



L'ENFANTERRIBLE

ISSUE 2

**“If one
man can
destroy
everything,
why can’t
one girl
change it?”**

-Malala Yousafzai



L'ENFANTERRIBLE

#NUMERO 2

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DANI BRUBAKER
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NADIA RONCHI
PAM ALLYIN
SOFIA ZORDAN
STEFANO AZARIO



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BLERTA & INKA



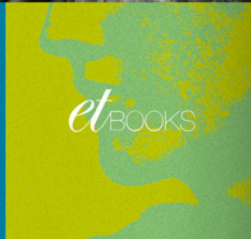
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BABY GIRL BARRETT

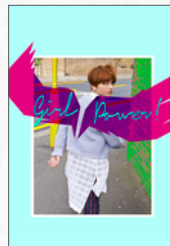


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ROW



et



THE IMPORTANCE OF BEING A GIRL

As a father to three girls I have always felt that my priority was to choose an environment that would give them the opportunity to express their personalities and potentials. In most parts of the world women and young girls have no such chance, and no such freedom. Many organizations worldwide are working on giving girls more education and louder voices. I asked four leading women to tell their stories *from the side of the girls*. Read what Ann, Liz, Louise and Pam have to say in their insightful essays. Because being **girl is power!**

Luca Zordan

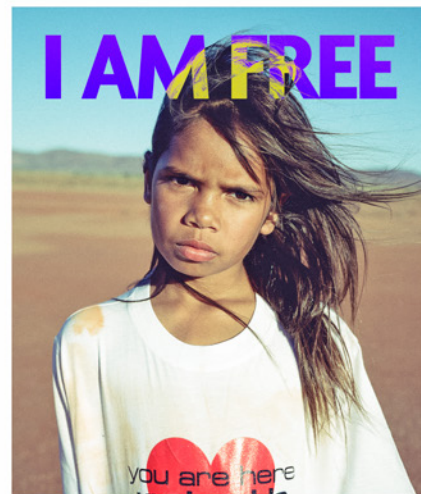
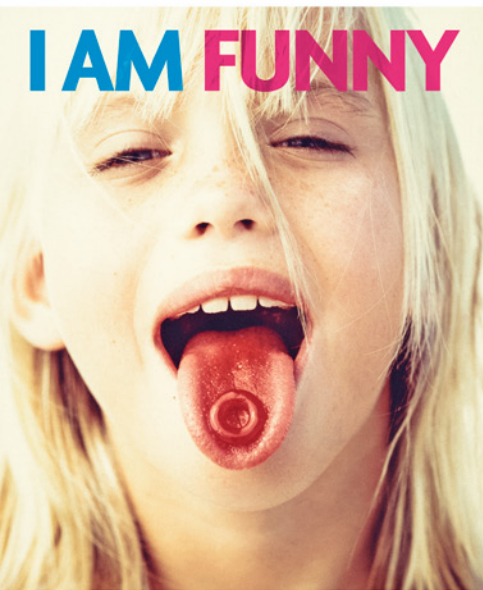


PHOTOGRAPHY LUCA ZORDAN













**I AM
A GIRL**

eLife

#KRISTINA_PIMENOVA

"Meet nine-year-old Kristina Pimenova the child fashion star dubbed
the most beautiful girl in the world."



photography Stefano Azario

#



3,110,837
Total Facebook
Page Likes

"Too young
to be a supermodel?"
- Daily Mail_UK

273,341 People
Talking About This

"Young Kristina
has the nation's attention".
- Mirror_UK

818,000
Instagram Followers





Kristina Pimenova,
student, gymnast, model.

Born in Moscow to
a football player
and an artist on
December 27th, 2005.

After repeatedly
hearing how
beautiful Kristina
was, her mother
booked her first
modeling job at
the age of 3.

Since then she's
been walking the
catwalk, shooting
for magazines, and
attending fashion
shows whenever
she can.

Kristina is having
a blast and loving
every minute of it!

PAM ALLYN

The Power of a Girl's Story

The ability to read stories, write stories and share stories makes us powerful in the world. With literacy, we have a voice, a community and a connection to the rest of the world, and an all-access pass to the world, our stories as a permanent record, and other people's stories for us, to inspire, change and make us grow. The stories we tell and the stories we read transform the world, and transform us. Stories make us strong.

But hundreds of millions of girls around the world do not have an opportunity to become literate and to use their stories to create permanent record of their lives, hearts and dreams.

I created LitWorld, a global literacy non-profit, to advocate for girls as readers, writers, and storytellers.

I wanted to solve for the catastrophe happening right now around the world. Around the age of 10, girls start disappearing from school to help with housework, to take care of siblings, or to be married and have children. Around the world, 65 million girls are not in school. Today, nearly a quarter of all girls between the ages 15-24 have never finished primary school.

What a profound loss for each of them, and for us, for our world. The longer we take to get every girl in school, the more we miss – from scientific discoveries to

beautiful music to national leadership to economic empowerment to inspire future generations and impact all of society. I see a simple way to make literacy possible for every girl in the world. I want girls to understand that their own stories matter, to them and to others. LitWorld's LitClub program is based on this foundational ideas that each person's individual story can fuel literacy. We gather girls together in a safe space with a mentor from their own community in a space called LitClub. At LitClub girls receive access to resources like books and technology, sanitary supplies and food that will sustain and nourish them and make it possible for them to learn. They also get access to the power of each other's stories. They feel they are not alone. They receive access to the strength of a loving LitClub Mentor, an older woman or girl who listens and coaches them to share their stories and read the stories of others. Having a community of friends and strong mentors allows girls to talk through challenges, to celebrate triumphs, to explore idea and potential paths for their futures.

The power of the LitClub is that it is portable and mobile so that it is there when the girls need it most and can fill in during out of school time. LitClubs can be in temporary bamboo schools in Nepal after an earthquake, or in the midst of Syrian refugee camps in Jordan. They also meet in Detroit Public Schools and vibrant community centers in Harlem. The most powerful part of LitWorld is that we are using what every girl, everywhere already has – stories of her own – to transform

their own lives. Research has shown that people learn to read and write much faster and more easily when they use their own stories to practice not only the power of their voices but what it feels like to decode and comprehend text: text of their own. Today LitWorld programs run in over 17 countries around the world.

I want to tell you the story of Diana, a member of the very first LitWorld LitClub in Kibera, Kenya. When Diana joined the LitClub, her mother had just died from HIV/AIDS and Diana carried a picture of her mom in her pocket, gripping it tightly wherever she went. As she got immersed in the world of stories, and felt safe in her LitClub community, she started to own her stories, to feel comfortable, confident and curious about the world. She began to tell the story of her mother and of herself, in powerful ways, that brought her courage to the fore, that inspired those around her. When I shared with Diana the first chapter of E.B. White's "Charlotte's Web", she said: "Pam, the part that really changed me was when Fern pulled her father's arm as he went to the barn to kill little Wilbur, to stop him, and she did. This passage changed me because I had never seen a girl do this: I had never seen a girl stand up to a man. I want to live a life like that."

With the power of other stories and the power of her own, Diana has become bold like Fern. Today she is thriving at her high school and has become a LitClub leader in her own right. During her LitClub years, with the support of her friends in Kibera, and their affirmation for her story of loss and then courage, and in the pages of all of the books she



has read to find heroines who model a new world for her, she has found her voice in the world. And now, she is the change maker.

This is what literacy can do for every girl, and for all of us. Literacy helps us see that we can author our own independence, hopes and dreams. This awareness compels us to move forward, striving towards possibilities that are no longer beyond our reach. LitWorld girls around the world are using their stories to build their communities so they become stronger than ever before. Let's not miss the chance to hear the stories of girls in the world. Let us create worlds of these stories so that Diana and all the girls who come after her can be the story, be the change we want to see in the world.

PAM ALLYN
EXECUTIVE DIRECTOR & CHIEF
STORYTELLER OF LITWORLD
www.litworld.org



S E A W A R D H A Z E

PHOTOGRAPHY LUCA ZORDAN
ART DIRECTION LIZ SHEPPARD
STYLIST NADIA RONCHI AT ZAKHARONCHI
HAIR AND MAKEUP BY NESTER AT ERA MAGATI USING AVEDA

T-SHIRT SHANPOOLE | LEGGINGS, CARDIGAN & LEATHER JACKET SCOTCH N'EBELLE





TEE-SHIRT SWAMPPOOLE | SHEEPSKIN WAISTCOAT BONPOINT
SWEATER, SWEATSHIRT AND COAT SCOTCH N'EBELLE

WHITE SHIRT BONPOINT | WAISTCOAT SCOTCH N'EBELLE
SWEATSHIRT FINGER IN THE NOSE | KNIT CAPE BONPOINT

BLACK JACKET SHAMPOOLE | PLAYSUIT WOVENPLAY
JACKET STELLA MCCARTNEY | PLAYSUIT WOVENPLAY







SWEATER, SWEATSHIRT & COAT SCOTCH N'EBELLE | LEGGINGS PAUL SMITH
LEGGINGS, SWEATPANTS SCOTCH N'EBELLE | T-SHIRT SHAMPDIDDLE | SHEEPSKIN WAISTCOAT BONPOINT





LEGGINGS 6 DRESS SCOTCH R'ERELLE | SHEEPSKIN JACKET BONPOINT



"I REMEMBER THE FIRST DAY I WENT OUT ON THE STREETS WITH A
CAMERA... IT WAS THE CONNECTION WITH PEOPLE THAT ASTOUNDED
ME. I SAW THAT MY CAMERA GAVE ME A CONNECTION WITH OTHERS
THAT I HAD NEVER HAD BEFORE. IT ALLOWED ME TO ENTER LIVES,
SATISFYING A CURIOSITY THAT WAS ALWAYS THERE, BUT THAT WAS
NEVER EXPLORED BEFORE. ON THAT DAY, I REALIZED THAT THE
WORLD WAS OPEN TO ME."

MARY ELLEN MARK

DIANE ARBUS
DOROTHEA LANGE
HELEN LEVITT
LEE MILLER
SAM-TAYLOR WOOD
SARAH MOON

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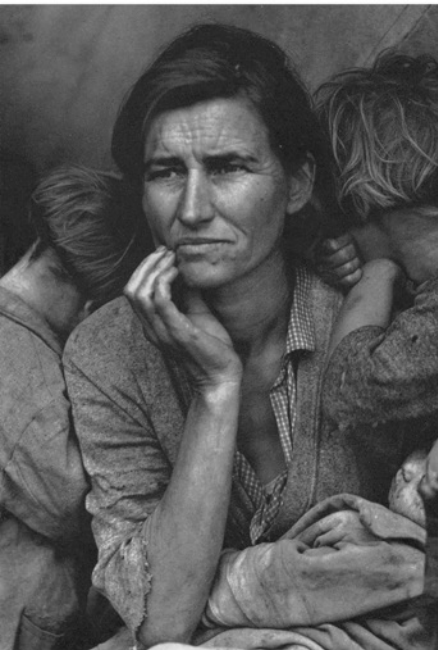
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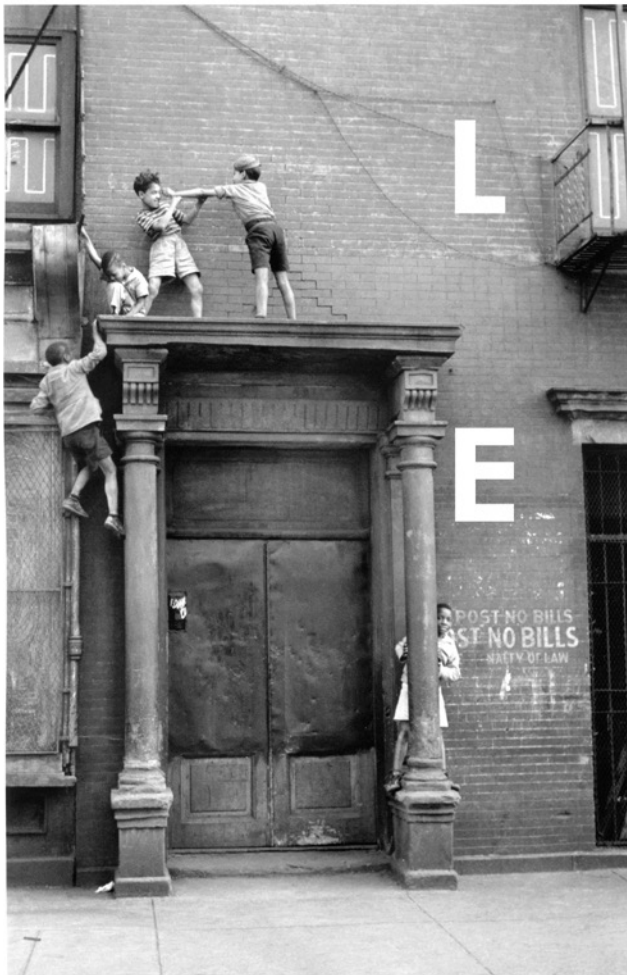


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LIZ NGONZI

A grandmother's gift

I was born nearly forty five years ago in Masaka, Uganda, to my mother Hilda Rwabazaire Paqui, who at the time was a broadcast journalist and my father John Ruganda, a renowned playwright. However my story really began in the early 20th century with my grandmother and her two sisters. My great-grandfather was a chief whose land would traditionally have been left to his son, however, as a man ahead of his time, he chose to appoint his daughter, my grandmother Kereni Rwabazaire, as his heir and sent his two other daughters to attend university, making them among the first African women to do so in Uganda. My great-aunt Yemima Ntungweriisho is notable for having translated Rip Van Winkle into our mother tongue of Runyankole, in 1966, and her sister Naome Bishaka served as the Chairwoman of the Mother's Union for the Ankole Kingdom for many years. The results of my great-grandfather's decisions created a lineage of capable and accomplished female leaders, the latest being my precocious five-year-old niece, Sydney, who I am certain will become a real force to reckon with in the future. This rich history and the understanding of the importance of my continuing the legacy of the women before me and serving as a role model to those who come after, is the foundation upon which I have built my career. I moved to the United States when my mother was posted to the Uganda Mission

to the United Nations in 1975 and we subsequently stayed in New York, where I attended the United Nations International School (UNIS). During my 13 years at UNIS, I developed friendships with children from all over the world, many of whom I remain close with today. This environment instilled in me a profound respect for all cultures and the belief that we all have a purpose irrespective of our standing in society or country of origin.

During my youth, I had the privilege of traveling to many countries in Africa, Asia Europe, the Caribbean and North America, the most memorable being when I was nine years old and accompanied my mother to the Second International Women's Conference in Copenhagen, Denmark. Being in a room with so many powerful women from across the globe, championing the rights of women everywhere, left an indelible mark on my young soul. I developed the confidence to successfully obtain two degrees, a career in Corporate America for ten years and then to begin my own consultancy firm, through which over a 10-year period, I advised hundreds of nonprofits focused on gender rights, youth development, educational and health access, in the U.S. and on the African continent. It led me to serve in a leadership role on the invitation-only President's Council of Cornell Women and for two years as an Entrepreneur-in-Residence at Cornell University, advising emerging traditional and social entrepreneurs about their businesses.



-portrait by Sofia Zordan

Most recently, it led to my appointment as the Chief Executive Officer of Afrika Tikkun USA, the U.S. office of the South African NGO, Afrika Tikkun. It is such an honor to have this opportunity to lead the building of Afrika Tikkun's brand in the U.S. by telling our story of 20 years of impact and the business plan for hope we are creating for the future. Our 600+ employees in South Africa work to break the cycle of poverty, through our holistic Cradle-to-Career development model, investing in the sustenance, education and social development of our over 19,000 disadvantaged children. Nearly 60% of our beneficiaries are girls and young women with whom we work from early infancy through young adulthood and into gainful employment, thereby enabling them to become the leaders of tomorrow.

While my commitment is to the development of all of our children and youth, I am particularly proud of our high percentage of female beneficiaries, particularly given that the communities we serve consist of primarily female-headed households and gender-based violence is unfortunately the norm. With such a focus, we have an opportunity to propel these young women into economic success and help to address the challenges faced by girls and women in our communities.

While I am very proud of my own accomplishments, I also value the multitude of opportunities I have had to mentor others. I fundamentally believe that having been given so many blessings, I too must be a blessing to others and pay forward all that I have been fortunate to receive. If we all live in this manner, the ripple effect will begin to reverse the negative forces that keep so many from realizing their potential and ultimately robs the world of their greatness.

I hope I have provided you with some insight into who I am, what I stand for and why I do what I do and that it motivates you to pursue your own purpose, knowing that by doing so, you can positively impact others. It will be a journey full of challenges, but if you surround yourself with the right support system, you can find success in whatever you pursue. I thank you for reading my story and want it to inspire you pay to pay it forward by sharing your own story of success with others. Warmly,

LIZ NGONZI
Chief Executive Officer
Afrika Tikkun USA
Twitter: @LizNgonzi
Website: AfrikaTikkun.org



UP TO ONE-HALF OF
GIRLS IN DEVELOPING
COUNTRIES BECOME MOTHERS
BEFORE THEIR 18 BIRTHDAY.

Sources (as of February 2015):

World Health Statistics 2014, WHO (maternal mortality); Progress on drinking water and sanitation, Joint Monitoring Programme update 2014 (water); The Millennium Development Goals Report Report, UN, 2012 (water); Inter-Parliamentary Union, Situation as of 1 January 2015 (parliament); M&M database, International Labour Organization (wages); Women, CEOs of Fortune 500s, Fortune, Situation as of 6 January 2015 (management); The Millennium Development Goals Report, UN, 2014 (education); UNESCO Institute for Statistics (adult literacy); Women's Participation in Peace Negotiations: Connections between Presence and Influence, UN Women, 2012 (armed conflict); Global and regional estimates of violence against women, WHO, 2018 (violence against women); Global Media Monitoring Report, Who Makes the News, 1995, 2015.

▼
THE ADULT LITERACY
RATE HAS RISEN TO

84%

FROM 76% IN 1990.
BUT
WOMEN ACCOUNT
FOR OVER

60%

OF THE WORLD'S
ILLITERATE.

▼
WOMEN'S
PRESENCE AS
NEWS SUBJECTS
IN PRINT, RADIO, AND
TELEVISIONS HAS
ONLY INCREASED
TO

24%

IN 2010 FROM 17%
IN 1995. AND

46%

OF STORIES
REINFORCE
GENDER
STEREOTYPES,
WHILE ONLY 6%
CHALLENGE
STEREOTYPES.*

▼
AT LEAST 50%
OF THE WORLD'S
WOMEN ARE
PAID WAGE AND
SALARY
EMPLOYMENT,
AN INCREASE
FROM 40% IN
1990'S.

BUT
WOMEN
EARN
10-30%
LESS
THAN MEN
FOR THE
SAME
WORK.

FEWER MATERNAL
DEATHS WORLDWIDE
THAN IN 1990.

45%

BUT
800 WOMEN
STILL DIE EVERY DAY FROM
PREVENTABLE
PREGNANCY-RELATED CAUSES.

99% OF THESE DEATHS
OCCUR IN DEVELOPING
COUNTRIES.

* 2010 figures based on a study of 108 countries.
1995 figures based on a study of 71 countries.

▼
**1 in 7 GIRLS
MARRY
BEFORE
TURNING 15**
IN DEVELOPING
COUNTRIES.

▼
**VIOLENCE AGAINST
WOMEN**

IN 1993, THE UN
GENERAL ASSEMBLY
DECLARATION ON
THE ELIMINATION OF
VIOLENCE AGAINST
WOMEN
PROVIDED A
FRAMEWORK FOR
ACTION ON THE
PANDEMIC.
BUT MORE THAN 20
YEARS LATER,

**1 in 3 WOMEN
EXPERIENCE
PHYSICAL
VIOLENCE**

MOSTLY BY AN
INTIMATE PARTNER.

▼
**OF FIRST BIRTHS
THAT OCCUR
BEFORE 18
HAPPEN
WITHIN
MARRIAGE**

2 **BILLION PEOPLE
GAINED ACCESS TO
CLEAN DRINKING WATER**
FROM 1990 TO 2010.

**BUT WOMEN STILL SPEND
16 MILLION HOURS
PER DAY** COLLECTING WATER
IN 25 SUB-SAHARAN
COUNTRIES.

▼
**WORLDWIDE,
OVER 51 MILLION
ADOLESCENT GIRLS 15/19
ARE MARRIED**
equal to the
population of England

SKATE GIRLS OF KABUL

Photography is a wonderful way to cross cultural divides and bring things together in a positive way.

● PHOTOGRAPHY **JESSICA FULFORD-DOBSON**

● INTERVIEW BY **LUCA ZORDAN**





LZ **How was the idea and photographic project for Skate Girls in Kabul born?**

JFD I was reading a newspaper late in 2012 when I stumbled across a small piece about girls skateboarding in Kabul. The article was so short that I nearly missed it. The very idea of Afghan girls on skateboards captured my imagination and I thought it was a shame that such a visually striking story was compressed into a small column of text. We only seem to hear bleak news from Afghanistan, so it was really refreshing to read something so different and uplifting. I knew immediately that the Skate Girls of Kabul would be the perfect subject for me as a photographer. I specialize in portraiture, particularly of children, and here was an opportunity to photograph young girls doing something exceptional in a beautiful, albeit war-torn, country. In addition, I hoped I could bring more publicity to a genuinely positive story about Afghanistan through my photographs, and therefore help generate more support for Skateistan, the Afghan charity that was giving these girls this remarkable opportunity and some semblance of a childhood.

Was this the first time traveling to Afghanistan?

Yes it was, and although over the years we have heard about the country all the time in the news, I had no real sense of what to expect when I got there.

What were your reactions and thoughts regarding being a western woman once you were there?

Being a Westerner, a woman and alone working in Afghanistan was challenging in many ways. There were so many scenes that I longed to capture but couldn't: I didn't want to risk my actions being resented or my motives being misunderstood. I found Kabul was beautiful in many ways

it's surrounded by hills and on summer mornings the air is amazingly clear and fresh, full of the scent of roses that thrive in the climate. Less poetically, there was also the smell of tarmac because road surfacing was in full swing everywhere. Kabul is a vibrant, busy city full of markets and street traders, wheelbarrows and stalls groaning with mangoes, kiosks selling bread and boys selling ice-cream from red carts blasting out the tune to 'Happy Birthday' on mini-loudspeakers, noise and bustle everywhere and people generally just getting on with their lives.

Unfortunately, my first visit fell during a particularly violent month that saw a number of Taliban attacks and bombings across the city, which was also quite challenging, the skate school had to be suspended for a few days due to the security so I was unable to complete the project on my first visit. So, I knew I would definitely have to come back to finish what I'd started.

The fact that these children display such optimism, hope and exuberance in a country that has suffered terrible violence and conflict in recent years is just astounding. The poverty of the country is also something that cannot be ignored. In Afghanistan, 60 per cent of Skateistan students come from deprived backgrounds: some of them live on the street and many are displaced refugees from other regions in Afghanistan. The skate parks give these children the opportunity to have fun and really be carefree children for a few hours.

Which were the most beautiful moments and which were the most demoralising?

I was able to spend a few weeks with the skate girls and earn their trust. They forgot I was there most of the time. And even though I had to communicate through an interpreter, I began to see and

appreciate their different personalities – in the way they spoke, how they dressed, how they moved, how they behaved with each other and, of course, in the way they skateboarded!

The girls' sense of identity was something I really wanted to capture. I didn't style them at all: I took them just as they were when they hopped up onto the platform. It's remarkable how you can really see their different personalities shine through; some outgoing, some more reticent, some smiling broadly, others a little more reserved. They really were such a joy to be around, all so unspoilt and great fun, lots of strong personalities, I feel very lucky to have met them. The moments spent with them were very uplifting.

The most demoralising was on my return to Kabul in my final week, from photographing Skateistan's brand new facility in the North of Afghanistan up in Mazar-e-Sharif, to find I could not complete my project, because the school in Kabul had to be suspended for a few days due to an increase in security with more Taliban attacks and bombings across the city. It was so frustrating, and apart from not being able to complete the work, I was also unable to say goodbye properly to the girls too. So when I left the city on that first visit I knew I'd be coming back to finish what I had started, which I did in May 2014 in the wake of the historic Afghan elections.

What did these young girls teach you and what were you able to teach them while you were photographing them?

They taught me that despite all the horrors that go on in this world of ours, in some of the most unlikely of places there are still good and great things going on, and we need to remember that and not be disillusioned by all the hard-hitting news we are continually saturated with

in the media. Who would think I would come back from such a dangerous place so uplifted and inspired. Girls on skateboards, in dresses with scarves in full flow, in Afghanistan, who'd think! They taught me anything is possible! They taught me some of their language and even tried to teach me to skateboard, it is not easy and as I wobbled along I realised I was highly likely to fall off, and I did not want to risk breaking anything as I was realising I was photographing something rather important, so after one attempt and much laughter on their part I gave up and returned to my cameras and tripod!

It's hard at first not to think of Afghan girls skateboarding as a remarkable clash of cultures. I think that's what first grabbed my attention. It's undeniably the first thought of many Western observers. However, when you first see the girls in action your preconceptions melt away: skating seems to come so naturally to them!

After I met the girls and learnt more about Skateistan's various projects, I became excited about documenting the collaborative aspects of the project. It's about Afghans supporting Afghans and building up their own communities and support networks. In Afghanistan men and women are segregated in any kind of official setting. All classes are single-sex, and older girls who have passed through the ranks at Skateistan teach the younger skate girls. So the project also embodies the idea of women supporting women. I found that exciting and inspiring.

That said, it's impossible to avoid how much joy and action there is as the girls whizz up, down and around the hall. One amazing thing about skateboarding is that it demonstrates – perhaps more than many other sports – just how tough and resilient these girls – or any girls – can be. They hurl





themselves forward with unstoppable courage, and if they take a tumble they bounce right up again, running back to the queue and cheering on their friends. It's a brilliant way to illustrate the strength, enthusiasm and positivity of young women in Afghanistan.

Apart from a few words in English, I find it hard to think what I perhaps taught them. I think they were undoubtedly curious to see me, an unmarried woman on my own, visiting their country and busy working on this project about them and their school with this big camera! The necessary permissions from parents were sought, and any girls who did not want to be photographed weren't. However, they all were keen to have a go behind the camera too looking through the lens, but actually in the end, they all appeared to really enjoy being in front of the camera having a chance to stand proudly showing off their favourite skateboards and their skills!

How do you view photography and what does it mean you personally?

Photography is a wonderful way to cross cultural divides and bring things together in a positive way. It is remarkable that these photographs have been so well received from all corners of the globe, proving there is no language barrier to photography, the silent power of pictures and their ability to move and touch people is a tremendous thing. And as long as humans continue to be curious about other humans, there will always be an eternal fascination and place for portrait photography. With photography I very much like to think I

'find' pictures rather than 'take' them. I think the Skate Girls series of portraits to me are not as much about reconciling the differences as about celebrating the similarities. Life for these skate girls is undeniably different in so many ways to that of their Western counterparts, but it's also touchingly, heartbreakingly and amusingly the same. In these pictures you can see the girls clamouring to answer questions in class and whispering with their best friends. You can see the same expressions of serious concentration or mischievous disruption as you would find in any classroom anywhere in the world, or in the skate park, you can hear them giggling as they queue up to take their turn on the ramps. After the huge success of the London Saatchi Gallery launch of the Skate Girls Of Kabul exhibition, it is now preparing for a US launch in New York, before then embarking on a global tour. I hope that the joy, freedom and excitement you can see in the pictures of these girls is contagious. I hope the images stay with the visitors and encourage them not to forget the girls in Afghanistan and to actively support wonderful ventures such as Skateistan so they can carry on with their amazing work.

More info:

Skate Girls Of Kabul book can be ordered via www.morlandtate.com Currently shortlisted for a British Book Design and Production Award 2015.

www.jessicafd.com
www.skateistan.org



My life with the United Nations

When I was about 9 years old we celebrated UN day on the 26th of November back in my school in Sweden. One of the assignments was for every child to draw a picture of a kid and then we spread all the cut-outs and made them join hands around the globe. I don't know if that was what sparked my interest for

international work, but somehow that memory has stayed with me. All though my university studies I had this goal of international work in my mind, but I didn't really know exactly what I wanted to do and I also think this was kind of an unusual career path so I think my parents were always a bit worried

what I would end up doing and if I could get such a job. After a couple of years of internships and short term consultancies with the United Nations I finally landed my first real job and international posting with the UN. The job was to work with human rights and gender equality in the Republic of Georgia. It ended up being a real adventure for both me and my husband who also came with me. In early 2000 Georgia felt like not a very well known country and a bit off the beaten path. Both professionally and privately it ended up being some very rewarding 2 years. Professionally I felt I was really put to the test and often had to engage in discussions where your national partners had different opinions and understanding. It really helped me to understand what it means to work in an inter-cultural environment but this is also the aspect of international work that I have come to enjoy the most. After a couple of years I got my son and later my daughter. That was when I really realized that the UN still is very much a man's world. I found quite limited understanding for what it means to be a working mother with small kids in the UN. When I came back to work and my son was 2,5 months they asked if I could go on a 2 week mission. Luckily that time I was able to not go but there were occasions when my work trips ended up being a whole family affair. When my kids were 5 and 3 years old we

LOUISE NYLIN

moved to Hanoi, Vietnam. That move was quite easy as the kids were small and quite movable. Again we ended up having a wonderful time in South East Asia, every day stepping out of your house was like being in an issue of the National Geographic magazine, the colors and the smells. It was so much to learn as this was my first time in a truly different culture. In many ways I feel lucky to have been able to have all these experiences and a family that has been so flexible and understanding. My husband has his own company and is therefore very movable. Up until now it has also been fairly easy to move with the kids but I realize that as they are getting older it will be harder. I feel that our lifestyle has given them a lot of life experience but I also feel that they deserve some stability and not too much moving around. My sense is that they are citizens of the world and home is where our family is. Still when I got the chance to come to New York and work with the newly established organization called UN Women it felt totally right for us. In a way the circle is closed as this is where I started my international career and it feel great to stay put here for a while and give us a base. But knowing us I am sure in a couple of years the travel bug will hit us again and we will be off on new adventures.

LOUISE NYLIN
PROGRAMME ADVISOR FOR UN WOMEN

Edie

Photography by Luca Zordan
Styling by Kate Van Der Hage at Era Management
Hair and Make up Christina Conway at SEE MANAGEMENT
Assistant stylist Anna Morris





Shorts miller at Elias and Grace
Necktie River Island
Jumper Bobo choices
Braces (suspenders) and Beanie both from American Apparel
Her own boots



Shirt leopard print shirt by Soft Gallery
Knitted sweater by Little Remix
Grey shorts American Apparel
Fake leather waistcoat - H&M
Watch and socks from American Apparel





imagination

▼
Bomber jacket by Stella McCartney
Denim shirt by Lee
Tee shirt by Scotch Shrunken
Necklace from Rokitt
Denim skirt by American Apparel



I'm



happy

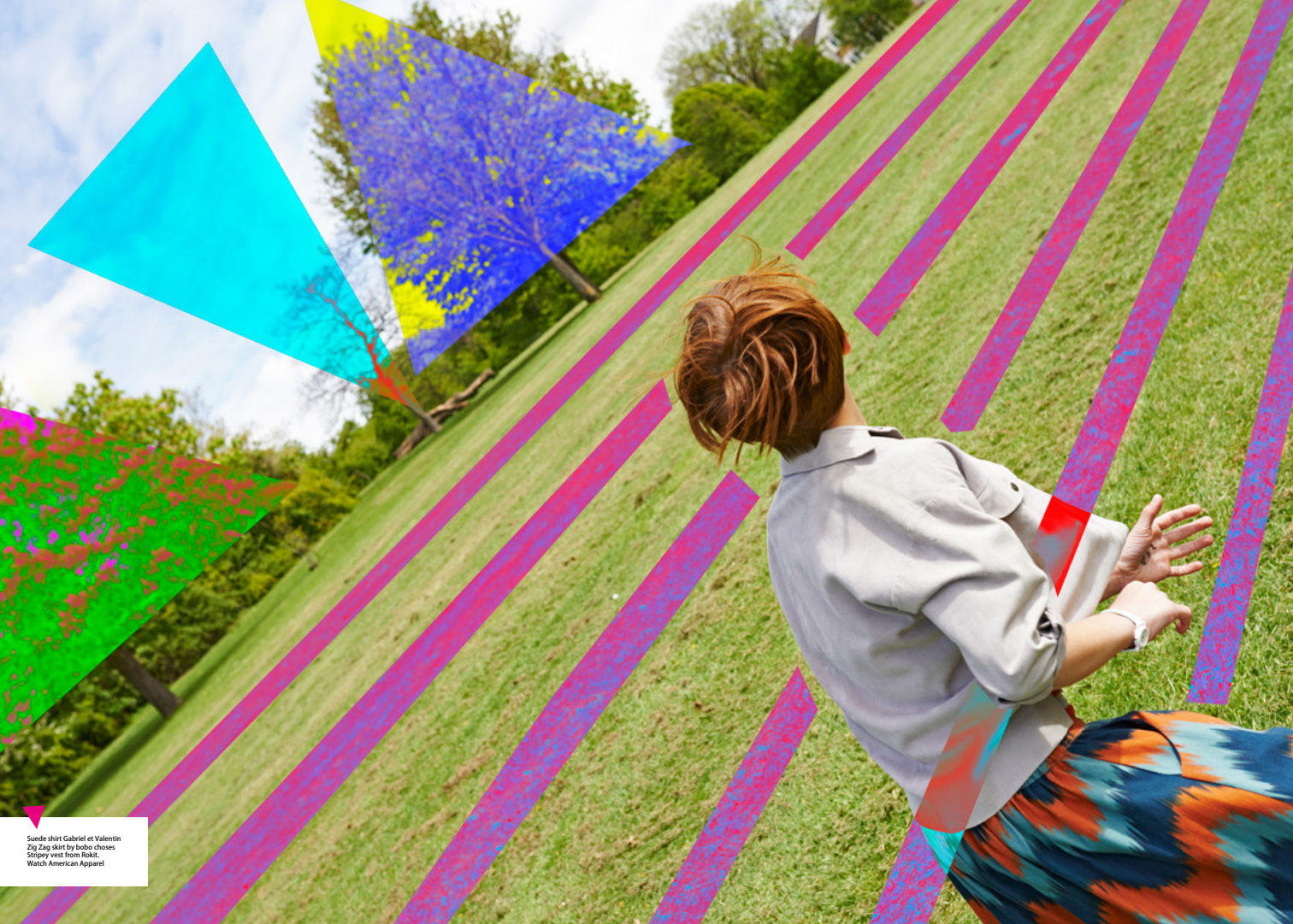


Check coat by Little Remix
Horse print hood by Bobo Choses
Knitted vest and necklace both by River Island
Joggers by scotch shrunk



Top and hat both by River Island
Trench coat by Burberry
Leggings by Bang Bang Copenhagen
Scarf by Little Remix
Socks by American Apparel





Suede shirt Gabriel et Valentin
Zig Zag skirt by bobo choses
Stripy vest from Rakit
Watch American Apparel



Shorts miller at Elias and Grace
Necktie River Island
Jumper Bobo choices
Braces (suspenders) and Beanie both from American Apparel
Her own boots

BLERTA + INKA



PHOTOGRAPHY IAN BODDY
ART DIRECTION LIZ SHEPPARD
STYLIST JO SAWKINS
H&M CHRISTINA CORWAY
MODELS BLERTA + INKA



Good vibes tee, dungarees and shoes all Topshop







Blerta dress, Kin at John Lewis; Inka Dress, River Island



Top, New Look; Skirt, Topshop



Tee - Topshop



Hat, M&S; Top, New Look; Jeans, H&M; Shoes, Topshop



Both tops Topshop



Bomber jkt, Gap; Tee, Topshop; Jeans, H&M



Blerta dress, Kin at John Lewis; Inka Dress, River Island;
Shoes, River Island



tee - Topshop; (jeans H&M)



et
BOOKS



THE
DOGS
AND THE
WOLVES

IRENE
NEMIROVSKI



ORLANDO:
A BIOGRAPHY

VIRGINIA
WOOLF



THE
SWEETEST
DREAM

DORIS
LESSING



THE LOST
DAUGHTER

ELENA
FERRANTE



ANGELIQUE KIDJO

Angelique Kidjo was born in Cotonou, Benin in 1960. She grew up listening to traditional Beninese music, artists from Africa like Miriam Makeba, Hugh Masekela, and Fela Kuti from South Africa, along with the likes of Otis Redding, James Brown, and Stevie Wonder. At the young age of six, Kidjo began performing with her mother's theatre group and not much later started singing in her school band, Les Sphinx. In 1983 political

turmoil in Benin led her to Paris where she attended the CIM, a reputable jazz school. There she met musician and producer Jean Hebrail, who became one of her longtime collaborators. While part of the band Pili Pili, she recorded a solo album and was soon after discovered by Island Records founder Chris Blackwell. Between 1991 and today she has recorded 11 albums, won 40 awards, and one Grammy. In 2002 Angelique Kidjo

**ANGELIQUE
KIDJO IS
A WORLD
RENOWNED
ARTIST,
ACTIVIST,
LEADER, AND
ROLE MODEL
FOR ALL GIRLS
AND **WOMEN.****

became a UNICEF Goodwill Ambassador, traveling to Benin, Senegal, Ethiopia, Tanzania, Syria, Malawi, Uganda, Kenya, Sierra Leone, Zimbabwe, South Africa, and Haiti. She founded the Batonga Foundation to aid girls in secondary school and higher education by giving scholarships, building infrastructure, providing supplies, supporting mentor programs, and advocating for community awareness in the value of education for girls. She has also campaigned for Oxfam and "Africa for women's rights", has contributed songs to projects and organizations, and has met with Michelle Obama regarding international girls' education. Her last project was signing an open letter for the ONE Campaign, urging Angela Merkel and Nkosazana Dlamini-Zuma to focus on women during the G7 in Germany and the AU in South Africa in preparation for the UN summit in September 2015.

-Maria Zordan



BABY GIRL BARRETT

PHOTOGRAPHY: DANI BRUBAKER

STYLIST: JEANNE MURRAY @ ART DEPARTMENT

HAIR AND MAKEUP: JEN FIAMENGO @ WALTER SCHUPFER



This is the story of Baby Girl Barrett. Mine is one of abandonment and hope. Born of Native American descent with Blonde hair. Isolated, yet surrounded by many. Homeless, yet sheltered. Like a fish out of water, a storm raged within... They tried to shelter me from the pain. But mine ran deep. I would hear the water-fall, but couldn't feel the rain. I searched and what I found was my imagination and hope. Everyone has a story and this is mine.

Dani Brubaker











WOMEN WITHOUT MEN



Directed by
Shirin Neshat
Shoja Azari
Written by
Shoja Azari
Shirin Neshat
Steven Henry Madoff
Shahrnush Parsipur (novel)
Starring
Shabnam Tolouei
Pegah Ferydoni
Arita Shahzad
Orsolya Tóth
Mehdi Moinzadeh
Navid Akhavan

Mina Azarian
Bijan Daneshmand
Music by
Ryûichi Sakamoto
Cinematography
Martin Gschlacht
Release dates
September 9, 2009
(Venice Film Festival)
Running time
95 minutes
Country
Germany
Austria
France

Set in Tehran, Iran during the American-backed 1953 coup-d'état that returned Shah to power, *Women Without Men* follows four women all facing and trying to solve different problems brought on by the men in their lives. Directed by Shirin Neshat and loosely based on the novel by Shahrnush Parsipur the film is visually transfixing and beautiful, showing

**“A DEEP CURRENT
OF FEMININE
RESILIENCE BELOW
AN IMPASSIVE
EXTERIOR”.**

One of the four women is Zarin (Orsi Toth), a beat up and emaciated prostitute who flees the brothel in which she works to find refuge in the public baths; she proceeds to scrub herself raw to erase

the marks and memories of the men who have used her. Using very artistic and magical images in her work, Neshat depicts the struggles of the four women, Fakhri, Faezeh, Munis, and Zarin, and their quest to live in a world without men. *Women Without Men* “is so beautifully shot that there are moments that should be frozen, made into photographs and hung on gallery walls.” (Rachel Saslow Washington Post)

-Maria Jordan



Girl Power

As an international speechwriter focusing on women's rights, I was tickled earlier this year to see photos of girls in Afghanistan smiling and looking fierce as they rode on their skateboards. They defied stereotypes and preconceptions. Their smiles were contagious. I could feel the wind in my hair as I flew through the air. The photo essay, *Skateboarding Makes Afghan Girls Feel Free*, by Kat Lister, appeared in *Vice* in January. The photographs, by Jessica Fulford-Dobson, capture the spirit and personality of skate girls in Kabul who attend Skateistan, an NGO that uses skateboarding as a tool of empowerment. For me it epitomizes the paradox of girl power in 2015. While girls are claiming their space and freedom, they are also being held back and threatened. Afghanistan is one of the toughest places to be born a girl. Of the 4 million children not enrolled in school, 60 percent are girls. And, as international forces continue to withdraw from Afghanistan, violence against women and girls remains widespread. Afghanistan has the highest number of terrorist attacks aimed at schools, at girls schools in particular. Islamic extremists, such as Al Qaeda, ISIS, etc. do not believe

in girls' education or women's rights. They throw acid, burn down schools and pull a trigger to keep girls where they should be, dead if they are demanding their rights as was intended for Malala in Pakistan. As girls stand up for their right to education, extremists are trying to get them to stay at home, disempowered and servile, and in the worst cases, sold as sex slaves, or forcibly married as child brides. Every year 15 million girls are married before age 18. That's 28 girls each minute, denied their rights and childhood. This is the narrative that we hear in news reports and social media, it is why we are pleasantly surprised when we see girls like those in Afghanistan breaking gender boundaries, being free and brave, attempting 360-flips on their skateboards. Girl power is hard to repress.

Last year a friend of mine met a teenage African girl at the airport to drive her into New York City. She was scheduled to speak at the UN on her efforts to end FGM, female genital mutilation, in her community. It was the first time she had been on a plane, out of her country of Kenya, and she was very surprised to see ice, and escalators when she arrived at the airport. Back home, her parents wanted her to undergo the FGM procedure but she refused to participate, and managed to get other girls in her village, and parents, to do the same. She started a movement to change a deeply-rooted tradition so that girls would no longer be mutilated. In thousands of villages and communities across Africa, people are making public declarations to abandon FGM. There is a global movement to end this harmful practice within a generation. Kadiga, an Ethiopian girl, is a strong opponent of FGM. "I will never subject my child to FGM/C if she happens to be a girl," she said, "and I will teach her the consequences of the practice early on." As for her critics, Kadiga shrugs off their disapproval. "All this is nothing to me. I will keep very strong and go on." Times are changing. But sometimes I feel as if I'm on a teeter-totter. Up when I hear about girls and women taking steps

ANN ERB LEONCAVALLO

forward, and down when I hear about continuing abuse, exploitation and violence. About 2.2 million girls between the age of 5 and 15 are trafficked every year for the purpose of sexual exploitation. Nearly 50% of all sexual assaults worldwide are against adolescent girls under the age of 15 years. In every region, there are insidious forces to keep girls in their place, or sexed-up and exploited. It is easy to find pre-pubescent girls dolled up as sex symbols on billboards, magazines and the Internet, not to mention clothing stores that sell sexy hot-pants for girls of kindergarten-age.

The sexy, skimpy shorts being sold for pre-school girls in one large U.S. retailer prompted an irate mother to write a post that went viral because it struck a nerve with other parents who do not think innocent little girls should dress up like sex tarts. Just last weekend I went with my 17-year-old daughter to orientation at a college in Boston, only to be informed that the university is one of 106 in the United States being reviewed by the federal government for their handling of sexual violence. One in five U.S. female college students will experience sexual violence. Of course all of this begs the question: What is going on? It seems to me that there are two forces colliding with each other. One is that girls and women are rising up. The other is a backlash to push them down. The new part of the equation is global media—the Internet, cell phones and videos that are used to full effect by both sides to mobilize support. ISIS is reportedly putting

high-definition cameras on the end of guns for footage that looks like a video game to recruit new fighters. Seven years ago in 2008, a video went viral called *The Girl Effect*. With rhythmic music and bold graphics it made the case that girls are the most powerful force for change if they are given a fair chance. The message can be summed up: Invest in girls, change our world. Today we see many videographics for social and political causes.

The Girl Effect was one of the first and is cited for increasing awareness and mobilization for girl power. Another force that has benefited girls is the global push for universal education since 2000. The greatest progress is in girls' education. Almost two-thirds of countries will have reached gender parity in primary education by 2015. But not everyone is pleased with these results. After Malala was shot in the head for speaking out for the right of girls to go to school, she put it simply, "We know that terrorists are afraid of the power of education." Malala lived through threats to her life and 17 corrective surgeries. At age 17 she was awarded the Nobel Peace Prize. While her story is dramatic and she is now famous, there are millions of girls like Malala who are rising up in their quest for equality and freedom. It is up to all of us to support them.

ANN ERB-LEONCAVALLO

Speechwriter on international affairs and women's rights for the United Nations for more than 25 years.

UNFPA | www.unfpa.org

ROW

photography:
LUCA ZORDAN

art direction:
LIZ SHEPPARD



LATYMER UPPER SCHOOL J14 GIRLS OCTO

winners of:

Hammersmith Head | National Sculling Head | Hammersmith Regatta | Marlow Spring Regatta | Thames Ditton 4 Regatta | National Schools Regatta





Laymer Upper School is a co-ed independent school with a boat house on the River Thames in West London.

The J14 Girls Octo team, who train 4 or 5 times a week, has only been together for 8 months but has already won 6 major competitions.



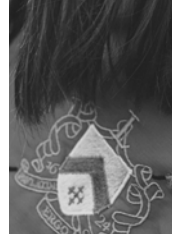




It is the camaraderie and team spirit that keeps them together, training (or visiting the corner shop for a quick snack and drink) in their lunch hours, evenings and weekends.

Being strong and being with your friends, or making new friends, goes far beyond the educational curriculum and is part of their broader intellectual and social development.









They email their coach, Tom, when they can't make a training session or to invite him along when they socialise.

Rowing has created an incredible bond and has made them really strong and united as a team. They have a great spirit, good times and they are a very sociable team.

#LatymerCrusaders





A large, stylized, purple cursive letter 'e' is positioned on the left side of the page, partially overlapping the title. The background is a solid teal color.

L'ENFANT TERRIBLE

er Magazine
numero 2

created by **Luca Zordan**
designed by **Francesco Giarrusso**



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