Atlantic Forest lands with an extension of approximately 300 000 m² created for the preservation of a species of ape threatened with extinction that is called sauá.

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.marcoantonioperna.com.br/femalesculptures/>
www.marcoantonioperna.com.br
maperna4@gmail.com

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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.

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