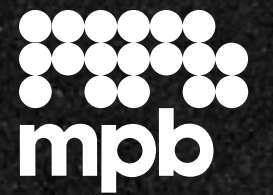


10 Years

PhMuseum



A 99-page, curated guide
by PhMuseum and MPB with
essays, conversations, practical
advice, historical reflection.

Image © Pretika Menon

Of Female And Non-Binary Vision

With contributions from
Carla Rossi, Cédrine Scheidig, Chingrimi Shimray,
Farren van Wyk, Maria Montes Duran,
Marisol Mendez, Natalie Keyssar, Pretika Menon,
Ramona Jingru Wang, Raphaela Rosella,
and Rita Puig-Serra Costa.

One Project

Editorial intro
by Giuseppe Oliverio,
PhMuseum Founding
and Artistic Director

At A Time

In 2017 the pressing urge for photography, an industry that has long rewarded a narrow set of voices, was that of transitioning to an open and safer space. As allegations against powerful personalities and celebrated photographers spread across industries, whisper networks moved into the open, and magazines and publishers began their own reckoning with editors and mentors who had been protected for years. The structural issues of an industry in which male photographers held most of the power led the narrative, and defined the gaze were clearer than ever.

In this context, 9 years ago, Dutch Curator and Educator Eefje Ludwig and I asked ourselves a simple question: how can we contribute to making space, deliberately and consistently, for stories told from a female and non-binary perspective? How can we share their work and support the growth of the new generations? We were in our early thirties, and PhMuseum was a young independent project. I was the only person working full-time. Yet

we already had the support of many photographers and practitioners worldwide, and felt the urge to contribute to this shifting scenario.

This is how the PhMuseum Women Photographers Grant was born. Years have passed since that first edition, which was judged by Donna Ferrato, Alessia Glaviano, Daniella Zalcmán and Rebecca McClelland, who awarded a first group of practitioners comprising Raphaela Rosella, Heba Khamis, Sanne De Wilde and Fabiola Cédillo. Across nine editions, we have watched thousands of women and non-binary photographers submit work across different visual approaches and themes. Documentary and diaristic. Political and deeply personal. Sharp-edged and conceptual. What has stayed consistent is the willingness to define a new contemporary vision shared around different values. If in a male-dominated industry the role of the photographer aimed at controlling reality and the subject, in a more balanced context we saw how the artist can become a mediator of a more open and collaborative approach aimed at understanding reality and questioning prejudice.

What began as a new open call has become a launchpad for many practitioners. We presented 9 solo exhibitions at PhMuseum Lab, and with partners like Organ Vida, Noorderlicht and Verzasca, featured 15 works on Vogue Italia, screened more than 300 works at PhotoVogue Festival and PhMuseum Days, offered mentorships with renowned practitioners like Maggie Steber and Fiona Rogers and around 50 free portfolio reviews, and distributed €90,000 in cash prizes. Most importantly, we facilitated connections, made new friendships, and discovered beautiful works that circulated worldwide and still stay with us these days. Thanks to artists like Natalie Keyssar, Laura El-Tantawy, Sara Abbaspour, Cédrine

Scheidig, Farren van Wyk, Ana Vallejo, Maria Sturm, Raphaela Rosella, Verdiana Albano, Maria Montes Duran, Sara Faustino De Brito, Niharika Chauhan, Lebo Thoka, Chingrimi Shimray, Robin Alysha Clemens, Alice Mann, Vân-Nhi Nguyen, Marisol Mendez and Rita Puig-Serra Costa, a decade-long record of what female and non-binary vision in photography can be is now browsable on our platform.

This guide aims to become a fundamental tool to support the vision of this open call on the occasion of the 10th edition opening on 8 September 2026. You will find practical advice, opinions on the state of the industry, sources of inspiration and insight from some of the voices we discovered through the open call. If gender equality in photography remains unfinished business, our aim is to celebrate the power and beauty of what has been achieved so far and imagine new perspectives for the decade to come. We hope it will resonate with all of the people who supported this open call in the past, from applicants to judges, from partners to colleagues who contributed to this ongoing story, shifting our perspective one project at a time.

Curated by PhMuseum
in partnership with MPB,
Europe's top camera
reseller, this guide
looks at the history of
women and non-binary
photographers, the
realities of navigating
the industry, and lessons
from a decade of prize
recipients and jurors.

[Discover photography on PhMuseum](#)

PhMuseum

[Buy, sell or trade on MPB](#)



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Who Makes It

An essay
by Stella Meyer,
photographer

Into History

Whose Stories Are We Telling?

Photography has a curious habit of constantly rediscovering women and non-binary photographers. Every few years, another photographer is rescued from obscurity, celebrated in a major exhibition, or presented as a forgotten pioneer who was somehow overlooked by history. The stories are usually framed as acts of recovery. Look what we found! Look who was missing!

The interesting part is that women and non-binary photographers were never actually missing. They have been part of photography since its earliest days. When the medium was still inventing itself, there were no established masters, no accepted canon, and certainly no photography departments handing out reading lists dominated by the same ten men. The field was wide open. Women such as Anna Atkins were already helping shape what photography could become.

Which raises an uncomfortable question. If women and non-binary photographers have always been part of photography, why do they continue to appear so often as rediscoveries, exceptions or footnotes?

Clearly, talent alone does not determine success. Otherwise, we would not still be having this conversation.

Surprisingly, the profession was in some ways more gender-balanced around 1900 than it is today. Who would have thought that "everything was better back then" would turn out to be true at least once? At a time when women were excluded from much of public life, like being able to vote or having their own credit card, they already accounted for a significant share of working

photographers. More than a century later, according to *Hundred Heroines and Women Photograph*, women make up the majority of photography students in many countries, yet remain disproportionately absent from many of the positions that continue to shape the industry. Reliable data on non-binary photography students is far harder to find. Which, in itself, says something about whose participation is considered worth measuring. If progress were simply a matter of time, the numbers should be moving in the opposite direction. So what happened? The answer is not that women and non-binary people suddenly lost interest in photography. Nor is it that great women and non-binary photographers somehow stopped appearing. To understand the contradiction, we need to look at the history of photography itself and at the stories the medium chose to tell about its own past.

Absence In The Archive

In the 1840s, while photography was still in its infancy, Anna Atkins produced what is widely considered the first photobook, *British Algae: Cyanotype Impressions*. At a time when the medium was still forming itself, she was already using it not only to record the world, but to expand its possibilities.

Over the following decades, women were present across every corner of the medium. Frances Benjamin Johnston helped shape early photojournalism in the United States, documenting political figures and social life at a time when women were rarely expected to occupy such roles. On the other side of the world, Homai Vyarawalla became India's first woman photojournalist, recording the end of British colonial rule and the birth of an inde-



© Frances Benjamin Johnston (1864–1952), Misses Blount, 1890.
Photographic print. Frances Benjamin Johnston Collection,
Library of Congress.



© Christina Broom (known as Mrs Albert Broom) (1862–1939),
Irish Guards prepare to leave for France at the outbreak of WW1,
6 August 1914. Imperial War Museums.

pendent nation.

In Europe, Christina Broom documented suffrage movements, military life, and everyday urban scenes in London, offering an early example of women actively shaping photography's visual record. In Latin America, Sara Facio helped define photographic culture in Argentina, co-founding institutions and producing portraits that remain central to its visual identity.

In Mexico, Graciela Iturbide developed a poetic documentary language rooted in Indigenous communities, ritual, and everyday life, challenging the idea that documentary photography must be purely descriptive. In the same context, Tina Modotti marked an early shift toward photography as a politically embedded practice, using the medium to engage with labour and social struggle.

In the Amazon, Claudia Andújar combined long-term photographic work with political activism in her advocacy for the Yanomami people, demonstrating how image-making can extend into direct engagement with power structures. In Japan, Tsuneko Sasamoto became the country's first woman photojournalist and one of the earliest globally, working across nearly a century of social and political change.

The story does not end there. Claude Cahun was already questioning identity and self-representation through photography and performance in the early twentieth century, while Ming Smith later expanded the medium's expressive range while confronting the exclusion of Black artists from institutional histories. Their work shifts the question from who is represented to who is allowed to shape photographic history itself.

These conversations continue today. Through intimate portraiture, Jess T. Dugan explores identity, belonging, and the complexities of human connection. Zanele Muholi, meanwhile, has tran-

sformed contemporary discussions around race, gender, sexuality, and self-representation, creating images that insist on the visibility of communities long excluded from the visual record.

The Politics Of Historical Memory

History has a curious habit of remembering women and non-binary people differently. Sometimes they disappear from the story altogether. Sometimes they remain visible, but their achievements become secondary to the people around them. And sometimes they are simply excluded from the canon altogether.

Dora Maar spent decades being remembered primarily as Picasso's muse rather than as a pioneering surrealist photographer in her own right. Apparently, becoming one of the most innovative photographers of your generation is still no match for dating Pablo Picasso. Gerda Taro helped define modern war photography through her coverage of the Spanish Civil War, yet for decades many of her photographs were attributed to Robert Capa, despite their shared copyright. Lee Miller is still frequently introduced through her relationship with Man Ray before her groundbreaking work as a war correspondent is acknowledged. Lucia Moholy's photographs helped define how we visually understand the Bauhaus, yet for decades her contribution was eclipsed by the movement's male protagonists. Even Vivian Maier entered the public imagination through the story of the man who discovered her negatives rather than through the photographs themselves. Even in death, it seems, some women still require a male introduction.

Yet these examples are only part of the story. Many photographers



© Anna Atkins (1799–1871), *Polypodium vulgare*, ca. 1850. Cyanotype.
5,000 Masterpieces of Photography. Zeno.org.



© Gerda Taro (1910–1937), Woman training for a Republican militia in Barcelona, August 1936. Künste im Exil.

were sidelined not because of the men in their lives, but because photographic history itself was shaped by broader systems of power. The canon we inherited was not built in a vacuum. It emerged through institutions deeply influenced by patriarchy, colonialism, and structural racism, which determined whose work was collected, exhibited, published, and ultimately remembered.

For others, such as Claude Cahun, the problem was not misattribution but erasure. Histories of photography were largely written through rigid ideas of gender, leaving little interest in identities that existed beyond them. As a result, entire chapters of non-binary and gender-nonconforming photographic history remain fragmented, obscured, or missing altogether. This is not simply a gap in the archive. It is the result of generations of institutions deciding who belonged in photographic history and who did not. The history of photography we inherited is not neutral. It is edited.

As Emma Lewis notes in *Photography: A Feminist History*, “The challenge is not simply to recover forgotten photographers. It is to question how photographic history itself was constructed. If the same institutions, archives, and textbooks continue telling the same story, adding a few missing names will not fundamentally change the narrative. It merely makes the footnotes longer.”

After all, the issue was never simply who was allowed to take photographs. It was also whose perspectives were allowed to define photography in the first place.

The Myth Of The Female Gaze

The term female gaze has become increasingly relevant in recent years, often presented as the counterpart to the male gaze.

While useful in some contexts, it can also be misleading. It risks suggesting that women possess a universal way of seeing, as if there were a distinctly feminine photographic instinct embedded somewhere in biology. Female and non-binary vision, at least as it is understood here, is something else entirely.

Women do not photograph differently because they are women. Non-binary photographers do not photograph differently because they are non-binary. The idea that millions of people share a single visual language simply because they share a gender identity is difficult to defend. Feminist critics have challenged this assumption for decades.

What shapes photography is not gender itself, but access, opportunity, experience, and perspective. Let's just say the patriarchy has been making editorial decisions for quite some time. Female and non-binary vision is not about a singular way of seeing. It is about reclaiming space and recognising that no single perspective has ever been universal. It matters because photography is still shaped by uneven access to visibility, authorship, and institutional support.

Why Female and Non-binary Vision Still Matters

Photography, however, has spent a remarkable amount of time behaving as though some perspectives were more important than others. As mentioned before, women do make up the majority of photography students. Yet from the very beginning of their education, they often encounter a photographic canon dominated by male names. The photographers presented as pioneers, masters, and essential references remain overwhelmingly male. The result is a subtle but powerful message about who is considered



© Homai Vyrawalla (1913–2012), The ashes of Mahatma Gandhi being carried in a procession in Prayagraj, February 1948. TIME LightBox.



© Dorothea Lange (1895–1965), Unemployed lumber worker goes with his wife to the bean harvest. Oregon, August 1939. Farm Security Administration. Library of Congress.

influential, who belongs in the conversation, and whose work is worth studying.

As careers progress, the imbalance becomes even more visible. Somewhere between graduation and the museum collection, a remarkable number of women seem to disappear. As Josefine Zürcher observed in her article *Female Voices: Why More Women Are Needed in Photography*, the issue is not who picks up the camera. The issue is who gets to build a sustainable career from it. Magnum photographer Susan Meiselas once described parts of the photography industry as a "boys' club", not necessarily through explicit exclusion, but through networks of access, mentorship, opportunity, and visibility that have historically benefited some photographers more than others. The effects of these structures can be surprisingly subtle. Stories about women are frequently assigned to male photographers. Magazine covers celebrating women are often shot by men. This does not diminish the work itself, but it does raise a fundamental question: whose perspective shapes the images through which we understand the world?

For example, 2024 data from Women Photograph on lead photo bylines in major newsrooms shows that women and non-binary photographers remain significantly underrepresented across leading international publications. Looking at the New York Times specifically, the breakdown reads: 97 women, 3 non-binary photographers, 35 N/A, and 282 men. Similar patterns appear across other outlets such as The Washington Post (106 women, 3 non-binary, 33 N/A, 274 men), Le Monde (62 women, 0 non-binary, 55 N/A, 199 men), and The Guardian (42 women, 0 non-binary, 65 N/A, 206 men).

This is where female and non-binary vision becomes relevant. Not as a category of style. And not as a separate system of authorship. It matters because the medium becomes narrower

when fewer perspectives are able to shape it.

Recognising these structures also means recognising responsibility. We can no longer pretend that these imbalances belong solely to the past. The emerging photographers we teach, the photographers we hire, the exhibitions we visit, the books we publish, the camera ambassadors we appoint, and the work we choose to support all contribute to shaping photographic culture. Expanding the range of perspectives we encounter is not about fairness. It is an opportunity to better understand a world larger than our own experience.

Understanding those perspectives also means asking how women and non-binary photographers navigate the industry today: how careers are built, opportunities created, and barriers are experienced in practice.



© Tina Modotti (1896–1942), *Hands of the Puppeteer*, Mexico City, 1929. Gelatin silver print. Minneapolis Institute of Art. Gift of the Patrick and Aimee Butler Family Foundation.

Recommended books, essays, talks, and podcasts

Chimamanda Ngozi Adichie
[The Danger of a Single Story](#)

Tina M. Campt
A Black Gaze: Artists Changing How We See

Flora Dunster & Theo Gordon (eds.)
Photography: A Queer History

Jess T. Dugan
[A Brief But Spectacular Take on Letting Oneself Be Seen](#)

Gem Fletcher
[The Messy Truth](#)

Liz Heron & Val Williams
Illuminations: Women Writing on Photography
from the 1850s to the Present

bell hooks
The Oppositional Gaze

Sara Ickow & Daniella Zalcmann
What We See: Women Photograph

Emma Lewis
Photography: A Feminist History

The Luupe
[How the Non-Binary Gaze Is Changing the Face of Photography](#)

Eman Mohammed
[The Courage to Tell a Hidden Story](#)

Zanele Muholi
[In Conversation with Lady Phyll | Artist's Talk | Tate Exchange](#)

Linda Nochlin
Why Have There Been No Great Women Artists?

The Photo Ethics Podcast
[Laura Boushnak on Questions of Representation](#)

Naomi Rosenblum
A History of Women Photographers

Gillian Rose
Visual Methodologies: An Introduction to Researching
with Visual Materials

The Queer Lens
[Photographers in Conversation](#)

Vice
[9 Photographers Flipping the Script
on Trans and Non-Binary Representation](#)

Women Photograph
[Women Photograph Data](#)

What does it mean to
build a photography
career today as a
woman or non-binary
photographer?

Carla Rossi

Cédrine Scheidig

Chingrimi Shimray

Farren van Wyk

Maria Montes Duran

Marisol Mendez

Natalie Keyssar

Pretika Menon

Ramona Jingru Wang

Raphaella Rosella

Rita Puig-Serra Costa

We asked eleven
photographers the
same seven questions.

Rather than offering
a definitive statement,
the conversations that
follow reveal shared
concerns and personal
strategies.

Together, they sketch
a broader picture of
navigating the contemporary
photographic world.

Expanding

Chapter One

Who are the women, non-binary, or gender non-conforming photographers whose work has had a lasting influence on your practice?

The Canon

Marisol Mendez

My influences have often come from women who expanded what photography could be. I often return to the work of Graciela Iturbide, Sophie Calle, Nan Goldin, and the Argentinian filmmaker Lucrecia Martel. I admire their ability to move between intimacy, fiction, performance, and documentary without feeling bound by the conventions of any one genre. I have also been shaped by women outside photography, from my mother and sisters to Bolivian storytellers and artisans. The act of weaving narratives, visually and conceptually, is as important to my practice as making images.

Graciela Iturbide, Sophie Calle, Nan Goldin,
Lucrecia Martel, Adriana Loureiro,
Anastasia Taylor-Lind, Daniella Zalczman,
Katie Orlinsky, Sara Wayra Aliaga,
Andrea Hernández, Anita Arévalo, Lexi Grace Parra,
Julia Kochetova, Oksana Parafeniuk,

Natalie Keyssar

There are so many, but I think the greatest influence on my practice has been my own community of women colleagues and friends. They have taught me, inspired me through their work, helped me navigate this industry, and supported me through friendship. It's a long list, but among them are Adriana Loureiro, Anastasia Taylor-Lind, Daniella Zalczman, and Katie Orlinsky. I'm also a huge admirer of Sara Wayra Aliaga's work and ethics. Stephanie Sinclair is a personal hero, she lent me her PPE for my first trip to Venezuela, which ended up changing my life. And then there's Graciela Iturbide, always. I would also mention Andrea Hernández, Anita Arévalo, and Lexi Grace Parra in Venezuela, as well as Julia Kochetova and Oksana Parafeniuk in Ukraine.



PADRE BY MARISOL MENDEZ explores the construction of masculinity from a feminine perspective. Focusing on deconstructing Latin American notions of machismo, the project captures the complex and often contradictory ways in which masculinity is produced and performed.

PhMuseum 2024 Women Photographers Grant
3rd Prize Recipient

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I want to honour some of the incredible photographers I know: Gabrielle Kannemeyer, Mikhaila Vera Petersen, Sharday Swanepoel, Charlotte Yonga, Oxiea Villamonte, Delali Ayivi, Verdiana Albano, Ayomide Tejuoso, Shannon Cavarocchi, and Claudia Mann. Adding to this list are Keisha Scarville, Deana Lawson, Carrie Mae Weems, Zanele Muholi, H  l  ne Amouzou, LaToya Ruby Frazier, Graciela Iturbide, and Sabiha   imen.

Gabrielle Kannemeyer, Mikhaila Vera Petersen,
Sharday Swanepoel, Charlotte Yonga,
Oxiea Villamonte, Delali Ayivi, Verdiana Albano,
Ayomide Tejuoso, Shannon Cavarocchi, Claudia Mann,
Keisha Scarville, Deana Lawson, Carrie Mae Weems,
Zanele Muholi, Hélène Amouzou, LaToya Ruby Frazier,
Sabiha Çimen, Dana Lixenberg, Viviane Sassen,

I would say there are three women photographers whose work engages with community, masculinity, spirituality, and the Black body, and who have profoundly shaped my love of photography and the way I see the medium. They remain some of the most important figures in recent photographic history for me: Dana Lixenberg, Viviane Sassen, and Deana Lawson.



LES MORNES, LE FEU
BY CÉDRINE SCHEIDIG
is a series born out of her fascination for Caribbean urban culture and esotericism. It explores the spaces where this culture is hybridized, transformed and invested on a daily basis.

PhMuseum 2023 Women Photographers Grant
1st Prize Recipient

[View more on PhMuseum](#)

Elizaveta Porodina, Prarthna Singh, Nadine Ijewere, Pia Paulina Guilmoth, Genesis Baez, Laura Aguilar, Farah Al Qasimi,

Maria Montes Duran

Genesis Baez, Laura Aguilar, Carrie Mae Weems, Farah Al Qasimi have influenced me deeply because they use their art to explore culture, identity, and personal history in powerful and thought-provoking ways. Al Qasimi's vivid photographs explore the complexities of cultural identity and modern life in the Middle East, revealing how beauty and tradition coexist in unexpected ways.

Pretika Menon

Elizaveta Porodina has been a lasting influence on my practice through her imagination and striking, unforgettable use of colour. I also deeply admire Prarthna Singh for the way she moves seamlessly between fashion and documentary photography with such thoughtfulness and depth. Nadine Ijewere's fashion and portrait work inspires me for its ability to blend beauty with social commentary, while Pia Paulina Guilmoth's surreal dreamscapes continue to resonate with me for the way they exist between hard-hitting reality and vivid imagination.



¿CÓMO TE SIENTES AHORA? or How Are You Feeling Now? BY MARIA MONTES DURAN tackles the whole experience (positives and negatives) of being a Latine individual in the United States through family archives, projections, self-portraiture, sculptures, collages, and celebratory representations found on the streets of New York.

PhMuseum 2023 Women Photographers Grant
New Generation Prize Recipient

[View more on PhMuseum](#)

[Title_¿Cómo te sientes ahora? ; Author_Maria Montes Duran ; Dates_2021_Ongoing ; Location_New York, Brooklyn ; Recognition_New Generation Prize – PhMuseum 2023 Women Photographers Grant]

Raphaela Rosella

Early on in my career, I was drawn to photographers working in long-form, relational and collaborative ways, particularly Latoya Ruby Frazier, Darcy Padilla and Brenda Ann Kenneally. As my sisters and loved ones became increasingly criminalised and incarcerated, my practice grew beyond photography, leading me to seek guidance from socially engaged artists, abolitionist thinkers and scholars, including Angela Davis, Saidiya Hartman, Nicole R. Fleetwood, Chelsea Watego, Judy Atkinson, Amy McQuire, NayanTara Gurung Kakshapati, Sarah Ihmoud, Ariella Aïsha Azoulay and Risa Puleo. Their work continues to shape how I think about the ethics of image-making, care and the archive.

Latoya Ruby Frazier, Darcy Padilla,
Brenda Ann Kenneally, Angela Davis,
Saidiya Hartman, Nicole R. Fleetwood,
Chelsea Watego, Judy Atkinson, Amy McQuire,
NayanTara Gurung Kakshapati, Sarah Ihmoud,
Ariella Aïsha Azoulay, Risa Puleo,

Chingrimi Shimray

I do not know of anyone who has captured moments as passionately as my mother.

OUR BELONGINGS BY
CHINGRIMI SHIMRAY
examines the relationship
between people, place, and
memory through the stories
embedded in everyday
objects. Set in the Tangkhul
landscape, the project reflects
on how personal belongings
carry histories, connections,
and collective experiences.

PhMuseum 2021 Women
Photographers Grant
New Generation Prize Recipient

[View more on PhMuseum](#)



Ramona Jingru Wang

Many artists have shaped the way I think about photography, but a few continue to stay with me. Nan Goldin showed me that intimacy can be both deeply personal and politically meaningful, while Rinko Kawauchi's attention to everyday life reminds me that tenderness is a powerful visual language. Deana Lawson has profoundly influenced how I think about portraiture, and I admire Luo Yang for portraying young women in contemporary China with honesty, complexity and care. I also return to the writing of Donna Haraway, whose ideas have deeply shaped projects like *My Friends Are Cyborgs, But That's Okay*. Beyond individual artists, collaboration with stylists, writers, models, and other women and queer creatives has taught me that photography is less about a singular authorship than about creating space for multiple voices.

Rinko Kawauchi, Luo Yang, Donna Haraway, and Carmen Winant.

Rita Puig-Serra Costa

Sophie Calle was probably the first photographer who completely changed the way I understood what photography could be. I was fascinated by the way she combines text and image, and by how she works with intimacy, turning her own life into material for her practice. Carmen Winant came later, but her work has also had a lasting influence on me. I'm particularly drawn to the themes she explores, her use of found images and archives, and the central role editing plays in her work. Her practice has also shaped the way I think about photobooks and exhibition design.

The Female

Chapter Two

The term “female gaze” is often used in photography discourse. How do you understand or relate to this idea?

Gaze

I bristle at the idea that there is some monolithic male or female gaze.

The notion that women naturally make gentler or softer images, or that our ethics and way of working are somehow defined by our gender, strikes me as nonsense. It drives me nuts and feels just as limiting as the exploitative and often sensational qualities traditionally associated with the male gaze itself. That said, there is undeniably a masculinity embedded in the history of photography. For much of its history, the vast majority of photographers were, and still are, men. I think we're in a transitional moment, where we're redefining photography while learning, and unlearning, how to see.

Farren van Wyk

My understanding of the term female gaze is closely linked to the notion of female energy that moves through everyone. It is the energy of holding lineage and memory, grounded in care, community, sustainability, and regeneration. I see this energy finding expression in photographic discourse through the female gaze. I do not separate the person from the photographer, because with the photographer comes the practice.

For me, the female gaze is an artistic practice that centres community, embodies care, and is built slowly, ethically, and with respect.

Rather than seeking overnight success driven by individualism, it values taking the time to create work from within oneself and one's community.

MAKE ME A LITTLE MIRACLE
BY NATALIE KEYSSAR
reconciles the tragedy
battering Venezuela with
the awe-inspiring resilience
and strength of its women.
Rejecting oversimplified
narratives of victimhood and
chaos, the project captures
the surreal contradictions of
daily life in a failing state —
where joyous bursts of
culture, devotion, and grace
persist amid the collapse
of a utopian dream.

PhMuseum 2019 Women
Photographers Grant
1st Prize Recipient

[View more on PhMuseum](#)



[Title_Make Me A Little Miracle ; Author_Natalie Keyssar ; Dates_2014_Ongoing ; Location_Venezuela ; Recognition_Main Prize – PhMuseum 2019 Women Photographers Grant]

Carla Rossi

I think the female gaze is a topic that extends beyond photography to any medium concerned with representation. Within photography, everything is about the gaze: the visual paradigms we inherit and the ways women are looked at, as well as how we look back. For me, the female gaze is about representing the world through the eyes and sensibility of a woman, while recognising that women are not only the subjects of images but also their viewers.

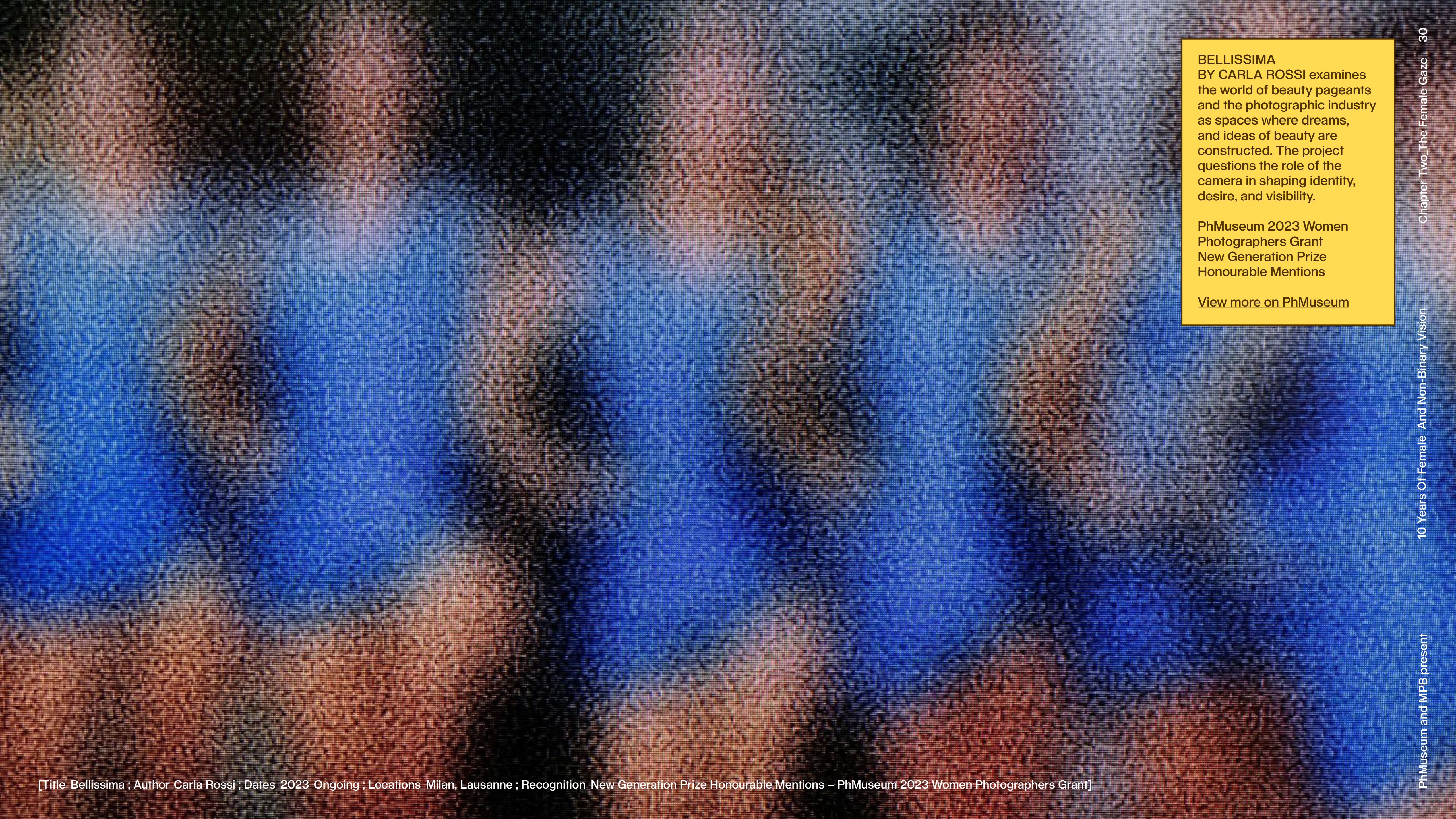
As my practice has evolved, I've often found myself questioning my own work, particularly within commercial photography. I've asked whether I was unconsciously reproducing visual conventions shaped by the male gaze, especially in fashion imagery. It's difficult to admit, but women can internalise those ways of seeing too.

I don't believe being a woman automatically means having a female gaze. For me, it is something that requires constant reflection and unlearning.

Marisol Mendez

I understand the female gaze less as a visual style and more as a shift in power. It asks who gets to look, who gets represented, who gets to construct meaning, and how. For me, it is also a way of interrogating the structures that have historically shaped images and determined whose stories matter. I'm interested in creating photographs that resist easy readings, leaving room for complexity.

If there is a female gaze in my practice, perhaps it lies in that refusal of certainty, in the embrace of nuance.



BELLISSIMA
BY CARLA ROSSI examines the world of beauty pageants and the photographic industry as spaces where dreams, and ideas of beauty are constructed. The project questions the role of the camera in shaping identity, desire, and visibility.

PhMuseum 2023 Women Photographers Grant
New Generation Prize
Honourable Mentions

[View more on PhMuseum](#)

Rita Puig-Serra Costa

I think the term female gaze has been important because it encourages us to question who has traditionally made images, whose stories have been told, and whose perspectives have been overlooked. At the same time,

I find it difficult to think of the female gaze as a single way of seeing.

I'm more interested in individual voices and the many different ways people experience and interpret the world. For me, what makes photography so compelling is that every photographer brings a unique sensibility, shaped by their experiences, curiosity and attention.

Maria Montes Duran

Historically, the male gaze has been associated with power, control and objectification. In contrast, I understand the female gaze as rooted in empathy and vulnerability.

It is slower, with a stronger emphasis on intimacy, encouraging time with the subject, collaboration, and images that develop through trust and observation. That said, it is not defined by a specific pace, as I also make fast, energetic and documentary-style images that still carry this gaze. When I photograph, I try to be caring and respectful, representing my subjects as whole people with emotional depth.



**ANATOMY OF AN OYSTER
BY RITA PUIG-SERRA
COSTA** uses the metaphor
of the oyster, where a
foreign element transforms
into a pearl, to reflect on a
personal journey through
childhood trauma and family
memory. The project traces
the process of confronting
violence, processing the past,
and transforming painful
experiences into a new
understanding of oneself.

PhMuseum 2021 Women
Photographers Grant
Main Prize Shortlist

[View more on PhMuseum](#)

Cédrine Scheidig

I have mixed feelings about the term because, to me, it is another restrictive category.

One thing Caribbean thought has taught me is the notion of opacity: a diversity that exceeds categories of identifiable difference. That is the kind of approach to the gaze I feel more receptive to, one that is not determined by a single binary variable.

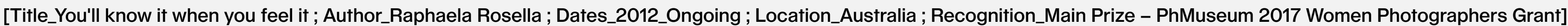
Raphaela Rosella

While the female gaze has been an important way of challenging dominant ways of seeing, I don't think about my practice through that framework alone. Kimberlé Crenshaw's work on intersectionality reminds us that gender cannot be understood in isolation, and viewing my practice through that lens has made me more aware of the unequal distribution of power within my own collaborations. As a white woman, I have the relative freedom to critique the carceral state, while several of my collaborators continue to live with carceral constraints that limit their freedom of movement, expression and self-representation.

Rather than asking whether my work relates to the female gaze, I'm more interested in the ethics of representation.

How photography can redistribute power, prioritise the rights and agency of the people represented, and create archives that become sites of memory and resistance rather than reproducing inequality.

[View more on PhMuseum](#)



I think the term was coined to distinguish images that move beyond a hypermasculine or hyperfeminine, sexualised gaze.

Men were portrayed as the main characters, while women were often reduced to objects of desire or expected to serve them. It was a visual culture deeply rooted in patriarchy, and I never felt represented by it. I wanted to create characters with inner lives and thinking minds, rather than focusing on sexualisation. Not in an overtly defiant way, but simply as a natural way of existing and taking up space.

While I understand its importance in challenging the dominance of the male gaze, I don't think simply replacing one gaze with another is enough.

Rather than defining a universal female perspective, I'm interested in creating images built on trust, collaboration and mutual recognition. I think of photography as a relationship rather than a viewpoint. This became central to GO SEE, a project I developed with stylist Momoe Sadamatsu, where portraits and first-person texts allow participants to speak alongside the photographs rather than be defined by them.

Perception In The Industry

Have there been moments in your practice where being a woman or non-binary photographer influenced how your work was perceived? How did you respond?

Chapter Three

I am often asked: Where are the women?

Cédrine Scheidig

Being a woman photographer of colour influences the way people perceive my work. It often narrows the range of subjects I am expected to engage with. There is an underlying expectation that my work should address my identity, or identity politics more broadly. While this can be a meaningful and important area of inquiry, it can also become a burden. Projects that fall outside these expectations often receive less interest and enthusiasm. At the same time, work centred on identity risks being treated as a passing trend, making it difficult to build a sustainable long-term practice. One example is the expectation that I should photograph women. Whenever I have shown *Les Mornes le Feu* or *Insular*, two series centred on male communities and ideas of masculinity, I am often asked, "Where are the women?" For me, exploring masculinity is also a way of examining my own position as a woman and my relationship to the people I photograph. In many ways, that also reflects how I approach the idea of the female gaze in my work.

Pretika Menon

In the beginning, people often described my work as experimental. More noticeably, I sometimes felt dismissed on set because I was a woman photographer. Over time, I learned to take up space, and thankfully, that happens far less today.

What has been especially meaningful is receiving messages from women photographers who tell me that my work has inspired them to push their own boundaries. It reminds me how important visibility and representation are. We need more women behind the camera to keep pushing through that glass ceiling. Even today, there are still very few women photographers in the industry's top ranks.



DHON (TWO) by PRETIKA MENON moves through the intimate interior lives of Eugene, her twin daughters Eulanda and Rustica, and the twins' grandmother Maria. Their home holds a density of memory at risk of erasure due to real-estate speculation.

PhMuseum 2023 Women Photographers Grant
2nd Prize Recipient

[View more on PhMuseum](#)

[Title_Dhon (Two) ; Author_Pretika Menon ; Dates_2021-Ongoing ; Location_Goa, India ; Recognition_Main Prize – PhMuseum 2023 Women Photographers Grant]

Rather than resisting those readings, I've tried to make the work more layered.

Rita Puig-Serra Costa

Since many of my projects are rooted in my own experiences, they have often been read through the lens of gender. That makes sense to me, as I'm telling these stories from my own perspective. There have also been occasions when I've been invited to exhibitions or given opportunities because they specifically focused on women photographers, and I'm grateful those initiatives exist. At the same time, I hope my work can also be seen beyond gender. What matters most to me is making work that feels honest and trusting that each project will find its own audience.

Ramona Jingru Wang

There have been times when my work has been interpreted primarily through my identity rather than its broader ideas. Projects about Asian women or representation are sometimes expected to function only as identity statements. Rather than resisting those readings, I've tried to make the work more layered, allowing the personal to exist alongside the larger structures that shape individual experience. Working in fashion has also reinforced the importance of collaboration and care. Creating environments where the people I photograph feel comfortable, heard and actively involved has become one of the defining values of my practice.

MY FRIENDS ARE CYBORGS,
BUT THAT'S OKAY BY
RAMONA JINGRU WANG
imagines a future where Asian
bodies exist as cyborgs,
questioning ideas of identity
and belonging through the
lens of posthumanism and
techno-orientalism.

PhMuseum 2023 Women
Photographers Grant
New Generation Prize
Honourable Mentions

[View more on PhMuseum](#)



If gender didn't carry
the significance it does
today,

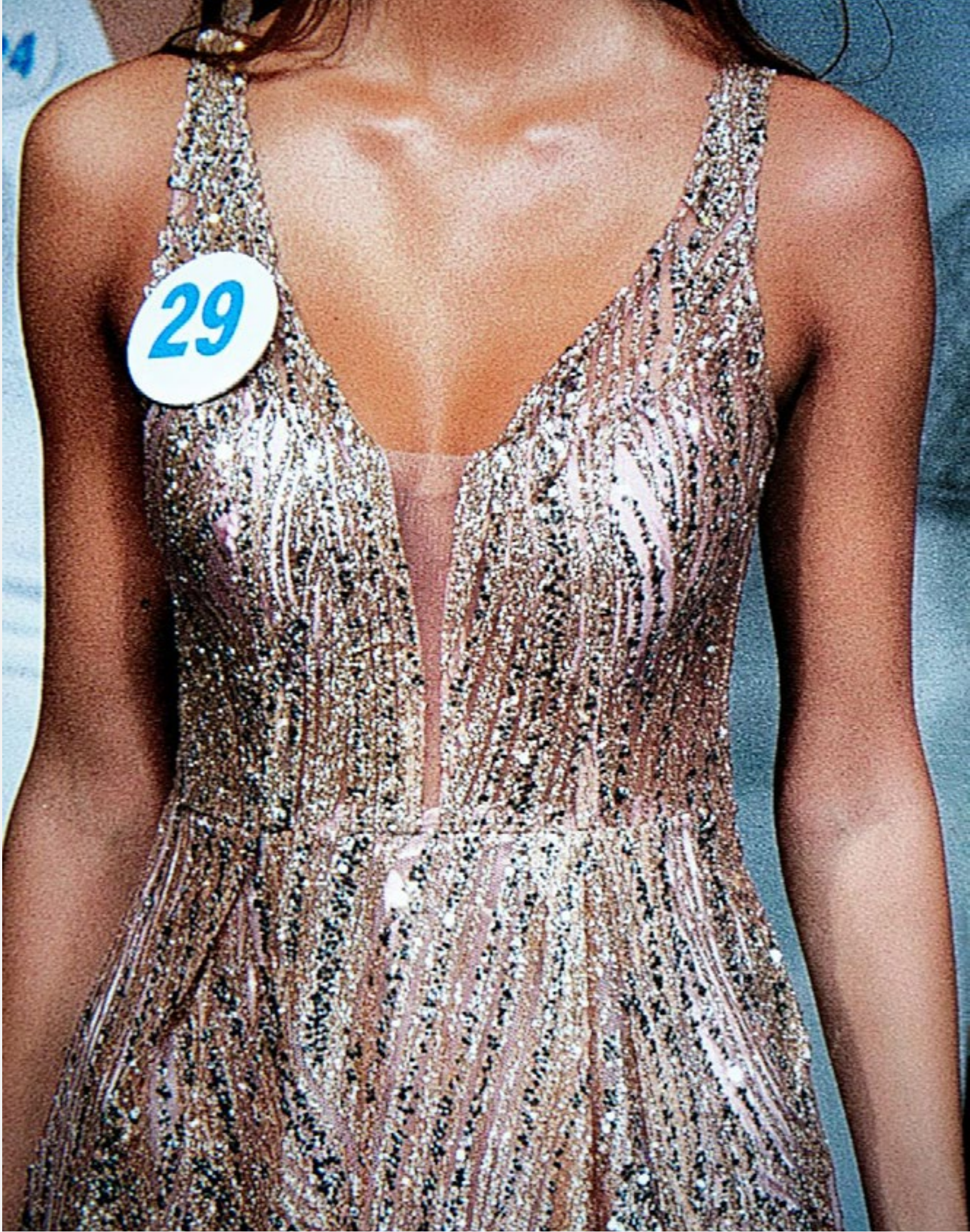
Carla Rossi

I can't think of one specific moment, but it influences the way my work is perceived every day. It's also true that I make the work because I'm a woman in a patriarchal society that holds certain representations of women. If there were absolutely no differences and identity wasn't marked by gender as it is now, my work would probably not exist, or it would be obsolete. I remember watching a performance by a male artist, and I tried to imagine myself doing exactly the same, a very quiet, minimal, abstract performance. I figured out that while he was being considered absurd and conceptual, as a woman, I would have probably just been destroyed.

my work would
probably not
exist.

BELLISSIMA
BY CARLA ROSSI

[View more on PhMuseum](#)



Natalie Keyssar

For better or worse, we still seem to think of the straight white male photographer as "neutral," while women, photographers of colour, and queer photographers are seen as somehow "other". I'd like us all to simply be photographers, defined not by our identities but by our work, and most importantly, by how that work is made. But there is still a great deal we need to fix as an industry before that becomes possible. That said, contrary to popular belief, I think being a woman has often made my work in complicated and dangerous situations both easier and safer. People tend to trust women more, and because we are often perceived as less of a threat, I have found it easier to move through certain environments with less risk.

I was perceived as rebellious, daring, or even radical.

Farren van Wyk

Throughout my practice, being a woman has influenced how my work is perceived. My first project, Die lewe Is Nie Reg Vir My Nie/ This Is Not The Right Life For Me, was created in South Africa, the country of my birth, and explored the influence of gang culture within the Coloured community. Growing up between South Africa and the Netherlands, my mixed heritage has always been a driving force in my practice.

Because I was a young woman photographing gang and former gang members, I was often perceived as rebellious, daring, or even radical. For me, however, the work was about reconnecting with the community I was born into and portraying the long-term consequences of apartheid.

Later, I consciously incorporated these perceptions into Mixedness is my Mythology. The project is both an ode to my family and a self-portrait, in which I place myself on our Dutch farm among my three brothers. Through composition and placement, I was able to centre myself both physically and symbolically, a reclamation of female agency.



MIXEDNESS IS MY MYTHOLOGY BY FARREN VAN WYK explores the historical relationship between South Africa and the Netherlands that revolves around the connections and contradictions of migration, ethnicity, colonialism and apartheid.

PhMuseum 2022 Women Photographers Grant
1st Prize Recipient

[View more on PhMuseum](#)

[Title_Mixedness Is My Mythology ; Author_Farren van Wyk ; Dates_2020_2025 ; Location_The Netherlands ; Recognition_Main Prize – PhMuseum 2022 Women Photographers Grant]

Persistence has been
my most effective
answer,

Marisol Mendez

Women photographers are often expected to produce work that is intimate, personal, or autobiographical. When I began working with constructed narratives that addressed broader social questions and drew on a wide range of visual languages, many people struggled to place the work.

Rather than responding directly, I kept making it. Persistence has been my most effective answer along with the freedom to transform. We are often expected to be consistent and legible. I'm more interested in allowing my work to mutate, evolve, and surprise. Reinvention is part of my process.

along with
the freedom
to transform.

Building a Sustainable Practice

Chapter Four

From your own experience, what has helped you most in building a sustainable photography practice, and where have you found this support?

Believing in myself.

Farren van Wyk

One of the hardest, yet most important things in building a sustainable practice has been believing in myself and my work. I have learned not to rush my practice or feel pressured to follow social and cultural trends simply to gain visibility. For me, sustainability means staying close to yourself and continually returning to why you photograph in the first place.

A sustainable practice is built on ethics, and that requires time, patience, and respect, for both yourself and your work. I have found that support in my community of women and gender non-conforming photographers, as well as in my family. The people who know me best are the ones who have helped my practice grow, and I am deeply grateful for them.

Community.

Marisol Mendez

Coming from Bolivia, there are very few established pathways into the international photography world. Most of what I have achieved has come through relationships built over time with peers, mentors, curators, and fellow artists. The people around me have offered advice, supported my failures, celebrated my achievements, and reminded me why I started making art in the first place. Grants and institutions help develop the work. Community sustains the artist.

The support of women in the field.

Cédrine Scheidig

The support of women in the field of photography has been decisive throughout my career. Marta Gili, former Director of Jeu de Paume and former Director of the French National School of Photography, where I studied, played a crucial role in the visibility my work received after graduation. She believed in my practice and offered invaluable support.

I would also mention Véronique Prugnaud from The Eyes, curator and writer Taous Dahmani, and curator Clothilde Morette at MEP. Each of these women has created spaces of openness and possibility, making the photography world feel like somewhere I could truly belong. They continue to be a great source of inspiration for me.



PADRE
BY MARISOL MENDEZ

[View more on PhMuseum](#)

Sustainable photography is all about balance.

Rita Puig-Serra Costa

For me, building a sustainable photography career is all about balance. It's about combining commissioned work with personal projects. Commissioned work allows me to keep developing my long-term personal projects, which are still at the heart of my practice. I also enjoy teaching from time to time.

I think building a career takes time, hard work and patience. Applying for grants, awards and open calls has also been an important part of my journey. The support I've received has come from many different places: from grants and institutions, but above all from the people around me.

Remembering why I started, and staying connected to others.

Maria Montes Duran

I won't lie, it's been hard. I completed my BFA in photography about a year ago, and I'm still figuring out what a sustainable practice looks like for me. Balancing work I care about with the need to earn a living is often challenging, and I don't feel I've fully found that balance yet.

What has helped me most is remembering why I started making photographs and staying connected to other artists who understand these challenges. Conversations with peers and mentors, as well as opportunities to share my work, keep me motivated. Building a sustainable practice takes time, and I'm still learning what that means for me.

Long-term relationships over single moments of success.

Ramona Jingru Wang

Community has been the most important factor in building my practice. Many of the opportunities that shaped my career came through long-term relationships rather than single moments of success. Support has come from institutions such as PhotoVOGUE, ICP and the Magnum Foundation, but also from friends and peers I met online, who continue to challenge and encourage me. I've also learned to move between editorial, commercial and personal projects. Commercial work strengthens my collaborative practice, while personal work reminds me why I started making photographs in the first place.

ANATOMY OF AN OYSTER
BY RITA PUIG-SERRA
COSTA

[View more on PhMuseum](#)



I never worked on commercial projects for free.

Pretika Menon

I hustled hard to survive and pay the bills. In the beginning, I took on all kinds of photography work, but I never stopped investing in the fashion and portrait projects I truly cared about. I photographed friends and family, street-cast people, and reached out to modelling agencies for test shoots.

I had one rule: I never worked on commercial projects for free, and I stopped working with clients who didn't value my work. I kept creating and pitching the kind of work I wanted to be known for, which helped me build a strong network. Above all, I reminded myself that there are no rules, I could find my own path.

My source of support came through community.

Raphaela Rosella

Over the years, I've been fortunate to receive support from national and international curators, editors, organisations and funding initiatives. But if I'm honest, I still wouldn't say I've built a financially sustainable photography practice. My greatest source of support came much earlier, through a community arts organisation that invested in me as a young artist, offering mentorship, creative opportunities and a sense of belonging. That experience shaped both my practice and my values. After leaving the organisation to begin a PhD, I've been rebuilding my career with a much clearer understanding of what kind of practice I want to sustain.

Developing your own critical voice.

Carla Rossi

I found a lot of support during graduate school, especially through the people I met while studying photography. They helped shape the way I think and develop a critical voice that constantly questions both the work of others and, more importantly, my own. Although my practice has evolved since then, that inner voice has remained. For me, what makes a practice sustainable is developing your own way of thinking — one that continues to grow, adapt and ultimately becomes unmistakably your own.

YOU'LL KNOW IT WHEN
YOU FEEL IT
BY RAPHAELA ROSELLA

[View more on PhMuseum](#)

[Title_You'll know it when you feel it ; Author_Raphaela Rosella ; Dates_2012_Ongoing ; Location_Australia ; Recognition_Main Prize – PhMuseum 2017 Women Photographers Grant]

A community
that
understands
our reality.

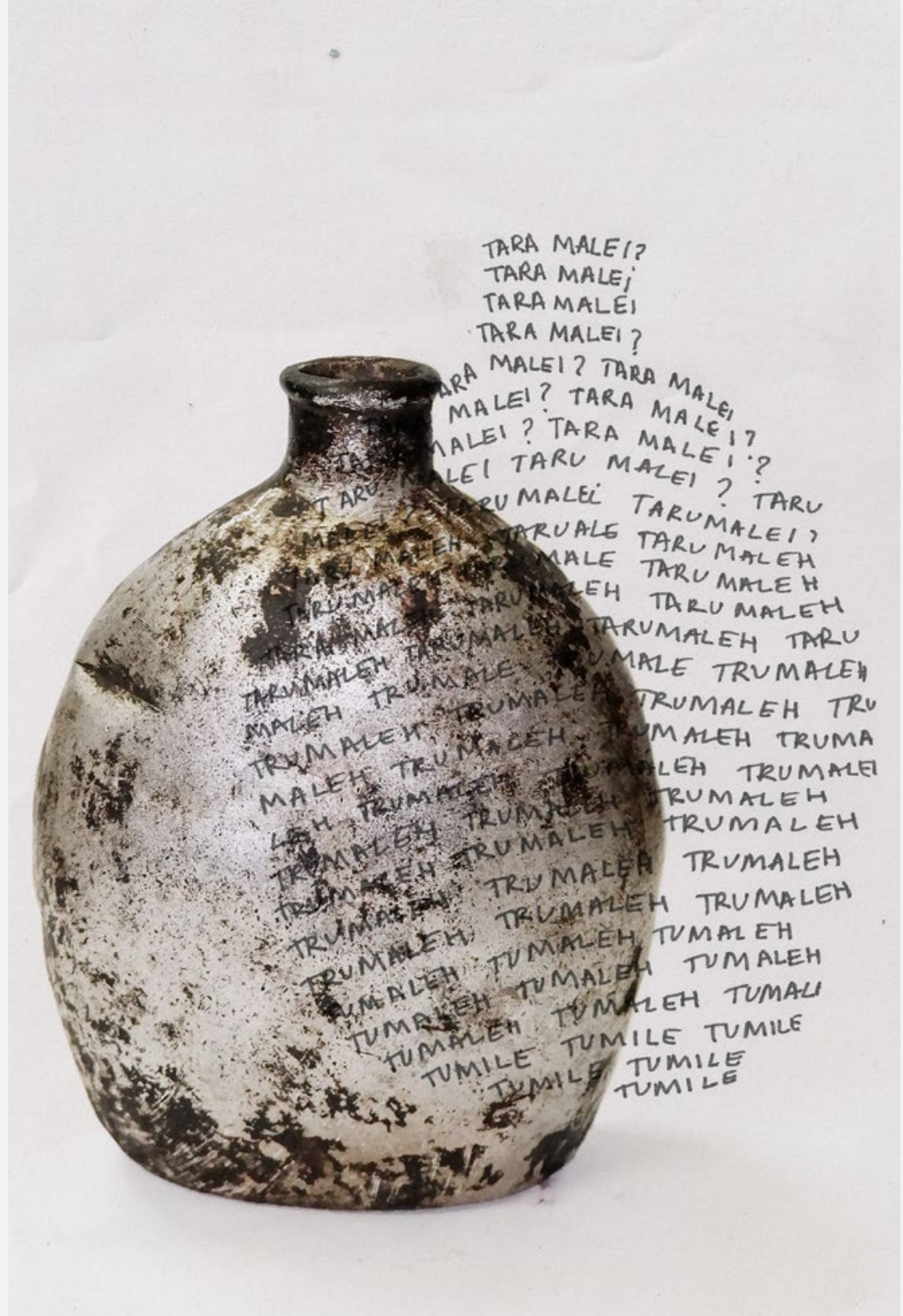
Chingrimi Shimray

We become more forgiving of ourselves when we remember that our bodies are tools in the process of image-making, and when we are supported by a community that understands our reality. For me, a network of lens-based and visual artists from my region has been essential. What began as work-related conversations has grown into monthly check-ins and moments of care, where we look out for one another's wellbeing. I also have to mention the Aamas from AAMA Collective.

Learning
from and
relying on
close
people.

Natalie Keyssar

Community. Everything good I've ever done has come from learning from, and relying on my friends, collaborators, and fellow photographers.



OUR BELONGINGS BY
CHINGRIMI SHIMRAY

[View more on PhMuseum](#)

[Title_Our Belongings ; Author_Chingrimi Shimray ; Dates_2021_Ongoing ; Location_Manipur, India ; Recognition_New Generation Prize – PhMuseum 2021 Women Photographers Grant]

The Limits

Chapter Five

How do you see the increased visibility of women and non-binary photographers in exhibitions and awards?
Does this create real safe spaces or more symbolic ones?

Of Visibility

Cédrine Scheidig

I think it is important that these spaces exist. Women and non-binary photographers represent a significant part of the photography world, yet when you look at the numbers in practice, there are still inequalities in access and resources, especially within the broader art world and art market. An important survey on this has been published by curator and writer Anne Bourrassé in her book *Les refusées*, released this year. For me, this further reinforces the need for dedicated spaces and funding within our field, and I also believe it has the potential to generate meaningful and productive conversations.

Pretika Menon

It's genuinely refreshing to see more women and queer artists gaining visibility. To me, it signals a shift in the visual landscape, one that makes room for new perspectives, stories, and ways of seeing, all rooted in lived experience and humanity. I know safe spaces exist, and I believe it's up to us to find one another and build them together.

I know safe spaces
exist, and I believe it's
up to us to find one
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together.

LES MORNES, LE FEU
BY CÉDRINE SCHEIDIG

[View more on PhMuseum](#)



Ramona Jingru Wang

The increased visibility is important, and I think it has opened doors that might have been much harder to enter even a decade ago. Seeing more women and non-binary photographers receiving recognition creates meaningful role models and expands what younger photographers can imagine for themselves. At the same time, visibility alone doesn't automatically create safe or equitable spaces. Representation can become symbolic if institutions don't also change who holds decision-making power, how projects are funded, or how long-term careers are supported. For me, a truly supportive space is one where diverse voices are not invited as exceptions but are part of the ongoing conversation as artists, curators, editors, commissioners, and leaders.

Visibility alone doesn't automatically create safe or equitable spaces. Representation can become symbolic if institutions don't also change who holds decision-making power.

Maria Montes Duran

For me, the increased visibility of women and non-binary photographers has created more than symbolic representation; it has helped make the photography world feel like a place where I belong. Receiving the New Generation Award 2023 from PhMuseum was a turning point. At the time, I didn't think someone as young as me could be recognized in that way, and it gave me confidence in the value of my work. Since then, recognition such as the Gordon Parks Scholarship has reinforced that feeling. These opportunities have meant a great deal to me as a young woman photographer. They haven't just been awards; they have made me feel seen, supported, and encouraged to continue, even when the path feels uncertain. Knowing that organizations actively recognize emerging women artists makes these spaces feel more welcoming and accessible, not just symbolic.



¿CÓMO TE SIENTES AHORA?
BY MARIA MONTES DURAN

[View more on PhMuseum](#)

[Title_¿Cómo te sientes ahora? ; Author_María Montes Duran ; Dates_2021_Ongoing ; Location_New York, Brooklyn ; Recognition_New Generation Prize – PhMuseum 2023 Women Photographers Grant]

Marisol Mendez

Visibility matters, but access matters more. Photography remains an elitist field, and that elitism is intersectional. Representation only becomes meaningful when it is accompanied by resources, opportunities, and decision-making power.

I'm encouraged by the progress made over the past decade, but I'm far more interested in structural change than symbolic gestures. Some women I know still cannot access women-led initiatives simply because they do not speak English or do not own a camera. The question is not only who appears in an exhibition, but who has the opportunity to participate in the first place.

Photography remains an elitist field, and that elitism is intersectional. Representation only becomes meaningful when it is accompanied by resources, opportunities, and decision-making power.

Farren van Wyk

Women, non-binary, and gender non-conforming photographers should have been represented on equal footing long ago. The fact that we still are not reflects broader inequalities that extend far beyond photography. Greater visibility in exhibitions and awards is therefore essential, not only for our work to be seen, but for our voices to be heard. A sense of belonging has always been central to my practice. I used to search for it; now I believe that we always belonged.

I often ask myself what safety really looks like in photography. A close friend once told me that there is no such thing as a truly safe space, and I have experienced unsafe and disrespectful situations while working with photography institutions. We need to be more conscious of who we choose to work or collaborate with. Personally knowing the people within these institutions helps, which, for me, comes back to building sustainable relationships.



MIXEDNESS IS
MY MYTHOLOGY
BY FARREN VAN WYK

[View more on PhMuseum](#)

Natalie Keyssar

It's complicated. Winning this award was hugely important for both me and my career, and I'm incredibly grateful to PhMuseum for creating this space and for actively championing progressive and compelling voices. I still look to the platform for inspiration, trust its curation, and admire the photographers it brings into the conversation.

I think initiatives like this are essential in bridging the gap between the world we live in now and the future I hope for, one in which categories based on gender or identity are no longer necessary because diversity and inclusion are simply embedded in the way photography is made, seen, and valued. We're still a long way from that, and until then, these spaces remain crucial.

I think initiatives like this are essential in bridging the gap between the world we live in now and the future I hope for, one in which categories based on gender or identity are no longer necessary because diversity and inclusion are simply embedded in the way photography is made, seen, and valued.

Carla Rossi

I believe we need to continue pushing for greater equality in exhibitions and curatorial spaces. I'm not sure I would call them safe spaces, but they are important spaces. Giving visibility to women and non-binary practitioners allows their work to exist within institutional contexts and, in turn, affirms their place as artists. At the same time, I don't think these spaces become safe simply because they are marketed as women-oriented, as this can also reinforce the label of "female artist" rather than simply "artist." Still, these initiatives have symbolic value: they acknowledge that there is a structural imbalance and that institutions have a responsibility to address it.

MAKE ME A LITTLE MIRACLE
BY NATALIE KEYSSAR

[View more on PhMuseum](#)



[Title_Make Me A Little Miracle ; Author_Natalie Keyssar ; Dates_2014_Ongoing ; Location_Venezuela ; Recognition_Main Prize – PhMuseum 2019 Women Photographers Grant]

Raphaela Rosella

It's an important and necessary shift, and I've personally benefited from initiatives that champion women and non-binary photographers. But visibility alone doesn't necessarily create safer or more equitable spaces. From my experience, Western art institutions have not always been the safest places to carry intimate and sensitive stories. For me, genuinely safe spaces are built through care, shared decision-making and institutional accountability, rather than simply increasing the visibility of underrepresented photographers. Without meaningful changes to the underlying power structures, such efforts remain, in my opinion, largely superficial.

Safe spaces are built through care, shared decision-making and institutional accountability. Without meaningful changes to the underlying power structures, such efforts remain, in my opinion, largely superficial.

Chingrimi Shimray

While there is growing visibility, we must also look at 'safe spaces' whether in the form of exhibitions, awards, collectives or any platform. We can move a step beyond the use of the idea 'safe' which is an absolute non-negotiable and think of a new word that nurtures regeneration for the creatives from different realities. Especially the most deprived. Especially now, when conflict is part of our normal.

The Last & The Next 10 Years

Chapter Six

What has improved in photography over the past decade, and what practical changes or actions do you think could shape a better next ten years?

Carla Rossi

One of the biggest changes has been the automation in image-making, which has challenged our understanding of what a photograph is. Photography is an evolving medium and as photographers we are continually asked to respond to those changes. Today, we are surrounded by an overwhelming number of images, many of them uncurated, decontextualised or AI-generated. It can be confusing, constantly making us ask: What am I looking at?

What am I looking at?

Understanding of where we want photography to go.

What I hope for over the next decade is not simply more images, but a clearer understanding of where we want photography to go.

Ramona Jingru Wang

Over the past decade, I've seen photography become more open to different forms of storytelling. There is growing recognition that documentary, fashion, portraiture and conceptual practice can overlap, and that personal narratives can speak to broader social questions. This openness has allowed me to move between editorial commissions, books, exhibitions and long-term projects without feeling the need to fit into a single category.

More open to different forms of storytelling.

To continue to value slow work.

Looking ahead, I hope we continue to value slow work. Some of the most meaningful projects take years to develop, yet funding structures often reward speed and constant visibility. I would love to see more support for long-term research, collaborative practices and artist books, while continuing to invest in photographers beyond the emerging stage.



MY FRIENDS ARE CYBORGS,
BUT THAT'S OKAY
BY RAMONA JINGRU WANG

[View more on PhMuseum](#)

Marisol Mendez

The photography world has become more open to voices from outside its traditional centres. As a Bolivian artist, I have benefited from a growing curiosity about perspectives that were previously overlooked. Digital tools such as Instagram and email played an important role in that shift, allowing me to connect with the wider photography community from what often felt like an isolated corner of the world. But digital access can only take you so far, and relocating closer to opportunities remains a privilege not everyone can afford.

Voices outside geographical centres.

Greater long-term investment in artists.

Looking ahead, I hope to see greater long-term investment in artists: more residencies, mentorships, funding, and opportunities beyond Europe and North America. Above all, I hope for a more decentralised photography world.

Natalie Keyssar

Over the past decade, I think photography has become far more inclusive and more attentive to ethics, both in terms of representation and in the relationships between photographers and the people they photograph. In documentary photography, I'm encouraged to see more nuanced and experimental approaches entering the mainstream.

More nuanced and experimental approaches.

Can photographers continue to create?

That said, our field faces enormous economic challenges. It is becoming increasingly difficult to make a sustainable living in photojournalism, and commercial photography is also being reshaped by AI. As traditional media and subscription models decline, we urgently need new ways to financially support documentary photography. The future of the medium depends not only on how we make images, but also on whether photo-

PADRE
BY MARISOL MENDEZ

[View more on PhMuseum](#)



[Title_Padre ; Author_Marisol Mendez ; Dates_2023_Ongoing ; Locations_Mexico, Argentina, Colombia, Bolivia ; Recognition_Main Prize – PhMuseum 2024 Women Photographers Grant]

Rita Puig-Serra Costa

I was fortunate to begin my photographic practice at a time when Spain had a vibrant photobook scene. My first book, *Where Mimosa Bloom*, reached people in a way that helped me establish myself as a photographer. Since then, photobooks have remained an important part of the medium, while social media has transformed how projects circulate and find audiences.

Social media has transformed how projects circulate.

Support for long-term personal projects.

Looking ahead, I hope there continues to be support for long-term personal projects through grants, awards and open calls. Some projects simply need time, and I also hope to see more opportunities for photographers who are no longer emerging but are still building sustainable careers.

Cédrine Scheidig

I am very pleased to see how the field has become more inclusive, with the emergence of incredible new voices from a wide range of backgrounds.

Inclusivity.

Women of colour remain underrepresented.

I only wish this diversity, which is increasingly reflected among photographers, were equally present within juries, museums, and other positions of influence. While I see more and more women in these spaces, women of colour remain underrepresented, and access to these positions is still too limited.



LES MORNES, LE FEU
BY CÉDRINE SCHEIDIG

[View more on PhMuseum](#)

Farren van Wyk

Over the past decade, I have witnessed important shifts within photographic institutions, particularly with more women taking on leadership roles. Personally, this led to my debut solo exhibition in the Netherlands, where I felt seen and understood, not only as a woman, but as a woman of colour. My story matters, and so does the way my work is cared for and exhibited.

Leadership roles.

Acknowledging colonial legacy.

I've witnessed shifts within photographic institutions, particularly with more women taking on leadership roles. This led to my debut solo exhibition in the Netherlands, where I felt seen and understood not only as a woman, but as a woman of colour. At the same time, I hope to see more photographers of colour telling the stories of their own communities and greater diversity among juries, museums and other positions of influence. Photography has long been shaped by colonial histories, and meaningful change requires not only greater visibility but also more representation in the spaces where decisions are made.

Raphaella Rosella

Over the past decade, I've become increasingly aware of the subtle ways art contracts can undermine the autonomy of those represented. This has led me to revise and rewrite contracts as a way of resisting the carceral logics embedded within arts administration. Rather than accepting standard terms, my co-creators and I use contracts to negotiate how our stories are shared, who represents them, how benefits are distributed, and how consent can be revisited over time.

The subtle way contracts undermine autonomy.

Agreements that prioritise rights, agency and self-determination.

I hope the next decade continues this shift, transforming contracts from documents that primarily protect institutions into living agreements that prioritise the rights, agency and self-determination of the people and communities represented.

Advice

What is one piece of advice you wish
someone had given you at the beginning
of your career?

In Practice

Chapter 7

Understanding which
battles are
worth fighting.

Pretika Menon

I wish someone had taught me how to handle conflict in my professional life. Conflict is inevitable because we are all trying to take up space. Some battles are worth fighting, while others are worth walking away from. It took me a long time to understand the difference, and how important good communication is.

Focus on the work,
everything
else is secondary.

Marisol Mendez

It's not about validation. Making work is about translating your inner world into something tangible and shared. Focus on the work. Drop the excuses, get out of your head, and make the art you imagine. Everything else is secondary.

DHON (TWO)
BY PRETIKA MENON

[View more on PhMuseum](#)



Learning how to navigate career stages.

Cédrine Scheidig

I wish someone had prepared me for the transition from being an emerging photographer to whatever comes next. I'm still figuring that part out (haha).

Building a meaningful practice takes time.

Ramona Jingru Wang

I wish someone had told me that you don't have to choose between being an artist and having a career. Early on, I felt pressure to separate commercial and personal work, but I've realised they can strengthen one another. Editorial assignments have made me a better collaborator, while personal projects have deepened my sense of purpose. I also wish I had known that building a meaningful practice takes time. The projects that matter most grow through relationships, trust and returning to the same questions. There is no shortcut for that, and I've come to see that slowness as a strength rather than a weakness.

MY FRIENDS ARE CYBORGS,
BUT THAT'S OKAY
BY RAMONA JINGRU WANG

[View more on PhMuseum](#)



[Title_My Friends Are Cyborgs, But That's Okay ; Author_Ramona Jingru Wang ; Dates_2022_Ongoing ; Location_United States ; Recognition_New Generation Prize Honourable Mentions - PhMuseum 2023 Women Photographers Grant]

At a certain point, it becomes a matter of persistence.

Carla Rossi

Someone should have told me that this is a very slow career, and that it takes times and a lot of determination. I think that, at a certain point, it becomes a matter of persistence and of how much you are able to keep working and producing.

There is space for slowness.

Maria Montes Duran

It's okay for the process to feel overwhelming, especially when you're making work that is deeply personal. I create work around my Latina identity, and in the current political climate there can be an immense pressure to address everything, respond to everything, and make work that is constantly "relevant" or explanatory. What I've learned is that I don't have to carry all of that at once in every project. There is space for slowness, uncertainty, and work that is still forming its voice. Not every image has to hold the weight of representation or explanation. I wish I had known earlier that feeling both passion and pressure at the same time is normal, and that it's okay to build a practice that allows room for both.

¿CÓMO TE SIENTES AHORA?
BY MARIA MONTES DURAN

[View more on PhMuseum](#)



To find a mentor.

Farren van Wyk

I wish someone had encouraged me to find a mentor, a woman of colour who understood my experience. I met my mentor, Jane’a Johnson, after receiving the Ph-Museum Women Photographers Grant in 2022, where she was one of the jurors. I reached out to her afterwards, and our relationship has grown ever since. At the time, I was two years into *Mixedness is my Mythology*, and I often wish I had met her sooner. Her advice, insight, and expertise have been invaluable, not only in shaping the project but also my practice. Most importantly, she understands my experience as a woman photographer of colour. I never had to explain where I come from or what I was navigating. That has made all the difference.

The responsibility of

Raphaela Rosella

The advice I wish I had received is not to assume a shared ethic of care. Good intentions do not always translate into ethical practice, especially when projects involve people with different priorities and values. I learned that representing people’s lives requires ongoing responsibility, as stories are connected to broader networks of family, community and shared experience. Sharing them publicly requires care, accountability and an understanding of the relationships behind the images.

representation.



MIXEDNESS IS
MY MYTHOLOGY
BY FARREN VAN WYK

[View more on PhMuseum](#)

Rita Puig-Serra Costa

I wish someone had told me that it's okay for things to take time. When I started, I often compared myself to other photographers and felt like I should be moving faster. Now I understand that every project and every career has its own pace. I also wish someone had told me to trust my intuition more. I've learned that curiosity is often the best place to begin, and it remains what excites me most about making photographs.

I wish I had done the things that scared me much sooner.

Natalie Keyssar

I think a lot of young artists spend years being too afraid to pursue the work they truly dream of making. I wish I had done the things that scared me most much sooner. I also wish someone had told me to be selective about whose advice I listened to. Everyone will have an opinion about your work, but just because someone is famous, powerful, or influential doesn't mean their perspective is relevant to your process. Stay humble, but seek feedback from people whose vision and values align with your own, and don't let every gatekeeper who doesn't understand your work discourage you.

Artist Bios

FARREN VAN WYK

is a South African-Dutch photographer and educator. Holding a BA in Photography and an MA in Cultural and Visual Anthropology, her research-based practice examines colonial histories, race and representation through a decolonial lens. She is part of the 2024 FOTODOK Talent Embassy Programme and the European photography platform FUTURES.

MARIA MONTES DURAN

is a Mexican-American photographer born in Brooklyn and raised in Florida. She studied Photography at Pratt Institute in New York. Drawing on her Mexican and Peruvian heritage, her work focuses on cultural identity, migration and the experience of being Latina in the United States.

MARISOL MENDEZ

is a Bolivian photographer and researcher from Cochabamba. Her research-led practice moves between documentary and staged photography, examining the intersections of memory, mythology and lived experience. Shifting between the real and the imagined, her work challenges inherited visual histories and opens them to multiple interpretations.

NATALIE KEYSSAR

is a documentary photographer based in Brooklyn, New York. Her work focuses on the human impact of political conflict, migration and social change. Alongside her editorial and long-term documentary practice, she has taught at the International Center of Photography in New York and led workshops across the United States and Latin America.

PRETIKA MENON

is an Indian photographer, filmmaker and performance artist based in Goa. Moving between editorial commissions and long-term personal projects, her work explores memory, belonging and the emotional architectures of everyday life. She has worked with clients including Apple, Nike and Gucci, and was named one of the British Journal of Photography’s Ones to Watch (2026).

RAMONA JINGRU WANG

is a Chinese lens-based artist based between New York and the internet. Her work examines how images shape perception, relationships and contemporary life, investigating the ways photography mediates care, identity and human connection. She studied at the International Center of Photography - Bard College and received an MFA in Photography from Pratt Institute, New York.

RAPHAELA ROSELLA

is an Italian-Australian researcher, photographer and community artist from New South Wales. Her long-term collaborative practice combines documentary photography, research and community engagement to examine incarceration, intergenerational trauma and the ways archives can challenge dominant systems of representation.

RITA PUIG-SERRA COSTA

is a Spanish photographer combining personal projects with commercial commissions and is part of the FUTURES Photography platform. Closely connected to literature, her work explores identity, memory and human relationships, examining how family histories, love and loss shape our understanding of ourselves through deeply personal narratives.

CHINGRIMI SHIMRAY

is an Indian artist and photographer based in Ukhrul, Manipur. A member of the Tangkhul Naga community, her work serves as an archive of both her creative practice and personal journey. Through photography, she explores the freedom of image-making while giving visibility to stories that have rarely been told.

CARLA ROSSI

is a Paris and Milan-based photographer. Rossi received her Bachelor in Fine Arts at the Academy of Brera in Milan and the master's degree in Photography at ECAL, Switzerland. Rossi primarily works with digital photography, employing creative image manipulation techniques to create hybrid visuals.

CÉDRINE SCHEIDIG

is a French-Caribbean photographer living and working between Paris and the Caribbean. Her practice examines Caribbean identities, urban culture and postcolonial imaginaries through a poetic approach that moves beyond traditional documentary photography. Her work has been exhibited internationally, including at Maison Européenne de la Photographie in Paris and Fotomuseum Winterthur.

Facing

A MINI
FIELD GUIDE

After ten years of conversations, projects, applications, exhibitions, and shared experiences through the PhMuseum Women Photographers Grant, we noticed recurring patterns in how photographers build sustainable practices and navigate the industry.

The

System

1. BUILD A SUSTAINABLE PRACTICE

Making photographs is only one part of a photography career. Applications, deadlines, budgets, emails, invoices, and long-term relationships are equally important. As Brazilian photographer, curator, and cultural producer Iatã Cannabrava once remarked: “Photoshop is as important as Excel.” Building a sustainable practice requires organisation, persistence, and a willingness to engage with the practical side of the profession.

3. FIND OPPORTUNITIES

Opportunities do not circulate evenly. Look beyond major institutions. Small festivals, artist-run spaces, local exhibitions, and recurring open calls often become the places where long-term relationships and future projects begin.

2. LOOK FOR SUPPORT

Support can come from peers, mentors, editors, collectives, residencies, or simply someone willing to give honest feedback. Find people you trust and stay in conversation with them. A sustainable practice is rarely built alone.

4. BUILD YOUR OWN NETWORK

Not every community already exists. Sometimes you have to create it. Introduce people to one another, organise photo sequencing evenings, start conversations, and stay in touch. Networks are usually built gradually rather than inherited.

5. ASK ABOUT MONEY

Generally, men tend to ask for more money than women and non-binary for the same job. Budgets, fees, and usage rights are part of professional practice. Open conversations about compensation help create transparency and allow photographers to better understand the value of their work.

6. REJECTION IS PART OF THE PROCESS

Rejection is an inevitable part of a creative career. Most applications will not be successful. Try not to treat rejection as a verdict on the quality of your work. Every jury, editor, curator, or institution is looking for something different. Sometimes rejection reflects timing, fit, or available space rather than the strength of a project. Persistence often matters just as much as talent.

7. TAKE UP SPACE

Many artists wait until they feel ready before putting themselves forward. That moment rarely arrives. Apply for the opportunity, submit the project, send the email. As Lebo Thoka puts it: “Don’t doubt yourself. Just apply and give it a shot, because you miss 100% of the shots you don’t take.”

Alessia

The Head of Global PhotoVogue and Director of the PhotoVogue Festival shares her perspective on the industry, and on the elements she values in photographic work.

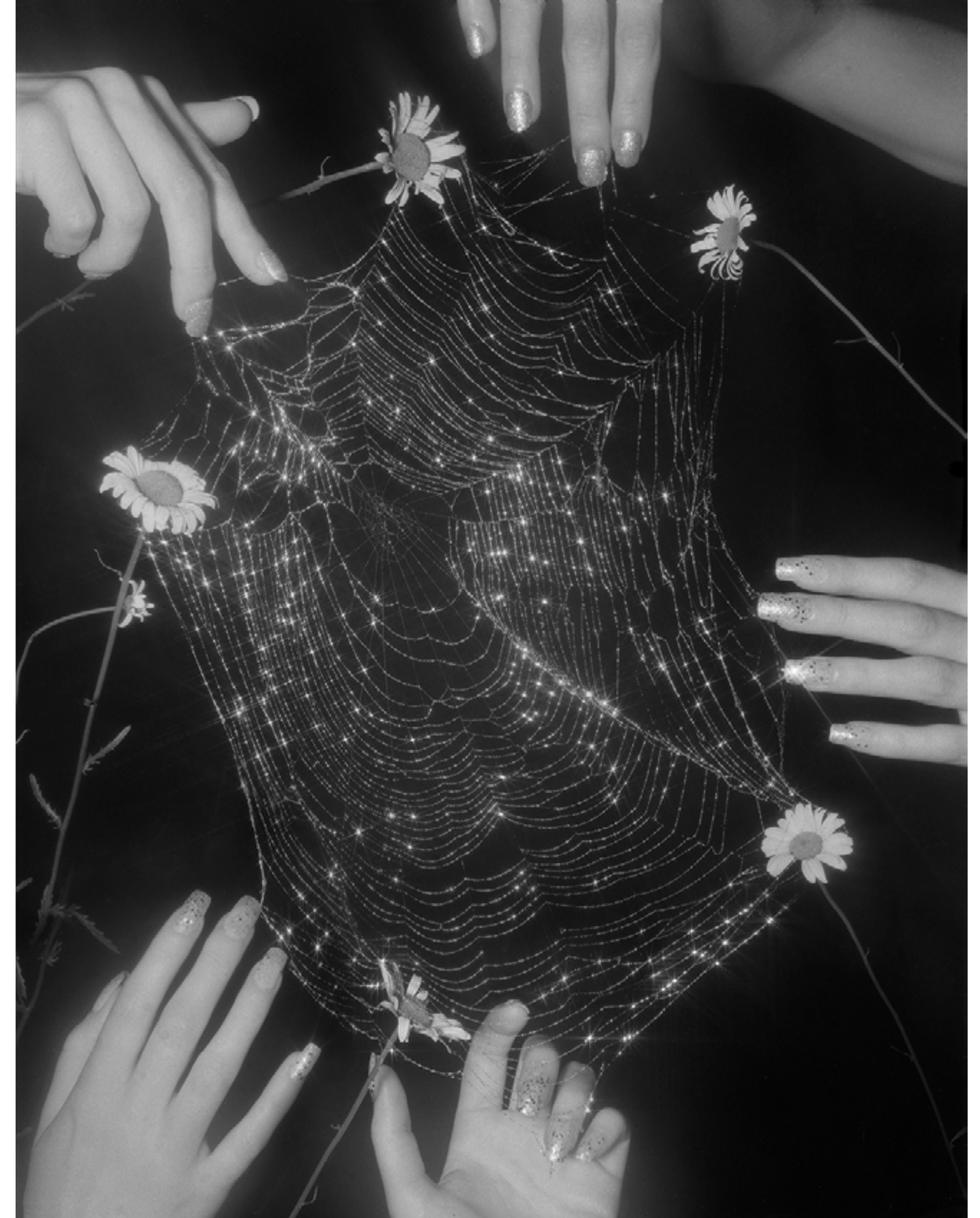
A COFFEE
WITH

Glaviano

A supporter of the Women Photographers Grant since the first edition, Vogue Italia has handpicked from the applications and featured the works of photographers Lisa Sorgini, Pia Guilmoth, Isabel Okoro, Farren van Wyk, Alessia Rollo, Alix Marie, Mehbuba Mahzabeen Hasan, Sofia Lopez Mañan, Francesca Todde, Liz Tasa, Antonia Stoyanovich, Kata Geibl, Roselena Ramistella, Kati Leinonen, and Nanna Heitmann over the years.

When several projects are equally strong, what ultimately influences your decision?

A.G. When projects are equally compelling, what ultimately makes the difference is not technical perfection but authenticity. I look for work that feels necessary, as though it could only have been made by that particular person. I am drawn to projects that challenge my assumptions, expand my understanding of the world, and stay with me long after I've seen them. I also value generosity: work that approaches its subjects with curiosity, complexity, and care, rather than seeking easy conclusions or spectacle.



[Title_Flowers Drink The River ; Author_Pia-Paulina Guilmoth ; Dates_2022_Ongoing ; Location_Maine, United States ; Recognition_Featured Interview on Vogue Italia – PhMuseum 2024 Women Photographers Grant]

[Read the interview on Vogue Italia](#)



[Title_Constructing Eternity ; Author_Isabel Okoro ; Dates_2019_Ongoing ; Location_Lagos, Mexico City ; Recognition_Featured Interview on Vogue Italia – PhMuseum 2023 Women Photographers Grant]

[Read the interview on Vogue Italia](#)

What do you think the photography industry values too highly, and what does it not value enough?

A.G. I think our industry still places too much value on visibility, speed, and the constant pressure to produce something new. Social media has accelerated this tendency, rewarding immediate impact over long-term research and sustained practice.

What we don't value enough is time: time to develop a visual language, build trust with communities, question our own assumptions, and create work with depth and lasting relevance.

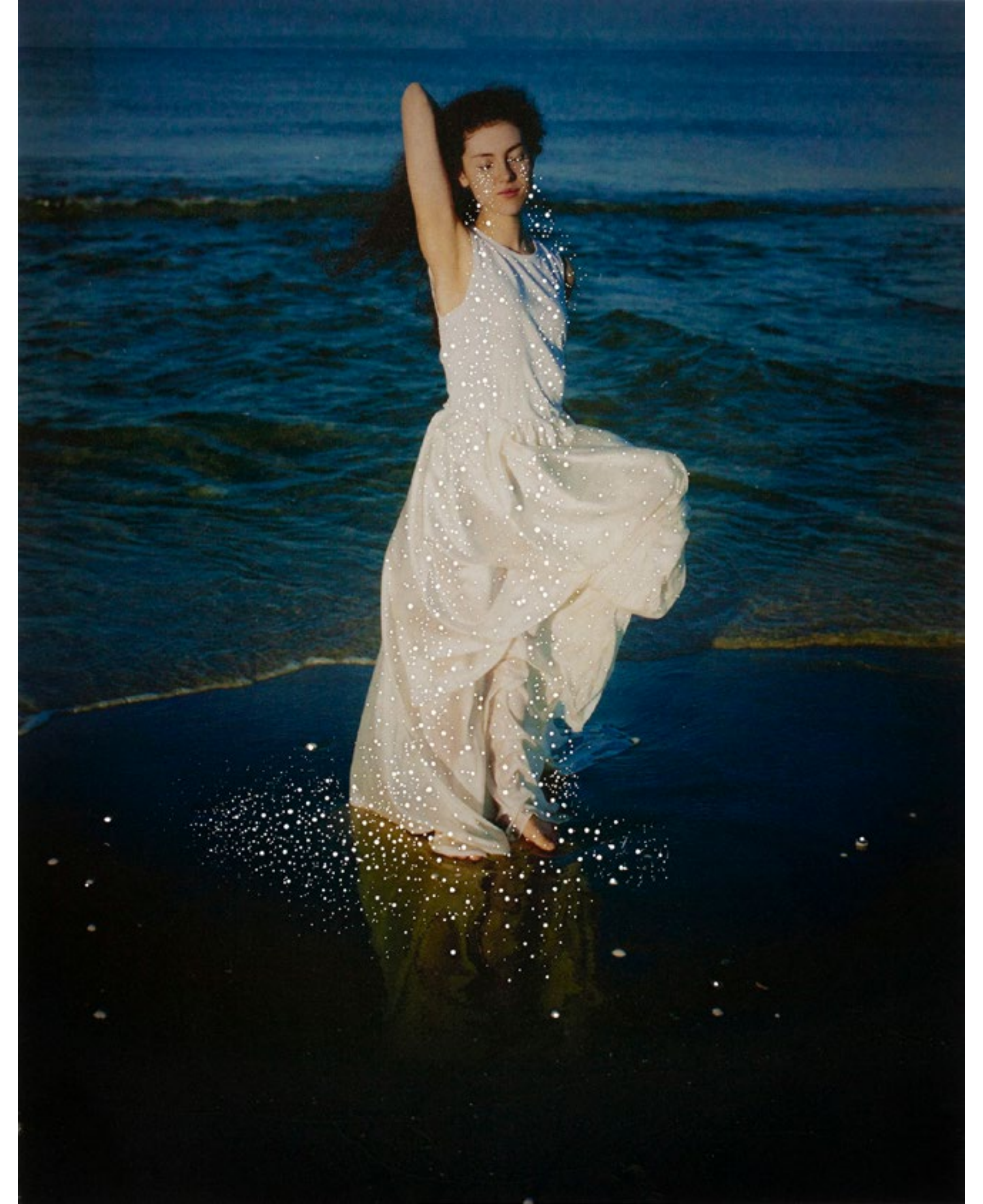
There has certainly been progress in gender representation, but equality is not simply about increasing numbers. It is about changing who gets to shape narratives, who holds positions of power, who receives institutional support, and whose stories are considered universal. We also need to recognise that barriers are not experienced equally. Gender intersects with race, geography, class, disability, and many other factors. Building a more equitable photography ecosystem means addressing these intersections and creating opportunities that are genuinely accessible to a broader range of voices.

Which advice do you have for women and non-binary photographers? Which platforms or curators you recommend they follow or work with?

A.G. My advice is to resist the pressure to imitate what is already successful. The photography world does not need more images that follow existing trends. It needs new ways of seeing.

Develop your own voice patiently, read widely beyond photography, collaborate across disciplines, and stay curious. The strongest projects usually emerge from genuine personal inquiry, not from trying to anticipate what the industry wants.

I encourage photographers to engage with communities that foster dialogue and growth rather than simply visibility. Follow institutions, festivals, publishers, and curators whose values resonate with your own. Build relationships, not just audiences. The most meaningful opportunities often come from sustained conversations and genuine engagement rather than a single portfolio review or viral post.



[Title_Parallel Eyes ; Author_Alessia Rollo ; Dates_2019_Ongoing ; Location_Italy ; Recognition_Featured Interview on Vogue Italia – PhMuseum 2019 Women Photographers Grant]

[Read the interview on Vogue Italia](#)

What

Behind every open call, exhibition, or award are people making difficult decisions. Curators, editors, publishers, artists, and writers shape not only which projects receive recognition, but also the conversations that define photography today.

Since 2017, we have asked PhMuseum jury panels to share what they look for. This is what we found in the archives.

Judges

Value

GATHERED
PERSPECTIVES ON
PHOTOGRAPHY

Mirjam Kooiman

Curator at Foam Amsterdam
– Judge of the PhMuseum 2021 Women Photographers Grant

What I value the most is artworks that foster a deeper understanding of the current human condition, whether this stems from an individual, community, social or political point of view.

I see photography as a technology that is subject to constant development. Therefore, I have a particular interest in projects in which photography is not just a recording medium, but also an instrument for critical reflection. As photography is a way of framing reality, I hope to see works that critically engage with our perception of the world by adding new perspectives of the profession.

Jane'a Johnson

Curator and professor
– Judge of the PhMuseum 2022 Women Photographers Grant

For me, photography is at its best when it reaches beyond representation. I am looking for projects that show imagination — a quality which women have in spades.

Hoda Afshar

Photographer at Foam Amsterdam
– Judge of the PhMuseum 2022 Women Photographers Grant

I'm looking for works that engage with the world creatively and responsibly, and projects that use alternative strategies for picturing it. Hoping for works that help us see better, or alter, in small ways, our understanding of our place here. I'm curious to see a world pictured through women's eyes.

Danaé Panchaud

Curator and director of Centre de la photographie Genève
– Judge of the PhMuseum 2024 Women Photographers Grant

I am not necessarily on the lookout for highly polished projects offering perfectly tidy narratives, but I am typically compelled by projects that develop a nuanced and complex approach, reflecting the intricacies of the world we live in.

Gem Fletcher

Writer, consultant and host of The Messy Truth podcast
– Judge of the PhMuseum 2024 Women Photographers Grant

It's a challenging time for photography, from its place and role in visual culture to how it is valued and funded, let alone the disparity in gender and who gets to be seen. It feels more important than ever to support projects on the fringes, work that seeks to shift consciousness and push culture forward.

A deeper understanding
An instrument for critical reflection
A creative, responsible engagement
Works that help us see better
Works that show imagination
Projects on the fringes
Work that seeks to shift consciousness
Challenging, sincere, playful work
Work that transports you
Work with a deeper research
Work that challenges the world we live in
Work that looks at the old world in a new way
Images that are true to the photographer

Alessandra Sanguinetti

Photographer

– Judge of the PhMuseum 2018 Women Photographers Grant

I'll be watching out for work that's challenging, sincere, and playful. As long as I'm transported into someone else's story in an intelligent and visually poetic way, these qualities can come in all shapes and forms. My job as a juror is to be open and sensitive to that.

Aïda Muluneh

Photographer, educator and entrepreneur

– Judge of the PhMuseum 2018 Women Photographers Grant

In any process of jurying works, the first thing that I am looking at is based on technique, approach, content, and creativity. As Irving Penn put it eloquently: "A good photograph is one that communicates a fact, touches the heart, leaves the viewer a changed person for having seen it".

Pamela Chen

Aesthetics development for Apple Camera

– Judge of the PhMuseum 2018 Women Photographers Grant

I look for images that are not only true to the subject, but true to the photographer herself. In today's visually complex environment, it's never been more important to develop your own perspective, and your ability to express it well with your craft.

Marina Paulenka

Curator

– Judge of the PhMuseum 2019 Women Photographers Grant

I'm looking forward to seeing artworks that have a deeper background and research. Those that reflect upon important issues and challenges of the world we live in. From personal to socio-political projects, from reality to fiction.

Pixy Liao

Photographer

– Judge of the PhMuseum 2024 Women Photographers Grant

I would like to see the photos you like the best, not the photos you think other people will like.

Maggie Steber

Photographer

– Judge of the PhMuseum 2019 Women Photographers Grant

I'm interested in seeing how people tell or relate old stories in a new and more contemporary way. If some issues never disappear, we have to re-interpret how we tell them so people will pay attention and not feel as though they are seeing the same photos again and again. If our photos are to do their jobs, they have to look at the old world in a new way.

On the PhMuseum Women Photographers Grant

Our open call
dedicated to women
and non-binary
practitioners,
turning 10 this year

[Learn more](#)

Since 2017, the PhMuseum Women Photographers Grant has supported women and non-binary photographers across all generations and geographies, creating space for photographic practices that are both visually compelling and socially engaged. Established in response to the persistent gender imbalance within the photography industry, the grant was created to foster visibility, professional development, and new opportunities across the field.

Over the past decade, the grant has become an international platform for discovering and supporting photographers working across documentary, conceptual, fine art, and experimental approaches. Open to photographers of all ages and nationalities, it welcomes projects centred around a specific theme, narrative, or concept, whether presented as a single body of work or across multiple series.

Beyond financial support, the grant offers visibility, recognition, and access to a wider international network of editors, curators, publishers, and peers. Awards over the years have included cash prizes, solo exhibitions at PhMuseum Lab, screenings at PhotoVogue Festival, portfolio reviews, editorial features, and publication opportunities through PhMuseum's annual magazine.

At its core, the Women Photographers Grant is rooted in a commitment to supporting photographic practice while contributing to a more equitable photography landscape. Over ten years, it has become not only a prize, but also a growing archive of stories, perspectives, and image-making practices, reflecting the complexity, urgency, and diversity of contemporary photography today.

Applicants Geographical Reach



We presented 9 solo exhibitions at PhMuseum Lab, Organ Vida, Noorderlicht and Verzasca, featured 15 works on Vogue Italia, screened more than 300 works at PhotoVogue Festival and PhMuseum Days, offered mentorships with renowned practitioners like Maggie Steber and Fiona Rogers and around 50 free portfolio reviews, and distributed €90,000 in cash prizes.

Most covered tags

Documentary and Portrait consistently lead each year. Social and Contemporary Issues remain among the top five throughout, suggesting sustained political engagement. Archive has become more prominent in recent years. Fine Art and Landscape hold mid-tier positions.

PhMuseum 2026 Women Photographers Grant

Join the next edition

**Applications open on
8 September**

[Learn more](#)

On MPB

The world's largest platform to buy, sell, and trade used photo and video equipment

[Learn more](#)

MPB shares a strong commitment to making visual storytelling more accessible. Through its circular business model, MPB extends the life of photographic equipment while contributing to a more sustainable future for the industry, helping photographers access professional tools while reducing waste.

MPB's collaboration with the PhMuseum 2026 Women Photographers Grant reflects a shared belief in supporting photographic practice. The two Special Mentions granted by MPB in the context of the open call's 10th edition are meant to expand access to equipment, and to strengthen opportunities for women and non-binary photographers across the field. By providing practical resources alongside international visibility, the partnership helps photographers continue their work, develop new projects, and expand their practice over time.



Access two €2,500 vouchers to spend on MPB.com

As the PhMuseum 2026 Women Photographers Grant main partner, MPB will identify two projects in collaboration with PhMuseum.

[Explore MPB's used gear collection](#)

Each will be awarded a Special Mention, consisting of a €2,500 voucher to spend on used photo and video gear via [MPB.com](#).

