

CAIO REISEWITZ

Vida Escondida

October 28 – December 03, 2011

There is obviously not one truth. There are many versions of the same reality. Caio Reisewitz 's Hidden Life series deals exactly with that. There is always something in his landscapes that our eyes won't see right away. A favela hidden in the midst of a luxurious green forest for example. You have to really look deeply... it's small, but it is there. Just like in real life, when we know it's there but we choose not to see it. The first impression is that he's trying to hide something from us, but, at a second glance, it is very clear: he's not hiding, he's pointing out, he's putting it right on our faces, as if saying, "look at this...how couldn't you see this was here all along? This ambiguity is ever so present in the artist's work and is also, perhaps, one of the greatest qualities of photography. But in Caio's work there's also the craftsmanship. When he photographs a landscape, he becomes its master and owner. And what he decides to show us is barely what we would have seen were we with him at that moment when he pressed the shutter. The detail and high technical standards are in the core of the artist's work. He draws precision from his German background to present always impeccable finished prints of an ecological reflection about his native country: the relationship between men and the landscape, the deterioration of natural resources and how society, in it's crazy race towards the future, leaves nature behind. Reisewitz, as opposed to photojournalists, do not use photography to show the rawness of the world as it is, but delves in the construct of pasted details to convey a very strong and personal message about us and our relationship to the earth.

Adriana Zehbrauskas Mexico City, September 2011

Caio Reisewitz (São Paulo, Brazil, 1967) is one of the most international Brazilian artists. His training in visual arts in both Brazil and Germany is evident in his use of the large formats characteristic of German photographic trends to address themes very close to the reality of his native country. In the early 1990s he attended the Fachoberschule für Gestaltung, of Darmstadt, and attained a degree from Kunstakademie Mainz. He was awarded acquisition prizes at the 4th and 6th editions of the Museu de Arte Moderna da Bahia Salon in 1997 and 1999, respectively, and the Sérgio Motta Prize, in 2001. Reisewitz showed his work at biennial exhibitions such as at Biennial of the End of the World, in Argentina, and Biennial of Sport In Modern Art (BIDA), in Spain, in 2007. In 2006, he attended the 5th International Biennial of Photography in Liège, Belgium. In 2005, he integrated the Brazilian delegation to the Venice Biennale and he also showed, in 2002, 2004 and 2010 respectively, in the international biennials of Buenos Aires, São Paulo and Nanjin (China). His photographs have been shown in such museums and cultural centers as Centro Galego de Arte Contemporânea (Santiago de Compostela, Spain, 2002), Museu de Arte Contemporânea de Goiás (solo exhibition, in 2003), Cisneros Fontanals Art Foundation (Beyond Delirious, Miami, USA, 2005), Neuer Berliner Kunstverein (Fotografia Brasileira Contemporânea, Berlin, Germany, 2006), Museu de Arte Contemporânea (Alegoria Barroca en el Arte Contemporáneo, Santiago, Chile, 2006), in addition to showing solo during PhotoEspaña 2006 at Casa de América, in Madrid, Spain, and in the exhibition Portraits de Villes: Brasília, Chandigarh, Le Havre at Musée Malraux in Le Havre, France, in 2007. Fundacion RAC in Pontevedra and Fundacion, Barrié de la Maza in Vigo 2009 Centro Cultural Banco do Brasil, Rio de Janeiro; 2010 Sesc Belenzinho, São Paulo 2010 and Cankarjev dom, Ljubljana,(Slovenia) 2011