





HER

BY HANNAH CLIFTON



From girlhood to womanhood
and everything in between.

Inner cover: *Prom* by Hannah Clifton, talent: Mackenzie Duffy
From left to right: *Prom* by Hannah Clifton, talent: Mackenzie Duffy /
Photo: Angela Hill, photo assist: Hamish McMillan, The Face / Photo:
Chris Llerins, Chris Llerins / Photo: Carina Kehlet Schou, Dazed

CONTENTS



Untitled by William Eggleston, 1974 (Biloxi, Mississippi), Eggleston Artistic Trust and David Zwirner, New York/London, Vogue

06 | Preface

10 | Authentic Femininity
Within Visual Culture

12 | Film
28 | Photography
36 | Art
44 | Fashion

56 | Through My Lens

58 | Prom
68 | Intimate Apparel
78 | Dual Nature
88 | Not Your
Average Fairytale
98 | Linger

108 | Final Thoughts

110 | References

PREFACE

I WAS THINKING ABOUT the five love languages the other day: words of affirmation, acts of service, receiving gifts, quality time, and physical touch. While all of these can be important in relationships, they made me question how I feel loved and how I also show it. I realized that what matters most to me in love is communication, not necessarily in words, but through a deep understanding that conversation does not always need to be spoken. Everything can be said in a glance, in the meeting of eyes, and in a shared expression as two people quietly observe a moment together.

As I was deciding what I would create for my Capstone project, I kept coming back to the idea of seeing someone wholeheartedly, capturing the in-between, vulnerable, and complex aspects of them, all of which are incredibly beautiful. I am heavily inspired by imagery and knew I wanted to communicate visually, as I have always been better at articulating my thoughts through that process than through words. There is a constant circulation of images in my head, as if I am envisioning a collage in my mind. While I wanted to create work that was editorial, it was also important for me to create something that felt extremely intimate. I am most interested in exploring the multifaceted nature of femininity, which is why taking my project in that direction felt intuitive.

I am currently in the adolescent phase of my life; no longer a girl, but not fully a woman, and there is a level of anxiety that I constantly feel, as this period of my life is soon to be over. The entire transition from girlhood to womanhood has felt extremely rapid, while remaining all-encompassing. It feels like both a blur and an imprint, and I cannot come to terms with the fact that I am growing up. While the phases prior to womanhood are often downplayed in their lasting impact, I knew I wanted to showcase femininity in a genuine way. This experience of being a woman, one that most women can relate to, is what influenced my focus for this project: authentic femininity within visual culture.

It was a no-brainer for me to communicate this idea through my photography. I love working one-on-one with models to capture who they are. In a more intimate setting, people open up, and I feel I can truly see someone, while also capturing what I want to say. Through my photography, styling, and direction, I created work that was editorial and narrative-driven, yet rooted in an authentic level of



Photo: Angela Hill, styling: Andrew Saucedo, photo assist: Hamish McMillan, styling assist: Poppy Baring, casting director: Simone Schofer, talent: Rose, The Face



Sisters by Jim Britt, 1976, AnOther



Photo: Carina Kehlet Schou, Carina Kehlet Schou



From top to bottom: *Bite*, 2020, oil on linen, art: Anna Weyant, photo: Rob McKeever and Gagosian, *Vogue / The Sea Around Us* by Marie Deteneuille, AnOther

intimacy and shared female experiences. With that said, the work I developed for this book would not be possible without the extensive visual inspiration I received from the beginning of the process, serving as both a referential and a personal piece.

This book explores how film, photography, art, and fashion intersect to portray authentic femininity within visual culture. Having emerged from an adolescent perspective, it centres on the liminal stage between girlhood and womanhood, reflecting on the past, present, and future through an intimate, editorial lens. The book begins as an archive of influential works before evolving into a personal visual exploration of these themes. Grounded in the female gaze, *HER* aims to shine a light on neglected or seemingly unimportant aspects of femininity, extending the dialogue around what it means to be truly seen and understood as a woman. 📌



From top to bottom, left to right: *Noelle* by Chris Llerins, Chris Llerins / *My Stringbean, My Woman* by Carina Kehlet Schou, UAL Showcase / Renate Reinsve (Nora) and Inga Ibsdatter Lilleaas (Agnes) in Joachim Trier's *Sentimental Value*, photo: Kasper Tuxen DFF, Kodak / *Prom* by Hannah Clifton, talent: Mackenzie Duffy

Special thanks to Sayna Fardaraghi and Tanya Watt for the thoughtful conversation; to Mackenzie, Claire, Rya, Everleigh, Aliyah, and Rhea for your trust and openness; and to Beatriz Juarez for her mentorship throughout this process.

AUTHENTIC FEMININITY WITHIN VISUAL CULTURE

Permeating film, photography, art, and fashion.





Dear God, the Parthenon Is Still Broken on the set of *Poor Things*, directed by Yorgos Lanthimos, 2023, photo: Yorgos Lanthimos, AnOther

FILM

Lady Bird, directed by Greta Gerwig, 2017, Rolling Stone



Bonjour Tristesse, directed by Durga Chew-Bose, DIT: Giacomo Bernasconi, 2024, Bonjour Movie Canada Inc., SHOWstudio



Diana Silvers and Kristine Froseth in *Birds of Paradise*, directed by Sarah Adina Smith, 2021, photo: Katalin Vermes and Amazon, The New York Times



The African Desperate, directed by Martine Syms, 2022, (Film still), AnOther

Glint, directed by Sayna Fardaraghi, 2025, photo: courtesy of the artist

Dear God, the Parthenon Is Still Broken on the set of *Poor Things*, directed by Yorgos Lanthimos, 2023, photo: Yorgos Lanthimos, AnOther

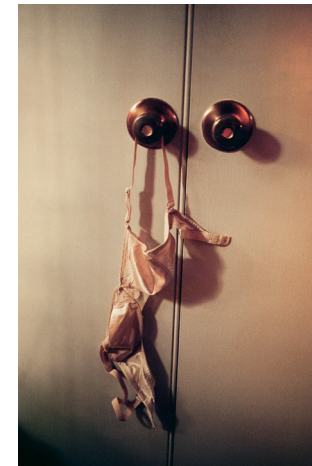
SOFIA COPPOLA'S TOUCH OF FEMININITY

The Beguiled, directed by Sofia Coppola, 2017, from Archive (MACK, 2023), photo: Andrew Durham and MACK, Musée Magazine



While the media is inundated with skewed, fantasy, or teeth-grindingly censored versions of some of the most terrifying yet wonderfully imperfect years of a woman's life, Sofia Coppola offers a breath of fresh air and a feeling of restitution to those who have watched girlhood massacred time and time again.

By Maaya Karuppiah



The Virgin Suicides, directed by Sofia Coppola, 1999, from *The Virgin Suicides* (MACK, 2025), photo: Corinne Day Estate, Vanity Fair

MY FIRST ENCOUNTER WITH *The Virgin Suicides* was when I was around 12 years old. I stumbled upon the film whilst browsing and was immediately hooked by both the title and the whimsical image of Kirsten Dunst on the cover. Upon watching it, I found myself drawn to the surrealism with which Coppola portrays the Lisbon girls, in particular Lux (Kirsten Dunst). She became the object of my obsession, much like she did to the neighbourhood boys. Her air of effortless cool had enchanted me, and I was baffled as to why Trip Fontaine (Josh Hartnett) would not fall at her feet. It was only upon watching the film later in life, once I had aged out all five of the girls, that I fully understood the intention of Coppola's direction. The dream-like representation of all the girls, including Lux, was the lens of the boys, who cared not for the true plight of the sisters, but only for their beauty.

The close-up shots of Lux were her as imagined by the boys, and my trust in the narrator had been shattered. The overhead shot of Lux alone on the school field began to hold a new meaning as a mature viewer—Trip Fontaine had left Lux there because his only motivation to be with her was his lust. Coppola includes his somewhat remorseful confession in a flash-forward to the future, but this only serves to emphasize that his feelings do not change her present or her fate. Lux is forever suspended in girlhood and never makes the transition to womanhood. Her beauty could not save her from the solitude that moving from childhood into girlhood holds—instead, it doomed her to the clutches of man.



The Virgin Suicides, directed by Sofia Coppola, 1999, photo: Corinne Day Estate, Vogue

Girlhood signifies a transitional period between childhood and adulthood—a purgatory before the mind can fully develop. Coppola's films depict the ways in which this defining period can be derailed and take a fast-track journey to adulthood, no matter what measures we may try to take to avoid it. *Priscilla* (2023) is once again a testament to her skill in representing girlhood whilst acknowledging that perhaps adulthood inevitably sabotages the state of 'girl'. Jacob Elordi towers over Cailee Spaeny, emphasising the imposition of adulthood on 14-year-old Priscilla Beaulieu as she moves into a relationship with Elvis (Jacob Elordi).

Coppola postures *Priscilla* as the story of a girl who enters into a relationship as a child, starstruck, with no power, and leaves as a woman; she reclaims her autonomy after years of being defined by the adult she looked to as both a partner and guardian. Coppola's inclusion of murmurs from friends of Elvis places the audience in the mind of a girl—too young to be in the conversations directly, but old enough to understand and overhear. The entire biopic allows the viewer to be immersed in the mind of Priscilla herself as she grows from a girl into a woman and takes away their own conclusions after 'experiencing' it with her. The biopic does not present obvious bias or strong opinions, but simply follows the story of the woman it promises to.

“COPPOLA’S INCLUSION OF MURMURS FROM FRIENDS OF ELVIS PLACES THE AUDIENCE IN THE MIND OF A GIRL—TOO YOUNG TO BE IN THE CONVERSATIONS DIRECTLY, BUT OLD ENOUGH TO UNDERSTAND AND OVERHEAR.”

Priscilla, directed by Sofia Coppola, 2023, photo: Sofia Coppola and MACK, CNN





The Virgin Suicides poster, photo: Paramount Classics and Everett Collection, Vogue

**SHROUDED IN A
FACADE OF LACE,
PINK, POINTELLE,
AND PERFUME,
THE GIRLS OF
COPPOLA'S FILMS
ARE FAR MORE
RAW THAN MANY
CHARACTERS SEEN
IN OTHER, MORE
REALIST MEDIA.**



The Bling Ring, directed by Sofia Coppola, 2013, photo: A24 and Everett Collection, Vogue



"I took this snapshot on the set of *The Beguiled*, with my Contax T2." - Sofia Coppola, W Magazine

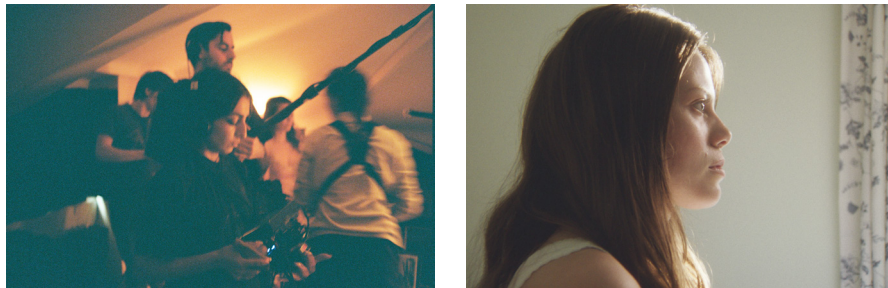


The Virgin Suicides, directed by Sofia Coppola, 1999, photos: Corinne Day Estate, Vogue

Upon viewing *Priscilla* at the London Film Festival, I began to think: what defines Coppola's presentation of girlhood? What exactly makes it so enigmatic, yet universal, appealing to such a variety of women? Perhaps it is this: the girls in her films are like dreamscapes, beautiful fantasies, yet their struggles are so very ordinary in many ways. Despite Lux's beauty, the fact remains that she suffers at the hands of a man when, for so many years, girls have been sold the lie that beauty would solve all their problems. The youngest Lisbon sister, Cecilia (Hanna R. Hall), is consistently belittled by the narrator, who seems to believe that her attempts at suicide were nothing but a cry for attention because she couldn't have the boy she wanted. Priscilla, whose adolescence is defined by activities built for someone twice her age, is stripped of any influence from her own age group.

These harsh tales are representative of the common threat to girlhood—man—yet simultaneously allow an appreciation for the wonders of growing up as a girl through sisterhood and the novelty that comes with the teenage years. Shrouded in a facade of lace, pink, pointelle, and perfume, the girls of Coppola's films are far more raw than many characters seen in other, more realist media. *Priscilla* is the perfect example of Coppola's dynamic ability to switch from the dreamscapes of *The Virgin Suicides* to a biopic format and concoct the perfect mixture of impeccable casting, narrative, and beautiful visuals to tell a story that most of the world truly has yet to hear. 🎬

IN CONVERSATION WITH SAYNA FARDARAGHI



In the beginning of February, I had the pleasure of speaking to British-Persian film director, Sayna Fardaraghi. Based between London and Paris, we met online to discuss all things *Glint*, her first narrative short, which premiered in 2025. The film centers on a girl approaching adolescence, grappling with the anxieties and inner turmoil that arise as she is forced to confront her future self.

By Hannah Clifton
Photographs Courtesy of Sayna Fardaraghi

HC: *WITHIN THE FIRST MINUTE* of the film, I already began to feel tension build. How did you use that progression of intensity to show the rapid shift from girlhood to womanhood—the idea that the in-between, adolescent years are not important?

SF: I think a big part of that is within the first minute, there is that long momentum from the pan. *Glint* links to myself and the way my own psyche was kind of haunting me as I was growing up, and it still does. Every day, I'll be working on something, and then I feel this sense of doom that starts to rise to the surface, and you often end up being stuck in it; it feels like a wave, like you're in the ocean. I knew I wanted to represent that entirely, but the first minute really defines it because you are made to sit and wait with this sort of scene that's approaching you. You can't tell if you're approaching it or if it's approaching you, but it's not a nice feeling.

With girlhood and womanhood, and adulthood in general, I think nowadays you're so hyperaware of everything. It's not as frivolous as you expect it to be. That's something that my initial take was; I wanted to make a film that was frivolous, and things were going to be okay, but that's not actually the reality of that. Especially with girlhood and womanhood, you have this sort of feral intensity that comes out when you want to get into survival mode, but you also want to discover and understand yourself. So that's what I wanted to do, just box you in as an audience member, stare at the screen, and let it wash over you.

The seemingly polished, hyperfeminine setting of the film aligns with universal themes of femininity. However, the addition of body horror and supernatural aspects in combination with this coming-of-age aesthetic creates a portrayal of femininity that feels raw. What led you to want to approach the film that way?

I mean, looking at my own work and the way I want to evolve, undoubtedly, all of my work is very feminine. I also present myself in a hyper-feminine way, and everyone I work with is that way too, which is great. That's me, but I also like to counteract that with something that's really raw and intense. In my work, there is always an overarching softness, but brewing beneath the surface, something's bubbling up, and I think that's a really beautiful way to show depth. It's not all about being pretty or needing to feel soft; it's way more than that, and there's so much darkness that can also come from that.

In terms of the supernatural, the way things haunt you can take so many different shapes and forms. The symbolic aspect of growing up could be seeing yourself in another woman or the way you're sitting somewhere for some time, and it just immediately washes over you because you're in your head the whole day and now it's sunset. All these elements come in, but that's how I tapped into it.

I really enjoyed the scene where Helena's clone bumps into her without her realizing that it is, in fact, her. Was that done to signal an abrupt change coming, almost like a warning sign of what her future may bring?

Exactly! Those different forms of abrupt moments where you're kind of made to face your future self and realize you can't keep living in a bubble. In my head, it becomes, "Oh, I actually have to face the future."

The second sign of it is how it's tied to the bird. When we do the bit right before, you see this glint in the window and hear this weird bird figure, and then it all becomes tied together.

The film feels both extremely personal and relatable simultaneously. I find that a lot of the time, women really connect based on shared experiences. How did you go about navigating the experience of feminine adolescence in a way that felt individual, yet is so common?

It's definitely personal. There are so many bits that are tied to myself and also to Julian [Stoller], who was writing the script; it's tied between the two of us and how we came to be with growing up and facing the future. I think we were both such anxious people and hyperaware of ourselves, thinking, "Oh god, where are we going to be next?" I think that's a common thing, especially being someone who is creative, you always have an eye on other people. So there's that element, but then I guess the really relatable part, which ties a lot of my work together, is that I love doing or making things that unite groups of people.

As niche as it might end up being, it's something that you see yourself in. Even though it's very experimental, and I feel as though it's the niche-est thing I've made, in a way, it still ties into those moments where, as a girl, you remember sneaking into your mom's room and trying on clothes. You kind of end up in a trance state, and you don't even realize it, observing yourself changing. I remember doing that when I was in my grandma's room when I was much younger. I would put tons of white eyeshadow on and say, "I can't see anything!", then be super embarrassed when I walked outside. I felt grown, but you don't want anyone else to tell you that.

"IN MY WORK THERE IS ALWAYS AN OVERARCHING SOFTNESS, BUT BREWING BENEATH THE SURFACE, SOMETHING'S BUBBLING UP, AND I THINK THAT'S A REALLY BEAUTIFUL WAY TO SHOW DEPTH."

When thinking about your overall vision for the film, did you have a specific idea of what you wanted the costumes, set design, or lighting to be? Do you think about all elements working together to propel a narrative forward?

From the get-go, when we were coming up with ideas, I was always inspired by this slip. I would show it to my mom, and she'd say, "Babe, that's underwear", and I would say, "No, it's not, it's a dress." So it's interesting there's that gap where that's maturity to me, and then to somebody else it's not. That was an inherent thing in terms of costume.

My process is very visual forward. I've never really been a writer, which is why I had someone write a script, and I was going to direct it. Visually, I had all these images and photo books, and I knew exactly what I wanted to pull and what it was going to look like initially. Justine Kurland was a massive inspiration for me, her photos in *Girl Pictures*.

There were quite a few scenes where Helena's isolation was very prevalent, but I also felt this sense that she took comfort in that isolation. Was it important for you to show the fear of being seen, while wanting to be seen at the same time?

I'm glad you also picked up on that because that was something we wanted to push; this indulgence in the comfort. You can tell that her mom loves her, and the house is not a spooky kooky house; it's actually a really warm environment, so it's that all of these things are in her head. Because you indulge so much in this nest, eventually you have to flee it, and that's both metaphorical and physical in the film.

There's this inherent intimacy in the film, between herself and the way she sees her future self. The fear is that she obviously doesn't want to go to the party, that she doesn't want her mom or friends to see her, but then she's undoubtedly seen to such a hyper-physical level. She's seeing herself in this bird figure clone situation and is also constantly in a trans state with these things around her.

I think the most intimate part is the makeup scene, when you get so stuck in your head that everything gets louder, and that's why the sound of even the makeup caps gets so loud and trancy. I think it is mostly her being afraid to be seen, but the film is trying to show that we are very much in her world and very much in her head.



I loved the line, "..., but once it starts it's deafening." You do such an incredible job of bringing this feeling to the forefront of the film. How did you use the calm and subtle moments to embody the chaos present?

Something I think was really successful in the film was the sound design and the score itself. I was so annoying with it, but I think that it really pushed it. With that specific scene, it goes from chaos to quiet just because of the deafening line.

In the process of making it, I wanted it to be something that's so atmospheric and again so intimate where you're stuck in Helena's eyes and in her world that every time she zones out, you also go with her, and in that sense, the quiet is so deafening. There are really intense sides that the pendulum constantly swings against, which creates nice momentum in terms of viewing it, but sound was 100 percent the way to get there. It makes it so much more physical.

I couldn't help but think that the death of the bird represented the loss of one's hope, or at least what it feels like in that period of a girl's life. What did the killing of the bird mean to you?

The bird was sort of this physical, realistic version signifying the future. It's a reminder that you need to leave the nest. In all my work, I like to tie things to animals or something else. I just find it such an interesting vehicle to use, and I love hearing things that aren't quite right. I thought, a bird is such a great vehicle, not just physically, but the sound of it could so easily turn into something else. I was so drawn to the bird that I wanted to use it as an otherworldly level of music.

*Are there any creatives who have inspired your approach to filmmaking, speaking to *Glint* and in your general practice?*

Recently, I've had a shift creatively in my brain. For the longest time, it has been Kristoffer Borgli, and I think he's now getting his flowers, which is amazing. And at the time, [he] was a big reference when we were developing back in 2020/2021. *Softcore* was such a great film that he made, and I love the way he brings this dynamism and weirdness. I love the feminine sensitivity of Sofia Coppola. I think the intimacy in Luca Guadagnino's films is great. [Also] Apichatpong Weerasethakul; just absolutely incredible, he's such a pioneer.

I guess the person who's been really on my mind recently has been Lucrecia Martel. I think she's so underrated, and she definitely is inspiring the work that I'm hoping to get funding for now; this sense of intimacy that's so feminine and those kinds of movies where nothing really happens, but you feel so invested every step of the way. Something I love about her films is that she doesn't



"IN THE PROCESS OF MAKING IT, I WANTED IT TO BE SOMETHING THAT'S SO ATMOSPHERIC AND AGAIN SO INTIMATE WHERE YOU'RE STUCK IN HELENA'S EYES AND IN HER WORLD THAT EVERY TIME SHE ZONES OUT, YOU ALSO GO WITH HER, AND IN THAT SENSE, THE QUIET IS SO DEAFENING."



actually score them. There's no music ever; it's a cacophony of just sound, and it's so immersive. I want to get into that world because I love sound.

I've been collecting a lot of photobooks, which have really helped, and it's just a matter of diving into the archives and going from there. You end up being a bit more creative with it because your mind naturally creates links, whereas watching a film, you're kind of digesting it as it is supposed to be made.

The last shot of the film truly demonstrates Helena's exhaustion, both physically and mentally. However, when she stops running, it's almost as if she has accepted what is about to come. How did you decide what tone the film would end on?

Every single time we did a reiteration of the script, the ending was always that nothing was following her. I'm so glad that you picked up on this sense of acceptance because it was that. We really wanted to push forward this thing that there is nothing directly haunting you as you're growing up. It's more so your psyche, and sometimes, we fall into such a comfortable state where you start to grow alarm bells. If I ever get comfortable, even to this day, I still feel such insane alarm bells in my body where I need to get moving, and I know nothing physically is haunting me, but you get the same sense of unease.

Even when we were shooting, when I was giving her direction, I started crying. I said, "You see how I'm crying, I just want that release for you!" I think it's honestly the most beautiful part of the film because physically everything came through; this acceptance that her environment is so beautiful but could also be so haunting, but she's in it. It's such a raw moment, and you kind of crave that. First, you see her break out of her shell and fight against herself, and then you actually see her run and release. I look back on myself when we shot the damn thing, and I was so shy and didn't know anything. And now I'm a woman, and I've still got so much more to do. It's a release from the self, which you will notice a few years down the line when you look at yourself as well. 🙏



PHOTOGRAPHY

Untitled by William Eggleston, 1973, Eggleston Artistic Trust and David Zwirner, New York, London, and Hong Kong, Aperture



From left to right: *Friends of Form* by Katherine Goguen, *Outcast Studio / My Stringbean, My Woman* by Carina Kehlet Schou, *Creative Review / Self-portrait* by Lina Scheynius, *AnOther / Photo*: Chris Llerins, *Chris Llerins*

From left to right: *Sylvia* by Angela Hill, *IDEA, AnOther / Dakota Fanning* by Juergen Teller, *Marc Jacobs Campaign Spring-Summer 2007, Los Angeles, 2006, Vogue / Olivia Tweedy* and *Scout Forsythe* in costume in between acts, *Washington DC, 2025*, photo: *Cassandra Trenary, AnOther / Ada's Interior, 1982*, photo: *Tina Barney, Kasmin Gallery, AnOther*



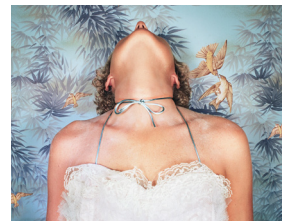
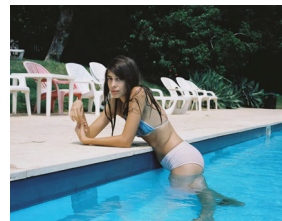
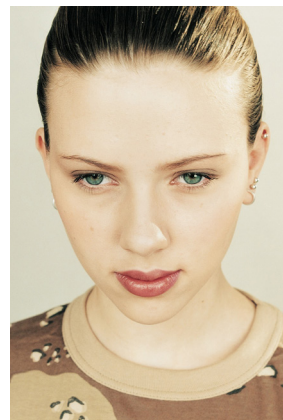
Photo: Carina Kehlet Schou, Carina Kehlet Schou



Photo: Angela Hill, styling: Andrew Saucedo, photo assist: Hamish McMillan, styling assist: Poppy Baring, casting director: Simone Schofer, talent: Viola, The Face

From left to right: *Kate Moss* by Juergen Teller, *Index* magazine supplement, London, 1998, *SHOW-studio / Scarlett Johansson*, 2001, photo: *Leeta Harding, The Index Magazine Retrospective, AnOther / Photo*: Angela Hill, styling: *Andrew Saucedo*, photo assist: *Hamish McMillan*, styling assist: *Poppy Baring*, casting director: *Simone Schofer*, talent: *Rose, The Face / Alien* by *Isabel MacCarthy, AnOther*

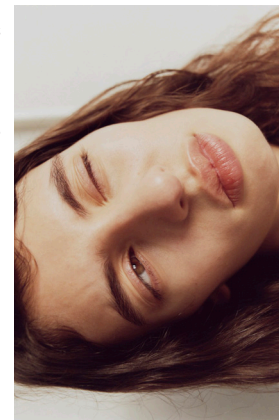
From left to right: Photo: *Dafy Hagai, Artsy* / Photo: *Morgan Maher, The Editorial Magazine / Rayon Vert*, 2018, photo: *Senta Simond, AnOther / Woman with Blue Bow* by *Jo Ann Callis, ROSEGALLERY, CNN*



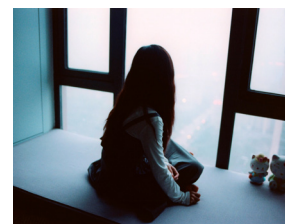
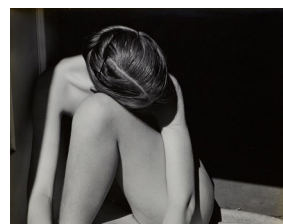


Sisters by Brianna Capozzi, AnOther

From left to right: *Matilde* by Chris Llerins, 2026, Chris Llerins / Photo: Morgan Maher, The Editorial Magazine / *Un Mondo Proprio* by Elena Bianca Zagari, PhotoVogue



Lily and Aubria by Chris Llerins, 2025, Chris Llerins



From left to right: Edward Weston, Charis, Santa Monica (Nude in Doorway), 1936, Center for Creative Photography, Arizona Board of Regents and Edward Weston, ADAGP, photo: Wilson Centre for Photography, AnOther / *The Filial Daughter* by Mengyu Zhou, AnOther / *The Sea Around Us* by Marie Deteneuille, AnOther

Suda Issei, Nabari Mie, 1977, from the series *Fushikaden* (1971-1978), MEP Collection, Paris, Issei Suda, photo: Akio Nagasawa Gallery, AnOther



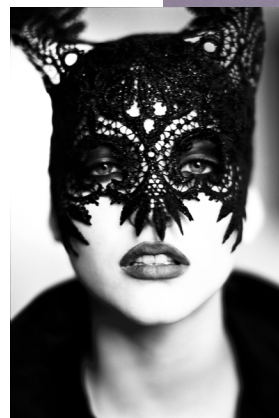
ELLEN VON UNWERTH'S WAY

After nearly 10 years as a top fashion model, Ellen von Unwerth stepped behind the camera in the mid-'80s to find her true calling. In the decades since, she has developed into one of the world's most sought-after fashion photographers, as she parlays a natural creativity and affinity with her subjects into arresting imagery that celebrates a certain rebellious femininity.



The models lounge in floral retro bikinis in front of Ellen von Unwerth's camera lens, from *Heimat* by Ellen von Unwerth, Vogue Germany

By Artsy Editorial



From left to right: *Like a Dude* by Ellen von Unwerth, featuring Naomi Campbell and Claudia Schiffer, Paris, 1996, British Vogue / Lindsey Wixson, Vogue Russia, photo: Ellen von Unwerth, Dazed / *The Mask* by Ellen von Unwerth, featuring Nadja Auermann for Vogue UK, Paris, 1991, Opera Gallery



From left to right: Lascivious-ironic motifs from the picture book *Heimat* by Ellen von Unwerth, Vogue Germany / *Morning Dew* by Ellen von Unwerth, Paris, 2012, Opera Gallery / *Heimat* by Ellen von Unwerth, Vogue Germany

Anna Ewers and Keke Lindgard for Numéro, photo: Ellen von Unwerth, Dazed

VON UNWERTH'S PATH—FROM an unstable upbringing in Germany, to becoming a knife-thrower's and clown's assistant in the circus, to launching a modeling career after being scouted on her first day of university, to taking on more creative agency as a photographer herself—speaks to a restless and confident spirit that translates palpably to her images. Von Unwerth advocates for a rejection of objectification, allowing her models the freedom to be kinky, playful, or childlike, and resulting in works such as *Double Trouble*, *New York* (2008) or *Swanky! Spanky!* (2011), in which girls romp in a world seemingly devoid of men. Of this attitude, von Unwerth explains, "I also shoot men, but my work is more about women. Men are more like accessories." Her most famous works are of empowered women, including Kate Moss, Monica Bellucci, Carla Bruni, and Claudia Schiffer—who featured in her career-launching Guess photoshoot—in which the frisky sexual presence for which she is known is visible in full force.

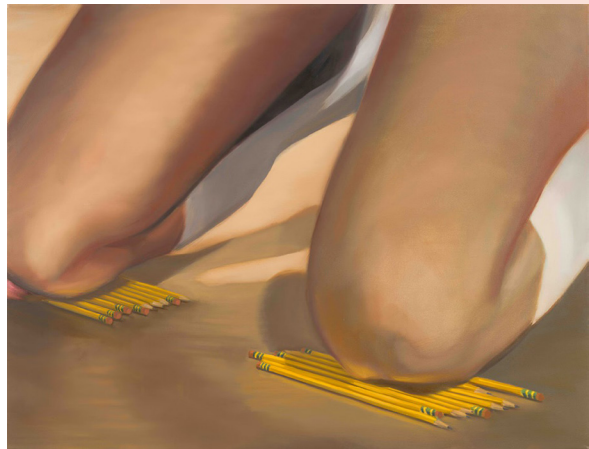
Influenced both by the canonical art photography of forebears like Helmut Newton and Jacques Henri Lartigue and fetish cultures, von Unwerth nonetheless rejects a masculine gaze, empowering her subjects to project their own sexuality. This impulse to resist normative attitudes toward female sexuality, as well as a careful attention to colour (or the lack thereof), texture, and studied composition, brings her fashion photography into the realm of art, as it suggests an alternative perspective of the feminine ideal. — K. Sundberg



The Spy from the Cold by Ellen von Unwerth, featuring Nadja Auermann, Prague, 1994, Numéro



Painting by Emily
Ferguson, photo:
Emily Ferguson
and
Nicodim Gallery



Pencils by Shannon Cartier Lucy, 2025, photo: John Schweikert, Soft Opening, London, AnOther



Art by Natalie Krim, 2025, Natalie Krim



A Jamaican Girl by Augustus John OM, 1937, photo: The Estate of Augustus John and Bridgeman Images, 2023, Tate



Three Time Loser by Karyn Lyons (2025), photo: Hugard and Vanoverschelde, Karyn Lyons and Stems Gallery, Paris, Artnet



Three Legged Woman by Frida Orupabo, 2022, photo: Michael Bizezinski, Frida Orupabo, and Modern Art, London, AnOther



Art by Natalie Krim, 2025, Natalie Krim

MIE OLISE KJÆRGAARD: WOMEN WHO STEP OUT OF THE GAME

How can the female body in sport challenge entrenched power structures? In the large-scale installation and series of paintings in the exhibition *Agile Aggressions* by Danish artist and architect Mie Olise Kjærsgaard at the Trapholt Museum, sporting energy is intertwined with architectural language and political messages. The female body becomes not only an instrument of emancipation, but above all a method of deconstructing everything that pretends to be fixed and given.

By Tereza Vydrová



Tennis Tribute to Rose, Kathy and Leonora by Mie Olise Kjærsgaard, 220x195 cm, 2023, Sport in Art

A PROMINENT MOTIF IN the exhibition is the female body in motion: girls jumping on skateboards, running, balancing during a wild bike ride, in between falls. Sport, once reserved for male performance, is here reclaimed through acts of female appropriation as a means of self-determination and bodily autonomy. *“When biking, women started to be able to go out unchaperoned, wearing trousers and so on,”* Mie weaves into the historical context.

She also sees sport as a structure of rules, discipline, and performance - it is this structure that creates the framework that allows it to be transcended. *“There is almost nothing better than a framework to push against. So my characters, who are supposed to play tennis, hang upside down, or jump onto the net, or do yoga, or run after a dog stealing the ball, are all about interruptions, and in interruptions there is the place where new things occur, and can grow,”* she remarks.

Sport in her works does not function as an end in itself, but as a scenographic framework: *“I primarily use sport as a framework for narratives of feeling free, my characters often do everything, except for actually following the rules and staying in the game.”* The rules of sport are present more

as a backdrop to bounce off of - it is breaking or ignoring them that opens up space for creativity and narratives that go beyond the literalness of the game. *"I am after making the most interesting painting and dynamic scenery,"* says Mie, whose canvases are figurative gestures that don't want to be obedient, but volatile, exaggerated, and grotesque.

Mie paints bodies that know gravity. They fall, they balance, they demonstrate something that wasn't allowed before. The female body can be heavy. Comical. Strong and vulnerable at the same time. Unpredictable. Her images lack the obedience of ballerinas and the filters of Instagram. *"In art history, you have had the genius male painter portraying their female muses, lying softly and dreamily on the divan. And in fashion magazines, we see these women who are beautiful, perfect and definitely not 'losing it'."* Passive and unrealistic female bodies designed to satisfy the needs of others interest Mie only as creations in which she can intervene. Into which she can push her paintbrush and make women *"active and acting out their own desires, uninterested in what they look like doing that."*

The artist reveals her fascination with a state in which frustration is not a weakness, but fuel to exceed limits. The female bodies that fall, climb, jump, and take risks in the paintings are not an aesthetic gesture, but an expression of sovereignty. *"I think that in sport, when you feel frustrated, you really go for it and forget everything around you."* Being momentarily beyond expectations, judgments, and scrutinizing gazes. It is the risk of isolation and exclusion that we take in unequivocal exchange for freedom. We find a radical space of inner strength that is not slick or glamorous, but authentic and physical.

Emotional authenticity, which is often suppressed or denigrated in female expression, comes alive on Mie's canvases with an unrelenting urgency: *"I think that we still treat our girls differently from the boys; they are supposed to be good girls and not act out, go bananas, or rage. I think that sport is an arena where girls and women can play and feel these things, and it's my hope that they will bring these feelings out of the sports arenas, express their emotions, and occupy space,"* she affirms.

Although her works transcend the limits of reality, they still say a lot about the world we live in. Mie's approach reflects a desire to reshape reality, not only the visual, but also the social. Her works are not afraid to be playful and ambiguous, and it is through layering meanings and shifting symbols that they are able to disrupt stereotypical notions of femininity. *"I am interested in creating a setting around the women in my work that is both fun and playful across different layers of interpretation. The tennis rackets often become guitars, the horses grow into fierce creatures, and it is just interesting to me to push the narrative and scenery to a point where it also becomes a bit absurd. That is also about pushing the gesture of painting,"* Mie elaborates.

"THE FEMALE BODIES THAT FALL, CLIMB, JUMP, AND TAKE RISKS IN THE PAINTINGS ARE NOT AN AESTHETIC GESTURE, BUT AN EXPRESSION OF SOVEREIGNTY."



Three Women Playing Music Instruments by Mie Olise Kjær-gaard, 220x195 cm, 2021, Sport in Art



Rabble Rouse Riders by Mie Olise Kjær-gaard, 220x195 cm, 2023, Sport in Art

Emancipation implies its opposite: systems of control. And it is this leitmotif that is mixed in both of the artist's fields of interest: architecture and the body. In her early series *Dishonest Constructions*, Mie explored the constructions that emerge in places of political and economic instability. She was inspired by modern ruins in Venezuela - unfinished office centers or malls where residents now improvise with brick, wood, and tarpaulin to create homes within the skeleton of abandoned buildings.

Where ideals fail, unlikely communities emerge. Kjær-gaard lets this theme live on in her paintings and objects: a layered, collapsing pictorial language where musical instruments become rockets, canvases float on wooden skeletons, paint flows over the frame... The analogy to the instability of gender constructs is apparent. Every crack in the wall is a chance to peer elsewhere, into a space where one can invent their own rules.

"I think from my architectural knowledge, I am interested in construction in general. Both as the physical frame of a building or body, but also as a social structure. And to see it falter a bit, I just enjoy that feeling so much. I cannot really explain it," Mie confides. Her works thus become studies of moving architectures - bodies or categories that break down and are rebuilt, that carry the burden of normativity but also disrupt and reshape it through their own act. 📍

FASHION

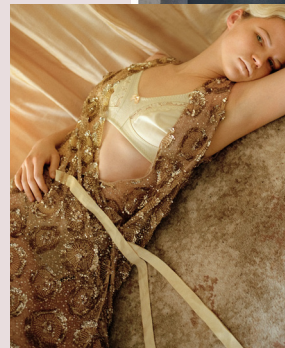


Clementine in *Fresh Faces* for The Face, photo: Theo Sion, styling: Danny Reed, The Face

Chloé Resort 2026, Vogue



Class of 1998, Veronique Branquinho Autumn-Winter 1998 for Self Service No. 8, photo: Anuschka Blommers and Niels Schumm, VEIN

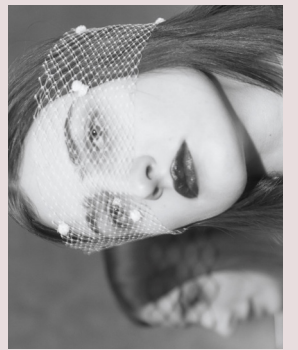


Luca in Down in Kokomo for The Face, photo: Begum Yetis, styling: Hollie Williamson, The Face



Portrait of Saoirse Ronan by Paolo Roversi, British Vogue

From left to right: Kirsten Dunst for AnOther Magazine Autumn/Winter 2025, photo: Marili Andre, styling: Katie Shillingford, AnOther / Simone Rocha Spring/Summer 2026, photo: Isabel MacCarthy, AnOther / Lou de Bètoly Autumn/Winter 2026, photo: Bella Spantzel, AnOther



Portrait of Greta Lee by Zoë Gertner, The Gentlewoman



Kai Schreiber for AnOther Magazine Autumn/Winter 2025, photo: Senta Simond, styling: Emma Wyman, AnOther



Cecilie Bahnsen Pre-Fall 2026, photo: Nadine Ijewere and Cecilie Bahnsen, Vogue



From left to right: Caitlin in Close To Me for The Face, photo: Charlotte Stouvenot, styling: Andrew Saucedo, The Face / Simone Rocha Spring/Summer 2026, photo: Morgane Maurice, AnOther / Prada for AnOther Magazine Spring/Summer 2026, photo: Brianna Capozzi, styling: Emma Wyman, AnOther



AnOther Magazine Autumn/Winter 2025, photo: Lengua, styling: Isabelle Sayer, AnOther



W
Z
O



Not only a well-versed professor of mine at TMU (Toronto Metropolitan University), Tanya Watt is a respected creative director who met with me for an interview, talking through her experience in the fashion industry and how the concept of femininity has shifted over time.

By Hannah Clifton
Photographs Courtesy of
Tanya Watt



HC: FROM YOUR PERSPECTIVE, HOW do you define authentic femininity, and has that definition changed over time?

TW: I think authentic femininity is really about your point of view and what you bring to the table—what feels authentic and genuine to you. I often talked in Image-Making and Media [a class she taught me] about how I'm directing creative versus how a male might—it's not that one is better than the other, but it's just a very different kind of approach. And I think we talked a lot about Petra Collins, divine femininity, and dream-state storytelling, and just how refreshing it was to see the impact she had on photo direction as a DOP [director of photography]. So, I think it's really important for women to share their perspectives through their art and creativity—our own authentic journey—with our own narrative.

Do you notice a considerable difference in the way femininity is engaged with for youth today than in the past?

I do notice a difference. Being a Gen X-er, I've always been a pretty ballsy, bold female presence throughout my career. I think I was just born that way, but there are many Gen X women who maybe regret in previous roles and times in their creative careers that they weren't more vocal about their point of view—maybe they didn't feel safe to do that. So for me, it was really important to always trailblaze. I've also worked with incredible mentors, and all of my editors at my magazine roles were women. Not to say I haven't had some great male editors as well, but I was inspired to pass my experiences on and mentor students through that journey with strong female leaders. I will say as a teacher, I've seen a difference in the classes that I've been teaching in the last four to five years—the evolution is huge with students embracing authentic femininity in their work, not shying away from those conversations. It's really inspiring to see.

I agree. When I witness other people's work in class, too, I feel that people are being much more honest—they have the space to be. It's great.

Yes. And I think the other thing that's challenging sometimes when I've taught fashion photography—as I talk about the history of it, it's a very male-dominated industry. I've really tried to go back and find more female representation in that craft. And really not talk as much about history, but talk about where we are now and where we could go.

How has the concept of femininity shifted since you started working in the industry?

Not only in fashion photography, art direction, and aesthetic, but also in graphic design, I always try to infuse femininity. I will say that it was always more accepted when it came from a masculine point of view or approach to even women's fashion magazines. Maybe I was in a role that was more privileged to be able to showcase feminine design and work, but we had a male publisher, and the creative and photo direction had to meet certain specifications—we definitely had a lot of restrictions with regards to gender, culture, and race.

In my career and places of work, I like to realize what an asset it actually is to be a woman in this industry and to embrace our femininity in our work. I think that [idea] has really evolved.

I just redesigned *Zoomer* magazine with Zoomer Media, for the 45-plus community with an equal male and female audience. But I was allowed to bring in fashion elements and showcase more of a feminine approach to the redesign that I would have never been allowed to before—even for a brand that doesn't have a fully female audience.

To be honest, for me and my work, I always find a balance between the masculine and the feminine—as women, we want to embrace both sides of ourselves.



I think that's really important, too. It's not just about hyper-femininity—there's a spectrum, and you're able to find what you resonate with the most.

But just like any movement, you have to swing the pendulum far. I appreciate hyper-femininity and pushing that boundary so that we land somewhere in the middle and achieve a balance.

Whose work do you admire for depicting femininity in an honest way?

I definitely would say Petra Collins—you've heard me talk about her in class as well. Ellen von Unwerth is another photographer who I think is always embracing femininity in her work and pushing that narrative. Another one would be Corinne Day—some of the beautiful work that she did for UK Vogue in the nineties and early two thousands. During the heroin chic movement, where we had men photographing young girls and that sort of female objectification by the male gaze—then you had someone like Corinne Day, who provided the female gaze, a refreshing point of view. There's an art director, Dian Holton—I like that she's a little more commercial in her approach to art direction because I can also be very practical. I can do commercial, but I can also do editorial—so Petra Collins, Corinne Day, and Ellen Von Unworth all appeal to my editorial side, but I really like learning from someone like Dian representing the other side of creative direction in our industry.

Do you have any memorable moments on set working with an all-female crew?

Yes! I was doing a lot of food photography and leading food accounts during COVID when fashion kind of simmered down for a while. And when I left that role two years ago to join Zoomer Media and get back into editorial, I was kind of missing the food thing. A friend of mine asked me to join her and a few other artists on a creative shoot—we did have a model in there as well, but the focus was food primarily—an all-female crew that I had never worked with before. I got to work with a new photographer, and it was really inspiring. The entire crew was women—the model, hair and make-up artist, food stylist, everyone's assistants, and the videographer. It was a really great day. I just remember looking back on it thinking, "I'm already excited for the next time we get to work together."

I really enjoy working with Geneviève Charbonneau, Manon Boyer, and Maude Chauvin [Montreal-based photographers]—if we're talking about authentic femininity, we need to talk about some of these French Canadian image makers in food and fashion.



"TO BE HONEST, FOR ME AND MY WORK, I ALWAYS FIND A BALANCE BETWEEN THE MASCULINE AND THE FEMINE—AS WOMEN, WE WANT TO EMBRACE BOTH SIDES OF OURSELVES."



And also, gay men—I really do gravitate towards that vibe on set and with coworkers—not only being supportive and inclusive, but also, there's a really beautiful way that they embrace femininity that needs to be shared.

How does clothing communicate ideas of femininity when it comes to both the beauty standard and the editorial side of fashion?

That's huge, right? You can have a female model and do the whole YSL tuxedo "Le Smoking" moment, talking about gender bending—but there is something to be said for showcasing feminine design, textiles, and fabrics—really bringing that to life in front of the camera. Whether on a female or male model, to be honest, I think clothing has a huge role to play in our fashion community. There can be elements in a garment that are feminine and masculine at the same time.

In your experience, do you ever find pressure to adhere to a certain notion of femininity for clients?

That's a hard yes. It depends on who—am I walking in to meet a client, and it's all men? I'd like to say that all those things don't matter, but when you're dealing with particular demographics and generations, it's still very much a thing. I don't necessarily change my approach, but I have to read the room—you have to be aware of the client and what they're looking for, just like with anything.

One of my bosses [a male] at the office was like, "I really want you to come to this presentation." We were meeting Western University, and there were mainly women around the table. The agency director who was hosting the meeting was a man, but he wasn't part of the creative conversation—they were all women. They looked at me and were asking me questions—they just gravitated towards me. It sounds kind of stereotypical, but it's just the reality. You always show a male client more than one idea—so I would always make sure that I presented what I thought they wanted to see, but also the version I envisioned, which was always a more feminine approach—because of my background in fashion and being a woman. I would say that the majority of the time, they would go with my concepts.



Do you think the digital sphere differs in the way femininity is presented in print?

I don't think that it's that different. In both print and digital mediums, you're always having that conversation between the creative—whether it's feminine, whether it's masculine. I can't even say that digitally there would be more male videographers because I don't think that's really true anymore. So no, I think it's more of an evolution of time—it's about the creator—the person who's the art director, the visionary—how we bring it to life regardless of the medium.

Do you have a favourite moment where you worked with women who were authentic in their femininity?

Working with someone like Lady Gaga, who was fearless—she was unapologetic. She was not afraid to be herself or embrace her femininity—she walked around set half naked, wore what she wanted—she did her thing. And you have somebody like Gwen Stefani, who was just incredible—embracing everything about her. She's very, very feminine—definitely one of my most memorable experiences, along with Keira Knightley and Julianne Moore.

Taylor Swift was another one who was incredibly feminine—knew who she was at a very young age. I photographed her when she was quite young—19—and she embraced her femininity. It was a really great experience.

How would you define our current era in portraying femininity?

I think artists like Petra Collins, talking about femininity in arts, culture, and society is amazing. You still have the Kardashians, though, perpetuating a different narrative about women. This notion of ideal beauty—it's always a conversation, but I do think we are definitely evolving. I think it could be a stage or a right of passage with women and girls going through phases of feeling accepted. It's just about exploring and finding our femininity—what that looks like at different ages and stages.

Even as time evolves, we feel differently about certain ideals.

Yes. I think teenagers, and then as they grow into their twenties, go through times of just wanting to fit in and be one of the crowd. And then they have those other moments where they want to be individual and unique—break stereotypes and stand out.

I also have to make the connection to menopause. As a woman who has just gone through it, it's really a transition in our lives about celebrating women and our biological superiority. The fact that we're having this renaissance in medicine for women is massive. And I'm not just saying that because I'm going through it—you can see it medically. I think that cannot be ignored as a significant moment in our era. The more that there's even a nod to oppress women, the pendulum will swing, and we will come out of this even more triumphant than we were before. 🍓





Isabelle Albuquerque for Metal Magazine Issue 53, 2025, photo: Chris Llerins, Chris Llerins

**“JUST AS THERE’S OFTEN
A NEED FOR WOMEN TO
TALK TO ONE ANOTHER
FOR THEIR VOICES TO
BE HEARD, THERE’S AN
ENDURING NEED FOR US
TO SEE EACH OTHER, TOO,
IN ALL OUR MULTIPLE,
COMPLICATED SELVES.”**

— Amanda Maddox

THROUGH MY LENS

Captured on film
in its most honest,
unfiltered form.

Photographer, Stylist & Director:
HANNAH CLIFTON

Linger by Hannah Clifton, talent: Rhea Kathleen

P



R

Talent: MACKENZIE DUFFY

O

Prom exists in a state of isolation, marking the end of one chapter and the beginning of another. This milestone may initially seem like a magical moment for youth, but it is not always as wonderful as it's made out to be. It puts into perspective how a girl is becoming a woman, and how society expects that transition to happen quickly.

As a near-universal moment that many women can relate to, I wanted to explore the level of vulnerability that surfaces during this time. Much like I was at my own prom, this series shows a girl stepping away from the noise to reflect on these ideas, offering an intimate glimpse of what this event represents.



M









INTIMATE APPAREL

Talent: CLAIRE HOANG



Centered on female adolescence, *Intimate Apparel* explores the quiet chaos and inner turmoil that arise within the mind. At times, even when we are not directly confronted by something, we can feel overwhelmed by our thoughts, causing us to spiral. There is immense pressure in navigating one's identity, making the process of growing up feel daunting. This series uses fashion to convey motifs of girlhood and evokes an intimate atmosphere, as if the viewer is stepping into her world.











DUAL

NATURE

As a reminder of the carefree days of girlhood spent playing dress-up, *Dual Nature* is a playful reflection of that time. The series follows sisters Rya and Everleigh as they simply exist, capturing their impulsive, raw nature. There is a unique bond between sisters, which I found deeply meaningful to witness: those in-between moments, sometimes solitary, sometimes shared. Because of their sisterhood, they are naturally connected, while still remaining individuals in their own right.

The series is intended to evoke nostalgia and serve as an invitation for play to remain part of our lives, even as we grow older.

Talent: RYA (LEFT) & EVERLEIGH (RIGHT) DEELSTRA









NOT YOUR AVERAGE FAIRYTALE

Talent: ALIYAH KESHAVJEE

Not Your Average Fairytale shifts between the past and the present, and between the real and the imagined. Being a young girl often means having an innate imagination, drifting between dreams and reality. Immersed in fairytales at an early age, girls may come to see life as picture-perfect, even aspiring to become a princess one day. However, as they grow older, they begin to recognize how they are perceived in society, particularly by men, and the constant undermining that can accompany this: the idea that they cannot stand alone.

This series exists in the present, centering on a modern-day princess. She is in control of her pursuits and is comfortable being alone. While her past has undoubtedly shaped who she is, she now sees for herself and determines what her future will hold. It may not align with the stories she was told or the films she watched as a child, but she is grounded in her independence and is not trying to please anyone but herself.













Talent: RHEA KATHLEEN

LINGER

Reluctant to evolve, *Linger* drifts with a girl as she grapples with memory and the unknown. Though she knows she must move on, she fears change, and we, as viewers, move alongside her, catching glimpses within her sphere.

The series showcases the complexity and multitude of emotions that exist within her: she is confident, confused, vulnerable, and intimate all at once. A sense of maturity and playfulness coexist, suggesting that even as we grow, we remain connected to who we once were; those influences persist, but shift in meaning.









FINAL THOUGHTS

AS THIS PROJECT COMES to a close, I can't help but think back to the beginning of the process. At first, I felt immense pressure and confusion about creating something that truly spoke to who I am as an artist. Through many trials and tribulations, I eventually created something that feels not only authentically feminine, but also authentic to me. Every part of this book means something incredibly valuable to me, and I hope that women feel seen and heard when they experience it.

There was so much research and exploration that ultimately allowed me to approach this book with intention and care, and the already rich imagery within visual culture supported me in doing so. I have always been a visual person, and this piece is an extension of that. While the first half is divided into subsections, film, photography, art, and fashion, it is clear that these genres intersect and influence one another, much like my own creative process.

Though the book is editorial, it is centred on intimacy, reflecting who I am as a creative and the sensitivity of the subject matter. I chose to photograph everything on film and leave it unedited, in its rawest form, as this conveys a sense of authenticity throughout the pages. Just as female adolescence is often overlooked, so too is the beauty in its in-betweenness. Although moving through different phases is a natural part of growing up, it is important to remember that each phase holds meaning and contributes to who we are. Rather than dismissing who we once were, there is value in recognizing who we were, who we are, and who we can become. 📍



Prom by Hannah Clifton, talent: Mackenzie Duffy

REF ER EN CES

PAGE 01

Image:
Clifton, H. (2026). *Prom* [Photograph series].

PAGES 02-03

Images:
Clifton, H. (2026). *Prom* [Photograph series].
Face. (2025, October 6). IDEA Books co-founder Angela Hill on photographing a story for the autumn issue. *The Face*. <https://theface.com/style/the-london-family-fashion-shoot-angela-hill-idea-andrew-sauceda-styling>
Chris Llerins. (n.d.). Chris Llerins. https://www.chrisllerins.com/personal_work/
Dazed. (n.d.). *Rethinking fashion image*. Dazed. <https://www.dazed-digital.com/fashion/gallery/35988/0/rethinking-fashion-image>

PAGES 04-05

Image:
Wagoner, M., & Eggleston, W. (2017, January 14). William Eggleston remembers The Redheaded Woman in Untitled, 1974 (Biloxi, Mississippi). *Vogue*. <https://www.vogue.com/article/william-eggleston-photograph-redhead-woman-untitled-1974-biloxi-mississippi>

PAGES 06-09

Text:
Clifton, H. (2026). Preface. *HER*.
Images:
Kazanjian, D. (2024, November 10). How Anna Weyant came to paint Kaia Gerber for the cover of *Vogue*. <https://www.vogue.com/article/anna-weyant-kaia-gerber-cover-profile-december-2024>
AnOther. (n.d.). *The Sea Around Us by Marie Deteneuille*. AnOther. <https://www.anothermag.com/art-photography/gallery/14089/the-sea-around-us-by-marie-deteneuille/5>
Face. (2025, October 6). IDEA Books co-founder Angela Hill on photographing a story for the autumn issue. *The Face*. <https://theface.com/style/the-london-family-fashion-shoot-angela-hill-idea-andrew-sauceda-styling>
AnOther. (n.d.). *Girls: Boredom, Rebellion and Being In-Between at MOMU*. AnOther. <https://www.anothermag.com/design-living/gallery/14340/girls-boredom-rebellion-and-being-in-between-at-momu/0>
Carina Kehlet Schou. (n.d.). https://carinakehletschou.com/?utm_source=ig&utm_medium=social&utm_content=link_in_bio&fbclid=PAZXh0bgNhZW0CMTEAc3J0YwZhcHBfaWQPMTI0MDI0NTc0Mjg3NDE0AAGnaM5_PeHGz445bkP7bTnTO-QSusf2X1DvqQ9NQ6n5ezwRswcb1VkMmkuZ3Buo_aem_UsoIco106TUgR_RGtDl3DQ
Chris Llerins. (n.d.). Chris Llerins. <https://www.chrisllerins.com/noelle/>
Clifton, H. (2026). *Prom* [Photograph series].
My Stringbean, My Woman - Carina Kehlet Schou - UAL Showcase. (n.d.). <https://ualshowcase.arts.ac.uk/project/211943/cover>
Company, E. K. (2026, January 26). DP Kasper Tuxen DFF harnessed KODAK film to depict the purity of human connection in Joachim Trier's award-winning "Sentimental Value." *Kodak*. <https://www.kodak.com/en/motion/blog-post/sentimental-value/>

PAGES 10-11

Image:
AnOther. (n.d.). *Prada Archive 1998-2002 by Norbert Schoerner*. AnOther. <https://www.anothermag.com/fashion-beauty/gallery/13615/prada-archive-1998-2002-by-norbert-schoerner/1>

PAGES 12-13

Image:
AnOther. (n.d.). *Dear God, the Parthenon is still broken by Yorgos Lanthimos*. AnOther. <https://www.anothermag.com/art-photography/gallery/13593/dear-god-the-parthenon-is-still-broken-by-yorgos-lanthimos/0>

PAGES 14-15

Images:
Zuckerman, E. (2018, June 25). How Greta Gerwig turned the personal 'Lady Bird' into a perfect movie. *Rolling Stone*. <https://www.rollingstone.com/tv-movies/tv-movie-features/how-greta-gerwig-turned-the-personal-lady-bird-into-a-perfect-movie-126300/>
Healy, C. M. (2024, October 11). *These cult films capture the trials and tribulations of early womanhood*. AnOther. <https://www.anothermag.com/design-living/15937/girlhood-studies-mubi-not-just-a-girl-greta-gerwig-andrea-arnold>
Bonjour Tristesse: Visualising a coming of age classic | *SHOWStudio*. (2025, August 26). <https://www.showstudio.com/news/bonjour-tristesse-making-a-coming-of-age-classic>
Photograph Courtesy of Sayna Fardaraghi
'Birds of Paradise' Review: Dirty Dancing. (2021). *The New York Times*. <https://www.nytimes.com/2021/09/23/movies/birds-of-paradise-review.html>
AnOther. (n.d.). *Dear God, the Parthenon is still broken by Yorgos Lanthimos*. AnOther. <https://www.anothermag.com/art-photography/gallery/13593/dear-god-the-parthenon-is-still-broken-by-yorgos-lanthimos/6>

PAGES 16-21

Text:
Karuppiah, M. (2024, February 6). The Girls of Sofia Coppola. *STRAND Magazine*. <https://www.strandmagazine.co.uk/single-post/the-girls-of-sofia-coppola>
Images:
Administrator. (2025, July 13). *Archive | Sofia Coppola — Musée Magazine*. Musée Magazine. <https://museemagazine.com/culture/2023/9/21/archive-sofia-coppola>
Tijerina, D., & Day, C. (2025, May 16). Sofia Coppola on the film execs afraid of 'The Virgin Suicides,' and the "Guys version" They didn't make. *Vanity Fair*. <https://www.vanityfair.com/style/story/sofia-coppola-virgin-suicides-interview?srsltid=AfmBOorhiWljTenDZi1twQ2ggJD2DHpElkpmJ71AG6Mfv9ZK-kVEm4zt4>
Bell, K. (2024, December 12). Sofia Coppola is launching an Imprint—And her first book is a dreamy tribute to 'The Virgin Suicides.' *Vogue*. <https://www.vogue.com/article/sofia-coppola-book-imprint-virgin-suicides>
Sofia Coppola's 'Archive' features rare photographs of Kirsten Dunst, Emma Watson and Elle Fanning. (2023). *CNN*. <https://www.cnn.com/style/sofia-coppola-archive-book-rare-photos>
Bell, K. (2020, April 21). Sofia Coppola on the 20th anniversary of 'The Virgin Suicides,' Kirsten Dunst, and the influence of Francis Ford Coppola. *Vogue*. <https://www.vogue.com/article/sofia-coppola-interview-the-virgin-suicides-20th-anniversary>
Seth, R. (2025, September 2). A look back at 9 of Sofia Coppola's most stylish films. *Vogue*. <https://www.vogue.com/article/sofia-coppolas-most-stylish-films>
Staff, W. (2017, May 30). *A guided tour to Sofia Coppola's inspirations by Sofia Coppola herself*. W Magazine. <https://www.wmagazine.com/gallery/sofia-coppola-deconstructs-her-mood-boards>
Bell, K. (2024, December 12). Sofia Coppola is launching an Imprint—And her first book is a dreamy tribute to 'The Virgin Suicides.' *Vogue*. <https://www.vogue.com/article/sofia-coppola-book-imprint-virgin-suicides>

PAGES 22-27

Text:
Clifton, H. (2026). In Conversation with Sayna Fardaraghi.
Images:
Photographs Courtesy of Sayna Fardaraghi.

PAGES 28-29

Image:
Aperturewp. (2023, December 11). *Sofia Coppola on the Photographs that Inspired Her Films*. Aperture. <https://aperture.org/editorial/sofia-coppola-pictures/>

PAGES 30-33

Images:
Katherine-Goguen-Friends-of-Form — outcaststudio. (n.d.). <https://outcaststudio.co/Katherine-Goguen-Friends-of-Form>
McLaughlin, A. (2024, May 20). GradWatch 2021: Carina Kehlet Schou, Central Saint Martins. *Creative Review*. <https://www.creativereview.co.uk/gradwatch-2021-photographer-carina-kehlet-schou/>
Dodd, R. (2025, October 30). "His Writing Feels Like Life Itself": *Lina Scheynius on Hervé Guibert*. AnOther. <https://www.anothermag.com/art-photography/16737/lina-scheynius-interview-herve-guibert-ghost-image>
Chris Llerins. (n.d.). Chris Llerins. https://www.chrisllerins.com/personal_work/
Carina Kehlet Schou. (n.d.). https://carinakehletschou.com/?utm_source=ig&utm_medium=social&utm_content=link_in_bio&fbclid=PAZXh0bgNhZW0CMTEAc3J0YwZhcHBfaWQPMTI0MDI0NTc0Mjg3NDE0AAGnaM5_PeHGz445bkP7bTnTO-QSusf2X1DvqQ9NQ6n5ezwRswcb1VkMmkuZ3Buo_aem_UsoIco106TUgR_RGtDl3DQ
Face. (2025, October 6). IDEA Books co-founder Angela Hill on photographing a story for the autumn issue. *The Face*. <https://theface.com/style/the-london-family-fashion-shoot-angela-hill-idea-andrew-sauceda-styling>
Fashion and Depravity go Together in Juergen Teller's New Book | *SHOWstudio*. (2021, November 24). <https://www.showstudio.com/news/fashion-and-depravity-go-together-in-juergen-tellers-new-book>
AnOther. (n.d.). *The Index Magazine Retrospective*. AnOther. <https://www.anothermag.com/art-photography/gallery/14293/the-index-magazine-retrospective/0>
Face. (2025, October 6). IDEA Books co-founder Angela Hill on photographing a story for the autumn issue. *The Face*. <https://theface.com/style/the-london-family-fashion-shoot-angela-hill-idea-andrew-sauceda-styling>
AnOther. (n.d.). *Alien by Isabel MacCarthy*. AnOther. <https://www.anothermag.com/art-photography/gallery/14141/alien-by-isabel-maccarthy/2>
AnOther. (n.d.). *Sylvia by Angela Hill*. AnOther. <https://www.anothermag.com/art-photography/gallery/12592/sylvia-by-angela-hill/4>
De Biasio, C. (2025, September 25). MoMu presents an exhibition celebrating the multifaceted beauty of girlhood. *Vogue*. <https://www.vogue.com/article/momu-exhibition-girlhood>
AnOther. (n.d.). *American Ballet Theatre by Cassandra Trenary*. AnOther. <https://www.anothermag.com/art-photography/gallery/14256/american-ballet-theatre-by-cassandra-trenary/9>
Brennan, O. (2025, May 27). *Four women photographers on the aesthetic legacy of the Virgin Suicides*. AnOther. <https://www.anothermag.com/art-photography/16399/four-women-photographers-on-the-aesthetic-legacy-of-the-virgin-suicides>
These 9 Photographers Are Capturing Girl Culture Today. (2017). *Artsy*. <https://www.artsy.net/article/artsy-editorial-9-photographers-capturing-girl-culture-today>
Admin. (2021, April 13). *Shoot the Breeze: Morgan Maher - The Editorial Magazine*. The Editorial Magazine. <https://the-editorialmagazine.com/shoot-the-breeze-morgan/>
Brennan, O. (2025, May 27). *Four women photographers on the aesthetic legacy of the Virgin Suicides*. AnOther. <https://www.anothermag.com/art-photography/16399/four-women-photographers-on-the-aesthetic-legacy-of-the-virgin-suicides>
This uncomfortable portrait of femininity has resonated for four decades. (2023). *CNN*. <https://www.cnn.com/style/jo-ann-callis-blue-bow-photography-snap>
AnOther. (n.d.). *Sisters by Brianna Capozzi*. AnOther. <https://www.anothermag.com/art-photography/gallery/13746/sisters-by-brianna-capozzi/16>
Chris Llerins. (n.d.). Chris Llerins. <https://www.chrisllerins.com/lilyandaubrial/>
AnOther. (n.d.). *Paris Photo 2025*. AnOther. <https://www.anothermag.com/art-photography/gallery/14428/paris-photo-2025/5>
AnOther. (n.d.). *The Filial Daughter by Mengyu Zhou*. AnOther. <https://www.anothermag.com/art-photography/gallery/13605/the-filial-daughter-by-mengyu-zhou/0>

- AnOther. (n.d.). *The Sea Around Us by Marie Deteneuille*. AnOther. <https://www.anothermag.com/art-photography/gallery/14089/the-sea-around-us-by-marie-deteneuille/8>
- Chris Llerins. (n.d.). Chris Llerins. <https://www.chrisllerins.com/matilde/>
- Admin. (2021, April 13). *Shoot the Breeze: Morgan Maher - The Editorial Magazine*. The Editorial Magazine. <https://the-editorialmagazine.com/shoot-the-breeze-morgan/>
- Vogue. (2025, September 5). “Un mondo proprio” by Elena Bianca Zagari. *Vogue*. <https://www.vogue.com/article/un-mondo-proprio-by-elena-bianca-zagari>
- AnOther. (n.d.). *Exteriors: Annie Ernaux and Photography*. AnOther. <https://www.anothermag.com/art-photography/gallery/13456/exteriors-annie-ernaux-and-photography/2>

PAGES 34-35

Text:

- Artsy Editorial. (2015, March 5). *How A Model-Turned-Photographer’s Erotic Images Empower Her Female Subjects*. Artsy. <https://www.artsy.net/article/editorial-how-a-model-turned-photographers-erotic-images-empower-her>

Images:

- Dazed. (n.d.). *Ellen von Unwerth: Ladyland*. Dazed. <https://www.dazeddigital.com/fashion/gallery/25145/0/ellen-von-unwerth-ladyland>
- Germany, V. (2017, December 7). Coffee Table Book: “Heimat” von Ellen von Unwerth. *Vogue Germany*. <https://www.vogue.de/gallery-1512651968902>
- Maitland, H. (2022, October 18). Ellen von Unwerth just unearthed a trove of ’90s & ’00s supermodel polaroids. *British Vogue*. <https://www.vogue.co.uk/arts-and-lifestyle/gallery/ellen-von-unwerth-interview>
- Dazed. (n.d.). *Ellen von Unwerth: Ladyland*. Dazed. <https://www.dazeddigital.com/fashion/gallery/25145/4/ellen-von-unwerth-ladyland>
- Opera Gallery Viewing Rooms - Ellen von Unwerth*. (n.d.). <https://www.operagallery.com/viewing-rooms/ellen-von-unwerth>
- Germany, V. (2017, December 7). Coffee Table Book: “Heimat” von Ellen von Unwerth. *Vogue Germany*. <https://www.vogue.de/gallery-1512651968902>
- Opera Gallery Viewing Rooms - Ellen von Unwerth*. (n.d.). <https://www.operagallery.com/viewing-rooms/ellen-von-unwerth>
- Germany, V. (2017, December 7). Coffee Table Book: “Heimat” von Ellen von Unwerth. *Vogue Germany*. <https://www.vogue.de/gallery-1512651968902>
- Anicia. (2024, June 20). *Ellen von Unwerth tells the story of 5 photographs featuring Naomi Campbell, Kate Moss, and Claudia Schiffer*. Numéro. <https://numero.com/en/art-design/ellen-von-unwerth-tells-the-story-of-5-photographs-featuring-naomi-campbell-kate-moss-and-claudia-schiffer-2/>

PAGES 36-37

Image:

- Poggi, M. S. (2024, June 12). *In her new show, painter Emily Ferguson explores the lore of the IT girl*. Interview Magazine. <https://www.interviewmagazine.com/art/in-her-new-show-painter-emily-ferguson-explores-the-lore-of-the-it-girl>

PAGES 38-39

Images:

- AnOther. (n.d.). *Shannon Cartier Lucy*. AnOther. <https://www.anothermag.com/art-photography/gallery/14444/shannon-cartier-lucy/2>
2025. (n.d.). Natalie Krim. <https://www.nataliekrim.com/2025?pgid=merno55t-21c61c08-ed5b-4d1b-b8d4-40fb-c773f14d>
- Tate. (n.d.). *A Jamaican Girl’, Augustus John OM, 1937 | Tate*. <https://www.tate.org.uk/art/artworks/john-a-jamaican-girl-t14513>
- In Karyn Lyons’s Paintings, the Ghost of Girlhood Lingers. (2025). *Artnet*. <https://news.artnet.com/art-world/in-karyn-lyons-paintings-the-ghost-of-girlhood-lingers-2701675>

- AnOther. (n.d.). *Things I saw at night by Frida Orupabo*. AnOther. <https://www.anothermag.com/art-photography/gallery/12957/things-i-saw-at-night-by-frida-orupabo/5>
2025. (n.d.). Natalie Krim. <https://www.nataliekrim.com/2025?pgid=merno55t-b74c1659-fe06-4c53-acb2-5dcf1b-d7c280>

PAGES 40-43

Text & Images:

- Vydrová, T. (n.d.). *Mie Olise Kjærgaard Art | How Women Change Sport and Power*. Sport in Art. <https://www.sportin.art/en/article-detail/mie-olise-kjaergaard-women-who-step-out-of-the-game>

PAGES 44-45

Image:

- Face. (2026, March 5). Fresh faces. *The Face*. <https://theface.com/style/new-models-casting-julia-lange-theo-sion-danny-reed>

PAGES 46-47

Images:

- Nast, C. (n.d.). *Chloé Resort 2026 fashion show*. Vogue. <https://www.vogue.com/fashion-shows/resort-2026/chloe/slideshow/collection#33>
- Fatás, M. (2025, October 1). *GIRLS at MoMu: adolescence as an in-between*. VEIN Magazine. <https://vein.es/girls-at-momu-adolescence-as-an-in-between/>
- Face. (2025, January 2). Down in Kokomo. *The Face*. <https://theface.com/style/begum-yetis-hollie-williamson-style-photography-vol4-issue19>
- Sinclair, C. (2024, October 16). From the archive: “I Wanted to marry Edward Cullen”: When Vogue met a teenage Saoirse Ronan. *British Vogue*. <https://www.vogue.co.uk/article/saoirse-ronan-british-vogue-archive>
- Face. (2025, January 2). Close to me. *The Face*. <https://theface.com/style/prada-andrew-sauceda-charlotte-stouvenot-photography-editorial-issue-021-volume-04>
- Dazed. (n.d.). *Simone Rocha SS26*. Dazed. <https://www.dazeddigital.com/fashion/gallery/35960/12/simone-rocha-ss26>
- AnOther. (n.d.). *Prada for AnOther Magazine Spring/Summer 2026*. AnOther. <https://www.anothermag.com/fashion-beauty/gallery/14542/prada-for-another-magazine-spring-summer-2026/7>
- AnOther. (n.d.). *Kirsten Dunst for AnOther Magazine Autumn/Winter 2025*. AnOther. <https://www.anothermag.com/fashion-beauty/gallery/14264/kirsten-dunst-for-another-magazine-autumn-winter-2025/2>
- AnOther. (n.d.). *Simone Rocha Spring/Summer 2026*. AnOther. <https://www.anothermag.com/fashion-beauty/gallery/14326/simone-rocha-spring-summer-2026/11>
- AnOther. (n.d.). *Lou de Bètoly Autumn/Winter 2026*. AnOther. <https://www.anothermag.com/fashion-beauty/gallery/14502/lou-de-betoly-autumn-winter-2026/2>

- The Gentlewoman – Greta Lee*. (n.d.). <https://thegentlewoman.co.uk/library/greta-lee>

- AnOther. (n.d.). *Kai Schreiber for AnOther Magazine Autumn/Winter 2025*. AnOther. <https://www.anothermag.com/fashion-beauty/gallery/14269/kai-schreiber-for-another-magazine-autumn-winter-2025/7>

- Nast, C. (n.d.). *Cecilie Bahnsen Pre-Fall 2026 Fashion Show*. Vogue. <https://www.vogue.com/fashion-shows/pre-fall-2026/cecilie-bahnsen/slideshow/collection#14>

- AnOther. (n.d.). *Lengua for AnOther Magazine Autumn/Winter 2025*. AnOther. <https://www.anothermag.com/fashion-beauty/gallery/14435/lengua-for-another-magazine-autumn-winter-2025/13>

PAGES 48-53

Text:

- Clifton, H. (2026). One-on-One.

Images:

- Photographs Courtesy of Tanya Watt.

PAGES 54-55

Text:

- Maddox, A. (2024, January 3). *The women photographers who consider the dynamics of being seen*. Aperture. <https://aperture.org/editorial/the-women-photographers-who-consider-the-dynamics-of-being-seen/>

Image:

- Chris Llerins. (n.d.). Chris Llerins. <https://www.chrisllerins.com/isabellealbuquerque/>

PAGES 56-57

Image:

- Clifton, H. (2026). *Linger* [Photograph series].

PAGES 58-67

Text & Images:

- Clifton, H. (2026). *Prom* [Photograph series].

PAGES 68-77

Text & Images:

- Clifton, H. (2026). *Intimate Apparel* [Photograph series].

PAGES 78-87

Text & Images:

- Clifton, H. (2026). *Dual Nature* [Photograph series].

PAGES 88-97

Text & Images:

- Clifton, H. (2026). *Not Your Average Fairytale* [Photograph series].

PAGES 98-107

Text & Images:

- Clifton, H. (2026). *Linger* [Photograph series].

PAGES 108-109

Text:

- Clifton, H. (2026). Final Thoughts. *HER*.

Image:

- Clifton, H. (2026). *Prom* [Photograph series].

PAGES 114-115

Images:

- Clifton, H. (2026). *Linger* [Photograph series].
- Clifton, H. (2026). *Dual Nature* [Photograph series].
- Clifton, H. (2026). *Prom* [Photograph series].

PAGE 116

Image:

- Clifton, H. (2026). *Linger* [Photograph series].



HER

BY HANNAH CLIFTON

From girlhood to womanhood
and everything in between.

From left to right: *Linger* by Hannah Clifton, talent: Rhea Kathleen /
Dual Nature by Hannah Clifton, talent: Rya (left) and Everleigh (right)
Deelstra / *Prom* by Hannah Clifton, talent: Mackenzie Duffy
Inner cover: *Linger* by Hannah Clifton, talent: Rhea Kathleen

