

# TRADUCTION

“ Photography is the most transparent of the art mediums devised or discovered by man. It is probably for this reason that it proves so difficult to make the photograph transcend its almost inevitable function as document and act as work of art as well. But we do have evidence that the two functions are compatible.”

Clement Greenberg

My work consists in a research to find new uses to **photograph**. As I own a **very extense personal archive of photographs** the idea is to use them in this research. In each piece of work I try to use a group of different images, like in one case I use the pictures from a trip to Spain, in another case I use ones from a trip to Chile. Starting from this group of images the idea is to use each photograph as a **plastic element of one composition involving another materials**. These compositions are more and more leading to **(tridimensional)**.

Every piece of work begins with an idea **which becomes** a project. This idea results from images taken in exhibitions, books, magazines, films, everyday situations, etc. Between the project and its production there is a space of time. It's not like a painting or a draw **in which you can make it in the moment of the idea (or even before it)** because many of my works depends on other person to happen, like the **(marceneiro)** or the photographic lab. All of these **atribui ao trabalho uma carga pensante, que se contrapõe à ação intuitiva do ato de fotografar**.

“ In all cases I started with an idea. It took me quite a while, however, to find out if it would work. (...) If I already have a vision, my work is almost done. The rest is a technical problem.”

Hiroshi Sugimoto

“What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject-matter, an art which could be for every mental worker, for the businessman as well as the man of letters, for example, a soothing, calming influence on the mind, something like a good armchair which provides relaxation from physical fatigue.”

Henri Matisse

## PHOTOGRAPHY

My first impressionable contact with photography was when I was about sixteen when my father presented me Cartier-Bresson's work. Since then I have bought books to have the pleasure to see his photographs at any time. When I was about seventeen I started to take my own pictures seriously and I had Cartier-Bresson as a reference. After a while I began to discover and get interested in other photographers. In each trip I made I took more and more pictures, and sometimes I used to go around São Paulo taking pictures. At that time I even thought of being a photographer, but in time I realized that my photographic interest wasn't neither in communicating or in documenting something. That's why it became more and more difficult for me to be satisfied with the photographs as a "pure" element and I started to experiment another ways of dealing with them that involved other elements ( such as using the photograph as part of a composition).

"The lover of photography is fascinated both by the instant and by the past. The moment captured in the image is of near-zero duration and located in an ever-receding 'then'. At the same time, the spectator's 'now', the moment of looking at the image, has no fixed duration. It can be extended as long as fascination lasts and endlessly reiterated as long as curiosity returns. (...)."

Peter Wollen

"(...) Every photograph is in fact a means of testing, confirming and constructing a total view of reality."

John Berger

## MATERIALS

I'm always trying to think about the relationship between the surface of the material and photograph. My intention is to keep the non-gestual photograph characteristic when I choose the materials. In this case, the painting as an interference don't work for me. I'm always researching for different materials that have different ways of interacting with the photograph in means of color, surface, material, etc. Materials such as adhesive, acrylic, tile, formica and wood have been very propitious to my intention. Another interesting case is the silk-screen, although it has the paint as basis, the fact of being printed gives it a non-gestual character. These need of the "non-gestual" lead me to the industrial materials.

**Most of the materials in the works look like a flattened/flat plan that creates a movement in the observer's look/eye when composed with the photographic image.** At the same time that the eye is attracted by the image it is also **repeled** by the **flattened/flat** plan of the material.

"The mass production guarantees that each object will have its size and form identicals, preventing it to have any hierarchical relationship between each other."

Rosalind Krauss

"(Carl) Andre has always wanted viewers of his work to confront the anonymity of the labor behind its components"

Kenneth Baker

## HORIZON LINE/ skyline

Each landscape photograph used in my works makes evidence of the horizon line/ skyline. The horizon is a fundamental element of my work because of its **fullness of sense**. It represents the maximum point that our vision can reach and gives us the illusion that Earth and sky are only one thing, besides it transmit to us a quietness feeling. We can find peace and illusion in it.

Looking to the horizon make us feel hypnotized.

“ The eyes are **wavier** by the horizon line that jumps, leaps and spins the trace of a landscape. The landscape embraces a hole body. With no corners, the horizon line runs the world around us, waking up asleep and hidden landscapes.”

Edith Derdyk

## ARCHITECTURE

In my first Works I was only interested in using landscape photographs. With the **development** of my work I started to consider the use of architecture photographs, **subject which I've always liked**, and I **got** very satisfied with this new possibility. **As I have studied two years of architecture I have an aware look for constructions around me.** I added the architecture look to my photographic one that already existed. Because of that I'm always attentive to the local architecture in every trip made. (...)

“I believe the photographer's eye develops to a more intense awareness than other people's, as a dancer develops his muscles and limbs, and a musician his ear”.

Berenice Abbot

## COLOR

**Color is another important element for my work and at the beginning I would only use colorful photographs and materials.** Recently I had the curiosity to produce works with black and white photographs or black or white materials. Because of the wide range of colors the works seems to have infinite possibilities of arrangements.

Red is often used when I work with sea photographs, which are usually blue, because the **arrangement/ match** between blue and red is very harmonic in this case.

As pink is a soft tone of red, it is another color that has a very interesting match with blue photographs. Two different tones of pink with a black and white photograph is another successful match, because there is a variation of values between the two different pinks as well as between the grays of the photograph.

“Here we need to remember that for all colorists, Judd included, color means far more than the selection of hues. By necessity, it must include the amount, density, surface, texture, transparency, reflectivity, method of application, tone, value, proportion, scale, size, relation to and interaction with adjacent color and materials.”

William C. Agge

**"O objetivo, parece, era explorar a cor de uma maneira puramente empírica, sem recurso aos sistemas de ordenação convencionais, de uma maneira que deveria ser inteligente sem ser ordenada".**

David Batchelor

## DONALD JUDD

All of my work originates from a Project and are produced in an industrial way as much as possible and in this matter they have a relation with the minimalism. In each work I search for the best possible finish.

This search for a flawless finish comes from the appreciation of the work of Donald Judd. I really admire his use of color and space.

On the other hand my work has a rhythm different from the one found in minimalism, especially in Judd. Minimalism proposes a composition without the presence of a focal point and because of this it tends to be repetitive or progressive. The rhythm in my work is more intuitive. The photographic element is inevitably emphasized, because opposes the coldness of the industrial materials, once it brings images from the real world inside the work. The landscape images as much as the architectural ones have a fondness that is due to the fact that I was present in those places, which have stood in my memory and now are being remembered by me because of the new sense I have attributed them. As well as this the images are the result of my choice of the subject and its composition.

However, I'm finding difficult in presenting a finishing that has this industrial mark, because I'm still researching the best ways of applying the photographs into each of the materials surface.

"The achievement of Pollock and the others meant that the century's development of color could continue no further on a flat surface. Its adventitious capacity to destroy naturalism also could not continue (...) Color to continue had to occur in space"

Donald Judd

"O trabalho de Judd é sempre uma reunião de partes, mas, na medida em que essa reunião não tem centro, hierarquia nem tensão dinâmica, não há (para Judd) nenhum comprometimento da totalidade experimentada."

David Batchelor

"O trabalho de Judd é empírico até não mais poder; qualquer solução tem de ser encontrada na experiência mais do que apenas formada no pensamento. Do mesmo modo, qualquer solução é sempre específica: este material, esta cor, este arranjo. (...)"

David Batchelor

## KATSUHIRO SAIKI

I'm very interested in his use of photography. They are simple works in which the photograph is the main element, but not to record a fact. His intention is to create an appearance instead of documenting the reality. In every work he tries to go beyond the idea that photographs have to have flat supports. It is exactly at this point that I want to reach with my work, in photographic images that don't have the characteristics of photography becoming just another compositional element, each time moving beyond the photographic plane into a three dimensionality, which does not distract, but attracts, the eye into the image.

“The series of works by KS are shaped by minimal styles. Motifs are combined partly through geometrical accumulation and partly through sequences of photographs, several of which are formed into three-dimensional objects in the exhibition space. The basis of these works is the play of elements and modules. Before they join together as “arrangements” and begin to constitute entirely new spatial systems, these basic elements are extremely small and possess only a few visible properties, and thus they appear to be ideal building blocks for the construction of new models of reality”

Eri Kawamura

## MY WORKS

## HORIZONTE VERMELHO (RED HORIZON)

The work is a series of landscape images, in which the skyline is always visible. These photographs are displayed horizontally, one after another. In each photograph there is a red adhesive covering part of the image with different sizes in each one. These different size interruptions have no logic and they give the work a rhythm.

The second edition of this work was produced using acrylic instead of adhesive and the third edition using formica.

## HORIZONTE INVERSO (INVERTED HORIZON)

This work is composed by a photograph with an emphasized skyline and a red adhesive cut into the same shape as the skyline but applied inversely. The almost transparent character of the adhesive gives us an idea of what is under it.

A second version of this work was created with wood. It is formed by photographs cut along the skyline, removing the sky and leaving the mountains, which are applied directly onto the wood. In this way the wood has the function of the sky. The mountains have very similar tones to the ones of the wood. There is also a contrast between the material of the wood (rough, uneven) and the material of the photograph (smooth, defined).

## BOXES

This work is composed of two acrylic boxes with a photograph on the internal base. The acrylic box interacts with the photograph reflecting it in its walls, and at the same time offers protection.

The boxes can be arranged vertically or horizontally. In the case of the horizontal box there is an acrylic plate that works as an obstacle, something that limits the observer's vision momentarily until it reaches the infinity of the landscapes.

The transparent aspect of the acrylic works as a kind of filter to the light that penetrates into the box, **tornando algumas regiões da fotografia mais avermelhadas do que outras. Se a caixa for opaca, a placa de acrílico impede a visão total da foto.**

The vertical boxes are composed by two boxes (**transparentes ou opacas**) arranged side by side with each half of a photograph in each box. **formando uma paisagem contínua.**

## SEQUENCES

The works are produced with one or two photographic modules arranged with one or more formica or tile module. There is a plastical exchange between photography and formica and between photography and tile.

I often use formica in my work, but the tiles have appeared in my search for industrial materials. I became really interested by its range of colors and by its different sizes and its flat and shiny surface that breaks the opaque aspect of the photograph. Arranging these sequences of tiles and photographs I am giving a new meaning to the tiles, usually used as architectural element.

“Ah...these sudden flashes never end. My internal voice never ends? I shall deliberately put an end to them with a voluntary act. But it continues in constant improvise. (...)”

"Ah este flash de instantes nunca termina. Meu canto do it nunca termina? Vou acabá-los deliberadamente por um ato voluntário. Mas ele continua em improviso constante. (...)"

Clarice Lispector