

## **Prosopon**

What makes this collection of photos a singular opus – so much that it is one of the rare works by Brazilian authors to enjoy an establish insertion into the international market of art collectors – is Rogério Reis' relationship with photography itself, with the Other, with life. In other words, he, the photographer, makes the difference. That is being an author.

In *Carnival on Canvas*, that exotic-spectacular dimension of the Carnival shown by the media has disappeared. The fun is seen only as a privileged moment of collective expression through individualized expression. The essential point of this work is the use of photography at the service of the Other's representation, departing from a mask that reveals more than hides. It is not a coincidence that the classical mask of Greek theater – *prosopon* – is in the origin of the word person, through its Latin form *persona*. Here, also, the masks (in the large sense of self representations) expose and define people, characters of a large mosaic of all we are while humanity.

The profusion of colors that characterizes the Carnival of the media becomes irrelevant and a mere complement in this dialogue between the expression of the one being photographed and the photographer's sight, that in black and white extracts the essence of this encounter. It is to this sight, so well prepared by technique and life – and through it to us – that the person in habiting the mask is revealed. Truly, each photo encloses a perfect and complete act of self representation made for an imaginary public which is contained in this inviting, inciting, allowing and alluring sight. In this way, Rogério Reis cleared the way for these characters and made them reach us, intact in their fanciful trues.

Good photography works as a springboard for us to dive into life. Any sensitive person, while attentively contemplating the photos gathered in this book, shall feel the weight of life over his own sight – this is the dive.

**Milton Guran**

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