

# PHOTOGRAPHER, ARTIST, PAPARAZZI.

A conversation with Rogério Reis and some friends in  
November 2020

## PARTICIPANTS

ROGÉRIO REIS  
MAYRA RODRIGUES - **Artist and teacher**  
EDUARDO SIMÕES - **Photographer**  
JOÃO FARKAS - **Photographer**  
ROSENTAL ALVES - **Journalist and teacher**  
ANA MAUAD - **Historian**  
MAURÍCIO LISSOVSKY - **Historian**

## TRANSCRIPTION

zoom\_0

## RECORDING TIME

02 hours, 53 minutes and 48 seconds

-----  
(START)

[00:00:00]

JOÃO: I would like to start, then, with two or three questions, Rogério: were you born in Rio de Janeiro, when it was the first time you took a camera, is there a photographer in your family or friend who already aroused your curiosity?

ROGÉRIO: Good afternoon, I'm from Rio and I don't have a photographer in my family. Photography happened in my adolescence due to the counterculture environment, where we were looking for less conventional professions. My diversion to images combines with the poetic liberties of Frederico Morais' Creation Sundays at MAM. In the early 1970s, the last two rooms of Bloco Escola belonged to photography under the command of the Racz, father and son, both of Hungarian origin. We are talking about Hungary here, one of the great cradles of

photography, right, João? (laughter)

I believe that Racz (senior) knew or had access to the witchcraft in the photo lab of his famous countryman László Moholy-Nagy. In this environment Milton Guran was already an assistant professor of Racz and brought good books from his European experience. In addition to the theoretical classes, experiments were carried out in the MAM photo lab of the 1970s, such as high contrast in the Kodalite film, negative sandwiches, separation of tones, low relief, solarization, touch-up with Spotone and non-standard revelations, around up to 20,000 ASA.

This story of becoming a photographer was taking shape, and I switched Economics to Communication. Rosental, who is here, when he was my professor of Radiojournalism at Gama Filho, said something that made me fly: "By listening to the radio, you produce more images than when you watch TV."

Through the University Company program, in 1977, I ended up at JB as an intern. When I got there, I realized that it was close to my wishes: the nine floors of that huge building comprised the largest photo gallery I had ever seen. All signed by the great team of photographers of the house.

JOÃO: Very good. I don't know how you want to make this conversation, but my suggestion was that it was a little chaotic and fun, because otherwise it gets very boring.

ROSENTAL: I want to talk about - using a foreign expression - your "a-ha moment", your discovery of photography. Were you in high school or was it later, at MAM?

ROGÉRIO: Got it. I can say that, as a teenager, the Blowup movie positively affected my testosterone levels. (laughter)

ROSENTAL: Cool!!

In addition to Georges Racz, at MAM, I saw David Zingg working in his studio at Jardim Botânico, did studio exercises with Dick Welton, studied lighting with Peter Gasper at UERJ and frequently observed Alair Gomes working on Ipanema beach. David Zingg, while making portraits, said to me: "Do not put too much light, it gets confusing. The important thing is to talk to the person for the photo to happen naturally".

ROSENTAL: Wasn't photojournalism too restrictive for your creativity? I mean, that earlier foundation may have helped you not fall into the pitfalls of everyday life, it helped you think outside the box.

ANA: Can I complement? I wanted to complement to continue this thought. I think that, unlike the generation that you were subordinate to when you first joined the newspaper, you learned to photograph in the courses - you yourself mentioned Alair Gomes, George Racz. And these courses had a broad approach to photographic language. And it's interesting that your bosses were from that self-taught generation. So, I wanted to think about this hierarchical relationship when you got there, you had an expertise. How did it work? And if this idea

of generation works not only from an age point of view, but from shared practices.

ROGÉRIO: Historically, JB has always liked to innovate, the newspaper had this curiosity for the new. The old school generally welcomed us and shared their experiences without much trouble, which was more rare in the environment of other newsrooms. Our JB new generation team from the late 70s and early 80s had Cynthia Brito, Delfim Vieira, Kitty Paranaguá, Mabel Arthur, Luiz Carlos David, Claudia Ferreira, Carlos Mesquita, Chico Ybarra Jr, Guina Ramos, Zeca P. Guimarães, Luiz Mourrier, and me.

Back to Rosental, I can say that I had and still have criticisms of the old Manichean clichés that are sometimes produced by photojournalism, as well as the vulgar humor, in a non-spontaneous way, and other vices that are more... When I was a photo editor at JB, I sought with my editor-in-chief, who was Dácio Malta, to develop new aesthetic patterns of photography through editorials. Part of these concepts came from my experiences outside the mainstream press, such as some F4 practices, for example. For those who do not know, F4 was an agency of independent photographers in the 1980s, still under military dictatorship, which operated in São Paulo, Rio and Brasília. We were all partners and we were looking for self-sufficiency in the production and distribution of our agendas, in general, different from the mainstream press.

In any case, I want to say that I think photojournalism, despite vices, allows for contagious authorial freedom. You ride the wave of history and define the picture according to your own judgment of values.

EDUARDO: I wanted to take advantage of João's suggestion, to be chaotic and take a leap: in the 1970s, we lived the height of the thought of Magnum, Leica, black and white photography, these things; and now, we see press photography, documentary photography, bumping into or invading photography said to be a work of art, and this photography said to be a work of art also invading newspapers, becoming more mundane. So, I wanted to hear from you: who anthropomorphized, who ate who? If press photography abducted and learned the thought of art photography, or was art photography understanding and abducting and getting involved with documentary photography?

ROGÉRIO: Good, Edu! The dynamic today is this: everyone eats everyone at the same time (laughter). Today we want to live in a multicultural way. Your book "59 portraits of young blacks" is a good example of otherness, in tune with our historical moment.

Continuing... Documentary photo, photojournalism, photoperformance, photoinstallation, photopoem, photo-object, stolen photo, consented photo, staged photo, "photo-cell" (laughter...), all belong to the rich repertoire of the field of

visual expression. We know that the photographers of the so-called golden age of 70s photojournalism, which you just mentioned, are often repositioned by the field of art. Today, a photo printed on silver salts, depending on the photographer, becomes a fetish for collectors, and the modern photography from the 1940s of the paulistas from Foto Clube Bandeirante is in the MOMA/NY collection.

It is also a fact that, in the face of digital revolution, career photographers have lost the exclusivity of the photographic medium to the benefit of all. As our curator Agnaldo Farias says, "we are in the times of Fotofolia, or photo revelry".

On the other hand, people's perception of the figure, the image of photographer has been changing. I recently took photos for the Leblon centenary book and I realized that in Copacabana I am seen as a photographer, in Ipanema, as an artist, and in Leblon, as paparazzi. Can you imagine that? (laughter)

EDUARDO: Just to add, you make this passage in your career.

ROGÉRIO: Sometimes yes. I am interested in what is done in art today. It has been a long time since Marcel Duchamp kicked the door with the ready-made and announced that, to be art, you just need the author, the object, the audience and the circuit. It seems simple, but this definition is complex and brings with it many subjectivities.

JOÃO: Speaking of which, in your work Ninguém é de Ninguém (Nobody is Nobody's) the photos are good, it's not like you took a photo there and put the circles, and this behavior turned that into an important image. If you take the circles, they are great photos, and I think this is amazing.

ROGÉRIO: Thank you, João. Are you suggesting that I remove those circles? (laughter)

JOÃO: No, not so much. (laughter)

ROGÉRIO: Ninguém comes from the relationship between public and private on the beaches of Rio.

Its first layer is composed of snapshots, not consented, a gesture of "rebellion" to the excessive control of the rights linked to the image.

The second layer, on the Baldessari masks style, seeks humor and "protection" for everyone - photographed subjects and photographers - above all. There's a saying from my daughter Liza that we use in the book that goes something like this: "An individual with blindfolds loses the power to fight back, to produce similarities and correspondences." Going back to the 70s (MAM), I have a Moholy-Nagy reproduction poster about two Hungarian dancers known as The Olly and Dolly Sisters. They were two sisters who were very successful in the United States of the 1920s. There I saw for the first time two black circles, one covering Olly's face, the other loose in the image space. Moholy called them floating circles. I have always been enchanted by the idea and the lightness of this image.

MAURÍCIO: I had a question in mind, and I think it goes with this... it gets better after the conversations we are having here. Because, basically, the first thing I want to ask you is whether you think you have a career or two, and what this means, having a career as a photographer - or a career and a half. But I wanted to point out two things that I think, in your work, make this connection between these Rogérios, let's say, how you see this connection. The first, I think is: from the beginning, you, as a photojournalist, had a certain conceptual impulse - I think that was quite clear - when you had the opportunity. This conceptual impulse was not an impulse to represent the obvious - but it was to introduce an ambiguity, which I think often appeared as an arbitrary thing. For me, the greatest example of arbitrariness is the portrait of Drummond, because the portrait of Drummond was not to be made that way - where does a Drummond, this monumental figure of Brazilian poetry, sitting on a rug like that, come from? So, this arbitrariness transcends the record itself, because you don't know what to say about it. An aesthetic experience that you cannot classify, I think. Here is a portrait, what kind of portrait? What Drummond is this? Who are we talking about? Is there another Drummond besides the one I know, who sits on the floor, that I could never imagine? I remember that when I first saw it - maybe it was at the time it came out in Caderno B - how it impressed me, because Drummond was a character in my family, which is a family of people who like poetry [....]. Another thing is about what you call documentary, and you introduced [the idea of knowing how to work on the street]... we talk, we have a dialog on the streets, we learn to talk. I think there is another thing that is interesting here, which is this difference between what is record and what is testimony. We can imagine that the record supposes a certain exemption; but the testimony does not. A work like *Na Lona* (On the canvas) is a work that has a dialogic dimension, a dimension of dialog - that photography creates a space for dialog, it is not just a space for recording, it is not just a point of view. I think that this [...] work of the circles is, fundamentally, a testimonial work, from your own experience, and you just said that. So, I am suggesting that there was already a desire to introduce a concept in what was photojournalism, a concept that opened that image to stop being the cliché - for us to summarize a little like this - and the second thing is to turn the documentary also into a testimonial thing, and the dimension of the dialog helps to build that relationship with the testimony, which can be about yourself, about who you are seeing, and often about both. For me, this is what connects, what makes the two careers one, so to speak, and not two - but I already answered the very question I was going to ask, but tell me what you think of what I am saying.

ANA: Can I complement? I think that Maurício used a notion of testimony that I was going to take, especially in the

coverage that you make of the amnesty, of the "Diretas Já", the strikes, the rise of the PT political party, as if, in the 1980s, historical time accelerated ahead of the cameras. And then I was wondering: does the photographer - you, in this case - feel like a kind of eyewitness to history, with all the quotes? I think I would put a third character in the story, not only this dialogical character, but this figure who watches the world in front of the cameras. I would also like to hear this a little in the wake of this thing from Maurício's testimony.

ROGÉRIO: Perfect, Ana and Maurício. I wrote it down here and I will try to answer, or rather, complement it. I agree with Ana on the historic acceleration of the period that goes from Amnesty to "Diretas Já". The arrival of our exiles at Galeão airport in the mornings was the most vibrant period of my newspaper experience. Everyone hugged, wept and sang the national anthem before the returnee. I covered the arrivals of Arraes, Gabeira and Marcio Moreira Alves. It was a valuable and unforgettable experience. I thank journalism for that. About ambiguity, concept and the place of testimony, you remind me of the blackout in Rio when I was a photo editor for JB.

At about 6:30 pm, the newspaper generator was activated and from the newsroom windows we could no longer see the city. I sent people to the street: "go to the street, we will have a special edition of this blackout highlighted on the front page. "Blackout in Rio!" Well, time went by, the photos didn't arrive, and the pressure for the front page due to the quick closing (first cliché) for distribution in the state's cities only increased... In charge of the front page were Orivaldo Perin and Kiko Brito, who asked me every five minutes: "Where's the photo? Aren't the guys returning yet?" Faced with the pressure of time, I went to the window to breathe and had the idea of creating something in the laboratory while the photographers did not return from the street. I projected the magnifier light without films onto photographic papers. The result was a big 30x40 cm image whose only information on its surface was the color black. Knowing that I had a quick option at hand for those conditions, I advanced with the photo, a little reluctant, in the direction of Perin and Kiko.

The two were thoughtful for a few seconds. Perin: "All black!" Kiko, always kind, exclaimed: "Excellent, Roger!" Well, as we always did in the face of unusual issues, we met with other editors for an emergency meeting. It was enough time for two photographers to return to the newsroom. In this case, I used tools outside of the journalism box, as Rosental - who was also my executive editor at JB - commented here at the beginning. Continuing the statements of Ana and Maurício, I agree with the dialogical dimension of the portraits of the *Na Lona* carnival. Maurício participated in the gestation of *Na Lona* with Zeka Araújo and me, at F4. Together we made the initial gesture of

turning our backs on the media carnival at the Sambódromo, recently inaugurated by Brizola.

About the photo of poet Carlos Drummond de Andrade for his 80 years, I can say that, when he opened the door of his house, he immediately told me: "I can go to the balcony, do you prefer it with a book or without a book". I said: "I can do it, but the photo on the balcony has already appeared in Isto É magazine. Can we try another one?" He replied: "Then we can go to the office with the bookcase in the background." I said: "I'm sorry, this scene is also well known." "What do you propose, then?" "I propose, if possible, an image that is not explicit, a differentiated image. For example, what do you do when you are at home that can be photographed as a new situation, different from what has already been seen?" "Well, sometimes I like to sit on the floor, but I don't know if it looks good."

"Great, let's try this scene!!!!!"

Later on I photographed the Poet again, this time guided by the editors of *Veja*, who asked me to convince him to leave the house. So we would have him on Rio's scene. With the Poet's agreement, we went walking to Copacabana beach, where I asked him to sit on the same bench of the promenade where today we can see his statue, in fact, based on this photo. He sat facing the sea and asked him to rotate his body to face me, with Copacabana in the background. He immediately reacted and asked me the reason for the change. I explained that this way readers could see behind the image of the poet the most beautiful thing of Copacabana: its cove. He turned, and ironically, replied: "Minas has no sea, so how dare you put a Minas-born with his back to the sea?" (laughter)

ROSENAL: Great story!!

EDU: Great. (laughter)

ANA: I want to speak.

I thought of some questions, and one of them was precisely this relationship with the city. You come from Tijuca neighborhood, from Uruguai street - this middle class environment. Maurício even says that I am a person from Várzea, he was from Serra, and the people from Tijuca? And then I wondered to what extent the city kind of shaped his way of photographing too? Being a carioca. I do not want to essentialize, but it is a trajectory within a space, a space that is very changing. Not by chance you are in book *Fotograficamente Rio* (Photographically Rio), you were the photographer that we chose to put inside the book. So I wanted to... I think to complement this a little. You have built a career in the city of Rio de Janeiro. Say it.

MAURÍCIO: When I had to edit a book called *Só Existe um Rio* (There is Only One Rio), he also entered.

ANA: Right.

ROGÉRIO: Ana, Tijuca is in my childhood and early adolescence. He lived in the final section of Uruguai street,

where there were almost no cars. The street was the free territory where we played dodgeball, soccer, dated, smoked Continental cigarettes, rode a roller cart, bicycles, scheduled street street fights and on the street we also learned about weekend parties... the street is so cool! I still feel challenged by the streets.

Speaking of the street, I am magnetized by the scenes of the photographer (Harvey Keitel) in *Smoke*, where he takes pictures every day, from the same corner, in front of a Brooklyn tobacco shop, in New York. I like to travel, but I am not an explorer of deep Brazil. As a photographer, the city is enough for me, it is already a lot.

JOÃO: Now I'm going to trick Ana. I would like to complement this question in the following sense: if we were shallow or superficial when editing the images in this book, we would have 20 or 30 clichés from Rio - just to play with Edu, who did this work [Clichê/Rio, by Eduardo Simões] - but the photographs are more than clichés. You have absolutely sensual photographs, but they are of a deep sensuality, it is not a play with the sensuality of Rio. Then, you have that image inside the armored car ("caveirão"), which is strong, the guy with a rifle in the middle of the street at night is both heavy and poetic; but what intrigues me is how we go from being simply journalistic to something that is absolutely synthetic of a reality, and how the sum of these small syntheses, through looks that we will call editorials, of editors, makes up a whole that, suddenly, creates a universe, a personal vision about a city. What is this magic of not making trivial images that, in turn, create a powerful universe? It is one thing for you to take ownership of a reality that is tens of years old, that is geographically spread out and that is socially stacked, and another thing is that you are able to produce a synthesis. What is this trick that we do and sometimes works, sometimes doesn't?

ROGÉRIO: I agree, it doesn't always work. Once again I will answer with examples: taking a sea bath at half past six in the morning at sunrise is an indescribable pleasure. This is the South Zone Rio, where you travel largely between the mountains, the sea and the lagoon. This is the Rio of the middle class and the upper bourgeoisie. In this Rio everyone makes a "beautiful photo", because you turn to Dois Irmãos hill, make a photo; you point to Christ the Redeemer from the street - it always has a beautiful angle - but what is beauty? I know people who study the best time to put the bird inside the moon, the sun resting on the head of Christ, in the hand, on the back - it is fabulous, a geometric study of a sugary beauty that does not suit me.

MAYRA: I see that Rogério likes to represent the possibilities of hell and heaven. The Micro-ondas (Microwave), he makes with his own photos of the barbaric events he witnessed. Linha de Campo (Field Line) is a liturgical geometric

ritual of the farewell of the old Maracanã pre-2014 Cup to the new Maracanã in the FIFA standard. When he makes Ninguém é de Ninguém, he will seek a very strong discomfort from a relationship, from a shock, between what was the place of the photographer appreciated in the 1970s and the discomfort of that place now, with the overabundance of photography, how it is used, manipulated, etc. So, I also think that it is a single career, and what I see today is: in this mixed journey of experimentation with photojournalism linked to elements that are from the arts tradition.

We are not talking about something important in this transition, which was F4, because F4 is also another choice: he is still young to leave Globo and Veja, a very formal press, drop his salary as an employee of a press agency, for an independent agency with its own agendas. So, I think this arch is a trajectory where it is present... as if it were still agendas - it still brings the city as an agenda and how this experience, this baggage of the city's relationship with photojournalism, with technique - you [João] say: remove the circles, and they are still wonderful snapshots. I think that too. Some artists will pick up the ready-made photo, Rogério likes to search for his own images and reprocess them as he sees fit. That was it.

ROGÉRIO: Mayra is always impartial (laughter), circling her photographer! (laughter)  
I like this place of hunter collecting images as a counterpoint to the contemporary technological moment. I also see the street as an option for creating and resisting the excessive digital confinement we live in today, the "world" in your hands, in your home. I also like this search for this synthesis that João spoke about, but when I am asked in Leblon if I am a paparazzi I answer that I am a paparazzi of the anonymous... (laughter) I have the feeling that I am producing news for non-journalistic purposes, outside the busy time of daily closings, in a more psychological than chronological temporality, so I have been overcoming my crisis of representation with journalism.

MAYRA: There is another subject that I wanted to bring up as well, which is a subject that even Maurício, when he was there at Tyba - years ago - taking photos for this book *Só Existe um Rio*, he commented a trait that I also recognize in Rogério, which is humor. Rogério has a certain irony, in *Ninguém é de Ninguém*, in the photo of the appliance that has a string that goes to the street, it looks like a dog's tail. A few things like that, it's a specific look that can come from the carioca way. Oh, and about the editing of the images in this book, there came a single photo narrative that makes up a vision of the city.

JOÃO: Perfect, Mayra, I think it's great, because when I - this is a credit that I will give to Edu Simões..... I worked for ten years in the Amazon, and I made a very large document that was never published entirely. Then I sat down with Edu: "Edu, how do I put together a work of this size, which was journalistic

and is now no longer journalistic - now it is historical?", then Edu summed it up for me: "Just put big pictures," I said: "There you are". It is a very different view of you wanting to tell a story through various aspects, you end up putting mediocre photos. So, I think that kind of choice that we... when I sat down to select and page with Kiko [Farkas], Kiko has a vision not of a photographer - he is always trying to translate a photographic work into something understandable and interesting for the reader, which adds to the photographer's work. He doesn't have the vision of a photographer or a photo editor. So, many times, he said: "This is interesting," I said: "It is interesting, but it is not a great photo. Let's take it out, let's leave the reader breathless". When you enter Na Lona, then it is redundant, it is extensive, because it is the character of this essay. Arnold Newman used to say: "You should always make people want to see more, not stop in the middle". This is wonderful - less is better than more. Now I wanted to go back to Na Lona, I wanted to know this: had you seen Irving Penn, his work from *Worlds in a Small Room*?

ROGÉRIO: Yes... Every now and then someone asks me for "permission" to take photos using a canvas as a background on the street, even at carnival. I answer: "Dude, relax, I never asked permission from Irving Penn or Marc Ferrez to photograph people on a canvas outside the studio. Just do it and good job!! Regarding Na Lona, who really lit me, set fire to history, was Diane Arbus, when I saw her portraits with her posture of photographing people who did not belong to the American standard of beauty, in an extremely original, innovative way. She gave visibility to people stigmatized by a society plastered with prejudices. Returning to our case here, I venture to say that the "stage" of Na Lona was a place of welcoming for the libertarian actions of the street revelers of our carnival.

MAURÍCIO: Sure!! I wanted to ask one more question about Na Lona. These photographs were shown for the first time at Funarte, in that first year it was an exhibition called *A Fantasia do Brasileiro* (The Fantasies of Brazilians).

ROGÉRIO: Color photos.

MAURÍCIO: Yes. You, and also Zeka, were wearing costumes in this vernissage. Your costume was called... you all covered in badges.

Rogério: True.

MAURÍCIO: And you said: "Free pass, a photographer's fantasy" - was the name of your costume. I was going to ask you this: what is the fantasy of a photographer today? Is it the same from that time, the free pass, or has it changed?

ROGÉRIO: Free pass? It's because those press credentials made it so much easier... (laughter)

JOÃO: Very valuable.

MAURÍCIO: I know.

ROGÉRIO: Not so much today.

MAYRA: It lost a lot of power.

ROSENAL: The "I am from the press" is no longer as valid. (laughter)

ROGÉRIO: Hey, it is worth remembering that, in 2013, back to the waves of news, I was with Evandro Teixeira at the outdoor mass celebrated by Pope Francisco from the balcony of the Metropolitan Curia, near our studio here in the Glória neighborhood. We left together, me, Evandro and his inseparable aluminum ladder. In order to cross the crowd already concentrated early on, Evandro went ahead announcing that he was from the press and I followed him through the crowd. We broke with difficulty this concentration of worshipers and positioned ourselves in front of the first row, Evandro at the top of the stairs and me on the floor. As we hindered much of the public's view, we were booed by the worshipers. Evandro, from the top of the stairs, turned to the crowd and said loud and clear: "I'm from the press, I'm a photographer, damn it!" In unison, the crowd, with their cell phones in hand, replied immediately: "So are we!!!" We left defeated.

ROSENAL: I, for many years, had been saying that - not only the photographic - journalism will cease to be a monopoly of journalists, and we would move from the era of mass media to the era of media mass, because today everyone feels like a means of communication: "Are you from the press? I am too, damn it."

ROGÉRIO: Irreversible.

ROSENAL: Yes.

JOÃO: Rogério, where's the photo of you dressed as a free pass? Is there one?

ROGÉRIO: This photo must be from FUNARTE's archive, it was published in book *Fotografia no Brasil - um Olhar das Origens ao Contemporâneo (Photography in Brazil - a Look from the Origins to the Contemporary)*, by Ângela Magalhães and Nadja Peregrino.

ANA: There is a mystique in the photographer's profession, especially because the male gender was dominant in the activity until the 1980s, except for the known exceptions: Nair Benedito, Cláudia Andujar, Maureen Bisilliat. But the mystique is associated with the movie *Blowup* and the glamorization of the photographer's figure. I thought this was a founding myth of your generation - Milton Guran talks about it, he is older. He always talks about *Blowup*, it almost became a theoretical landmark. More recently, I participated in a debate to launch a book on the history of photojournalism in Argentina that brings the same story of *Blowup* and glamorization. So I wondered: does this reference really make that much sense? Was being a photographer, at that moment, the guarantee of this ethos of glamorous masculinity? I think women deserve that answer.

ROGÉRIO: Today the ethos of masculinity has become more flexible due to the political positioning of women and many other genders, more and more. The figure of the glamorized "National Lampoon's Animal House" male is gone, and its residues, despite the conservative wave, have their days numbered, I hope. I see female photographers already mobilized, seeking to expand their spaces, this is the path of no return.

As for *Blowup*, I agree that it was a myth, a founding dream of our generation of males who embarked on this fantasy. On the other hand, a more acute glamorization has always been part of the fashion environment, as we can see in *Blowup*. Here in Rio, in the 80s and 90s we had the strong performance of Antônio Guerreiro and Luiz Garrido. Márcia Ramalho and Isabel Garcia are two great photographers who also stood out in this process.

In JB's photojournalism in the 1980s, women were in the minority, we had one woman for five men on the team. I point Cynthia Brito as the highlight of our team.

ANA: Back to *Blowup*, it was the spirit of the time that circled this choice to be a photographer.

ROGÉRIO: Mostly yes, but journalism, as it discusses human conditions, is generally more down to earth, real life.

ROSENAL: I was thinking about Cynthia.

ROGÉRIO: One day, Cynthia said: "I want to go to Maracanã". I replied: "Cynthia, look, at Maracanã, when a woman appears in the field, all men will shout". She said: "No problem, let's go." I said: "There is the issue of the locker room, because when the game is over, we go to the locker room, and the players are taking a bath." She said: "No, maybe I won't go to the locker room, but if I have to go, I'm working."

ROSENAL: I was with her in El Salvador, during the war.

ROGÉRIO: Yes, you, Cynthia and Susan Meiselas.

JOÃO: How was that story in Maracanã? How did it end?

ROGÉRIO: When she stepped on the Maracanã field, people shouted in chorus "hot girl, hot girl!!!!!!". She even jokingly commented that she never felt so desired (laughter) and apparently not only lived well with this episode but left for the locker room after the game. Ricardo Azoury was a witness to this fact.

JOÃO: I've heard Rogério more than once saying "I feel like I'm making news". So, I wanted to propose that we use this as a subject. And he also went crazy, he said: "I can lie making news." He said that...

ROGÉRIO: Yes, as I said, I often feel like I'm producing news outside the realm of journalism's "truth regime".

JOÃO: And maybe you're saying, "The subject is no longer just what I'm photographing; the subject is also how I'm photographing, my attitude, what I think, etc."

MAURÍCIO: I think that this is exactly the difference

with this idea of testimony that I tried to mark a little at the beginning. When he makes Micro-ondas, this is a testimony, in fact - this is not a fable, it is not a fiction, it is not a documentary photograph, but it is clearly the testimony of an experience. So, I understood your idea of the news - I still make news, but I think the record... I feel that this is the testimony, more than the record of the event in the strict sense, of what is there. I don't know, I'm proposing that.

JOÃO: I find it very interesting, because the testimony is subjective.

ROGÉRIO: Yes!

MAURÍCIO: Testimony is always subjective, it does not give up being a part that is necessarily a little subjective. It's a way for you to affect those things.

ROGÉRIO: When I say that I can lie, I mean that I can give up the so-called "journalistic credibility" if I decide to do so... Testimony, yes, but no longer as the interface between the fact and the audience that seeks the news.

Micro-ondas is a coping work that shows our social wounds explicitly. The title suggested by Marcelo Yuka and adopted by me was "A smell of burning tire in the air", which came out of the lyrics of a song when he founded FURTO (Urban Front of Organized Work)... When I went to set up work at the França Brasil house at the invitation of Marco Antônio Portela, the house's light, cleanliness and security team was present around the work and renamed it "Microwave". Even though it was a literal title, I took it. When I exhibited at Laura Marsiaj's gallery, in addition to the usual ones, some residents of the community near Pavão and Pavãozinho stopped on the sidewalk in front of the window to see it.

MAURÍCIO: The thing is: we spoke about the glamor of the photographer, we spoke about the fashion photographer - they all have their famous muses, occasional and everything. I wanted you to talk about Mayra a little. What kind of work partnership is this? What place does she occupy in your work as a photographer? It's a very serious question, I think...

ROGÉRIO: Very serious.

MAYRA: Should I leave the room?

ROGÉRIO: No.

MAURÍCIO: You should not leave.

MAYRA: I'm kidding, guys.

MAURÍCIO: I don't think the book can come out without that question.

ROGÉRIO: I agree. Let's see. From the business point of view, Mayra and I are partners in the Tyba collection. From the sentimental angle, we have been married for many years and, as artists, me in photography and she at the moment with sound art, we share studies, information and we like to travel seeing exhibitions when money allows. Here in Rio we part in the mornings when we go swimming: she in the sea watching turtles

and I, in the chlorine of the pool, seeing images of David Hockney reflected on the tiles. Does it sound good? (laughter)

MAURÍCIO: How does she get into your work?

ROGÉRIO: She enters through the front door and is my main interlocution, since we are different, complementary. I owe her the encouragement to return to school after my decision to leave the newspaper in the 1990s. We took some courses together at Parque Lage and now we have working groups through Zoom. His recent work Poema para dobras e quinas (Poem for folds and corners) has received good praise. Mayra is an artist with a degree in Music Education from UNIRIO. She studied with Hélio Sena, did workshops with Murray Schafer, Koellreuter, Charles Watson and is currently close to artist and professor Franz Manata, from the duo Manata Laudares.

ANA: Say no more.

MAYRA: In Rogério's last two works that have video with sound, I got involved in sound - I didn't do it, but I was the person who, together with the sound studio people, said: "Let's go this way". Because Rogério has a characteristic that is very cool, he is an open guy, he is not a centralizing person. He likes the dialog, he listens.

MAURÍCIO: I think you have a very unique work history, in fact, very interesting. We hear Mayra commenting on your work, the conceptual skill you are doing is increasingly curious. I think there is a gain, and this gain in art that the work started to have has to do with... It's not just: "Now we are going to find a way to sell some photos on the market".

MAYRA: I need to complement it so it does not get confusing. I think we have to delimit my participation well as interlocution. Rogério, when he finds or plans what he wants to do, he has a question of breath and discipline - for example, Na Lona. Can I speak?

ROGÉRIO: Sure.

MAYRA: Na Lona. Rogério resisted a series of questions that were asked over that 17-year period, where people did not understand what he was doing. So, this resistance, this courage to resist: "But are you still doing this? Again this?" - that, I think it is incredible courage. What was my participation in Na Lona? Production, choosing interesting figures, an ease of contact also with people on the street.

ROGÉRIO: Mayra also participates in the relationship with the market and exhibition processes. For example, João is scheduling an exhibition that contemplates this book at MIS/SP, she said: "We need to talk about the space with João, to know what he is thinking."

Last week she presented me a very well-designed exhibition by photographer Wolfgang Tillmans as indicated by Franz Manata. I liked the varied combinations, nothing monothematic.

ROSENAL: A story of mine with Rogério that I would like him to remember: the last time we worked together, in fact,

**I was the object.**

**ROGÉRIO: Our adventure in Rocinha.**

**ROSENAL: They killed Tim (Lopes), and it was precisely in the creation of the Knight Center, that I direct here, that I created, and the foundation that gave money to create the Knight Center wanted, in its yearbook, to have a picture of me, but it had to be in a slum, and that was 2002. And then I told them to talk to Rogério and Rogério arranged things there...**

**ROGÉRIO: Jeep tour!**

**ROSENAL: Yes. The only way for us to get into a slum is with the Rocinha tour, which was an unbelievable experience for me. And then we did everything up there. When we were finishing it, already close to the tunnel, Rogério decided to take a close-up image of me, and then we went to a corner, and he started taking my picture, and asked the woman on the tour who was there to hold the flash. In a little while, we hear some screams: "What is it?", there comes a red-haired guy, with a gun in one hand and a radio in the other...**

**ROGÉRIO: A machine gun. I think it was a machine gun.**

**ROSENAL: No, those who were there were with AR-15, shouting: "Come down, son of a bitch". Then the guy says, calmly, the red-haired guy: "Look, I'm sorry, but you are in an area controlled by drug trafficking, and here we do not allow photography", then I said: "No...", and he said: "And I want the film from this camera", then pointed to the flash that Rogério had given the woman on the tour to hold, I said: "No, don't...", then Rogério cut me off and said: "Rosental, be quiet, don't say anything. Do you want the film from that camera? I give you the film from the camera, whatever you want", Rogério managed. The woman from the tour saw us from afar, in this confusion, and came running - because they have an agreement there. Remember that, Rogério?**

**ROGÉRIO: Sure.**

**ROSENAL: Unbelievable.**

**ROGÉRIO: I just got nervous over there...**

**ROSENAL: No, he delivered another film. But I couldn't get in, because I was going to say: "I'm taking my picture...", and Rogério: "Rosental, stop", and I was quiet. Rogério's authority over there and Rogério's way of talking to people. I mean, diplomacy, that kind of smooth way of winning people on the street...**

**ROGÉRIO: Exciting jeep tour in Rocinha! (laughter)**

**ROSENAL: But, nice. So, guys, have a good weekend.**

**ROGÉRIO: You too, thank you.**

**JOÃO: Nice. Thank you very much.**

**MAYRA: Bye guys.**

**ROGÉRIO: Goodbye. See you.**

**MAYRA: Nice to be with you.**