

Francesca Magnani. *I was among the ones left in suspense.*

I have always felt the street in New York presents me with the people, the images and the colors that resonate with what I am currently going through emotionally or psychologically. At the same time, on a geographical level, since I am alone most of the time, the click of the camera and the final image end up also placing a pin on the map of my steps. I don't go looking for a photograph: it's what comes before me, what appears on my path, on my trail, or in what I call my theaters.

The etymology of the word "obvious" comes to mind, from *ob-viam*, meaning what is evident because it stands in front of you, across the road, literally in the middle of the street. What I photograph is "my *obvious*" part of my day and my travels, it is something that enters my routine and my view, creating something not obvious, *la meraviglia* or a sense of wonder.

I sometimes encounter a scene when a person seems to be suspended in time in the middle of the metropolis whether they are daydreaming, lost in thought, or in a complete state of abandon. There might be a prop: a step or a fire hydrant to sit on, a small radio nearby, a cigarette mid-air, a blanket to hide in plain sight, or simply the light of the sun.

I am among them, and a phrase comes to mind, with the pace of the Italian verse, the hendecasyllable, *io era tra color che son sospesi* (Dante Alighieri - *Inferno*, II, 52). わたしは、宙ぶらりんの魂たちのあいだにいた。

I was trained as an academic and philologist. Being surrounded by a language that is not my mother tongue and by a culture I didn't grow up with immediately brings on both translation and writing. It could be a sentence, a *terzina*, an hexameter. When I photograph there is no intellectualizing. Words come up in sync with walking and breathing.

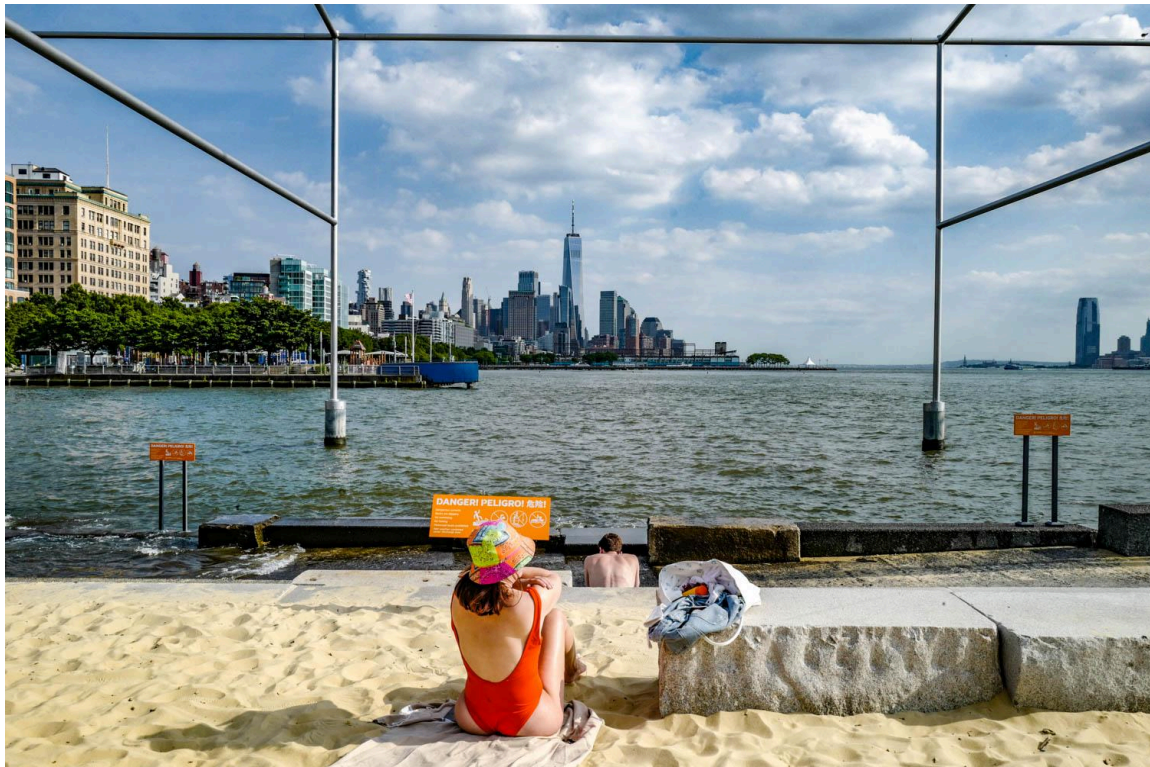
In the alignment between what I see and my inner state, the city emerges and the architecture surrounding the individual becomes a character too, the combination acts like a portal to another dimension of deeper feeling, of grounding and connection and heightened awareness.



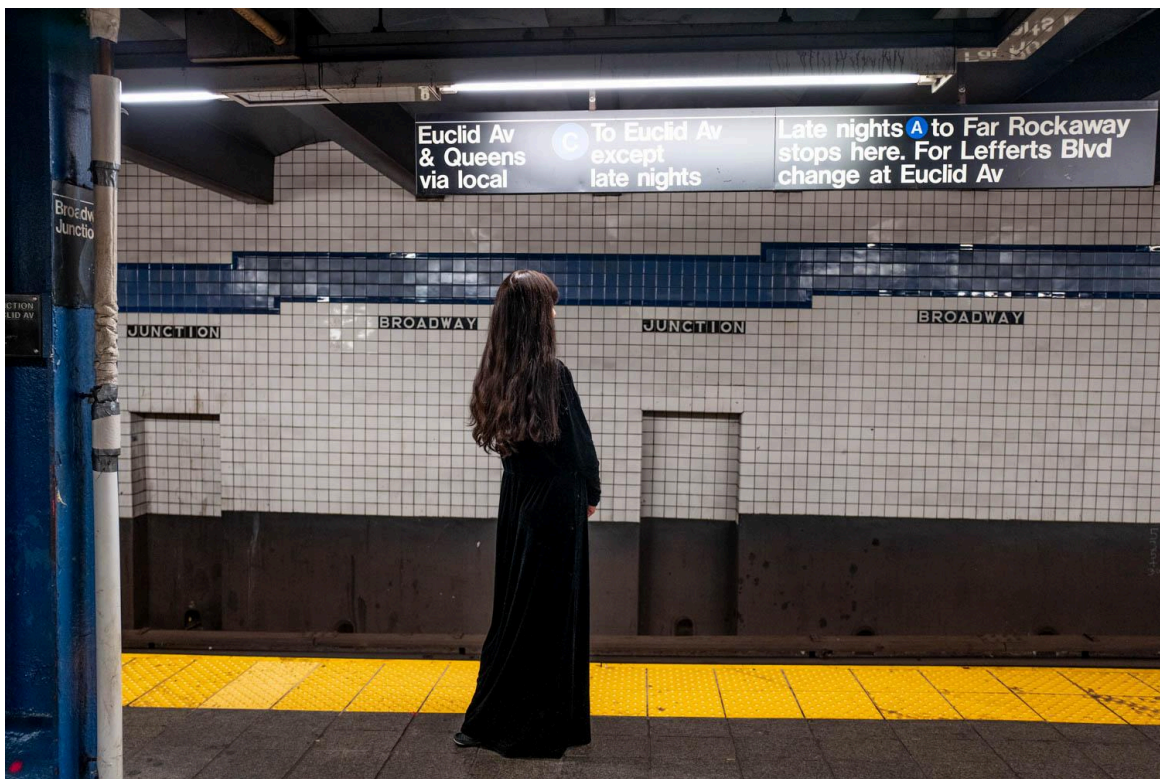
© Francesca Magnani, *Lower East Side*, March 4, 2023



© Francesca Magnani, *Beverley Road, Brooklyn*, 2024



© Francesca Magnani, *The West Side*, 2024



© Francesca Magnani, *Broadway Junction*, 2025



© Francesca Magnani, *Woman reading on the beach, Far Rockaway, Queens, 2025*



© Francesca Magnani, *Man praying on Canal Street at 2 o' clock, January 4th, 2026*



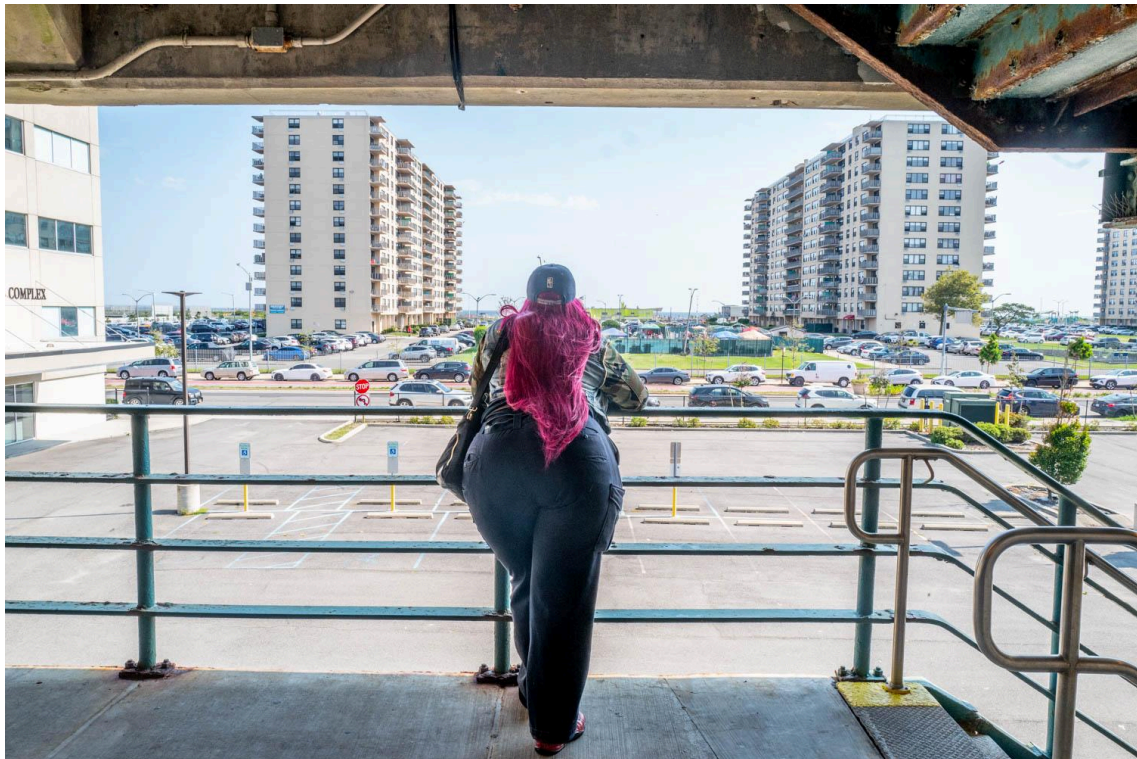
© Francesca Magnani, *Lower East Side*, November 4, 2024



© Francesca Magnani, *F train*, November 11, 2025



© Francesca Magnani, *Fireman sitting on a fire truck*, Brooklyn, November 2025



© Francesca Magnani, *Beach 97 train stop*, Far Rockaway, Queens, 2024



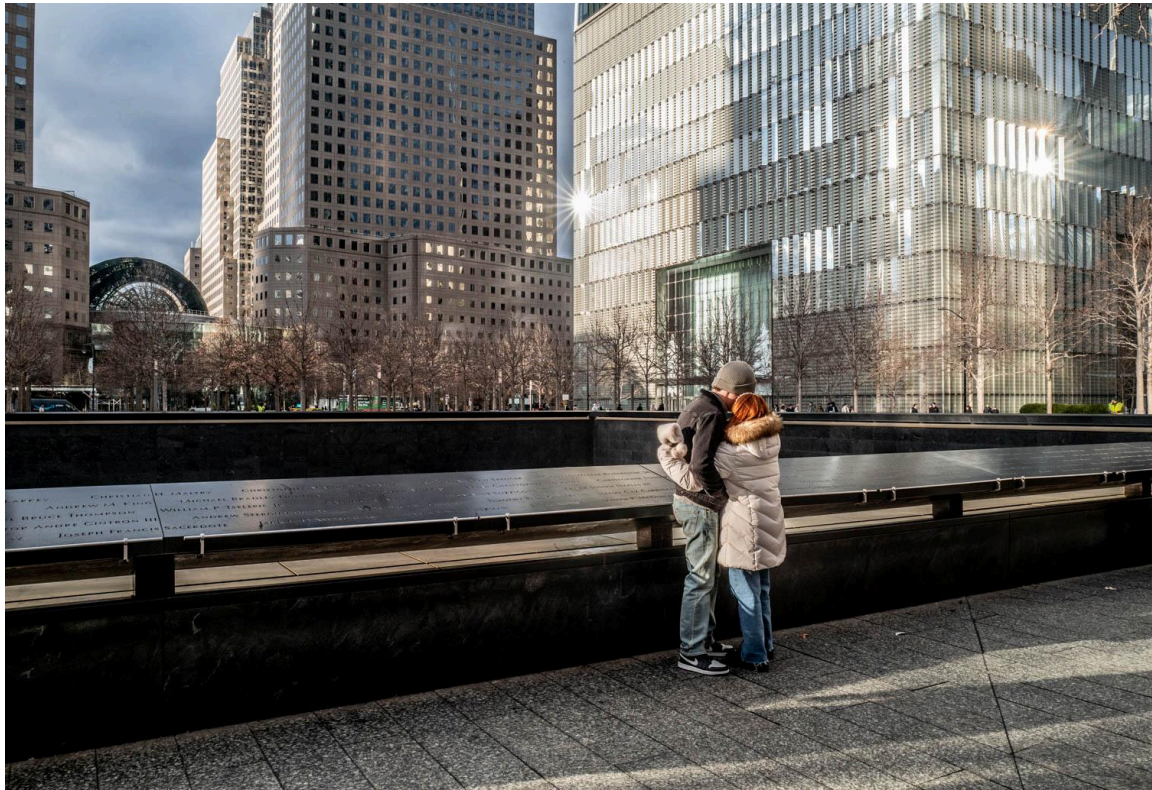
© Francesca Magnani, *Manhattan Bridge*, July 13, 2025



© Francesca Magnani, *A man covered with a white blanket*, York Street, Brooklyn, April 22, 2024



© Francesca Magnani, *On the Williamsburg Bridge*, January 11, 2026



© Francesca Magnani, *Memorial*, January 7, 2026.

Francesca Magnani is an Italian photographer based in Brooklyn, New York. Through street portraits, Magnani explores both the urban fabric and the relationship between personal experience and socio-political dynamics.

Magnani has shown her work in Italy, France, Canada, Germany, Australia and the US. Her photographs are included in the permanent collections of the [Museum of the City of New York](#), [ICP](#), [Photoville](#), [Aperture Gallery](#), [The Italian Consulate](#) in New York City, [Women Street Photographers](#), [The Brooklyn Public Library](#). [The Smithsonian National Museum of American History](#) acquired Magnani's images as part of the first set of multiple pandemic-related museum's digital acquisitions.

Over the years Magnani successfully pitched her stories to various publications, including Repubblica, D, Il Corriere della Sera, Flair, La Stampa, Il Venerdì, Panorama, Marie Claire, F, Yoga Journal, Artribune, Exibart, TimeOut New York, Il Sole 24 Ore, IL, Vanity Fair Italia, The Art Newspaper, Hyperallergic.

Find more about her work:

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