

Ninguém é de Ninguém (Nobody's Nobodies) book presentation text by Rogério Reis

Co-edited by Edições de Janeiro and Olhavê. Rio, 2015.

Strip of Sand

In the mornings I look out to sea so as to revalidate the city limits. On a sandy beach, swimmers, lifeguards, athletes, sellers, lovers, pickpockets, policemen, children and old folks create a scene. I enjoy the urban narrative.

Cartier Bresson's strategy of "decisive moment" flows once again. There are looks preceding me. I am paparazzi to the anonymous: a rapid viewfinder lined up with the intuition and the senses, in spite of uncomfortable new digital camera applications that do not allow me to err.

The stripes used by the media to protect the identity of minors and suspects reminds me of the provocative humor of the American John Baldessari and those floating circles of concealment first used by the Bauhaus artist and professor, László Moholy-Nagy (The Olly and Dolly Sisters, 1925).

Liza, my daughter, says "a blindfolded individual loses the power to respond with a glance, to produce resemblance and correspondence."

We can rejoice in a society which created individual property images in public spaces.