

Frances Taylor 2001, United States

Sunflower

The current situation in the world means that I only get brief moments to see the people I love. My friend Jocelyn is one of those people, and in this picture, I wanted to capture a candid moment of bliss within all the isolated days. She had just dyed her hair a yellow/orange colour that complimented the sunlight so well. However, I put the focus on the landscape behind her to emphasize how places and homes solidify us and make us connect so much deeper with the people we love.



Margarita Keller 1994, Ukraine

People Are Grass

Just like the leaves that fall from a tree turn into compost, the human body can decompose into atoms and become fertilizer for plants, which is a form of reincarnation. I strive for perspective where there's no nature as something that exists apart from us. I see the interconnectedness of all life forms as a net, hence nowadays the environment stands on a warning, dominant position. It ruthlessly exposes our collapsed and delusive freedom concepts. It controls us while we think the opposite. This picture is an ironic interpretation about my present attachment to mother nature, the inability to control things and no one but myself.



Teresa Lyle 1987, Ireland

Togetherness

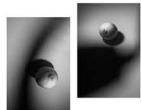
Taken in Derry City, Northern Ireland, this image represents the life we are currently living under social distancing restrictions, as well as a glimpse to the future when we are again in company of friends and family. The togetherness is the future I'm longing to see when COVID-19 is defeated.



Vera van Dam 1989, Netherlands

Dazed

The crisis mentally shows us a change is happening. This kind of change can be visualised with the lemons - the sour taste of loss, death, fear, stress, turmoil. The images also communicate a certain sensuality. How can we be connected to each other and still find ways to reshape our lives? How can we focus together on connection and the possibilities that bring change instead of being bogged down by sour numbness? This contrast is illustrated in this diptych.



Leon Nevill Gallagher 1998, Ireland

Next We'll Hug

The photograph was made after two and a half months of not seeing my childhood friend. As the lockdown lifted, we decided to meet in an old hang out location just fifteen minutes from where we live. It felt weird to see Sacha again, we always had an intimate relationship and at the time it felt best fit for the camera to bridge the gap.



Arthur Vermeylen 2000, Belgium

Desire for Feeling

The image to me reflects the longing to the past, to be able to feel, touch, get a grip on daily life that is now more distorted than ever. I miss being able to shake hands and I want to be able to touch and grab things without feeling scared to endanger myself or others during this pandemic.



Orin D'hauwer 1997, Belgium

Close Quarters

At close quarters: in close proximity, very near together. Isn't that the irony? You create an image and name it after your deepest desire, but reality is telling a completely different story. A reflection of our collective loneliness: being alone together.



Gemma Carly Pepper 1979, United Kingdom

Hiding in Plain Sight

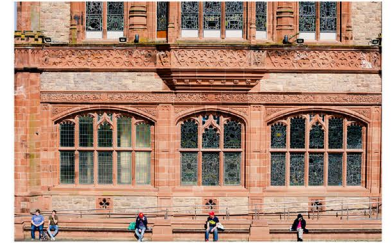
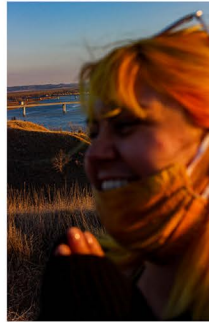
Young children think that they are invisible if they hide or cover their eyes. They assume that for someone to be perceived two pairs of eyes must meet. The human gaze is a recurring topic in my photography practice.



Sonia Verdiesen 1995, Netherlands

Perspective Tectonics

Tectonics is the entirety of movements and deformations in the solid surface of a planet. Tectonics studies the processes, mechanisms and forces that have led to deformations of the earth's crust. While we observe from our own islands, our perception is moving through COVID-19. Will the different islands slowly transform into a moving society?





Dimitri Lefere 1977, Belgium

The Other Side

At the moment, teleworking is the norm and every physical presence has disappeared. Where a sheet of glass linked to electronics is the New Frontier, when we turn off the camera... and one side trusts in 'The Other Side'.



Mirjam Lorek 1967, Switzerland

Born to Swipe

The title of the image puts Generation Z and their perpetual use of the digital device in focus. Before the confinement, the use of the mobile device was uninterrupted, also at social gatherings. During confinement, it's non-stop use has been justified. Communication and information are at the swipe of the finger. The digitally blue coloured picture shows an individual whose head is horizontally swiped.



Samantha Pellarini 1994, Italy, Venezuela

Superbody Experience

The fusion between body and technology, providing its users with a 'superbody' experience. Here the device becomes the provider of a symbiotic relation. The blending of humans and machines can flourish.



Hien Hoang 1990, Vietnam

Two Phones and Chains

This photo is part of the project 'AVCIC: a very commonly isolated connection'. When my grandmother was taken to hospital, I was in a tele-call with my colleagues. I didn't get the news until later. This temporal shift leads me to the question how it is possible that although I am virtually connected on all platforms, I am in a kind of isolation at the same time. How can I still reach the outside world despite remaining inside? Is it real and is it enough to be only virtually connected? With that idea in mind, I used objects found at home, which already have some kind of symbolic meaning. Then I re-arranged them and set them in another scenario, in order to create another new layer of connotation.



Shane Vaughn 1989, Ireland

TodayTodayTodayTodayToday

The digital magic of the Looking-Screen. This strange mirror is a way to look without seeing. Here, we are invited into a journey without true dimension, where the illusion of depth is planted into a flat surface.



Katrin Theissen 1996, Germany

Ich

Anytime, anywhere. Everywhere and always. Networked, connected, monitored. Originally, people once thought that the Internet was the gateway to unlimited possibilities, unfiltered knowledge, unlimited international networking - the connection to the big, wide world. Now you're standing there. Left alone among many in this world that nobody will fully grasp. In this world where the boundaries between reality and illusion are blurring in the unstoppable floods of self-promotion, half-knowledge and hate speech. That world that - in times of crisis - is becoming an even more important safe haven for everyone but especially for the youth. What's real? Where does reality end and where does deception begin? And who is actually manipulating whom? For me this picture is like a self-portrait, but at the same time it summarizes these and a lot more questions about the effects of globalization and digitisation in relation to oneself and others. It is about the loss of face or identity caused by the soft washing of being on social media, and at the same time about the ever-increasing importance of money, information and their shift in the balance of power. It questions the relationship between fairness and randomness and also sheds light on the distorted typological perception that Generation Z is particularly exposed to.



Joeri Boelhouwer 1999, Netherlands

Untitled

When quarantine began, a lot of things changed in my social life. Friends turned into notifications on my screen. Those notifications have exposed my submitted work. I foresee a future where, just like in quarantine times, digitalisation will still play an important role. A future where people solely interact with each other online.



Caoimhinn Ní Dhuinn 1999, Ireland

Zoom Call

The display of the hidden mental state of an entire generation. We put on a clean shirt and clean up the area immediately behind us, so we give the impression of stability when the reality is littered around us, hidden from the camera in the computer screen.

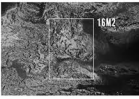


Matthieu Croizier 1994, Switzerland France

Lying Head on Bed

Today we are moving further and further away from nature, moving into an increasingly individualistic society. We are physically close to each other, yet never before have we been so far apart. The COVID-19 crisis, exacerbating many of the negative aspects of our system, has made this feeling more palpable than ever. Thus, as the world enters quarantine, time is suspended. Everyone at home within its four walls. All we have left to escape is the virtual world. The body becomes useless. As a dystopian vision, this self-portrait represents my anxieties, my feelings about the uncertain and tormented future of an increasingly hostile world that seems to be turning against us.





Julia Oud 1998, Netherlands

75

A tribute to those who fought for our freedom 75 years ago. We have decided to limit that freedom, but back then they did not have a choice. Freedom is the right to make choices and the ability to embrace the unknown. I am free. Even on these few square meters that shapes my world now.



Rianne Zijl 1998, Netherlands

Digital Distance

You do not know what you have until it's gone. Today we are more digital than ever before. Technology is the solution of the future. But I long for real life social interactions. I hope that in the future, we do not get entangled with technology as much anymore. Instead we should keep enjoying the beautiful people around us. Digital distance.



Rick van Bruggen 1999, Netherlands

Free as a Bird

Being free as a bird. That is exactly what I care about the most. But unfortunately, freedom has been taken from us. All these things that happen in the world are giving me dark vibes, in which I find peace. It feels like darkness has become freedom. Like walking outside at night. But also in my mind.



Steve Young 1970, United Kingdom

Vanity Story

The backstory that I am telling in this photo, via semi-fiction, is the issue of COVID-19, which goes beyond the virus to a bigger picture. Rather than looking at the issue in isolation, through my investigation I see strong evidence that our current plight is part of a deeper malady: an incessant loss of deeper values.



Jenita Postma 2002, Netherlands

Spring

The stuffed baby deer represents spring, everything at this moment feels unreal and death is chasing us. It is not self-evident anymore to feel free and to come and go as you please.



Amy D'Agorne 1992, United Kingdom

Forest Self-portrait

My generation is becoming acutely aware of the urgent need for human societies to decolonise nature if we are to survive the climate crisis. This image is a self-portrait that plays with the ideas of how women and nature are so intrinsically entwined within the climate debate.



Dora Lionstone 1986, Germany

Dancing to the Silent Sounds of Sky Soaked Walls

In times of uncertainty and confinement, the hope to surpass these limits lies in opening up our mental space. My image was inspired by a dream I had in these weird times: a dream of an estranged space filled with an uncanny mix of confusion and pleasure. I handcrafted a miniature disco ball to see it dance in front of my eyes, to search for joy amidst a world that has turned upside down, and to open up my walls to the sky.



Sarah Willmeroth 1997, Germany

Lapin Mort

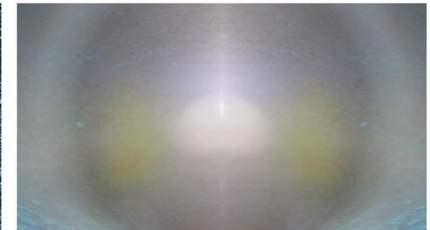
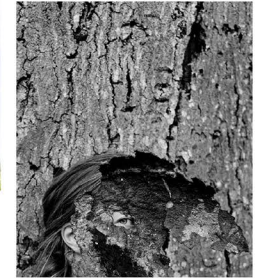
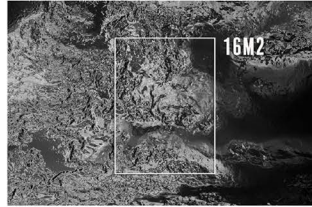
The problem is not the virus, it's us. Nature is reminding us of its power right now. It's time to change our abusive relationship with our planet. The picture shows a wild rabbit, an innocent creature, that was hit by a car. My boyfriend and I found him on the road and buried him on a field nearby. We left Paris for two and a half months to spend the confinement on the French countryside.



Mica Mota 1992, Portugal

Transmissions of the Exo Surveyor

In a not so distant future, humans look into the cosmos in search for a new habitable planet. The crew on the Exo Surveyor was tasked with the mission of finding that new habitable planet, from their space machine they send the data that they collect to planet Earth.



Jela Demy van Gool 1997, Netherlands

Getting on Top of It?

Climbing up is something special. When you are there, it means you are absent somewhere else. That is how I feel during corona times. I am so small in all of this. During these times I became very aware of that. We, all humanity, are such a small factor in the universe. We could be erased in a second, and everything else will still be existing.

Christina Geoghegan 1994, Ireland

Movement

In contrast to quarantine, this field represents freedom and a vastness undefined. It's movement and space desired with only the walls of the sky. Self-sustainability is a growing thought from our cells, and in the works are how to manufacture sustainability for everyone with time.

Patrick Freriksen 1999, Netherlands

The Hanging Tree

The woods have been a place for contemplation since my childhood. This silent, calm environment makes me think about the speed that I've been trying to live in before the crisis. Make yourself enjoy your closest environment and embrace it.

Jelle Jansegers 1996, Belgium

EXT

Everyone has their opinion about nature and its future. For a long time, I believed that we could still save the world and as a society we could strive for a better coexistence with nature. Currently my opinion has changed dramatically. Nature will always exist but will be another dimension of itself, without the physical presence of man, only a small footprint as a scar of history that is no longer read by anyone. Natural selection.

Ben Lowe 1999, New Zealand

Zenith

Astrophotography for me has been a profound experience in discovering who I am. It's been a source of courage, joy, and a form of escapism from the sprawling, chaotic life we've all been given - especially lately. Driven by the resonating sense of wonder beneath the infinity of space and time, I look skyward, full of hope for the future.

Sander Coers 1997, Netherlands

Flowers II

These past few months have been a time of reflection. Everything stopped. I have been exploring nature a lot, something you do not always make time for when everything moves so fast. I was not the only one. I think this situation made a lot of people go back to what is necessary, let us hope it will stay that way. Let us all take a step back.

Markus Röder 1993, Germany

Nature Was My Only Companion

The image was taken on a retreat in the woods, which I did within the scope of my master thesis and took place early in the COVID-19 pandemic. It is a personal representation of the isolation that I experienced in this period of time and which continued to determine the feeling of everyday life.

Emily Josephine Rooney 1998, United States

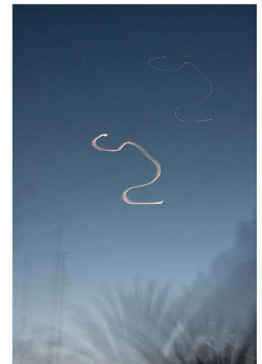
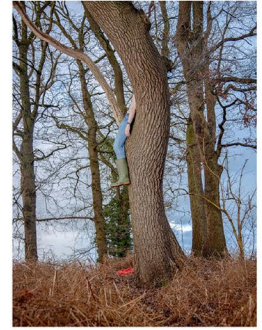
Cairns in Quarantine

I long for open space, nature, exploring. On some hiking trails you can sometimes find these stacks of rocks balancing in a sort of tower. These are called cairns. I realized that it had been so long since I was able to create one myself and now I was not sure when I would be able to make one next. This urged me to create one with the supplies that I had in my immediate surroundings. Seeking the meditation of balance within confines of quarantine.

Grace Pan 1998, United States

Santa Monica Quality of Light

This is a long exposure shot of the moon during twilight in Los Angeles. To me, it represents the fuzziness, largeness, and beauty of the world around us during this uncertain time.



Pamela Flores 1995, Mexico

1300 Hominidaepixel

The virus that made us become a screen, the image of a living being behind a glass. At the end of confinement, will we still be human? Perhaps we have lost our humanity for a long time already, and from now on, we are only beings of 1300 megapixels?

Jaap Kloppenburg 1969, Netherlands

QR code

The situation created by the coronavirus is being used for measures that violate the freedoms of a democracy. Privacy is under pressure. Are we on the eve of a society in which we will be monitored everywhere by our identification right, like 'ID2020.org' leads to believe?

Nynke Brandsma 1986, Netherlands

What you see...

The media invades us with idealism, and Instagram is full of selfies. We present ourselves to the outside world with our appearance and move further away from our inner self. I am bothered by judgement based on looks and with this image, I want to make the observer aware of that. This man is literally exposing himself, but what do we really know about him?

Mari Kolcheva 1986, Bulgaria

A Collective Body

There is no other routine medical procedure more loaded with anxiety as vaccination is. I embark on a photographic expedition on investigating the deeper social, cultural, political and psychological reasoning behind these anxieties through history until today. My own anxieties around vaccination are the starting point of this journey.

Seraina Grupp 1998, Switzerland

Bored of Watching TV

Hours pass. The day goes by. Night falls into town. Sitting in the dark living room, looking out the window; my neighbors lightened window, contrasted by the dusk. The intimacy of the moment seems forbidden to catch, but I couldn't resist...

Milan Vopalensky 1994, Czech Republic

They Are Watching Us

This image is a self-portrait of how I am feeling right now during quarantine. As that new virus is spreading further, I am starting to feel I will be monitored much more by everybody and specially by the government about my behaviour. I worry about losing my freedom.

Ruihua Liang 1988, China

Mirror

This work aims to reflect the issue of objectification. As we can observe, women sometimes incline to objectify themselves, maybe because of being influenced by social media or maybe they feel safer when they are being objectified. During the process of this self-portraiture, I tried to explore the reasons and influences behind self-objectification.

Joosep Kivimäe 1994, Estonia

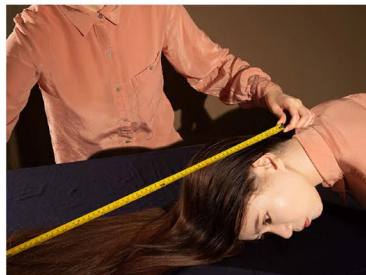
The Umbrella of Illusion

Personal data is often compared to oil - it fuels today's most profitable tech companies. With our ever-increasing use of digital platforms, our footprint in the world wide web is ever increasing and with that never before asked questions arise. How much data is actually collected about us? Who owns the rights to the traces of data we leave behind? To what extent is the use of personal data for profit ethical? How much power should we give to the algorithms that are trained by the bulk data collection programs seemingly implemented in every field of use we can imagine? Are my online shopping habits and patterns actually mine? What can we consider personal?

Daniella Grinberg 1998, Hungary

Through the Looking glass

Companies are warned to prepare for the different values, priorities and needs that the members of Gen Z will bring to the table, as they are entering the workforce in our fast-changing economic system of the first and second world. We are the first fully digital generation and we are able to choose between a variety of career paths, most of which don't even exist yet. For me, important realizations have been made as I witnessed and grew up with the internet and its revolutionary attempt to document, mimic and transform real human experience. From youtuber to influencer, these past few months made the importance of online content creators evident, and their role in shaping the way we act and think.



Erick Torre **2000, Mexico-USA**

Sonríe, Bebe

The world right now is on a fine line between fantasy and reality. So much is thrown at us but how much can we handle until we reach our breaking point?



Anastasia Kolesnichenko 1993, Russia

Hidden

A pandemic leads us to rethink values. Mentally, it will be difficult, but together people will be able to cope with the situation. We do not yet know exactly what awaits us. The future is uncertain. We are here and now.

Elisabeth Verrat 1996, France

Temps Zero

Are we witnessing our last days? Our own death? And what comes after? The appearance of a black hole, the end of the human being, the beginning of new colours, pieces of the moon falling on the ground, the birds are different, we no longer expected to see them like this. This is the end of a world, and the beginning of a new story that neither begins nor ends.

Rimada Marlinde de Jong 1998, Netherlands

What Is Left

The alteration of everything that is normal hits you like a storm; magnificent, bombastic, limitlessly destructive. A paradox; the world will halt, lives will halt, people will halt. Time will turn the tide, and when you will look with an open sight, what will still be left?

Stijn Terpstra 2000, Netherlands

State of Distress

When I think about my current situation, my office chair is in every thought. After all, this is where I am spending my time; at my desk I feel the need for nature, even if it is just a small section of plantation for my studio. The trimmed fields are not just the result of closed hairdressers, it is also a sign of despair and the need for change. I tried to depict the elements of despair and need for nature in this image.

Marie-Louise Oliwkiewicz 2000, NL

Concealment

What is reality in this situation, where do you focus on and what is reality for you in this moment? What do you hide, what do you not want to see? The house in this picture is blurred, for me the house represents sitting inside. But it is blurred because although I realize it, I am not letting it sink in. I am focusing on the positive things and I am trying to avoid reality. Yet there are also people who are burdened by loss and grief. Others are very busy, and others again enjoy the fact that life is simplified by quarantine.

Ariane Toussaint 1996, France/Spain

By Silence

Can art speak to the dead? If my current project were described on a back cover, it would read: "A sociologist asks an artist to write, on his behalf, a letter to his absent sister." "By Silence" is inspired by the encounter with a sociologist whose parents lost a sister at a young age, before he was born. Devastated but worthy, they raised their other children with the weight of an absent sister. I walked through the place where the sister disappeared, obsessively searching for materials that embody grief and remembrance. I sculpted this feeling of evanescence with photography. The images are a personal archaeology and an imaginary museum that invites to peel and lift the veil of taboo. The work is a collective concert made up of found pieces, family testimonies, archives and objects. It speculates on the gap between what happened, and what was left unsaid. This man once told me: "By its silence, death makes a lot of noise."

Jasper Tratsaert 2000, Belgium

Untitled

The lockdown has been going on for a few weeks now. Being a very social person myself, I personally think this is a very confusing period of time. Measures are being shared everywhere, and as being a part of Generation Z it is very strange to suddenly drop everything and stay inside for weeks. This image shows my exhaustion and confusion during this period.

Tonya Heeringa 1998, Netherlands

Haunted House Sound Effects

This image is based on the realistic dreams I currently experience. Since we are exposed to little stimuli during the day, images become more intense during the night. The image that I dream embodies the anxiety I feel about the future; losing grip of life and a permanent spatial emptiness.





Luka van der Cruyssen 2000, Belgium

Silent Scream

They tell us to speak up then force us to stay quiet. They teach us how to shout then complain we are too loud. There's a storm inside a whirling wind, a thousand words left untouched. Maybe tomorrow I will sing maybe tomorrow I will scream but until then, just let me be.

Emy Windels 2001, Belgium

Prise au Piège

And another day again... same as yesterday, same as the day before. I think I'm losing my mind. I'm scared, the future is so uncertain. And I'm starting to feel trapped. My house is becoming a prison. Even my mind is becoming a prison. And I'm still stuck here, alone.

Daphne Oude Geerdink 1992, Netherlands

I Don't Know What to Do With Myself

With the eye on the future and my experience from the last couple of months, I know my own mental health is under pressure. I sometimes feel like a trapped animal, not knowing what to do or where to go, blind of what the future will behold.

Quirin Staufer 1993, Germany

Plugs

For me it was really difficult to do photography in my small room because I usually do documentary work. I fell into a complete creative stare before I started taking photos again after a few weeks. Then it felt okay again, and I was able to deal with it.

Veronika Kovač 1995, Croatia

Respite

The work explores the feelings of loneliness, isolation, and uncertainty during the crisis. The only thing present in our quiet intimate living space is the threatening illumination of the streetlights as it embraces walls, furniture, and our personal belongings.

Camille Rivière 2001, Belgium

Sick Bookshop

My neighbourhood during lockdown. I find that it really expresses the lockdown, because this bookshop is usually open every day and now it's closed for two months. I really like this picture and I think it could summarize my lockdown. Everything is closed, everything is like dead.

Delphine Grote 2001, Belgium

Ok confi

Me in my confinement.

Linta Butt 1998, Italy

Confined to a Box

Life might get back to normal, but will we? We are all confined to four walls, a box that most of us can't wait to escape.

Mike Crocker 1981, United Kingdom

Exposures Daily

This image is part of a Zine called '24 Exposures Daily'. It is an abstract photographic response to the COVID-19 pandemic. During the time of lockdown, the overlooked spaces of our immediate surroundings developed a new importance as the site of permitted daily exercise. These familiar local places and the time spent within them, have gained a new currency that is more important than ever before. Being outside represents a valuable opportunity to remember normality. The image is a multiple exposure and this contributes to the metaphorical blur of life under the confines of the lockdown and underscores the valued opportunity to escape the confines of home. The vivid and unpredictable colour shifts of long expired film present a link to the perceived lack of control we are experiencing and the surreal reality of the unstructured days we now find ourselves in as the pandemic continues...



Marie Stas 2001, Belgium

Toilet Paper

March 13: the announcement of the confinement, the toilet paper shelves are emptied.

Nina Schollaardt 1995, Netherlands

The Butchers

Meat is something that plays a significant role in our culture, yet we never experience its production. Butchers are scapegoats of society, blamed for all the fear and aversion which is, at least subconsciously, connected to the killing and dismemberment of a living being. In our consumer culture, we put the employees within the meat industry in a situation in which they have to work in mass production while at the same time, we are blaming them for the existence of their job. Portraying butchers with their favourite pieces of meat gave me an insight into the relation employees have with the dead animals. They carry the meat, which somehow protects them, to which they can cling. They carry the product of their craftsmanship, work that makes them proud. That's what they do for a living; it feeds them.

Christopher Whittle

Life After Brexit

Simon van Geel 1993, Belgium

Megalomania - Delusions of Grandeur

The title of my project refers to the megalomania that caused the property boom in Spain at the time. It references to always wanting to do more, even when there is no need for it. Although it seems like a success at first, megalomania almost inevitably leads to a crash that destroys all of those successes.

Ties Veerman 1994, Netherlands/Moluccas

Decolonization

Personally I think and expect that because of the current corona crisis and the subsequent economic crisis, right-wing populism will increase. As a result, current marginalised groups of western societies will become even more marginalised on both social and economic sphere. This will make a decolonisation process even more important.

Bob Thacker

Kagermanov Gilaniy 1990, Belgium

The Wanderers of Calais

Migrants wandering around Calais, a European city which became a symbol of the friction between global capitalism and migration. As the free movement of commodities is ensured, the movement of people on the run for political and economic catastrophes caused by it, is subjected to fear and control.

Tielin Ding 1996, China

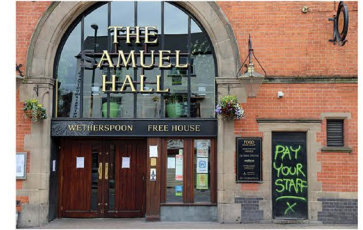
Play

The performing ping-pong paddle with hand gestures is printed with large size, trying to have a constant dialogue with the ready-made ping-pong object which is always in flux in front of the paddle. A large proportion of red symbolizes the context of collective memory for Chinese people and a platform for performing.

Epiphany Knedler 1994, United States

Paige's Barbershop

From the larger series 'Revitalize: Dickinson Avenue' which focuses on gentrification in small-town America. At the time of the highest point of economic inequality in America's history, community progress favors the needs of some while others are marginalized and ignored.





Kristine Kokina 1999, Latvia

Hope

I believe it is essential to understand that each one of us is a part of something bigger. Caring for each other is the best act of humanity, especially during the uncertainty we face today. By adding flowers to a face mask, I hoped to symbolise the love and care we can have for each other.



Jonas Höschl 1995, Germany

Quarantäne - Take Care of Each Other

As the title suggests, the shoot took place at home during the lockdown. On one hand, I photographed Miriam Guilletta via webcam in her room and with my camera in Klaus' apartment, which he currently cannot leave.



Ben Malcolmson 1999, Ireland

Aerial View of Front Garden

Living in the Netherlands, arriving back to my home in Northern Ireland, I underwent a two-week quarantine in the confines of my own home. Have limited to no connection to the outdoors, it made me focus and reflect on my domestic surroundings.

Jan Jurczak 1996, Poland

Village Quarantine

Our jobs were taken away, together with my friend we suspended our flat and we were privileged enough to relocate to an old cottage house. We lived there with woods around us. I still don't have a lot of certainty about the future, but life goes on and I need to move too.

Katerina Sysova 1993, Czech Republic

Quarantine

This image deals with the idea of freedom on an individual level. On a micro-level it represents innocent intimate moments at home. On a macro-level, however, it relates to broader societal and political issues - consumerism, gender issues as well as apathy.

Kevin Chen 1997, China

Sleepwalking

Because of quarantine I am only able to walk outside during the night. I always feel like I am sleepwalking when there are no people outside. Life and space seem to be stolen gently through time. I dreamed about going back to the streets while I might be stuck in a dream.

Kevita Junior 1994, Netherlands

Selfportrait

Humanity is taking a forced break. I feel like I am increasingly turning inward. Nature doesn't seem to be bothered by anything. This is a self-portrait made in my living room. Despite being less connected, I still find comfort in nature's beauty.

Koen van Rijn 1993, Netherlands

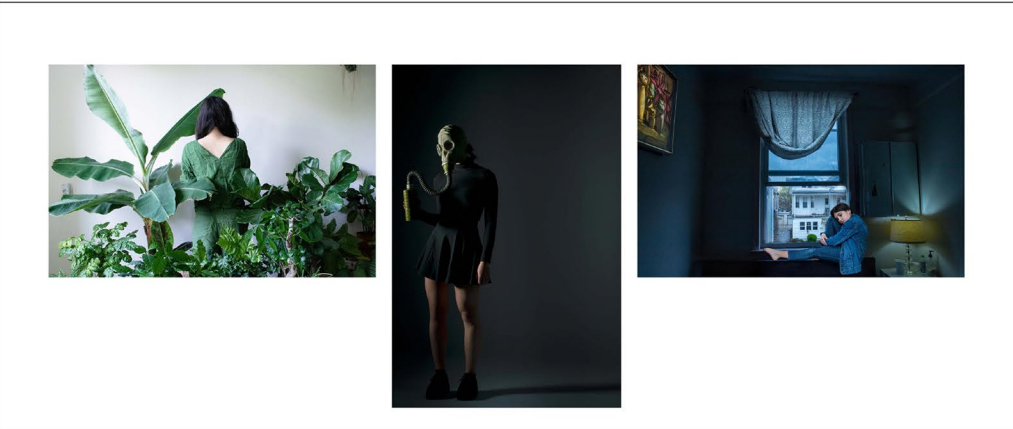
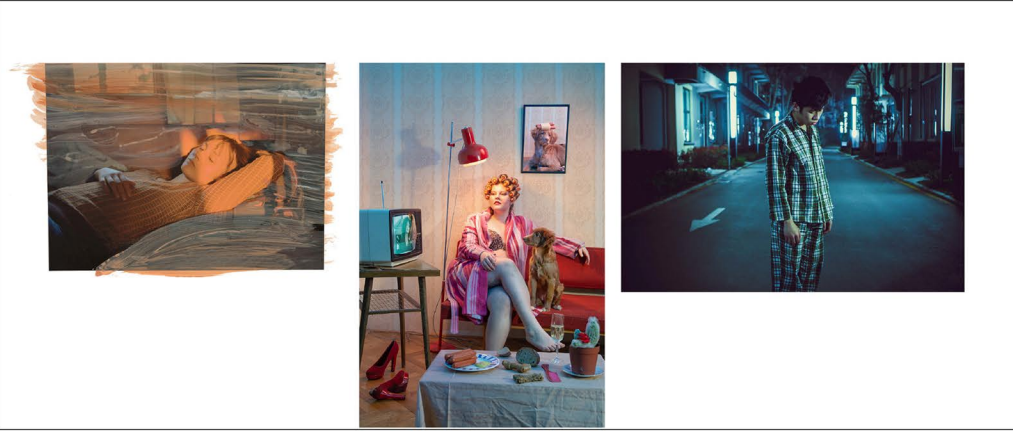
Appearance

In Japan and other big cities, smog is a big issue and people use face masks in public areas. Eventually they have become a fashion item that matches their clothes, just like a cap or a hat. Because face masks are becoming trendy, criticism about why people wear them disappears. I then created a vision of the future, copied Japanese 'fashion clothes' and changed the face mask into a gas mask to question how far we are willing to go before we as human beings realize something serious is going on.

Ekaterina Esebua Georgia

Quarantine

After my husband died, my parents asked me to join them. I left my country, Georgia, and moved to New York with three kids. We live in Brooklyn. Six people in a two-bedroom apartment. I would say this space definitely isn't built for quarantine in any way.. Almost two months we are isolated from the outside world. And all of us have our own attitudes towards this insane, bizarre situation.





Kinga Owezennikow 1982, Poland

Untitled

This image is the last in a series of 8 I took at the beginning of April. It was the final photograph of my journey during a 2 days curfew. I walked my way up and photographed the frame on each level, all being open and allowing the eyes to escape. But this image is different altogether. Imagine we have travelled from each frame being open and giving us air to breathe all the way, to the last frame where there is glass, the frame is closed, blocked, we can hardly see what's on the other side. That's where the notion of isolation hits.

Simon Freund 1990, Germany

Discounter Can't Buy Me Love

I'm the product of my surroundings and I'm surrounded by products. I feel lonely and empty these days... I don't sleep anymore. I stopped eating. This is not my world. I haven't created it. It wasn't my choice.

Kate Schultze 1998, Germany

Dead Fish on a Saturday

As a documentary photographer, I primarily work outside. During lockdown I tried to take still lifes at home of the things I appreciate each day. Usually I'm not patient enough for that. This is an image of some fresh fish I bought on my daily short walk at the local market, on a sunny Saturday.

Zoë Sluijs 1998, Netherlands

What Happened When I Stopped Pretending to Know

This image is part of my graduation project. I photographed different attempts to understand the world, which all failed because now I believe there is no way of understanding the world. This image is part of the process in which I confronted my own lack of understanding.

Shaloo Shukla 1997, India

Earthborn

The reality of all living things which exist here on this land. We have a concept of relating women with nature, also calling it the impeccable creation of nature which makes it equivalent to it. As far as the human race grew up it tried to conquer nature in many ways possible, like it did to women. They both bear the pain of existence and mechanical growth on the parallel grounds. Be it the atrocities on women or the annihilation of nature, they step on everything as if they own it. Also, now that the nature is finally reviving, everybody is obsessed with its revival and they are actually happy about it at least that is what their social media tell us, but the question is: will they mesmerize the beauty in real life as well just like that? Will they respect it and make a promise to respect it?

Christopher Wittine 1981, Austria

Still in Dark

At the time of the exit restrictions from the COVID-19 pandemic, we were often isolated in our homes. Lonely without contacts. You want to break out, but you can't, you stick to the rules. Before loneliness crushes us, we have to get out of our prison. We need freedom.

Jessica Rique 1989, France

My 9 Grand Studio

The future is calling for a necessity to blur the lines between personal space and photographs taken on the street. This is when I realised that those open spaces I usually captured were never mine. Documenting these circumstances became an image frozen in time which is not intended to be forgotten. More than living in the past with nostalgia, it aims to express the transition from working in a shared studio space to being in isolation, and the new challenges that accompany that. There is a calmness and a quietness in the photographs which are a direct contrast to the souvenir of the busy art school life as a final year student, giving a new head space and ideal for what is to come.

Steven Baboun 1996, Haiti

Flight It's a Queer Space

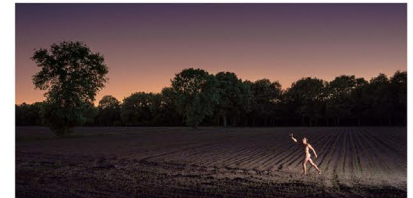
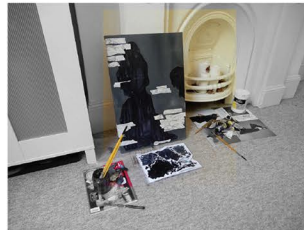
During my quarantine, I am exploring my domestic and personal space like never before—transforming it into worlds, sets, and studio spaces. With fabrics and elements native to my homeland of Haiti and Syria, I am transforming the domestic space into alternative realities that reflect the current state of my psychology, emotions, and hope for an uncertain future.

Gilles Vanmaldeghem 2000, Belgium

The Grasp of Life

Last May, my brother in law passed away in his sleep because of a tragic accident with a gas leak. My sister was sleeping next to him in the basement and miraculously, she is still with us. Instead of not waking up either, she went into a toxic shock. Because of this, her body tried to do everything to get the gas out of her blood by vomiting and spams throughout her body. She does not remember, but on her last strength, she climbed her way to safety. Doctors and specialists think it is incomprehensible that she is still alive. They have never experienced someone who woke up after having five times the lethal doses of gas in their blood. This picture is about me, about grasping at my brother in law, who is now somewhere, sleeping quietly, forever, amongst the stars. It is also a thank-you, to him. I am convinced he, if there was one last thing he could do in his life, has saved my sister's life and has given her the strength to escape.

RIP Savva Labuzov, 22.05.2002 - 10.05.2020





Igor Pjörri 1996, Portugal

Shelter in Uniformity

In this image, I was thinking about the role of the family unit as a foundational pillar in my upbringing. How I regard this support system as a shelter which can nevertheless generate tensions that risk this refuge to collapse onto itself. My vision for the future is that this repeated collapse can bring forth new ideas of how everyone's identity can be accommodated in a space through a playful, active sharing of experiences.

Ehlan Polgara 1998, Netherlands

Blood Brothers

My work is created as a visual journal, an expression of primary emotions that come from memories and experiences. 'Blood Brothers' is about the search for contact and tangibility within the family. About the conflict between the inside world versus the outside world and its disconnection, that manifests and portrays itself through the body.

Laurie Broughton 1991, United Kingdom

On Duffryn

Part of the 'On Duffryn' photo project, a three-month body of work taken over the course of late January to late March 2020. Created on the outskirts of Newport, Wales, the project combines a series of portraits and landscapes, which define the surroundings. By developing connections on the Duffryn estate and show images that reflect everyday life, the project highlights themes of motherhood, youth culture and the relationship with nature, through the unique design of the estate.

Martin Krařit 1998, United States

Family Photo

This image represents a breakdown in social bonds, be that through death, the death of my grandmother who made the original image, or through social distancing now. I cannot go home to see my parents. I cannot go home to see my grandfather. All that is left at the moment is the memory of their presence.

Enze Wang 1994, China

Cohabitation

"...love is not an end but a process through which one person attempts to know another," wrote John Edward Williams. 'Cohabitation' is my attempt to know my partner, but also to know myself and the intimate relationship. Our habits, behaviours, identities, and relationships are fluid and shift through time caused by each other and our surroundings. Through constant observation and reviewing, I desire to look at what lingers, at what persists, and by inference, at what is gone in her, me, and us.

Ben Maier 1989, Germany
& **Emma Grima** 1996, Malta

The distance between my fingertips is 1.50m

Social distance has become the world's new reality. With the rearrangement of society, the Netherlands has ordered a mandatory 1.50m distance between human interactions. Coming to terms with the extraordinary regulations, we are moving within the limitations given. In which we question accessibility of public areas and social gathering hotspots in times of a global health pandemic.

Hannah Stienstra 1998, Netherlands

Future? What Future?

King's day 2020. Wearing shoes is not worth the effort, who will be outside today? The only legroom my flatmates and I can move freely in, is our filthy terrace on our shabby houseboat.

Berber Istuit Netherlands

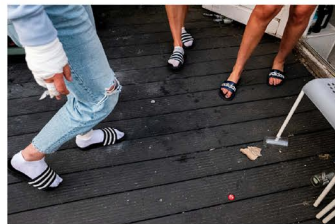
Untitled

This image was made quite spontaneously, and therefore I have written this off the cuff. I do not want to make things complicated or think in a complicated way. When you are young, you are pure, honest, and your prospects seem to be bright. As soon as you grow older, you will possibly be confronted with alcohol, drugs, cigarettes, and the wrong people. My image represents a childhood covered in ashes, the ashes of life. Some people might see this picture and think nothing about it, but the people who were present when this picture was taken, all feel an emotion when they see it. It is a picture of a friend's ex-boyfriend, a picture of someone who used to play a big part as a girlfriend, a picture of someone who was hated, a picture of someone we used to party with. To every person, she was a different individual. I do not even know what I am writing. This image should be perceived as you like. I just hope someone will feel something, like I feel nostalgic.

Leticia Zica 1994, Brazil

The Lovers

A self-portrait made at home with my boyfriend. We are the only people seeing each other and living in the same place for all the pandemic period. 'The Lovers' is about love, about confinement and human relationship.





Marie-Sol Sebrechts Gillain 1987, Belgium
Libertini

Libertini; the condition of those who, having been slaves, were made free.



Magdalena Noga 1993, Poland
Tricky Smart

Locked down I feel free. Again, I can discover the attractiveness of the body, a body that stopped and can now finally take a fresh breath. The legs are not crossed, the belly has the right to freely fold and the shoulders bend as they need. The smile disappearing from my face dresses me and shields me from questions about the essence of my constant sadness. The floral dress no longer needs to decorate my well-blossomed body, that in this seizure rediscovered its childish freedom - the coronet of sex appeal. And when for the special online occasions, I put on hybrid clothing - chic top, casual bottom - I feel myself constituting a new fashion, a kind of "tricky smart". This temporary style feels like a stinging giggle from a rebellious child, who knows that it misbehaved but doesn't want to say how. Let's appreciate this tricky smart! Let's acknowledge that through the connection of these two extremes flows the whole truth about time, about the time we found ourselves - between the longed-for apocalypse and compulsory quarantine - the time that everybody dreamt of, but no one wants to admit.



Yelena Silva 2000, Portugal
The Light Is Coming

I don't pass; I fly - said the time. I don't fly; I travel - said the bird. I don't travel; I make people travel - said the art. I don't grow; I flourish - said the author of this text.

Vinny Vlemmix 1998, Netherlands
Untitled

My interpretation of the future is unknown, but it feels optimistic and familiar. Life goes on and always seems to offer prospect, although that is not guaranteed. For me, there is a message of optimism in that vision: now is now. And I want to live now. The person portrayed in this picture is my mother, facing me and the viewer with a welcoming attitude. Familiar with prospect.

Isa Aleven 1991, Netherlands
Bounded Freedom

In this image we see a twelve-year-old boy. He cannot go to school because of the corona virus. He is released from that what gave him structure and stress for five days a week, but he pays a heavy price for his freedom: his education, social interactions, his grandfather and grandmother. He is free but bound.

Nathalie Wlodarski 1998, Poland Germany
Wonderful & Warm

I wanted to depict a current situation through a normal, daily activity. The routines of days at home became the reality that is impossible to escape.

Naomi Hegwood 2000, United States
Hope

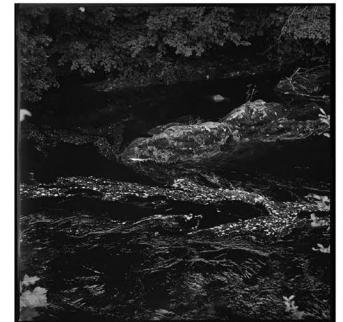
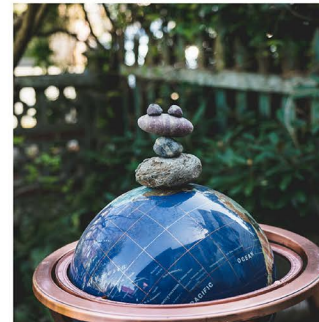
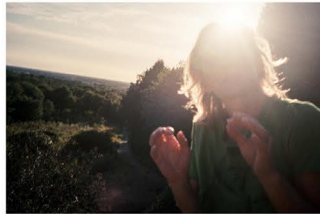
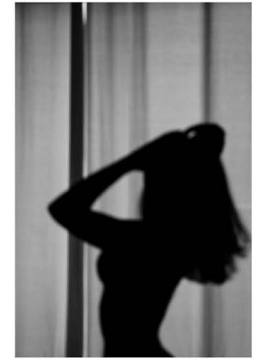
Although the path to a better future is full of obstacles, a bright future still lies at the end. We just need a ton of perseverance and a little bit of hope to make it there.

Illona Mrgole 1994, Slovenia
Grounded

This project was an experiment of my psychological states during the pandemic. I was trying to find balance within myself, balance and connection with other people. I realised the key is not being in balance all the time but to be able to be persistent and find that balance and connection.

Hayden Wilde 1995, United Kingdom
River

This image, though being a part of an ongoing project that explores the psychological landscape of memory and home, discusses the idea of slowing down - finding a sense of tranquility in the mundane, much like this river and its quiet, steady flow.





Heidi Kirjavainen 1991, Finland

Two Suitcases

The photograph represents a transition. With two suitcases we don't generally travel for tourism but rather it implies something more permanent. This picture depicts the feeling of leaving for something new and the yearning for the past.



Sophie Ellingworth 1998, United Kingdom

Her

The image shows a young woman looking out at the ocean. Something that has become apparent to me since being a student and a young person is that we are the future. The future can be whatever we make of it.



Stephanie Rössing 1968, Germany

Into the Light

During lockdown I had moments of feeling helpless and not seen, being confronted with an invisible and intangible threat as well as questions about the visibility of artists and the relation of art and society. In response I felt the desire to be strong and a vitality born out of believing that the arts are vital to societies.



Filip Švácha 1995, Czech Republic

It's the End of the World as We Know It and I Feel Fine

The image is inspired by the song with the same name and was created during the heaviest quarantine lockdown in our country. Everything seems to end, and the future is one big unknown, to which I look forward to.



Keri Stoelinga 1995, Netherlands

Doe!

Us people never stop, we keep on moving, running, flying and would preferably fast forward out of this crisis. But the past and the future are getting near, and the past will help build the future. The foundation has already been built, it is on us to deal with it wisely and learn from our actions. The current crisis makes us reflect, wave old habits goodbye and find new ways to keep developing our world.



Clara-Lilian Berger 1994, Germany

What If?

This picture is inspired by an encounter with a fox on an empty street in Munich. The lockdown initially led to the recovery of nature; animals started to enter the streets because less humans occupied it. The crisis has shown once again, how much we use nature to our own advantage and how we treat animals. I hope that this bizarre time will teach us to live on this planet with more respect and more awareness towards our surroundings.



Melissa van Koldam 1996, Netherlands

New Paths

As we are in an intelligent lockdown, we must be creative and open up to new ideas. This half open window shows how I feel at this moment. Locked in but filled with creative figments of my imagination to cope with this bizarre time.



Melissa Kleine 2003, Netherlands

Hang on

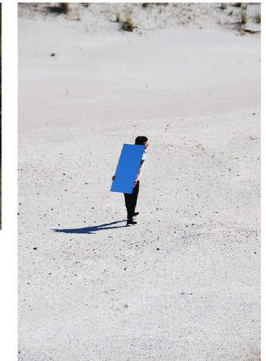
In times of Corona, I noticed flexibility plays a big part in our daily lives. Changing workplace 'shortly', wearing facemasks, etc. Suddenly your whole life is upside down. With this self-portrait, I want to show the feeling of flexibility and the nearly absent grip on normal life.



Annebel Bruschinski 1998, Netherlands Malaysia

To Look Behind, But Most Importantly, to Look Forward

I was inspired by the magic of mirrors. They give another perspective on reality; they reflect what's behind you. For this project I used this aspect, the true reflection of the past. As a bearer of the past, this gives us the opportunity to reflect and focus on the future.



Soetkin Couttenye 2001, Belgium

Untitled



Carlos Barradas 1978, Portugal

19 Minutes

This photograph illustrates social suspension in a small apartment with access to direct sunlight for 19 minutes. It attributes form and volume to the physical space and interferes with the perception of real time and lived time. Where individual subjectivities are between two different states of existence, the metaphorical and the effective.

Natalia González Acosta 1997, Mexico

Blinded

The current situation has left me with nothing but uncertainty. It is consuming and draining my energy. Overthinking and imagining where I would be if this had not happened is how my days are spent. This loneliness and lack of visualisation of a future is scaring me.

Flo Matthys 2000, Belgium

Never Shatter to Pieces on Impact

What would it feel like to keep falling for the entirety of your life and never shatter to pieces on impact? To not be able to put thumb to index finger pinch, to wake up with gasping breaths and eyes prying for the certainty of a less cruel reality.

Imke Koldijk 1983, Netherlands

In the Dark

The current situation has shown me more than ever it is an illusion to have a clear vision on our future. Life involves too many uncertainties and because of that, we will never know where exactly we will go. The fixed forms and structures we thought we knew, suddenly feel much more transparent and less defined. But we can only move forward.

Silke van Veeren 2002, Netherlands

Drowning

I feel like I am drowning. Everything around me is slowly melting away and I cannot do anything about it. If the climate will get even worse, that will also be our downfall. We do not have any overview anymore.

Eva van der Ploeg 1999, Netherlands

Experience

Life is about experiencing, even during these times. This image was created from the need to get closer to nature; closer to the animalistic human being. Especially now, the inability of our humanity will emerge. Confused and insecure I surrender.

Petra Kroon 1965, Netherlands

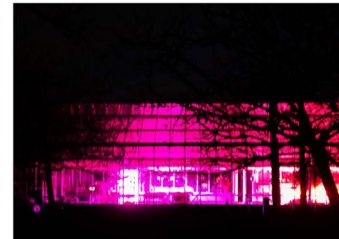
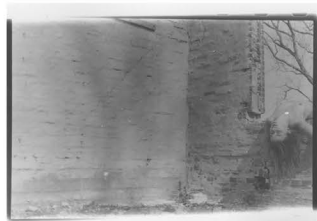
Covid Fever

At the beginning of this pandemic we did not know what we were facing. We walked around in a world that did not look like ours anymore, that was not ours anymore. What is true, what is not? We were looking for guidance, for something familiar. But the feverish dreams distorted, discoloured, dazed.

Laurenz Bostedt 1990, Germany

Catatonic State

When corona hit my daily life, I found myself in a somewhat catatonic state. Stiff, not able to move, numb, alone, but at the same time in a tight corset of rules. I realised the necessity and tried to find a way to accept it.



Daphne van de Velde 1973, Netherlands

Anti-chamber

This work is about the ideal constructible body in today's reality. We became as thin as our screen by our fixation on what impression we want to make on the outside world. The era of the empty casing. But maybe now there will be a realisation that we can't live without touchable bodies, bodies of flesh and blood.



Inès Bykans 2001, Belgium

Untitled

Coronavirus, confined, alone or rather surrounded by school lessons. Can you believe it? They always told me "study hard to have a safe job, to have enough money. Today, I notice that a simple virus can affect us all. So, what is the point of having us study tons of matter 'to have a so-called safe job' if a simple virus can destroy everything?"



Zoé Champagne 1996, France / Germany

& Juliette Maresté 1997, France / Germany

Generation in Distress. It's a Mess

Caught between the wish of deep relaxation and urgent worry about climate change, political conflict and the rise of the extreme right, I face the uncertainty of the future. How to project oneself into the future if we don't know if there will be one?



Elisa Moris Vai 1988, France

Origami Paris

The confinement is going to loosen in Paris. I hope everyone will stay safe. I wanted to express how uncertain our future seems, with this origami chicken of my city. It is a fragile object linked with childhood. Which part will open? What will it tell us about our future?



Rick van der Klooster 1995, Netherlands

Sjors

This image illustrates how I feel when I think about the future, which seems to be mainly determined by a capitalistic, industrial generation that perceives the world as an endless source. The consequences of this will be left for our generation.



Denis Holub 2000, Czech Republic

Suicidé

I am awakened by nausea from life, even where there was once a tender memory. I often stand on the balcony on the thirteenth floor, climb the grille, hold the railing with my left hand, lean freely into space, staring into the depths. What if I get dizzy? What if. People naturally forget and naturally get lost. Situations before the jump and unthinkable intimate knowledge of the body. The moment before the jump, it annotates all emotional differences and establishes foolish equality. Shattered skull on asphalt in 3..2..1..



Aaryan Sinha 2001, India

Self

This image was inspired by the words 'it's getting hard for me to breathe, because the man I've been running from is deep inside of me'. I believe these words not only resonate with Generation Z but with everyone. We all have our inner demons. What we do with them is our choice; some run away from it, some try to fight it.



Madeline Waris 1999, United States

F*ck You Corona

This image is my perception of how the world has affected me in the recent months. I have been so angry about the virus, and how it has put a halt to my life. I wanted to give a big "F*ck You" to the world for being so cruel and depressing.



Sylke Dijkstra 2002, Netherlands

How to Fit In

I don't know how I must feel or behave anymore. I enjoy my freedom with regards to time but regret my space limitations.



Sophia Armenakos 1999, Greece

Disjoint

The barrier now is not only one of masks and bedroom walls but my mind. With the lack of interpersonal acknowledgement from another's gaze that arises out of social isolation, I feel an increasing detachment from myself. The experience of looking at my body becomes a third-person one. And it is through the camera lens that I re-familiarize or perhaps defamiliarize myself with its curves and lines. My body distorts, becomes a set of shapes in an ethereal space of flesh and materiality that evokes the surreal nature of an existence I have yet to digest.



Alix Spooren 2000, Belgium

Deafening Silence

My head almost never stops. Every now and then it spins out of control and everyone around me is finished. But sometimes it stops. So suddenly, as if the world stops spinning. And when the thunder in my head stops, I hear a deafening silence. A silence you would rather avoid. One that makes your heart bleed and your legs shake.

Stijn Pruijssen 1999, Netherlands

The Shadow

The current corona crisis and the isolation that comes along with it cause a global confrontation with our inner world. By turning inwards, we meet the suppressed aspects of who we are. By embracing our own downside, we create a world with more empathy for ourselves and the world around us.



Doro Novak 1995, Hungary

Primary Prevention

This picture was taken from my last series that I made during the quarantine period. I went to the first place called 'home' because I experienced a trauma there, by my mum, when I was younger. So, in that way, I used photography as self-therapy. I would like to open everyone's eyes and show that in my generation it is almost normal to have experienced a trauma. We are more sensitive, and we need more care, so we do not cause a domino effect.

Filippo Florindo 1997, Italy

Pure Light

With this image I would like to represent what we are living in, in these times, that only those who have a pure soul like children's will be saved in a dark world full of deceit and lies. And again, that beauty will save the world.

Manon Beernink 1996, Netherlands

Reflection

I see you. I really see you. In a distant world, self-love will become sincere. This image is about wanting to be seen, which to me as a student has always bothered me. And now that others cannot see me, because I am sitting in my student room alone, I am forced to see myself and befriend myself. Inspired by 'The Creation of Adam' by Michelangelo, I now create my new self.

Ross Atherton 1999, United States

Close

In times of isolation we are forced to self-reflect and the person we are closest to is ourselves. Often self-reflection is romanticized, but I think it can also be a painful experience.

Elisa Maenhout 1997, Belgium

Self-portrait

Underwater it feels as if time does not exist. Things behave, move and sound different. Totally submerged in liquid, I feel close to myself. Isolated from the outside world I am aware of my movements, my body, my breath. During lockdown I feel similar: isolated, cut off from time. No choice is given, only the virus decides how life is lived. Separated from loved ones and reflecting on myself, I see an uncertain future. Continuously reliving the same day, over and over again.

Lok-Yin Lau 1995, Netherlands

Touch Me

A picture from my safe environment where I can be myself. My parents are both from Hong Kong and I do not feel at home in the Netherlands. Sometimes I get too many impulses and everything becomes overwhelming. I preferably hide away, and this is where I can unwind.

