

# Photographs are today's Newfoundland Grey: A Case Study of the Madones Project

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## The Photographs

The figure of the mother is duly honored in the traditions, customs and traditions of all peoples, imprinted in the History of Art as a nurturer, as the driving force of the beginning of a new life, praised by mythology and ancient tragedy, while being an inexhaustible source of research for psychoanalysis on the inseparable dual child-mother relationship. I chose these three images because the mother is the decisive being for the psychomotor and emotional development of the child.



## The Photographer

After ten days in the makeshift Eidomeni refugee camp, my thoughts continue to stumble upon words. The photographer watches anxiously and constantly records the hundreds of moving stories that unfold around the past and present of the refugees and carry them imprinted forever in their eyes, in their expressions. The photographer is a cold performer of the moment, on a daily basis transcends the limits of humanity on the altar of recording.



## The Photojournalist

*What did my eyes through the lens of a camera see in Syria, in the journey on foot to the shores of Turkey, in the boat to Mytilene, in the mud of Eidomeni?*

Just as research data underlies the analyses drawn in related textual documents, so too do photographs. This project comprises a series of photographs taken of mothers and their children in refugee camps some of which were also published within newspaper and magazine articles.