

#012
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CITIES

CONTEMPORARY URBAN VIBES

Yalda Moaiery
Massimo Cristaldi
Giuseppe Cardoni
Massimiliano Faralli
Eduardo Asenjo Matus
Mario Mencacci
Julie Hrudova
Salvatore Matarazzo
Aananda Antahleen
Francesco Verolino
Roberto Di Patrizi



City subconscious

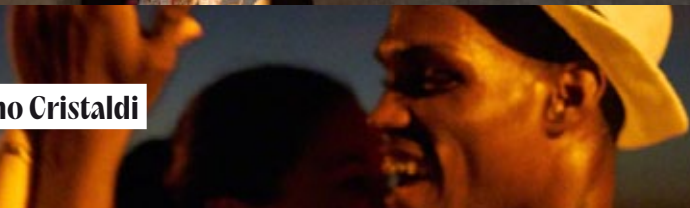
THIRSTY IRAN

Yalda Moaiery



THE METAMORPHOSIS OF THE STARS

Massimo Cristaldi



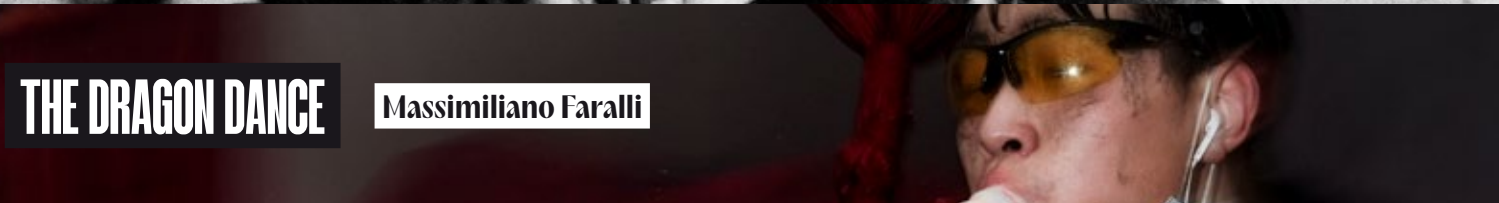
METROPOLITAN GLIMPS

Giuseppe Cardoni



THE DRAGON DANCE

Massimiliano Faralli



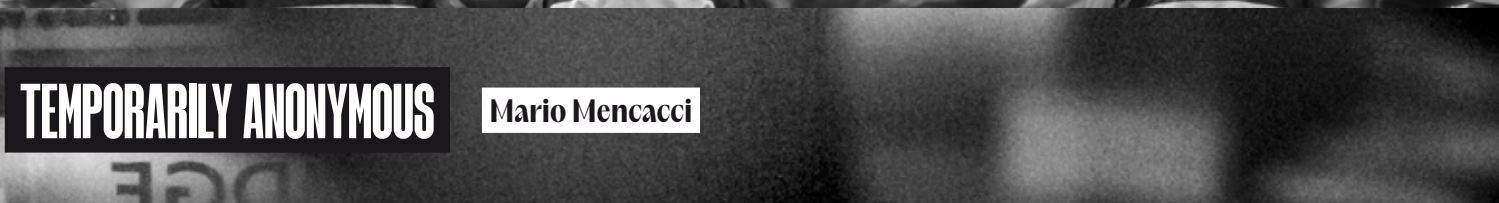
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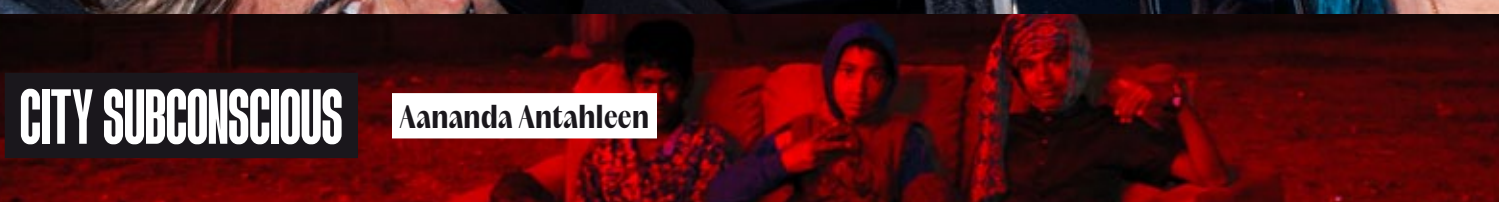
REALITY MIRRORS

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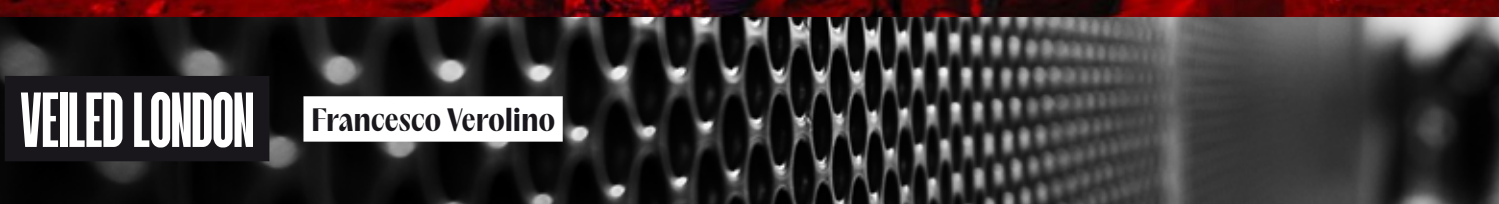
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CITIES

CONTEMPORARY URBAN VIBES

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preface

Attilio Lauria

texts

Sonia Pampuri

cover

Aananda Antahleen

partners

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✉ info@italianstreetphotography.com

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VISIONS, CODES AND ROOTS

A genre in constant motion

■ **Attilio Lauria**

And here we are, at **CITIES** issue **12**, a number that apparently has nothing as celebratory as the round ones, cinquine or dozens, but that still marks the path of **CITIES** as another milestone. Much more than an editorial adventure, our magazine was born with the intention of establishing a continuous and unpreclusive dialogue with the community that practices mix & match photography, allergic to gender boundaries and always looking for new languages, with authorial proposals that make each issue a reflection on contemporary trends.

Well, that dialogue today has the opportunity to shorten the distances, leaving these pages to come alive with voices and faces along the space of an entire weekend: thanks to the collaboration with the **SpaziVisivi** association directed by **Roberto Bianchi**, organizer of the first edition of the **Sanremo Street Photo Festival**, **CITIES** presents *All You Can Street - Streeter's FanCon*, a forum intended to take stock of the state of the art of the street conducted by its staff editorial, and organized in round tables inspired by the 5W rule of Anglo-Saxon journalism. Starting from a contemporary framework of the genre consistent with its



■ *The Dragon Dance* - Massimiliano Faralli (p. 52)

editorial line, which takes into account the overcoming of now anachronistic codificatory rigidities, the forum will address a series of issues that cross this increasingly widespread practice, from the authorial figure to storytelling, taking a look at emerging markets. Themes that in recent years have already found ample space in the magazine, as indeed in this issue, among whose proposals a particular role, far beyond the photographic, is entrusted to the Iranian **Yalda Moaiery**, arrested last September for photographing the protests following the killing of twenty-year-old Kurdish Mahsa Amini, and then released on bail. with the prohibition to practice the profession for the next 3 years. A presence that reiterates our closeness to the cause of Iranian women, precipitated by the theocratic regime of the ayatollahs in a new Middle Ages of rights, underlined by the choice of *Thirsty Iran*, a reportage that in addressing the issue of water scarcity in some regions of Iran actually speaks of the heavy consequences on the condition of women, forced to abandon school, to



■ *Railway Station* - Roberto Di Patrizi (p. 150)

marry and to experience motherhood early, experiencing a forcibly limited sociality.

As for the other proposals selected for this issue, our usual reasoned path begins with one of the most popular *tópoi* of the street such as the subway -train variant-, to which three works are dedicated, each declined according to a different conceptual approach: if the black and white of different formal composure by **Giuseppe Cardoni** and **Mario Mencacci** immerses us in an inner world, absorbed and silent, who in a collective space makes the expression of the face a social code of non-intrusion, the work of **Roberto di Patrizi** marks an approach that recalls much debated themes, on which an identity differentiation between different schools of thought is played: stolen photos, or consensus look, that is, candid or cutlery? And again, decisive moment, or images of unusual-looking people doing ordinary things? **Salvatore Matarazzo** has no doubts, who decidedly opts for the surprise portrait, with a combined use of flash and wide angle that mercilessly lays bare spontaneous reactions, stratifying over

time an anthropological taxonomy of the everyday grotesque. Like a sounding of psychological abysses from which images of great intensity and immediacy come to life, that flash seems to paparize us observers from a distance, destabilizing us with the perfidy of a photographic appearance that awakens social insecurities never resolved.

If the muffled atmospheres of the metro lend themselves to isolating that particular solitude of the city that paradoxically pervades the places of transit, the emergence on the surface forces vice versa to resort to syntactic expedients capable of restoring identity to the otherwise anonymous flow that populates the urban space. Making use of light and movement for example, like **Eduardo Asenjo Matus** in *The sound of silence*, where the still is opposed to movement as a metaphor for the alienating dynamism of urban life, or like **Francesco Verolino**, who in *Veiled London* uses light as a spot to draw contours of human stories passing through the theater of everyday life. In both cases, as already for Cardoni and Mencacci, the choice

Metropolitan Glimps - Giuseppe Cardoni (p. 38) ■



of black and white underlines the distinctly humanist cut of a photograph perpetually in search of significant traces of contemporaneity.

Consistent with a strongly mediated vision from its interiority, **Aananda Antahleen**'s nocturnal Dhaka relies instead on a use of color at times lysergic, with a decidedly unusual representation for Bengali iconography, which combines street aesthetics with a socially documentary function. A declination that also in this case proposes the ancient reflection on the street as "art or document" retraced in recent times by Olivier Lugon, resolved by the author with a narrative formula, that of docufiction, decidedly much debated by the different street approaches.

In our progressive shift of focus from man to the city could not miss China, which everywhere in the world colonizes metropolitan fragments with its gaudy Chinatown, and it is to the parallel between Havana and the motherland that the work of **Massimo Cristaldi** is dedicated, where **Massimiliano Faralli**, with a language with multiple visual registers, tells us about the

The sound of silence - Eduardo Asenjo Matus (p. 66) ■





■ *City Subconscious* - Aananda Antahleen (p. 122)

roots, of those ritual traditions that keep alive a sense of identity belonging within a city, Milan, now fully multicultural.

Julie Hordovova's Amsterdam finally brings us back to the original terrain of irony, to that salvific vision in search of surreality that moves away from the flat ordinariness of everyday life, another theme that concerns the nature of this genre of which we will have the opportunity to talk at the Sanremo forum, a precious opportunity for in-depth analysis -but also for contact- for the whole world of the street. The appointment is therefore for the last week of June at the Forte di Santa Tecla, which with its secret atmospheres close to the sea will be the setting for the reunion of Italian streephers, but not only that.



A dark, moody photograph of a room. On the left, a textured, light-colored wall is visible. In the foreground, a patterned pillow with red, white, and grey geometric designs is partially visible. The rest of the image is in deep shadow, showing a dark surface, possibly a bed or floor.

Yalda Moaiery

THIRSTY IRAN

“Forgive her, forgive her if, at times,
she forgets her harrowing connection
with murky waters and empty cavities
and foolishly deludes herself
that she has the right to exist.”

Forugh Farrokhzad

Yalda Moaiery is a precious woman. Her being a woman in Iran today is precious. And it is precious to be a witness of the epochal passage that the country is experiencing thanks to women.

For us, women and men of the West, that freedom and democracy are too often taken for granted, it is fundamental the gaze that with his work Moaiery allows us to throw on the controversial reality but saturated with ferment of a people that tries to painfully and laboriously bring back its country to that Democracy that has marked its glorious past!

The photos that make up this work tell how the life of women is condemned in Iran not only by religious fanaticism, as Moaiery defines it, but also by environmental and social conditions. "From about twenty years ago, - says the Iranian photographer and activist - until the construction of the Karkheh and Karun dams, the plan to transfer water to the central plateau of Iran caused a shortage of water resources in the southern areas of Khuzestan province.





These measures caused a huge drought in this region. After that, the wetland of Hur al-Azim, the main artery of life in this area, dried up. This drought, in addition to the severe economic and environmental effects it has left, has had many social effects. The lack of water and economic problems have, in fact, forced girls to abandon school, and to marry quickly and early, has reduced their social life to nothing, and above all has stubbornly pushed them to experience motherhood earlier and, consequently, to suffer from premature aging. As a female photographer, women's living conditions have always been important to me, and with this work I have tried to show some of these problems from the point of view of those who pay the very high price only and only on their skin: girls, mothers and grandmothers.”



















Yalda Moaiery

Iran

Yalda Moaiery is an Iranian photojournalist well known for war, protest, natural disaster, and conflict photographs. During the Mahsa Amini protests in 2022 she was one of around twenty journalists arrested in Iran. She is a member of the Iranian Photojournalists Association (IPJA).

Throughout her career, Moaiery has documented wars, conflicts and natural disasters in parts of the world including Iran, Afghanistan, Iraq and Lebanon. Her photographs have been featured in international magazines and newspapers, such as Time, Newsweek, San Francisco Chronicle, Le Monde and El Pais.

Moaiery's 20-year career has taken her around the world but her work also focuses on life in Iran, including mass protests in 2019 over rising fuel prices. Her portfolio includes photo essays on women serving in the Iranian military and the legacy of Iran's Supreme Leader Khomeini.

In 2019, she gained notoriety when she spoke out against President Donald Trump after he used one of her photos on instagram to attack the Iranian government.

📷 @yaldamoaiery

✉️ yaldamoaieryphoto@gmail.com





Massimo Cristaldi

**THE
METAMORPHOSIS
OF THE STARS**

“Communism is an easy thing
that is difficult to accomplish.”

Bertolt Brecht



The most significant and interesting feature of Massimo Cristaldi's fascinating work is creative gambling.

That push that allows the artist to look at reality in depth beyond what anyone's eye would see. In this case the author's gaze shows us an apparently labile bond perhaps even inconsistent but that in the diptychs that make up this work reveals to our surprised eyes all its deep-rooted strength: two peoples who cross in the street and with the strength of their traditions the epochal change that communist regimes are facing due to globalization.

Cristaldi tells us about it: “The idea for this project was born at the great door of the “Barrio Chino” in Havana, with the aim of explore and visually document the similarities and differences between Cuba and China. Trying to bridge the conceptual gap between these nations, the project focuses about what they have most in common: people on the street, communist regimes in Change, iconic leaders and stars in flags. Despite the Differences in population, economy and cultural heritage, the project highlights the similarities between the two nations and tries to overcome prejudices focusing on the basic elements of daily life such as smiles, dances and visual cues of bold similarities”.





















Massimo Cristaldi

Italy

Massimo Cristaldi was born in Catania (Italy) in 1970. He was awarded in many international photography competitions such as International Photography Awards, Sony World Photography Awards, Travel Photographers Of the Year. Massimo has exposed in Europe, US, Canada and Brazil, in solo and group shows and at photography festivals. He is represented by galleries in Belgium, USA and Italy. He lives and works both in Catania and Rome. Massimo's photographs are part of the permanent collection of the George Eastman House, International museum of photography and Film in Rochester, NY (USA).

🌐 www.massimocristaldi.com

📷 [@cristaldipho](https://www.instagram.com/cristaldipho)

✉ mc@massimocristaldi.com





Giuseppe Cardoni

METROPOLITAN GLIMPS

“Loneliness is never with you; It is always
without you, and only possible
with a stranger around.”

Luigi Pirandello

Giuseppe Cardoni is an author with an extreme poetic sensitivity. His works always explore the soul of the subjects that his lens frames and make it a paradigmatic story in which each viewer, each of us, finds a fragment of himself.

Also in the present work the usual magic is repeated. In people caught in their intimate solitude in bare subway carriages we find ourselves, our increasingly frequent inability to leave the comfort zone to meet the diversity of the other. Cardoni is telling us about our inability as humanity to communicate without telling us in fact: he shows it to us and every single image is a punch in the stomach to our deepest fears!





“We are almost in front of an aquarium in which fish swim motionless and / or unconscious - specifies Car-
doni - the delimited, circumscribed environment of
the subway, with a complete absence of the exter-
nal landscape and the protagonists absorbed in their
thoughts with their heads bowed or intent on looking
with the absent gaze of those who look but do not see,
as if they were imprisoned in their inner world. In fact,
they show us an almost palpable solitude and a silence
that seems to saturate every space of the environment
in a metaphysical suspension. Anonymous, unknown,
isolated, closed in on themselves, who despite being
close to each other almost never interact. The scene is
still, extracted from the present and frozen out of time.
Suspended!”



















Giuseppe Cardoni

Italy

Giuseppe Cardoni lives in Umbria, Italy. He is co-author with Luca Cardinalini of the photographic book *STTL La terra ti sia lieve*, with Luigi Loretoni he published in 2008 *Miserere*, in 2011 *Gubbio, I Ceri* and in 2014 *Kovilj*. Also in 2014 he published *Boxing Notes*. In 2019 he has published *Jazz Notes*. In 2020 he published *Life and Death - Mexican Rhapsody*, in 2021 *Passion for Sport*, in 2023 *In and out of the ring* and *Metropolitan Fragments*. Winner or finalist in many national and international competitions.

🌐 www.giuseppecardoni.it
f www.facebook.com/giuseppe.cardoni.12720
✉ g.cardoni@libero.it



Massimiliano Faralli

THE DRAGON DANCE

“Usually the dragon is represented with a pearl around its neck, the emblem of the sun. In that pearl is his power. If they take it away from them, it becomes harmless.”

Jorge Luis Borges





The dragon is for Chinese culture a symbol of luck and grace. It is no coincidence that for centuries Chinese emperors have been defined as Sons of the Dragon.

Massimiliano Faralli's lens tells us about a centuries-old tradition, that of the Dance of the Dragon, which is traditionally celebrated during the Chinese New Year to attract luck and prosperity to the new year. Faralli with sensitivity and respect enters this cultural dimension so far from Western rituals and tells it in a succession of images full of color and joy. We are in Prato's Chinatown but we could be anywhere in the world.

“The Chinese New Year - says Faralli - is one of the most anticipated events in Prato, a great opportunity to celebrate and learn more about the city and its Chinese community. The purpose of the dragon dance is not only to attract attention, but to celebrate the year that comes as they do in the shots of this work the boys who join the traditional parade carrying the dragon on their shoulders running into the Chinese activities to ask for a prosperous new working year to the Dragon Gods “.



THE DRAGON DANCE



















Massimiliano Faralli

Italy

Massimiliano Faralli was born and raised in Prato. He practiced photography as a professional for many years in the wedding and architecture sector. Since 2017, attracted by new techniques, he undertakes different photographic paths that lead him to experiment with new visions. He has won important international competitions, among the main ones in 2022 the Overall Winner Urban at Trieste Photo Days, the Miami Street Photography Festival, the Fujifilm Moment Street Photo Awards.

🌐 www.massimilianofaralli.com

📷 [@fara.massi](https://www.instagram.com/@fara.massi)

✉️ maxfaralli@gmail.com



Eduardo Asenjo Matus

THE SOUND OF SILENCE

“Hello darkness, my old friend
I’ve come to talk with you again
Because a vision softly creeping
Left its seeds while I was sleeping
And the vision that was planted in my brain
Still remains
Within the sound of silence.”

Simon and Garfunkel



**Speed. The rhythm.
The movement. Ever since
Boccioni or Balla began
to tell us through their
splendid paintings the modern
myth of speed, the city was
the undisputed protagonist.**

In the images of Eduardo Asenjo Matus we find this myth, but declined in the contemporary that is made of urban backgrounds populated by rapidly shifting shadows. What is striking is the rarefied, suspended, almost lyrical poetic figure that Matus gives in this work to the traditional frenzy of the metropolis that he crosses on foot lens at the neck. The sound of silence exactly as in the undisputed and immortal masterpiece of Simon and Garfunkel. The silence is in the shots of Matus thunderous, sometimes syncopated, sometimes subdued and sometimes shouted, but always rhythmic by the step of the men who populate its streets.





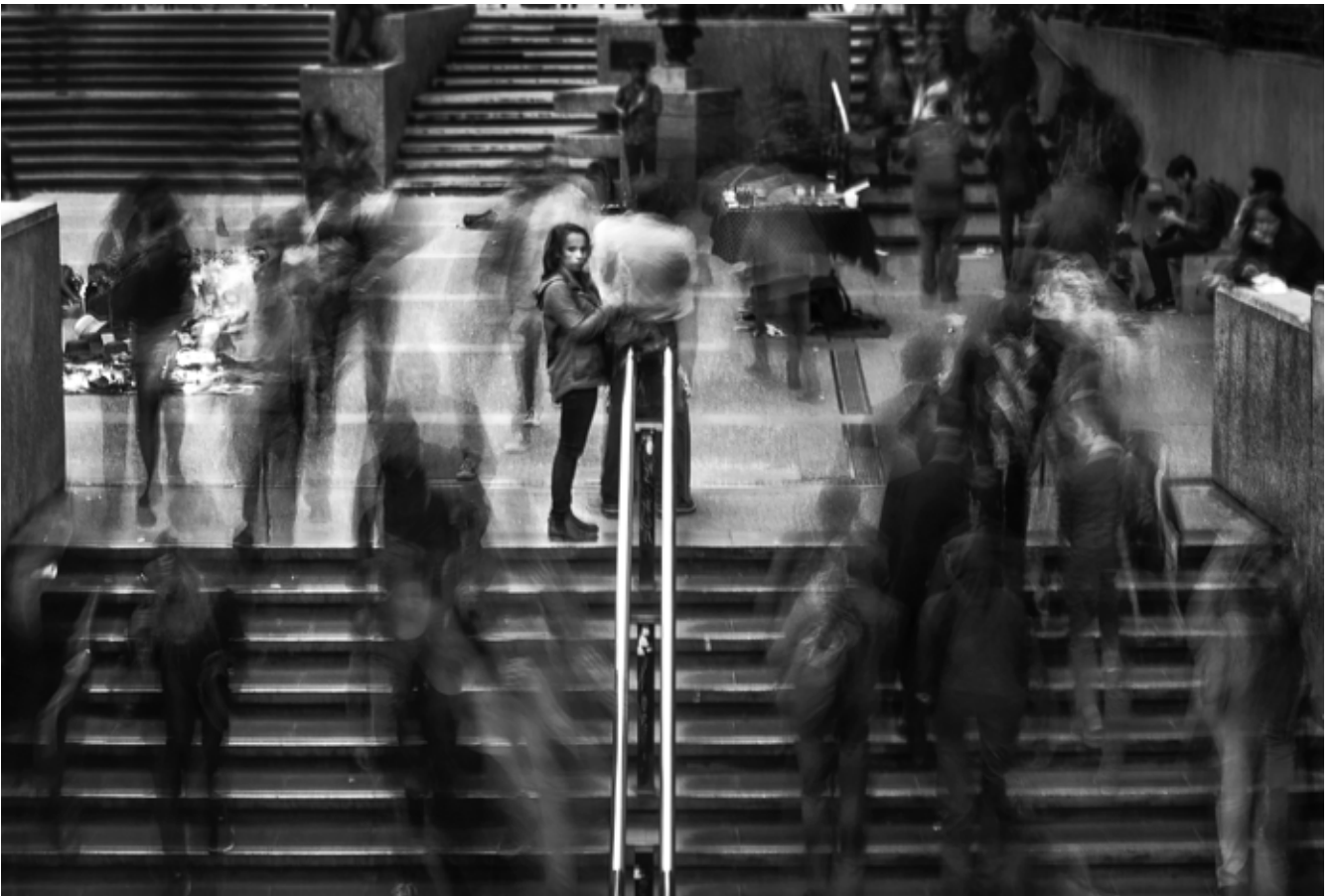
After all, as he tells us: “One of the themes that I constantly photograph is the relationship between man and the urban environment, capture or movement, the flows of both the city and the people who compose it at a given moment. I wanted something different, to show the way I see the city, and so I started using long exposures and a neutral density filter so that the shots are not overexposed. Simply put, it’s the mixture of long exposure with intentional camera movement.”













THE SOUND OF SILENCE







Eduardo Asenjo Matus

Chile

Eduardo Asenjo Matus, Valdivia, Chile 1990, Fujifilm X-Photographer Chile, Tripodes.cl ambassador, former student of Architecture and Graphic Design.

I discovered this world in 2013 with my first camera, it is here that I found the perfect medium to interpret my hearing problem (Hearing Loss) that I represent with long exposures and the intentional movement of the camera, most of my work is in black and white since I also try to highlight in some way one of my psychological disorders. In 2019 I published my first book *The Sound of Silence* with the support of the Municipal Cultural Corporation of Valdivia, some of my works have been exhibited and published in countries such as Spain, India, Ecuador, Germany, Portugal, England, Argentina, Peru, Russia, Iran and the United States. I published my second book entitled *Insurrection* in 2022 with the collaboration of singer Ana Tijoux.

🌐 www.eduardoasenjomatus.com

📷 [@eduardo.asenjo.matus](https://www.instagram.com/eduardo.asenjo.matus)

✉ email@email.com

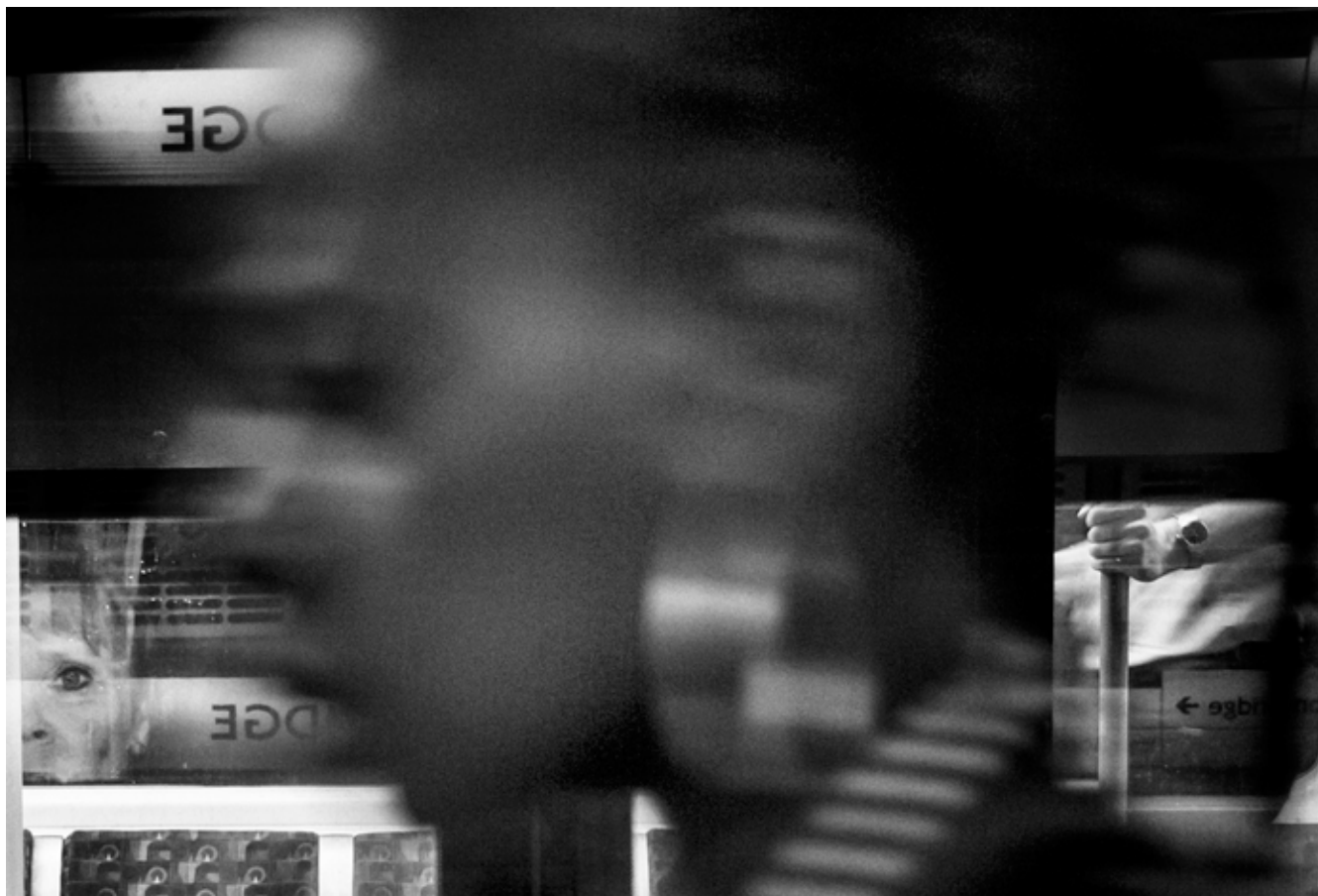


Mario Mencacci

TEMPORARILY ANONYMOUS

“There is a mask for the family, one for society, one for work. And when you’re alone, you remain nobody.”

Luigi Pirandello



Mass. Contemporaneity is defined as a mass society. In the social sphere we lose our individuality to become, especially in certain urban contexts, crowds, people, or populations.

Mario Mencacci's work offers us a reflection on the loss of identity in mass social contexts but it does so in a poetic and sometimes dreamlike way. Mencacci's lens captures individuals on a train, during a journey.

No matter who they are or where they are going, what matters is the journey itself, as Mencacci himself tells us: "When I went to school, and even after to go to university, I had to travel by train. Sometimes, a little fantasizing and a little following the sensations, I imagined that a group of people, starting a journey, was no longer "a group of individuals" but simply "a train".

That these people once left lost their individual identities to become a single element, as if there were an effect of fading in on the train and then an opposite effect, in which concreteness and identity are recovered, once they arrive at their destination. So I tried to represent the abstraction that we potentially become once we leave for a journey, returning to concreteness when the journey ends.”







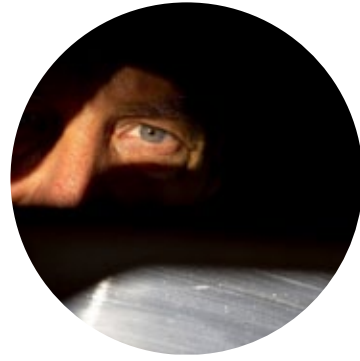












Mario Mencacci

Italy

Mario Mencacci has been awarded at the contest *Where the street has no name* organized by deviantArt USA in 2013; awarded at the international contest ImagOrbetello in 2016; twice among the finalists at the Italian Street Photo Festival in Rome (2018 and 2021), and twice at the London Street Photography Festival (2017 and 2019); winner of the OFF circuit of Lucca 2020. He is one of the organizers of the PSPI Pisa Street Photography International Festival in Pisa, whose first edition was held in September 2022. In 2021 FIAF awarded him the honor of AFI (Italian Artist Photographer).

🌐 www.mariomencaccicartocar.com

📷 [@mariomencacci](https://www.instagram.com/mariomencacci)

📘 www.facebook.com/mario.mencacci





Julie Hrudová

CHASING AMSTERDAM

“In the port of Amsterdam there’s a sailor
who sings of the dreams that he brings
from the wide open sea.”

David Bowie

Amsterdam as you've never seen it before. Unexpected, surprising, colorful and a bit surreal. A city of a thousand souls like its canals.

Some a little more hidden to chase just like Julie Hrudova shows us that extraordinary vein of free creative madness that has always been the most characteristic figure of this extraordinary seaside city. Crossroads of cultures, secular by vocation, welcoming and merciful as its motto mentions, the Amsterdam that we discover in the shots of Hrudova is also unusual and extraordinarily colorful and vital.





“Photography is often seen as a reliable medium that tells reality for what it is - says Hrudova - , I like to play with this idea by creating a bit of confusion about what is really happening in the image I take. The opening image of this work I believe perfectly conveys the spirit of Amsterdam. There are many people in the city who regularly feed herons so they know perfectly well where to go to find food safely. I think the behavior of birds in Amsterdam also says a lot about the city and its people. Doing street photography for me means capturing life at a certain moment, it is important to have unposed images of society in different historical times”.

















FREDERIJ P. KOOLIJ





Julie Hrudová

Czech Republic

Julie Hrudová (1988) was born in Prague but now lives and works in Amsterdam, The Netherlands. She has worked with a variety of publications and her has been exhibited in numerous shows, on an international scale. Between 2020 en 2021 Julie was taking a weekly street photo for the Amsterdam-based newspaper Het Parool. She published a book of this series, called *Chasing Amsterdam*. It was chosen as one of the best photo books of 2022 by Dutch newspaper de Volkskrant. Photo editor at RTL News TV. She is also a Member of Burn My Eye, international street photography collective, and she's the Founder & curator of *StreetRepeat*, a collection of street photography repetitions

 juliehrudova.com

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

 www.facebook.com/hrudography/

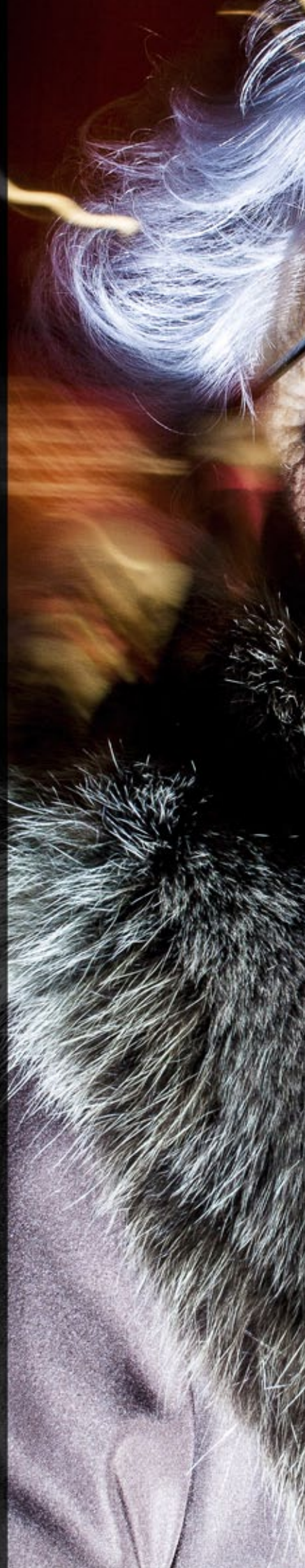
 info@juliehrudova.com

Salvatore Matarazzo

REALITY MIRRORS

“In my life I have fallen in love only
with a bottle of beer and a mirror.”

Sid Vicious





Per ogni attesa
una dolce sorpresa.



Salvatore Matarazzo is a mirror. And his photography necessary not to get lost behind the thousand masks that each of us wears in this era that has so mixed the cards between virtual and real that many of us no longer know clearly who we are.

Certainly Matarazzo's shots are merciless, full of ironic ruthlessness but salvific because they do not reflect faces but souls often lost, sometimes unknown to ourselves much more frequently hidden. Matarazzo's work is therefore "therapeutic" because it leads those who are portrayed and those who look to reflect on what we really are and why not? Maybe to change life and direction!





As he tells us: "I do not leave time to reason to the subject, it is a matter of moments, as long as I keep him in a situation between indecision, curiosity and surprise I can afford to guide the situation. A moment later it's too much, the subject could raise the mask and it would no longer be what I want. My "Reality Mirrors" are a social experiment, a sort of "Mirror" that rebels against the usual aesthetic canons trying to restore a bit of "reality". So the observer can look for himself in someone else's face, find a resemblance and confront one of the subjects photographed, or even look for a friendly face, a memory, a sensation".







ECO CHIC

Nelson Little Boy













Salvatore Matarazzo

Italy

Salvatore Matarazzo is a contemporary street photographer, his research is characterized by very expressive portraits that symbolize the manias and obsessions of our time. Since 2015 Salvatore Matarazzo offers individual and group Street Photography workshops, training many photographers in street photography with flash. In October 2022 Salvatore published his second book *Street Tales* published by Psicografici Editori, where with 100 photos he tells his original point of view.

🌐 www.salvatorematarazzo.com

📷 [@matarazzophoto](https://www.instagram.com/matarazzophoto)

✉️ photo.salva@gmail.com



Aananda Antahleen

CITY SUBCONSCIOUS

“The only task left for the living is to bury
the dead, to seek with hands stretched
out in darkness.”

Himalaya Jana

আড়ল
Aarong

আড়ল
Aarong



**A different Bangladesh.
Brilliant with colours.
Metropolitan and far from
the usual western imagery
interwoven with conflicts,
poverty and religious rituals.**

A Bangladesh that we do not recognize and that seems at the same time as familiar to us as any of our metropolises. In Aananda Antahleen's shots, on the other hand, the protagonist is Dhaka in a sort of continuous dialogue, intimate and full of contradictions, with the author's lens. The city emerges as a sort of living being, an alter ego that the photographer sometimes caresses and sometimes sticks with his shots but always keeping intact that thin thread, that constant play of reflections that binds him to the city.





“This story - the author tells us - is about the city of Dhaka. It is a subjective narrative of the different circumstances/situations/experiences in the context of the city. In the end, it is a story of my ongoing conversation with the city, a history of my reality in the urban political-economic context. This work began with my need to tell a story about how broader socio-economic and political structures constantly manipulate and shape the individual. The story has been going on for the last 6 years and is based on the exponential growth of infrastructure, the overwhelming charm of the city and my attempt to reach an understanding with it. At the same time, it is a visual diary of my moments of confusion, frustration, anger, turmoil, happiness and bliss.”



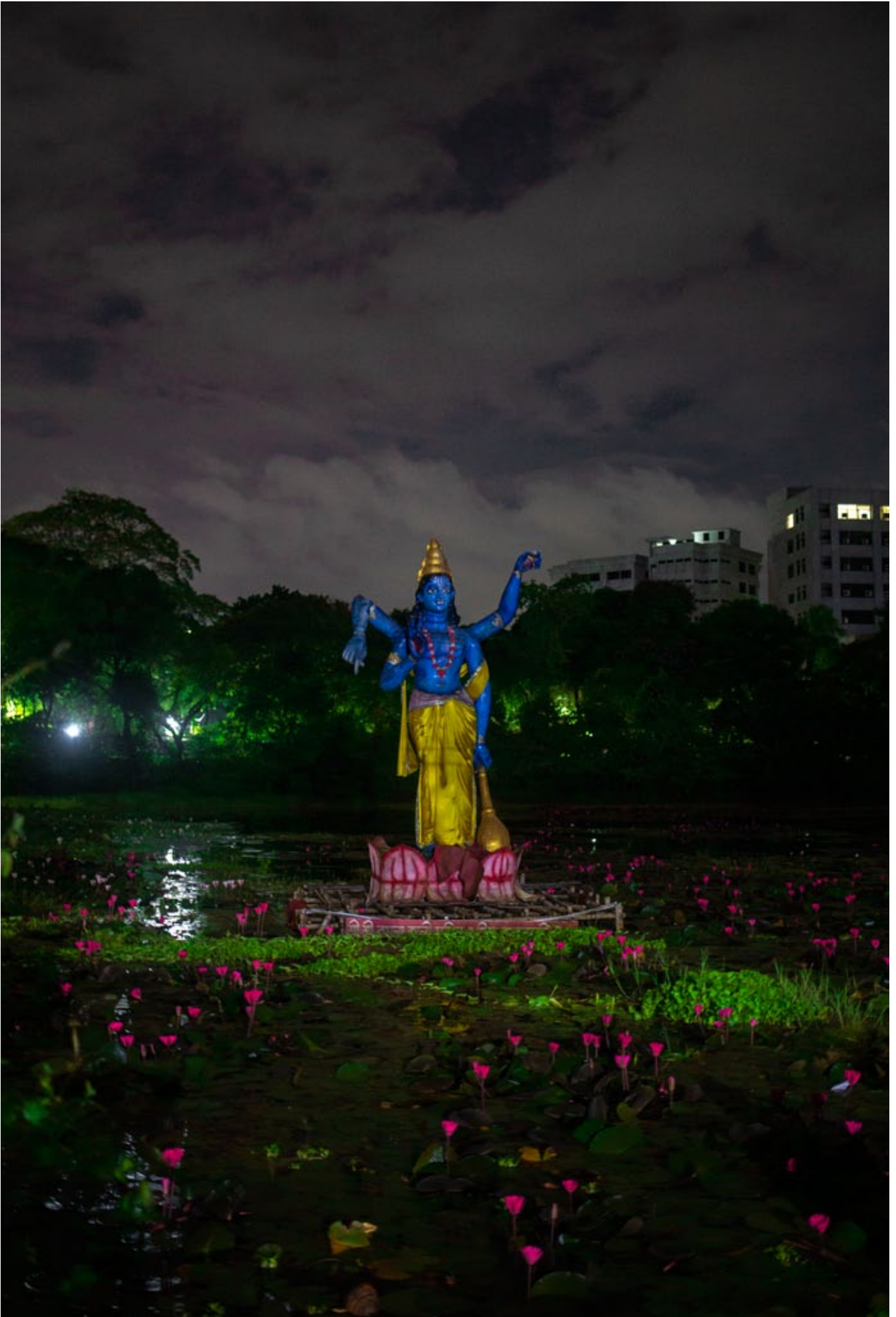
















Aananda Antahleen

Bangladesh

Aananda Antahleen is living in Dhaka, Bangladesh. Coming from a specific privileged social class, it may be possible for him to make a few comments about every other social class, but it's unrealistic to claim a complete understanding. He rejects any idea of objective documentation & the stories he tells are entirely personal. Limits & signs of his personal belief, thoughts, ideology, memories, emotions, & experiences are seen everywhere. As he has spent more & more time telling this story, his views on the city have also constantly evolved. Sometimes it's psychedelic, sometimes it's magic realistic, sometimes it's anthropological, & sometimes it's anarchistic. It's a private visual diary, & it's also a commentary on the situations he encounters.

 [@antahleen](#)

 antahleen@gmail.com





Francesco Verolino

VEILED LONDON

“I was a stranger in the city
Out of town were the people I knew
I had that feeling of self-pity
What to do? What to do? What to do?
The outlook was decidedly blue
But as I walked through the foggy streets alone
It turned out to be the luckiest day I’ve known”

Ella Fitzgerald



**London in black and white.
London declined in the gray
smoke of its fog. Mysterious
London. Hidden and veiled.**

Francesco Verolino's shots tell us about a surprising London because it is deeply contemporary in its being so far from the iconography that usually represents it. It is the London that lives off the tourist track, inside the familiarity and habits of which every morning walks through its streets. Verolino tells his London that fascinates him and welcomes him at every return offering his secrets to the curious lens that observes it. "From London to Naples is a step. – Verolino tells us – I have always loved cities with iconic elements, it is much easier to tell them.

London is an incredible city for street photography, people do not like connections or rather, they are not interested in what happens around them, I have always found them very free to express themselves and with great respect for others. The light is in a perfect balance and both in situations with low clouds and with the sun I have always encountered British style atmospheres.

Every time I come back, about 6 times a year, I discover new incredible places both for urban architecture and for the characters I meet. I have always liked to “dig” into the deep urban fabric, those hidden from tourists, those where the real life of a city takes place. In London this is possible, some neighborhoods have “living points” and are lively.





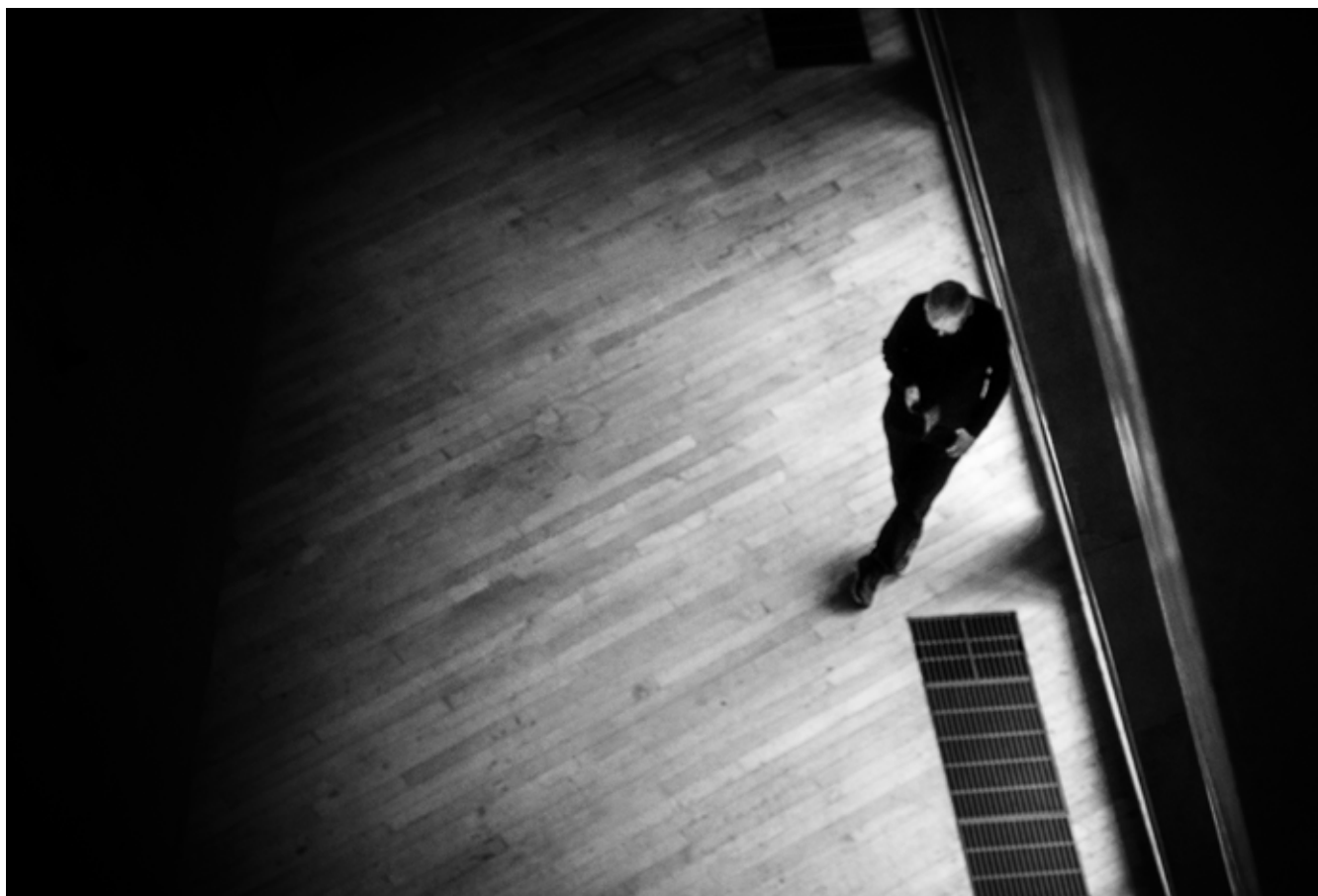
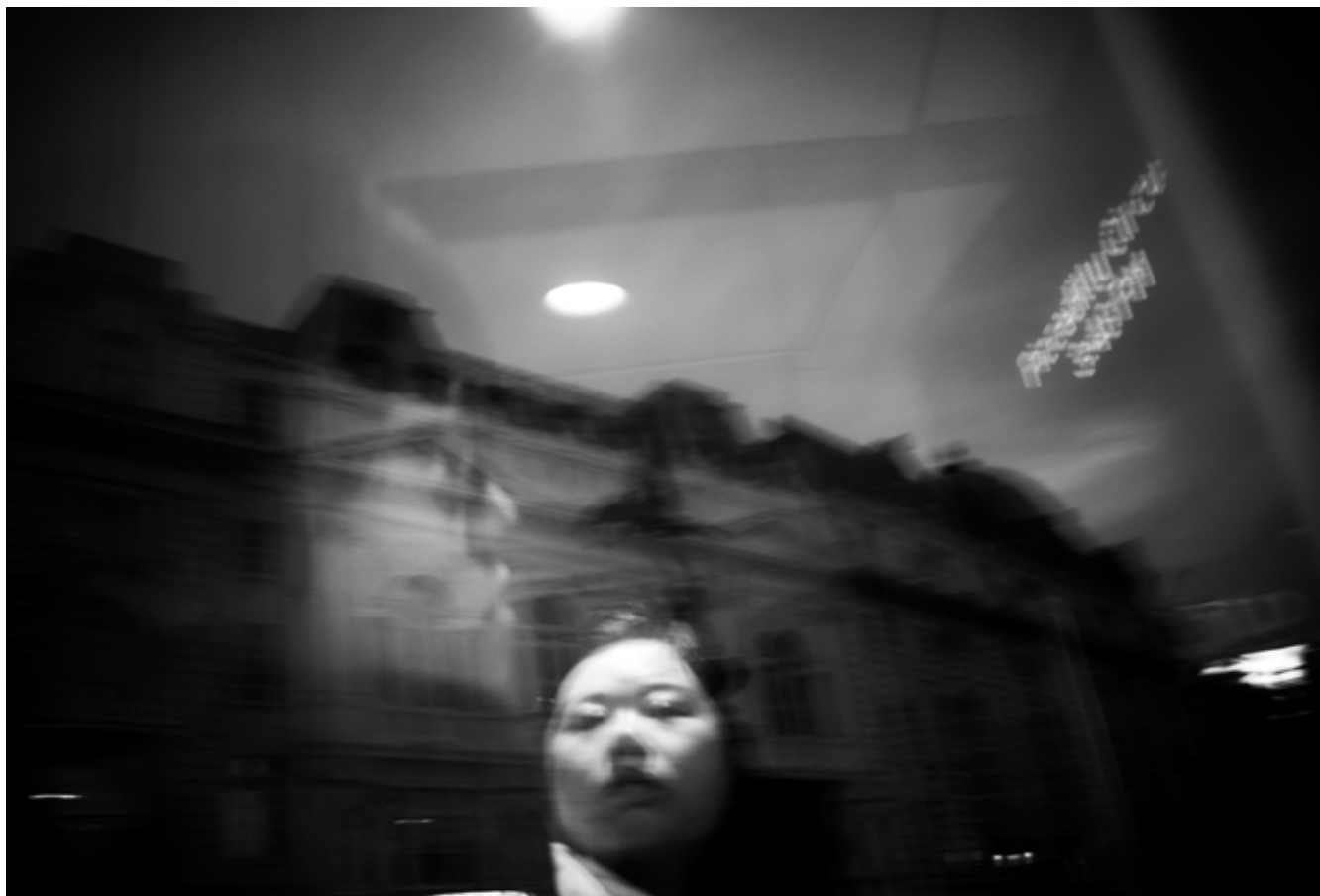
















Francesco Verolino

Italy

Francesco Verolino, street photographer from Naples. I have been photographing for 35 years and I love to bring people closer to street photography.

In my life I studied Economics at Federico II in Naples, then 25 years of career as a business consultant. Economics was my first life and photography my second. My evolution as a photographer is the result of a passion, which then became a full-time activity. Photography is the best way to tell the world, it is a human relationship and a critical language of our reality.

Among my projects in photography my Youtube channel, where I address many topics to frame street photography. I am very proud of my community of photographers who love "street photography" which is gradually growing qualitatively and quantitatively.

🌐 www.francescoverolino.it
📷 [@francesco_verolino](https://www.instagram.com/francesco_verolino)
✉ info@francescoverolino.it





Roberto Di Patrizi

RAILWAY STATION

“Stations are an old passion of mine. I could spend whole days sitting in a corner, watching what happens. What other place, better than a station, reflects the spirit of a country, the mood of the people, their problems?”

Tiziano Terzani

**The stations are a crossroads
of stories, lives and destinies.
Places of mystery and hope.
And the journey, whether short
or long, is the most powerful
mirror of life, its most fitting
metaphor!**

Roberto Di Patrizi tells us, through his colorful and slightly ironic portraits, a cross-section of the life of our country. The faces of the men and women protagonists of his shots are iconic in the etymological sense. That is, they tell us about a social typology and tell us anthropologically where Italian society is going. It is a light, daily yet sometimes unsettling narration that can be found in Di Patrizi's shots.

"Watching people, - says the author - when no one notices you, is like watching the fireworks of spontaneity. I walk through the crowd with the camera always hanging around my neck, ready to shoot. Lawyers, secretaries, workers, professors, students, train conductors, tourists, policemen, train drivers... I move among these people observing them carefully: they seem to have all found their place in the world. Everyone except me. Is my role to steal their truths and deliver them to those who have none?"





A few years ago, my wife and I decided to move to the province. And so I started commuting. The railway station, an immense crossroads for individuals of all ethnicities and nationalities, has gradually become my hunting reserve. In this fascinating no man's land there are so many stories, every day, that they all deserve to be told. I believe that photographing them is a way to turn Time the other way and, in that infinite instant, secretly caress Eternity.”

















Roberto Di Patrizi

Italy

I was born in Rome on October 16, 1964. Photography, I started to deepen it only in October 2010 (when Donatella, my wife, gave me a digital SLR for my forty-sixth birthday) but I have always timidly loved it. Before it, my main interest was Music. I did guitar bar, as well as the street singer. At the age of 35 I started working in a television station, first as a music entertainer, then as a broadcasting technician and later as a sound engineer. Here I also worked on graphics and another passion blossomed: CGI. This work experience lasted 13 years. After that I enrolled in a master for General 3D Artist in whose program of studies there were also rudiments of photography. At the end of the two-year period, having obtained the Autodesk Certification, I wanted to deepen by following a course in photographic technique. In short, to get here I went around wide. I've never liked shortcuts. Often, the beauty of a trip is not the place to reach but the road you take to get there.

🌐 www.robertodipatrizi.com

📷 [@robertodipatrizi](https://www.instagram.com/robertodipatrizi)

✉ robertodipatrizi@libero.it



AFTERWORD

**CITIES #12, a magic number
that can be divisible by 1, 2, 3, 4**

■ Angelo Cucchetto

Our editors staff decided was about time to grow more, so a graphic restyling has been done, and from this issue English will be our language.

Also, from this issue the magazine will be available for free download!!! All the info in **www.italianstreetphotography.com/cities**

The printed version will be available at the cost of € 20 per copy plus shipping costs.

The project CITIES, conceived by me and promoted by **ISP – Italian Street Photography**, started in 2017 as a shared production: on April 22nd and 23rd the first **ISP EXPERIENCE** production took place in six Italian cities, Catania, Genoa, Milan, Rome, Turin, Venice. The magazine was presented in some stages of the Fujifilm X Vision Tour 2017. In September, the production of the second issue was realized, previewed at **Trieste Photo Days** at the end of October, while in Milan a large collective exhibition was produced, with 85 works chosen from the images published in the first two issues of CITIES.

In 2018 specific partnerships were activated, such as **Street Sans Frontiere** and **Firenze in Foto**. In 2018 the third and fourth issues of Cities were realized, with a

Special Edition produced on the occasion of the Festival **Street Photo Milano**.

2019 marks a turning point for Cities: the production workshops got flanked by the first authorial stories, and the magazine is enriched with other contributions: from portfolios to focus on international authors, such as the series: ***Snow in Tokyo*** by **Tadashi Onishi**, ***Americana*** by **Alex Coghe**, ***Wedding Moments*** by **Adam Riley**.

In 2020 we fell into pandemic time: in February CITIES 6 was released, with international stories and the new section dedicated to “stories from the Belpaese”. During the lockdown, issue 7 of Cities goes into production, with the presence of a special curated by **Sonia Pampuri** with 4 “inside” projects, stories at the time of the virus.

2021, with Cities 8 and in autumn CITIES 9! in addition to the 4 stories of foreign authors and the 4 of Italian authors we have author focuses with interviews and a section with 4 stories awarded at the **TTA**, the award on travel photography launched by **Starring** in February 2021, **www.traveltalesaward.com**

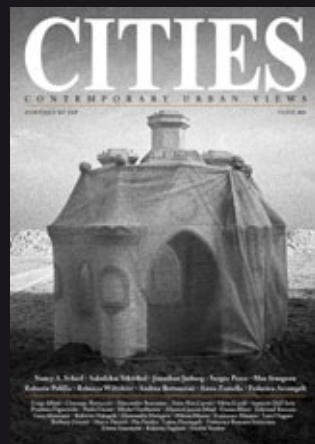
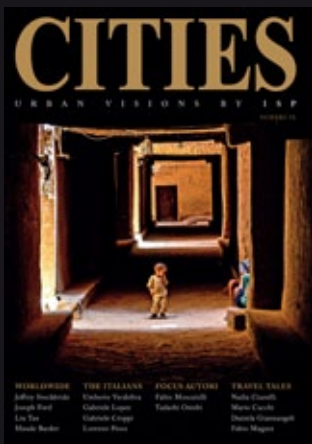
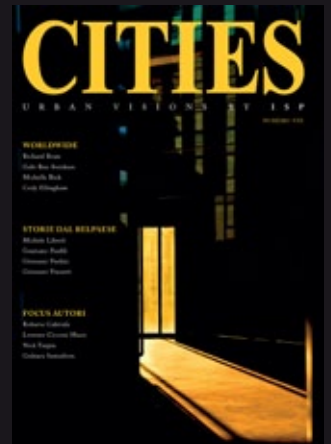
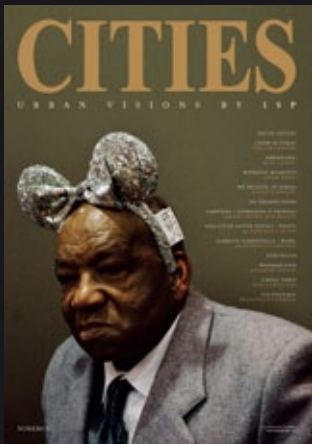
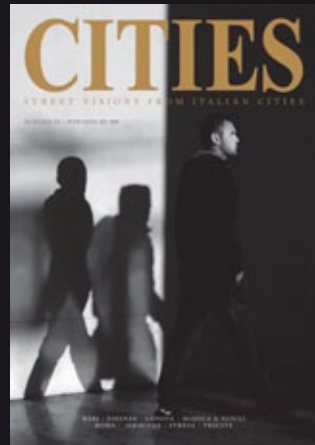
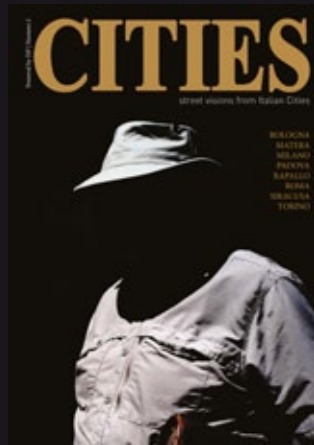
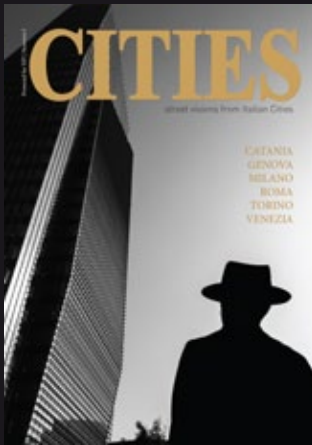
In 2022, to celebrate the first ten mag issues, we organized the exhibition ***CITIES, a contemporary view***, hosted at the **European Photo Festival**, then at **Corigliano Calabro Fotografia** and finally at **Officine Fotografiche Rome**, and at end of the year we came out with CITIES 11.

An important detail: the choice of works to be published in Cities is made by the editorial staff, currently composed of **Angelo Cucchetto**, **Michele Di Donato**, **Attilio Lauria**, **Fabiola Di Maggio**, **Sonia Pampuri**.

The choice is made in a meritocratic way, by carrying out continuous online scouting on recent circulating works by authors from all over the world, on reports, on works that are submitted to us via email (**info@italianstreetphotography.com**), and ultimately on the taste of editorial board.

The selected authors DO NOT pay to be published, the magazine is supported ONLY with the sales of the same. The Mag does NOT contain ads and we do NOT receive funds from any company.

PAST ISSUES



www.italianstreetphotography.com/cities
<https://issuu.com/isp-italianstreetphotography>

CITIES

CONTEMPORARY URBAN VIBES

