

CAIO REISEWITZ

*outros lugares que não existem*

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In the 'Anthropocene' – a name sometimes given to our own epoch, in which climate and nature are significantly impacted upon by human activities – large areas of nature, like those found in Brazil, are amongst those being most strongly affected. The pre-eminent Brazilian photographer Caio Reisewitz employs a unique idiom and monumental photography to portray both the landscape structure and the ongoing construction – and deconstruction – of his country.

Two things immediately strike the viewer about Caio Reisewitz' photographic idiom: he has a fascination for the lines of Modernist architecture, but also for the ostensibly antithetical, organic aspects of Brazil's extraordinary ecological richness. His work intertwines these paradoxical elements, reflecting an amorphous aspect of Brazilian reality – as in areas where the urban buildings of a metropolis gradually give way, through the *favelas*, to tropical rainforest. The slums are markers of social and ecological conflicts, but Reisewitz also sees Modernist beauty in their structures. In his photographs, houses merge visually into one another, or part of a slum area is suddenly relocated to leafy rainforest or interspersed with the architecture of urban centres.

Reisewitz also achieves these alienating effects in his collages, in which he wanted to show small images that held a lot of information; pictures you had to look at for a long time. The collages that Reisewitz has made in this way are important to him not just because they represent a unique analogue answer to digital photography but also because working in an atelier links his photographic practice to the long tradition of painting.

However aesthetical, Caio Reisewitz' photographs also carry a social engagement: socio-economic and ecological dilemmas present a threat to his country. The commentary that Reisewitz gives to these dilemmas is on the one hand direct, and takes the form of monumental, documentary photographs. On the other hand his message is packed into complex visual constructions, collages that yield their truths only at second sight.

From the text by Nanda van den Berg, Director of Huis Marseille Museum for Photography