

ACQUISITION PROPOSAL FOR CONTEMPORARY BRAZILIAN PHOTOGRAPHS
FOR THE GEORGE EASTMAN HOUSE COLLECTION

by

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Abstract

ACQUISITION PROPOSAL FOR CONTEMPORARY BRAZILIAN PHOTOGRAPHS FOR THE GEORGE EASTMAN HOUSE COLLECTION

Master of Arts, Fall 2008

Marília Palhares Fernandes

Photographic Preservation and Collections Management

Ryerson University and George Eastman House

The present Professional Practice Project is intended as an essay on Brazilian photography. From its history to the naming of selected contemporary artists, this proposal is an overview of photography in Brazil. This paper aims to be a tool for those proposing the acquisition of something unknown to an institution such as George Eastman House, and to prove that it is important to look for images beyond the range of familiar knowledge. This essay includes an acquisition proposal, with a short biography on each artist included, as well as a section on the history of photography in Brazil. There is also a segment on the acquisitions policies of the institution for which this proposal has been written, with the story of how the major collections within it came to be there.

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Dedication

For my father:

My greatest inspiration in life.

Table of Contents

Introduction.....	1
1. A little history of George Eastman House Museum of Photography and Film.....	3
2. A Brief History of Photography in Brazil:	
The Discovery.....	7
The Arrival and Evolution of Photography in Brazil.....	9
Modernity and Photography in Brazil.....	12
The Brazilian Identity.....	15
3. Acquisition Proposal.....	21
Nair Benedicto.....	22
Luiz Braga.....	33
Mario Cravo Neto.....	37
Claudio Edinger.....	41
Walter Firmo.....	45
Eustáquio Neves.....	49
Miguel Rio Branco.....	53
Rosângela Rennó.....	56
Cassio Vasconcellos.....	59
4. Estimated Budget for Acquisitions.....	62
Bibliography.....	63

Introduction

The following paper is an acquisition proposal for Brazilian photographs for the George Eastman House Collection. This project seemed appropriate for the Master's in Photographic Preservation and Collections Management, and it is a good way for me to contribute my knowledge of Brazilian photography to the Museum, the program and my colleagues.

This project idea came from the desire to study more of my own culture. After participating in the first year of this program, I felt that not only Brazil, but also Latin America have been ignored by photographic historians, and they are not discussed at all as centers of photographic production. This also happens in the case of other cultures, especially those which are outside of North America and Europe. When visiting photographic collections in Paris last May, I realized there is only a limited number of people acknowledging the photographic production that happens in the Latin countries. Apart from a few photographers, which, at most times, live either in Europe or the United States, there is a common ignorance of what is going on in Latin countries.

When investigating how many and what type of materials made by Brazilian photographers the collection currently owns, I found that the number is small. There are stereo cards from the end of the nineteenth century, mainly by four photographers: Marc Ferrez, Henschel & Benque, and Georges Leuzinger. All of these are renowned photographers; however, it is not presently possible to create a representative nineteenth century collection from their work since most of their photographs already belong to museums and other cultural institutions.

The other set of Brazilian photographs in the collection are from the late 1960s until the 1980s. There are sixteen pieces by the photographers Claudia Andujar, Cristiano Mascaro, Boris Kossoy, and Sebastião Salgado. Most of them are different portraits of groups in Brazilian society. Andujar is well represented with 6 photographs of the Bororo Indians.

These images were the first contact the artist had with an Indian tribe in Brazil, which led to her latter attachment to the Yanomami tribe. Her work with this later group was essential in changing their lives. It was through this photographer's dedication to their cause that the government gave them back their land. Nowadays they have their own state within the country, where they can live according to their traditions and beliefs.

Thinking about these more contemporary pieces, I believe that they are a good start for increasing the holdings of Brazilian photographs in the GEH Collection. This proposal focus on contemporary works, mainly from the past 30 years. My goal is to suggest an expansion of the collection, starting with the photographers cited above, and adding a few more of similar significance. My hope is that the works suggested will actually be acquired by the museum in the near future , possibly through a successful grant proposal..

Aside from the proposal, the first chapter is about the collecting history of the museum, and the second is an essay on the history of photography in Brazil. All the suggestions for this project are based on the acquisition policies of the George Eastman House. The format used is similar to the one utilized by the institution for the acquisitions committee reports.

All the photographs suggested for acquisition in the project will be justified by their historical importance, institutional acquisition policies, market and availability. I have contacted the photographers and got current prices, edition numbers, and all information possible on the actual photographs for this proposal.

At the end of this paper there is a selected bibliography on books and Web Sites, which are supplemental to the further researching and understanding of the history of photography in Brazil, as well as on the artists which make up this proposal.

In my opinion Brazil has the most important contemporary photographic production in South America. If you think in terms of Latin America, Mexico and Brazil have the most expressive photographic works from the nineteenth and twentieth centuries, and this fact makes them a strong power in contemporary photographic art.

1. A little history of George Eastman House

Museum of Photography and Film

Before presenting my suggestions for acquisition, I would like to tell a brief history of the institution for which I am writing it. The George Eastman House Museum of Photography and Film, also known as GEH, opened in 1948 in the former home of George Eastman in Rochester, New York.

Eastman was the creator and founder of the Eastman Kodak Co. and was responsible for several improvements and discoveries in the photographic field throughout the 20th century. The Museum was established to honor the brilliant man who introduced photography as an accessible medium accompanied with the logo “You press the button, we do the rest”, which rapidly became known throughout the world.¹

His home has been preserved in its original state through the museum’s best efforts, and a more recent building (opened in January 1989) attached to the mansion holds the collection archives, as well as the exhibition galleries.

The photography collection of the George Eastman House started before the opening of the museum in 1948. The Eastman Kodak Company owned a collection of photographs and ephemera which became the foundation of the Museum. Nowadays the collection has over 400,000 photographs and negatives, along with books, moving pictures, cameras, lenses, and other apparatuses related to photography and film, or even the life of George Eastman.

In light of its sheer magnitude, the extent of its masterworks and the wide variety of materials it has acquired over the years, Eastman House is widely regarded as one of the most important and influential photographic collections in the world. Its holdings have been subject of research and loans for the past 50 years, and has led to new histories of photography.

The largest and most important photographic collection Eastman Kodak owned was the one of Gabriel Cromer (1873 – 1934). Cromer was a frenchman with a deep interest in nineteenth

¹ Peres, Michael R., Ed. *The Focal Encyclopedia of Photography*. 4th Edition. Burlington: Focal Press, 2007. P. 126

century French photography. He owned photographs, apparatus and photographic books, all pertaining to his main interest.

He had a special interest in Louis-Jacques-Mandé Daguerre (1787 – 1851). He owned portraits of the man, drawings and paintings by him, Diorama related material and even a daguerreotype signed by Daguerre himself, as well as a Giroux camera he believed had belonged to Daguerre.

Amongst his collection there were five hundred daguerreotypes, and early paper photographs by Edouard Baldus (1813 – 1889), Henri Le Secq (1818 – 1882) and Gustav Le Gray (1820 – 1884), among others. There were also ephemera related to photography such as cartoons, advertising materials, cameras and even pre-photographic engravings². The Cromer collection was sold to the Eastman Kodak Company by his widow in 1934.

When the museum opened in 1948, Beaumont Newhall (1908 – 1993) was appointed head curator. Newhall's wide-ranging approach to collecting brought to the institution most of its treasures, including two very large collections which had been formerly owned by Alden Scott Boyer and Siple/3M.

Boyer's collection consisted of over 13,500 photographs and equipment, including pieces by Julia Margaret Cameron, Maxime DuCamp, Francis Frith, Hill & Adamson, and a thousand daguerreotypes by Southworth and Hawes. This collection was offered and donated as a gift to the institution by the collector himself in 1951.

The 3M Corporation donated Louis Walton Siple's collection to GEH in 1977. The company had acquired the collection after Siple's death from his widow, when she failed to find a home for the pieces. Siple started gathering photographs in the 1930s while looking for images for his educational projects. In 1940 he created the American Museum of Photography in Philadelphia.

The museum owned 61,000 photographs from all kinds of backgrounds. This collection was not only composed of masters but also of commercial photographs. Siple's first large purchase was the Caspar W. Briggs company, one of the oldest photographic businesses in the United States. The company came with about 10,000 stock negatives and a large collection of lantern slides³.

² Wooters, David. "The Blind Man's Elephant". In *Photographs: George Eastman House*, 21-30. New York: Taschen, 1999. P. 21

³ Wooters, David. "The Blind Man's Elephant". In *Photographs: George Eastman House*, 21-30. New York: Taschen, 1999. P. 27

With the hiring of Beaumont Newhall, the GEH collection expanded in several different directions. He acquired modern pieces by Alfred Stieglitz (1864 – 1946), Edward Steichen (1879 – 1973) and Edward Weston (1886 – 1958). He also collected photographs by his close friends Ansel Adams (1902 – 1984), Laszlo Moholy-Nagy (1895 – 1946) and Alvin Langdon Coburn (1882 – 1966), as well as early color photographs and commercial images.

In addition, Newhall was highly influential on the development of photographic history in the United States. He worked at the Museum of Modern Art in New York for nearly ten years, and wrote one of the first essays on the history of photography. This essay was published as a catalog accompanying an exhibit at the Museum of Modern Art in 1937.⁴ He left the former museum and moved to Rochester in 1948 to be the first curator of photographs at GEH, and in 1958 became the director of the same institution.

After Beaumont Newhall left GEH, other curators and directors followed continuing his work and every year bringing in new objects for the collections, ensuring that these would be current with the contemporary history and processes of photography, film and technology.

The present director of GEH is Anthony Bannon, who has been in charge for ten years, and the curator of photographs is Alison Nordstrom (since 2003). The collection continues to grow, having main acquisitions come in twice a year. Not only contemporary objects are being incorporated into the collection but also historical ones to fill in possible gaps or complement other materials.

The current mission statement of the museum points out the following:

“George Eastman House, an independent nonprofit museum, is an educational institution that tells the story of photography and motion pictures—media that have changed and continue to change our perception of the world. We:

- Collect and preserve objects that are of significance to photography, motion pictures, and the life of George Eastman.
- Build information resources to provide the means for both scholarly research and

⁴ Bentley-Kemp, Lynne. “Photography Programs in the 20th Century Museums, Galleries, and Collections”. In Peres, Michael R., ed. *The Focal Encyclopedia of Photography*. 4th Edition. Burlington: Focal Press, 2007. P. 209

recreational inquiry.

- Keep and care for images, literature, and technology to tell the story of photography and the motion picture in history and in culture.
- Care for George Eastman's house, gardens, and archives, maintaining them for public enjoyment and as a memorial to his contribution to our lives and our times.

We do these things to inspire discovery and learning—supporting the education of a regional, national, and international audience.”⁵

This statement reinforces the collection's commitment to diversity and justifies new acquisitions of photographs from all over the world. Considering that a few countries are misrepresented and/or not represented at all, I feel it is a duty of the new generation to bring photographic objects from these countries into the collection. If one of the purposes of the collection is to keep and preserve objects to tell the history of photography, then one cannot exclude certain parts of the world, just because they are unfamiliar

Now that I have presented how the GEH Collection came to exist and what its purpose is, I feel I have given the reason for this proposal.

⁵ George Eastman House Mission Statement. http://www.eastmanhouse.org/inc/the_museum/mission.php (accessed June 23, 2008).

2. A Brief History of Photography in Brazil

The Discovery

The nineteenth century was a time of change. Industrialization took place in all parts of the world. Farm workers migrated to the cities in search of jobs in the new factories and industries. Most major cities in the world underwent a process of urban reform, based on the example set by Napoleon III (1808 - 1873) when he re-constructed Paris.

New technologies were constantly evolving. Amateur scientists were spread throughout the world and each experimented with different materials. Some of these men were looking for a way to fix the image they saw in the camera obscura, looking for a way to represent the world as the eye sees it.

In France Joseph Nicéphore Niépce (1765 – 1833) started experimenting with the camera obscura, and in 1822 obtained permanent images on glass, stone, or metal plates coated with asphaltum. Not completely satisfied with the results, in 1829 he created a partnership with Louis-Jacques-Mandé Daguerre (1787 – 1851). Both would research on the subject and correspond about their findings and results with each other. Niépce died in 1833, while they were still experimenting, and Daguerre continued the research on his own based on the earlier work. He finally achieved wonderful results in 1837, using an iodized copper plate coated with silver and developed on mercury fumes. The process was extremely laborious and time consuming, but became popular nonetheless. A few months after the discovery, François Arago (a French physicist) introduced the Daguerreotype (the name given to this process) to the French Academy of Sciences in Paris, and the French government bought the rights for this formula and presented it to the world. The exceptions were England and the United States, where the process was patented. Daguerreotype studios quickly spread throughout Europe and the United States, becoming the most exciting novelty at the time.

Contemporary to this discovery William Henry Fox Talbot (1800 – 1877) in England was working with fixing an image on paper from 1834 onwards. After accomplishing several images reversed in tone, he figured out a method to reverse them back, and created the concepts of negative and positive, which became the world's most popular form of photography for the next 160 years. Talbot corresponded with Sir John Frederick William Herschel (1792 – 1871), a British

astronomer, who himself created the cyanotype and the anthotype processes, and discovered the use of sodium thiosulfate as a fixing agent for the images (used by Daguerre included). He is also known to have coined the still-used terms *photography*, *negative*, *positive*, *emulsion* and *snapshot*. Talbot announced his discovery to the world in 1839 as well, and patented it in 1841 under the name of calotype.

Another man in France is nowadays widely known for his discoveries. Hippolyte Bayard (1801 – 1887) experimented with printing images on paper, creating positive pictures in camera. In 1840 he presented his findings and even put together albums with different examples of his images and processes (which today are held by the Société Française de Photographie and The Getty Institute). However the French public completely disregarded him, since they were already fascinated by the daguerreotype.

What is least known among the different “discoveries of photography” throughout the world is that in the village of São Carlos (nowadays Campinas) in Brazil, a Frenchman printed his first photograph in 1833, six years before Daguerre and Talbot. Antoine Hercule Romuald Florence (1804 – 1879) came to Brazil in 1824. At the time he was a painter and designer, but established himself working for a French businessman in Rio de Janeiro.

In 1825 Florence joined the Langsdorff expedition as the second illustrator, becoming the first when the other died during the first year. The expedition lasted four years and was funded by the Russian empire. It was a very important scientific and iconographic documentation of the rural Brazil of the time. During the expedition he met his future wife, Maria Angelica Alvares Machado e Vasconcellos, at a stop they made in Porto Feliz in the province of São Paulo. Once the expedition was over he married her and they established themselves in São Carlos.

Florence started experimenting with printing processes in 1829 when he wanted to publish his studies in *Zoophonie*, in which he investigated animal voices. At the time there was only one printing press in the province of São Paulo, and it was not possible for him to use it as he wished. Faced with this situation he started researching methods to it himself. He came up with a printing process he named *Polygraphie* in 1830, and spent the rest of his life trying to improve this process and make it known to others.⁶

⁶ Kossoy, Boris. *Hercules Florence, 1833: a descoberta isolada da Fotografia no Brasil*. São Paulo: Faculdade de Comunicação Social Anhembi, 1977.

While looking for means to reproduce his work, he had the idea of printing under daylight. At the time he was aware that silver nitrate darkened under sunlight, and started from there to look for means of fixing the images. His location provided limited materials, which made the process more difficult. After achieving satisfactory results using his urine, which contains ammonia, the component he needed, Florence started using the process for printing Maçom diplomas and labels for a pharmacy belonging to a close friend. This happened years before the announcement of the daguerreotype. He was using the reproduction abilities of photography in his printing business, and called this method *Photographie*, a term he wrote on his journal in 1832, seven years before Herschel.⁷

As soon as Florence heard about Daguerre's discovery in France, he published his invention in the São Paulo newspaper *A Phoenix*, in October 26, 1839. At this moment the daguerreotype had not yet arrived in Brazil.

This discovery was forgotten as soon as Florence died. No one paid attention to all of his publications on the subject in Brazilian and in French newspapers. It was only in the 1970s that the Brazilian researcher Boris Kossoy (1941) started going through Florence's 26 journals, photographs, drawings, among other original objects, at the time in possession of his great-grandson Arnaldo Machado Florence. Kossoy was able to prove Florence's discoveries not only by reading his original documents and publishing an account of them, but also by getting the Rochester Institute of Technology to perform the actual experiment using the original formula, found in the journal. The results were successful.

The Arrival and Evolution of Photography in Brazil

The history of photography in Brazil goes back to January 1840 when the religious Frenchman Louis Compté demonstrated the Daguerreotype for the first time, in Rio de Janeiro. All three daguerreotypes he made at the time are in the collection of the Palácio Grão-Pará in Petrópolis, Rio de Janeiro. Among the audience was the Emperor Don Pedro II (1825 – 1891), at the time fourteen years old. He was a man who loved the new technologies, and in March 1840 he bought a daguerreotype camera for himself, becoming the first amateur photographer of Brazil.

⁷ Kossoy, Boris. *Origens e Expansão da Fotografia no Brasil: Século XIX*. Rio de Janeiro: FUNARTE, 1980. Pg. 21.

Don Pedro II brought several photographers from Europe to work in Brazil. He was the first sovereign in the world to appoint royal photographers, two years before Queen Victoria of England. In total there were 23 royal photographers, in Brazil and abroad, and one royal photographer appointed for the marines.

The daguerreotype was not widely produced in Brazil, however, once the collodion and albumen processes were introduced, and soon after there were Europeans and a few Americans settling up photographic studios throughout the country. They would itinerate from place to place, photographing the wealthier populations of the area. Former painters, engravers and miniaturists started practicing the trade as well. The Carte de Visite (4 x 3 inches) and Cabinet Cards (4 ¼ x 6 ½ inches) became widely popular, and were done in the European style brought over by the foreign photographers.

Photography became the mostly used tool to document landscapes, cultures, architecture and city development. The Americas, still unknown to most Europeans, became widely photographed as a means to portray in “reality” what the uncivilized world looked like.

The Frenchman Jean Victor Frond (1821 – 1881) came to Brazil in 1858 running from the Napoleonic troops, and settled in Rio de Janeiro for four years. He photographed the landscapes, as well as the sugar and coffee farms of Brazil. When he went back to France he published an album containing lithographs of his photographs entitled *Bresil Pittoresque*. This book is the first ever to be published on Brazilian photography in the world, and it is the first photography book in Latin America

Throughout the second half of the nineteenth century, photography expanded all over Brazil. There were studios in all of the major cities, doing mainly portraits, and several photographers are still remembered in specialized books and collections. Landscapes were also widely done, portraying astonishing views of the tropical land. I chose only two photographers to mention here, but both have done work of high quality and great historical importance.

Marc Ferrez (1843 – 1923) was the son of a Frenchman; however, he was born in Rio de Janeiro. He learned photography under Franz Keller (1835 – 1890), who at the time worked in George Leuzinger's (1813 – 1892) studio. In 1865 Ferrez opened his own studio in Rio de Janeiro. He was appointed by Don Pedro II as the royal marine photographer. Marc Ferrez photographed all

of the large cities in Brazil, and today he is not only considered the most important nineteenth century photographer of Brazil, but of Latin America.⁸

Another important name in the history of photography in Brazil is Militão Augusto de Azevedo (1837 – 1905). He started working in the studio *Carneiro & Gaspar* in São Paulo in 1860 and even became its director in 1874, when he re-named it to *Photographia Americana*. Militão was a popular photographer for his portraits, producing approximately 12,500 of them throughout his career. He also kept a sitters book with information on all of his clients, which nowadays belongs to the collection of the *Museu Paulista da Universidade de São Paulo*.

However, it is for a different kind of work that he is most remembered. In 1862 Militão photographed different streets and corners of the city of São Paulo. In 1887 he went back to the same locations and photographed the same views again. He then put together a comparative album with around 60 photographs. This is considered the only piece of documentation of the growth and expansion of this city, which was going through drastic cultural and economical changes at the time.

At the turn of the century imperialism was over, and the young republic was expanding, its economy was growing, and the cities were modernizing based on European models. Rio de Janeiro is a good example of this renovation. The city was being re-constructed, and the mayor hired the photographer Augusto César Malta de Campos (1864 – 1957) to document the transformation of the colonial city into a twentieth century one. When this assignment was over, Malta continued to work for the city of Rio de Janeiro for forty years, documenting every event the city held. He is today considered “Brazil’s first photo-journalist”⁹.

At a time when photography in Brazil is still mostly documentary and ephemeral, there was one man who was using it as means of artistic expression. Valério Otaviano Rodrigues Vieira (1862 – 1941) started working with photography in 1880 doing portraits in a studio. In 1900 he released his most well known work to date: *Os Trinta Valérios* (The Thirty Valérios). In this image Vieira sits his own head on every body in the picture: even the roman bust on the corner has his face, and all three pictures hanging on the wall are portraits of himself as well. This image won the silver medal at the St. Louis International Exhibition in 1904.

⁸ *Historia da fotografia no Brasil: Panorama geral e referencias básicas*. São Paulo: Instituto Moreira Salles, 2002.

⁹ Vazquez, Pedro. “The Pioneers of Brazilian Photography”. Niteroi, 1995. In Carvalho, Maria Luiza Melo. *Novas Travessias: Contemporary Brazilian Photography*, 10 – 11. London: Verso, 1996.

He also did panoramas in extremely large scale, such as one of the landscape in São Paulo which was 40 feet long. There is one panorama still in existence in the collection of the *Museu da Imagem e do Som* of São Paulo. It shows the city in the 1910s, measures 4 ½ x 46 ½ feet, and has a 180° view.

Modernity and Photography in Brazil

In Brazil modernity arrived late for the arts, and even later for photography. In 1922 The Municipal Theater of São Paulo hosted the “*Semana de Arte Moderna*” (week of Modern Art), which encompassed most of the avant-garde arts including painting, sculpture, architecture, literature and music. However, the event left out photography and cinema as art manifestations.

At this time the photography being made in Brazil was given meaning and importance by the Photo Clubs and Illustrated Magazines. There were clubs spread throughout the country from the 1920s until the late 1940s, but the most successful ones were the *Photo Club Brasileiro* created in Rio de Janeiro in 1923 and the *Foto Clube Bandeirante* created in São Paulo in 1939. The Photo Clubs would organize photography exhibitions, competitions, and the *Photo Club Brasileiro* even created a Magazine entitled *Photogramma* (1926-31) as well as a radio show to teach practical and theoretical photography. The members of the Photo Clubs were mainly amateur middle class men, and until the late 1930s most of the images were done in the pictorialist style.

In 1928 the illustrated magazine *O Cruzeiro* was launched. According to Rubens Fernandes Junior “*O Cruzeiro* was the most important contribution to Brazilian photojournalism and for the construction of the image of a modern country synchronized with international information and technological advancements.” The magazine was distributed nationally throughout the country and it aimed to tell its stories not only through text, but also through photographs. Fernandes Junior continues, “Its stories, based on the style of the foreigners *Life* and *Paris Match*, opened generous spaces for photography, which becomes the main information of the magazine, creating an original visual narrative for all the other national magazines.”¹⁰ During this period photographers would pair up with reporters and create the stories together. The photographers at most times had the freedom of editing the images in the magazine themselves. This was also the

¹⁰ Fernandes Junior, Rubens. *Labirinto e Identidades: Panorama da Fotografia no Brasil, 1946-98*. São Paulo: Cosac & Naify, 2003. Pg. 143. Translated by Marília Fernandes on June 2008.

first time in which images would be credited to the photographers, validating the importance of their work.

It is also important to mention that some of the photographers working for *O Cruzeiro* and other magazines at the time, were members of the Photo Clubs. In time the documentary approach to photographs replaced the pictorialist, and cameras turned to political, social, and cultural events of Brazilian society.

In the 1940s a new influx of photographers fleeing the war in Europe came to Brazil. With them they brought a new vision of photography, already influenced by the earlier European avant-garde and the use of the small format 35mm camera such as *Leica*. Photomontage was one of the new means of producing photographs which these photographers introduced to a new generation of photographers in the country. A lot of these immigrants join the Photo Clubs, mainly the *Foto Clube Bandeirante* in São Paulo, and also started photographing for the illustrated magazines.

At the end of the 1940s and beginning of the 1950s a new wave of modernity came into the country. A new city was designed and built from scratch to be the new Federal Capital. The design was extremely modern for its time, and it became a symbol of the “new” Brazil. Thomaz Farkas (1924) documented the construction of the new capital, *Brasília*, going back and forth during the four years of its construction.

The most important cultural institutions were created during this period as well, such as the *Museu de Arte de São Paulo Assis Chateaubriand (MASP)*; the *Museu de Arte Moderna de São Paulo (MAM/SP)*, and the *Museu de Arte Moderna do Rio de Janeiro (MAM/RJ)*; the *Sociedade Brasileira de Comédia*; the *Companhia Cinematográfica Vera Cruz*, which was an attempt to industrially establish Brazilian cinema; the *Sociedade Brasileira de Progresso e Ciência (SBPC)*; the television network *Tupi*, the first in Brazil; and in 1951 the first *Bienal Internacional de São Paulo*, the most important art biennial in Latin America to date.¹¹

It was at MASP in 1949, that for the first time photography was exhibited in a Brazilian art museum. The photographer was Thomas Farkas, whose work, according to Helouise Costa, was characterized by “formal order, emphasizing rhythms, planes, and textures, and resorting to

¹¹ Fernandes Junior, Rubens. *Labirinto e Identidades: Panorama da Fotografia no Brasil, 1946-98*. São Paulo: Cosac & Naify, 2003. Pg. 144.

backlight.” He rendered movement problematic in photography, especially through dance expressions and he participated in the surrealist group which had the urge to use photography as a “means of psychological deviation. However, it was in the use of unusual angles that the artist reached his maturity in the modern speculation, creating a work of great personality.”¹²

Another important figure of this time was Geraldo de Barros (1923 – 1998). He was a member of the *Foto Clube Bandeirantes*, and was the first to “perform interventions in the process, materializing a profound questioning of the limits of photographic language. [...] it was, however, through an abstract research in which the artist’s sensibility found a fertile field in which he could expand, diluting the frontiers which conventionally separate photography from the plastic arts.”¹³

In 1950 Barros showed his series *Fotoformas* at MASP, which was a complete shock to society at the time for its unusual composition and vision. The images were abstract and remind us of concrete art, even though he was unaware of such a movement. Barros was also responsible for putting together the photographic laboratory at MASP, in 1949, which gave him the space and the freedom to create his ground breaking photography.

There are many other photographers who were also experimenting with different possibilities in photography at the time. The following played an important part in the construction of the modern visuality in Brazilian photography: José Oiticica Filho (1906 – 1964), José Yalenti (1895 – 1967), German Lorca (1922), Gaspar Gasparian (1899 – 1966), Eduardo Salvatore (1914 – 2006), Chico Albuquerque (1917 – 2000), Benedito Junqueira Duarte (1910 – 1995), Nogueira Borges, Herminia de mello Nogueira Borges (1894 – ca.1989) and Gregori Warchvick.

In the early 1950s another illustrated magazine was launched to compete with *O Cruzeiro*. *Manchete* used color photography, providing a whole new universe of compositions and possibilities. Walter Firmo (1937) was one of the young photographers who worked for this new publication, establishing himself as one of the most important and influential photographers in the country.

Firmo learned photography from the pages of *O Cruzeiro* and has since the 1960s created several photo essays. His work about the Black population of Brazil started back then and it is still being

¹² Costa, Helouise and Renato Rodrigues. *A Fotografia Moderna no Brasil*. Rio de Janeiro: Funarte and Editora UFRJ, 1995. Pg. 50. Translated by Marília Fernandes in July, 2008.

¹³ Costa, Helouise and Renato Rodrigues. *A Fotografia Moderna no Brasil*. Rio de Janeiro: Funarte and Editora UFRJ, 1995. Pg. 51. Translated by Marília Fernandes in July, 2008.

done to date. Fernandes Junior says about Firmo, “at times he uses a classic composition, at other times he uses an instigating enacting.” And Firmo himself stated in 1997 that his work is an attempt to “built an atmosphere involving the participation of the black man in the routine of the country, giving him citizenship, [...] timeless luminescence, and the feeling of national hero.”¹⁴ Firmo’s photographs add to the thousands, and in his portraits and landscapes one can grasp the feeling of Brazil, the warmth and character of this tropical land.

In the late 1950s there was a decline of the Photo Club movement and a rise in the professional photography. There were more illustrated magazines throughout the country, and photographic reportage became a commodity. Television and cinema were also on the rise, and were a new form of imagery towards which some photographers shifted.

In 1964 the military regime took control of the country and freedom of speech ceased to exist. Magazines and newspapers were deeply censored and eventually shut down. Artists of all media had to flee the country in order to survive and others were tortured and possibly killed by the regime. It was a time of tension and fear.

The Brazilian Identity

In the late 1970s there was a growing opposition to the military regime, and this brought a new generation of photographers to work. They organized themselves to create technical and practical courses, photo galleries, magazines dedicated to photography, as well as meetings and portfolio reviews. These events happened widely in São Paulo and Rio de Janeiro and in smaller accounts throughout the northern and southern states of Brazil. This was what set the ground for the boom of photography that happened in the 1980s.

This period also brought together the first photo agencies in the country, based on the model of Magnum. Photographers got together and independently documented the news of the politically tense country. They were fighting against the military regime, through images that criticized the same, and were also battling for authorship rights.

¹⁴ Fernandes Junior, Rubens. *Labirinto e Identidades: Panorama da Fotografia no Brasil, 1946-98*. São Paulo: Cosac & Naify, 2003. Pg. 155.

The most important agencies created at the time were *Agência F-4* in São Paulo and *Ágil Fotojornalismo* in Brasília. In 1979 the *Núcleo de Fotografia* opened as a space where photographers and critics can discuss the production of the medium in the country. According to Fernandes Junior “Photography played an enlightening part during this period, printing in its language a style that re-activated our moral and political conscience. The decades of 1970 and 1980 were fundamental for the organization of the photographic movement in different Brazilian states. [...] This moment of organization of the photographers and the systematic production was marked by the boiling creativity of the professionals – provoked by the period’s boiling politics and aesthetics – and for the appearance of a new generation of photographers, graduated in different courses from the most important universities in the country, which brought the impulse and the necessary knowledge to reach international notoriety.”¹⁵

It is during this period that most names in this proposal began their careers as photographers and artists. Nair Benedicto (1940) is one of the founders of *Agência F-4* in São Paulo, where she still lives and now runs a different phot agency called *N-Imagens*. She is considered one of the most important photojournalists in the past 30 years, and has fought intensely for the rights of the professional photographers in Brazil along with her partner at *F-4*, Juca Martins (1949).

In her own photographs Benedicto has focused on the minorities, portraying women, Indians (the native Brazilians), the Amazon and the abandoned minors. Her work aims for social change, and her vision documents a Brazilian identity hidden from most eyes. With her work she leaves behind an extremely important document of Brazilian society at the end of the twentieth century.

In the 1980s photography was not only a document of the country’s society and politics, but also more conceptually. Photography became a form of making art with much more strength than ever before; image makers pushed the medium to its limits in order to explore all of its possibilities. Art salons started awarding prizes to photographers, and photo exhibitions become more frequent and popular.

With this new concept came a new group, young people taking advantage of the freedom they never had before, the ability to speak without censorship, and the knowledge of international artistic movements. Brazil was no longer an isolated country, it was now open to the rest of the world. Most photographers start focusing on personal, experimental, and conceptual works. The

¹⁵ Fernandes Junior, Rubens. *Labirinto e Identidades: Panorama da Fotografia no Brasil, 1946-98*. São Paulo: Cosac & Naify, 2003. Pg. 159. Translated by Marília Fernandes on August, 2008.

instant was replaced by a concept, a freedom of what and how to photograph. Editing became a fundamental tool, not only as choosing the images which would become part of the *series*, but also as cropping, montages, and other photographic possibilities.

Photography was finally integrated in the curricula of schools of art and media studies. Independent photo schools were also created, with the intent of teaching the techniques of photographing and printing. This openness of the media helped with the expansion of the profession, and allows photographers to pass their knowledge onto a younger generation, keeping the field fresh for new concepts and ideas. From then on, artists worked with photographs and photographers became artists.

An example of this new group is Mario Cravo Neto (1947) who started his career as a sculptor and a photographer, and continued to work in between both trades throughout his life. The publication “The Eternal Now” (2002) featured over 100 Black and White photographs and is one of his most comprehensive publications. The photographs in this publication have been exhibited all around the world and are part of many important collections. The selection presented in this proposal were part of this group.

His photographic work mainly focuses on African-Brazilian religious culture. In Salvador, Mario’s birth city and home, there is a very rich African culture mixed with the Catholic traditions. Christian saints mixed with African gods, creating a unique religion in the area, which has spread throughout the country. Mario uses this creed as inspiration for his extremely symbolic images.

Mario also experiments with videos, creating short films and installations, which continue to explore the symbolic, ritualistic beliefs of his land. According to A.D. Coleman, Mario’s body of work is: “...nourished by his maritime surroundings, Mario Cravo Neto has been journeying through the deep waters of the unconscious and his own creative world, producing an oeuvre that expresses the culture of Bahia. Today, as he immerses himself ever more in the natural and mythical worlds of Brazil, Mario Cravo Neto continues on his lifetime journey of creative activity, producing new works and great pleasure to many viewers around the world.”¹⁶

Another important name of contemporary photography in Brazil is Miguel Rio Branco (1946). He is not only a photographer, but also works with experimental cinema. Rio Branco explores

¹⁶ Mario Cravo Neto’s home page. “biography”. <http://www.cravoneto.com.br/en/biography/biography.htm> (accessed July 7, 2008).

through colors, shades, blurred edges, and textures the possibilities of creating a unique atmosphere for his subject. His themes revolve around violence, sensuality, death and misery. His work is extremely tense and unsettling for the viewer. His presentations, usually in diptychs, triptychs and slide shows create a complete scene of a world we sometimes prefer to ignore.

What is most intriguing about his work, is that even though the images are a reflection of the ugliness of our society, because of his ability to compose with light and color, they are beautiful and intriguing photographs.

The 1990s arrived as a time of accomplishment in Brazil. The country had a new strong currency, inflation dropped immensely, the economy rised, and art became even more possible. In 1992 in São Paulo a group of photographers, curators, and researchers created the group NAFOTO (Núcleo dos Amigos da Fotografia). This group included amongst others, Nair Benedicto and Rubens Fernandes Junior. The main program organized by NAFOTO was the bi-annual International Photo Meeting of São Paulo, which has now reached its eighth edition. Its first edition attracted over 100,000 visitors and had twenty-seven exhibitions of national and international artists. The photo meeting also had portfolio reviews and workshops, and brought together people who organized the same kind of events in other parts of the world.

With these new perspectives came a new generation of artists. From the north of Brazil I bring to this proposal Luiz Braga (1956). His images made in Belém and the Amazon area have a extra-territorial visuality: they are a reflection of an imaginary world, in which skies are pink, and kites fly on them. Braga's photographs portray the cultural life and customs of the North, but they escape the traditional documentary style. They have their own contemplative way of showing us this colorful part of the country.

From the Southeast of Brazil, I bring four contemporary photographers. One works documenting every aspect of the country, and the other three work with constructed realities, manipulating the final image.

Claudio Edinger (1952) was raised in São Paulo, but spends his career travelling through the country documenting different aspects of society. He lived in New York City for about twenty years, where he worked documenting the structures of society and urban development, the same type of work he did in Brazil, establishing this as the main theme of his oeuvre. Working with a large format camera he tries to capture the marginalized and the un-noticed people on the streets.

In this proposal I am suggesting the acquisition of photographs from his series *Carnaval* (1996). These images were taken in several parts of Brazil, portraying the differences and similarities of the most celebrated date in the country.

Going away from the straightforward documentary photography, there are three photographers working today whom I feel the need to recognize. Cássio Vasconcellos (1965) from São Paulo; Eustáquio Neves (1955), and Rosângela Rennó (1962) from Minas Gerais. All three of them have very distinct bodies of work, but one thing in common: all of them manipulate the image for an aesthetic purpose and create a world that does not exist before our eyes.

Cássio Vasconcello's black and white images are the ones which made him well known. His manipulation with the negatives and/or with the prints became his trademark. He has a strong relation with lines, noises and balance. His images have a strange reality, causing a certain confusion when viewed. His simple lines and interferences are done with such caution, that they escape the obvious and become disorienting.

In the series *Nocturnes* presented here, Vasconcellos portrays the city of São Paulo, his home town, at night and in color. Using a 1970s Polaroid camera he captures images that are almost abstract in their composition, and if it were not for its titles, one might not figure out what one is looking at precisely. He states in his book *Nocturnes*: "By personal choice, my photos are silent, as the night tends to be. Not because there are not people in them – after all, my purpose was to capture human vestiges, and not characters. But because the city's life and turbulence are just implicit in the scene. Among such mystery, one notices a clear stress, with plans that integrate with each other and counterpose with buildings and trees, solid forms and clouds."¹⁷

Another photographer that goes beyond the negatives captured by his camera is Eustáquio Neves. He uses more than one negative to create an image and has no fear of scratching it and sewing pieces together, amongst other interferences. When printing he also uses the chemicals from the laboratory to create stains, shadows, lights and cloudy areas on the print. As Rubens Fernandes Junior said, Neves "...knows how to construct and innovate from several fragments, proposing an overlapping and cumulative composition, sometimes un-connected, however

¹⁷ Vasconcellos, Cássio. *Nocturnes: São Paulo*. São Paulo: Bookmark Publishing, 2002. Pg. 9.

related to the question of the Black's identity. The series Arturos constitutes, probably, one of the biggest novelties in the Brazilian photographic aesthetics of the 1990s.”¹⁸

To finish this proposal I chose one of the most well known artists nationally and internationally, Rosângela Rennó. In her work she uses photography amongst other media and uses archive materials as her primary source. In her work *Cicatriz* (Scar), for instance, she uses images from the *Museu Penitenciário Paulista* (prison museum). In the *Red Series*, chosen for this proposal she used old photographs of soldiers, found in flea markets and given to her by friends, and gave them a red filter. In my opinion the images are a remembrance of all the blood spilled in the many wars the world has seen. The soldiers are very faint behind the filter, as if they were ghosts. The phantasmagoric feeling these images transmit to the public seems intentional, as a reminder of our fragility.

My hope with this work is to bring forward the work of artists such as the ones mentioned above, to a culture that is so drowned in photographs it ceases to investigate unknown waters. Brazillians have been portraying the world since the earliest days of photography and Brazil has grown into a powerful artistic society.

With its own identity culturally and economically, and with a very distressed history, Brazilian photographers have found a strong identity and are producing not only images but entire oeuvres worthy of recognition. Ângela Magalhães and Nadja Peregrino conclude in the publication *Novas Travessias* edited by Maria L. M. Carvalho:

*“Brazilian photographers are today seeking out their own visual sense, in the construction and deconstruction of reality, in the representation and artifice, in the use of many different concepts and the exploration of different formats. In this diversity of styles and tendencies, there is at least something of a consensus which brings to photography aspects of our hybrid culture, of our vacation of conciliation, of the coming together of different elements of our Brazilianness.”*¹⁹

The Following photographs are a small selection of the vast contemporary production. Some of this images are iconic in the Brazillian art world, while others represent in a very unique way our culture and history. All of the artists chosen for this proposal played an important role in the growing and expansion of photography in Brazil, and have created their own, singular identity,

¹⁸ Fernandes Junior, Rubens. *Labirinto e Identidades: Panorama da Fotografia no Brasil, 1946-98*. São Paulo: Cosac & Naify, 2003. Pg. 180. Translated by Marília fernandes on August, 2008.

¹⁹ Carvalho, Maria Luiza Melo. *Novas Travessias: Contemporary Brazilian Photography*. London: Verso, 1996. Pg. 29.

being recognized from a distance by those who know their work. There are many other photographs and different works by the following artists, and I recommend looking further into their work. There are also many other photographers, doing works as good as these, and for those interested, I recommend a further look into the Brazilian artists and their art.

ACQUISITION PROPOSAL

Nair Benedicto

b. 1940 in São Paulo, Brazil

www.n-imagens.com.br

Nair Benedicto was born in São Paulo, the city where she still lives and works. She graduated from the University of São Paulo, one of the best in the country, in Radio and Television Studies. Since the 1970s she has been working as a freelance photographer, documenting social issues and popular demonstrations.

Benedicto played an important role in São Paulo, where she fought for reproduction rights for photographers and has brought light to social issues such as the abandoned children in the state. She is one of the founders of two very important agencies in the country: F-4 and Nafoto.

Her work has been published in many magazines such as *Veja*, *Isto é*, *Stern*, *Paris Match*, *Newsweek*, *Time*, and *BBC-Illustré*. Among the exhibitions that have included her work, I would like to highlight the following venues: II Colóquio Latino Americano de Fotografia, Mexico (1981); Centres Georges Pompidou, Paris, France (1983); MIS, São Paulo, Brazil (1985); III Photo Meeting, Quito, Ecuador (1995); and The New York Public Library (1997).

Benedicto's photographs are part of the collections of MoMA, New York; Smithsonian Institute, Washington D.C.; DPH/PMSP, São Paulo; MAM, Rio de Janeiro; and Pirelli/MASP, São Paulo .

Portfolio Nair Benedicto

Collection *Tire à part*

18 Photographs

11.8 x 15.75 inches (9.5 x 11.8 inches)

30 x 40 cm (24 x 30 cm)

Inkjet Prints on Hahemmühle Photo 308 g/m² Paper.

Text pages printed on Permajet Delta 270 g/m² Paper.

1000 Euros



Mulheres do Sisal

Bahia, 1985

Series *Ecologia*



Criança Kaiapó, Aldeia Aukre

Pará, 1985

Series *Índios Brasileiros*



Mulheres Kaiapos saindo para lavoura, Aldeia Gorotire

Pará, 1981

Serie *Índios Brasileiros*



Kaiapós com Borboletas, Aldeia Aukre

Pará, 1986

Serie *Índios Brasileiros*



Irmandade da Boa Morte-Cachoeira

Bahia, 1995

Serie *Religiosidade*



Índia Arara com macaquinho, Altamira

Pará, 1983

Series *Índios Brasileiro*



Índia Arara na rede, Altamira

Pará, 1983

Series *Índios Brasileiros*



Missa do Vaqueiro, Serrita

Pernambuco, 1988

Series *Festas Populares*



MST-Movimento dos Sem Terra

Paraná, 1989

Series *MST*



Pintura Kaiapó, Aldeia Aukre

Pará, 1986

Series *Índios Brasileiros*



Pintura Kaiapó, aldeia Aukre

Pará, 1989

Series *Índios Brasileiros*



Lixão

São Paulo, 1975

Series *Ecologia*



Assembléia na Igreja, Matriz Sao Bernardo Campo

Sao Paulo, 1980

Series *Metal, ABC*



Pagadora de Promessas, Aparecida

Sao Paulo, 1981

Series *Noivas*



Tesão no Forró, Forró do Mario Zan

Sao Paulo, 1978

Serie *Os Dançarinos*



Indiazinhas Kaiapo, Aldeia Kubenkranken

Pará, 1982

Serie *Índios Brasileiros*



Trabalho no Canavial

Pernambuco, 1984

Serie *Trabalho Infantil*



Louvação a Iemanjá, Praia Grande

Sao Paulo, 1978

Serie *Noivas*

Luiz Braga

b. 1956 in Belém, Pará, Brazil

www.luizbraga.fot.br

Luiz Braga has a degree in architecture, but since 1975 has worked as professional photographer in his home town, where he owns a studio. Braga does commercial work for tourism, architecture and advertising agencies, along with his personal work. He has a very specific focus on the Amazon area always looking for ways to portray this region and its contemporary culture.

His work has been exhibited widely nationally and internationally, in institutions and events such as the Photography Gallery at FUNARTE (National Foundation for the Arts), Rio de Janeiro, Brazil (1985 and 1988); FotoForum, Litovské Museum, Ruzomberok, Czech Republic (1989); MASP, São Paulo, Brazil (1992); Swiss Foundation for Photography, Zurich, Switzerland (1992); I International Photo Meeting, São Paulo, Brazil (1993); Bienal Internacional de São Paulo (1984); and the Photographer's Gallery, London, England (1996); amongst others.

Braga's photographs also belong to important collections including MAM, Rio de Janeiro, Brazil; Pirelli/MASP, São Paulo, Brazil; Photographic Resource Center of Boston University, USA; and Museu de Arte de Belém, Brazil.

Image List



Menino com Papagaio (Boy with Kite), 1986

15 3/4 x 23 1/2 inches (40 x 60 cm)

Edition of 25

Printed on Fujipler paper.

US\$1,640.00 (includes packing and shipping)



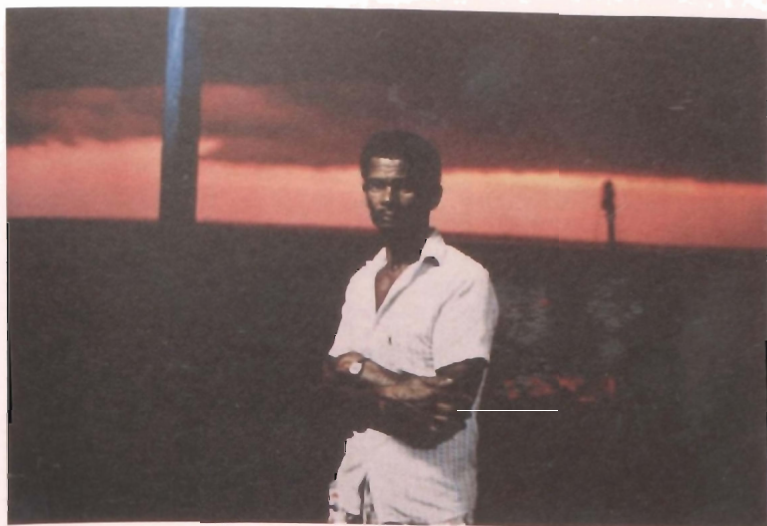
Tajas, 1988

15 3/4 x 23 1/2 inches (40 x 60 cm)

Edition of 25

Printed on Fujipler paper.

US\$1,640.00 (includes transportation)



Homem com Céu Vermelho (Man with Red Sky), 1988

15 3/4 x 23 1/2 inches (40 x 60 cm)

Edition of 25

Printed on Fujiplex paper.

US\$1,640.00 (includes transportation)



Lona Azul (Blue Canvas), 1991

15 3/4 x 23 1/2 inches (40 x 60 cm)

Edition of 25

Printed on Fujiplex paper.

US\$1,640.00 (includes transportation)



Barracão Laranja (Orange Tent), 1991

15 ¾ x 23 ½ inches (40 x 60 cm)

Edition of 25

Printed on Fujiplex paper.

US\$1,640.00 (includes transportation)

Mario Cravo Neto

b. 1947 in Salvador, Bahia, Brazil

www.cravoneto.com.br

Mario Cravo Neto was Born in Salvador, Bahia in the northern part of Brazil, where he still lives and works. Mario's interest in art started at a very young age. In 1964 he moved to Germany with his father, the sculptor Mario Cravo Jr., while he participated in an artist residence in Berlin. Mario was only 17 and started experimenting with photography and sculpture during that year. The next year, back in Brazil, he won an award for his sculpture work and had his first solo exhibit.

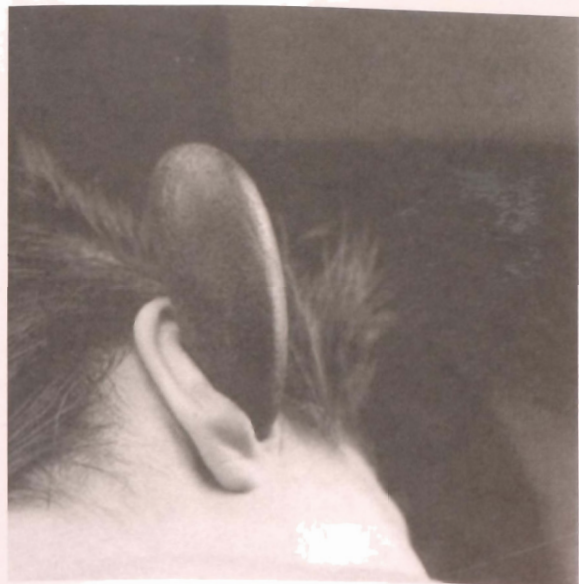
In 1968 he moved to New York City, where he lived for 2 years and studied at the Art Students League under the direction of the artist Jack Krueger. In 1970 he published his first international photography catalogue for the exhibition *Information* at the Museum of Modern Art in New York. His time in New York was crucial to his development as an artist. He kept a studio in Soho and did his first well-known photo work entitled "On the Subway".

Mario's work is well known nationally and internationally and has been exhibited in several museums and art galleries including Patrizia Papachristidis Gallery, London, England (2006); Galeria Fernando Pradilla, Madrid, Spain (2006 and 2004); FotoMuseo, Bogotá (2005); Rencontres d'Arles, Arles, France (2005); Museu Afro-Brasil, São Paulo, Brazil (2005); Mostra Pan Africana de Arte Contemporânea: MAM, Salvador, Bahia (2005); Dahlen Ethnologisches Museum, Berlin, Germany (2004); VI Biennale de l'Art Contemporain, Dakar, Senegal (2004); Museo de Bellas Artes, Caracas (2003); Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil (2003); Galleri Image, Århus, Denmark (2003); Daros Latin America, Zurich (2003); IFA Galerie, Stuttgart, Berlin, Germany (2002); Galerie Esther Woerdehoff, Paris, France (2002); Sicardi Gallery, Houston, USA (2002); Yancey Richardson Gallery, New York, USA (2001); Galeria Buades, Madrid, Spain (2001); V Biennale de Lyon - *partage d'exotismes*, Lyon, France (2000); Pinacoteca do Estado de São Paulo, Brazil (2000); Galeria Visor, Valencia, Spain (1999); Galeria S - 292, Barcelona, Spain (1999); Photo España 98, Madrid, Spain; Fahey/Klein Gallery, Los Angeles (1998); MASP, São Paulo, Brazil (1995); Catherine Edelman Gallery, Chicago, USA (1995); Frankfurter Kunstverein, Frankfurt, Germany (1994); Museum of Photographic Art, San Diego,

USA (1994); FotoFest 1992, Houston, USA; XIV Bienal Internacional de São Paulo, Brazil (1977).

Amongst the collections that include Cravo's works are The Museum of Modern Art New York; The Museum of Fine Arts / The Allan Chasanoff Photographic Collection, Houston; The Museum of Photographic Arts, San Diego; The Princeton Art Museum, Princeton; The Santa Barbara Museum of Art, Santa Barbara, CA; Wolfsburg Kunst Museum, Wolfsburg Museet for Fotokunst, Odense; MASP, São Paulo; Stedelijk Museum, Amsterdam; Suomen Valokuvataiteen Museo, Helsinki; Museu de Arte Contemporânea de São Paulo; MAM, Rio de Janeiro; MAM, São Paulo; MAM, Bahia; Museum voor Fotografie, Antwerpen; The Hasselblad Collection, Göteborg; The Brooklyn Museum, New York; Tokyo Institute of Polytechnics, Center of Photography, Tokyo; Fondation Cartier, Paris.

Image List



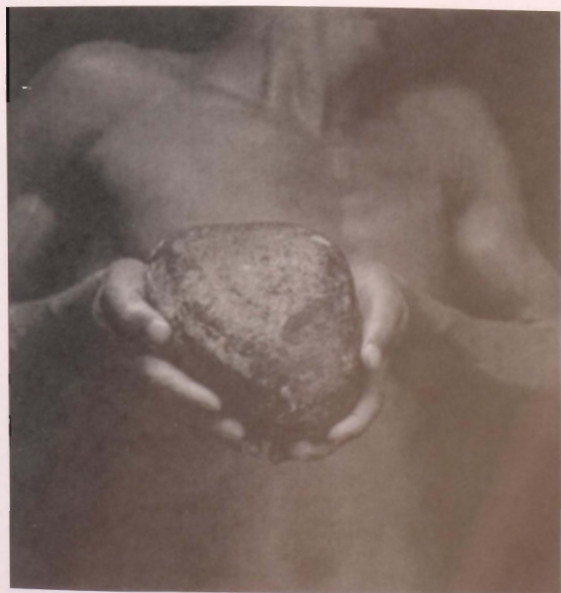
Silence, 1992

18 x 18 inches (46 x 46 cm)

Edition 6/25

Gelatin Silver Print

US\$5,400.00



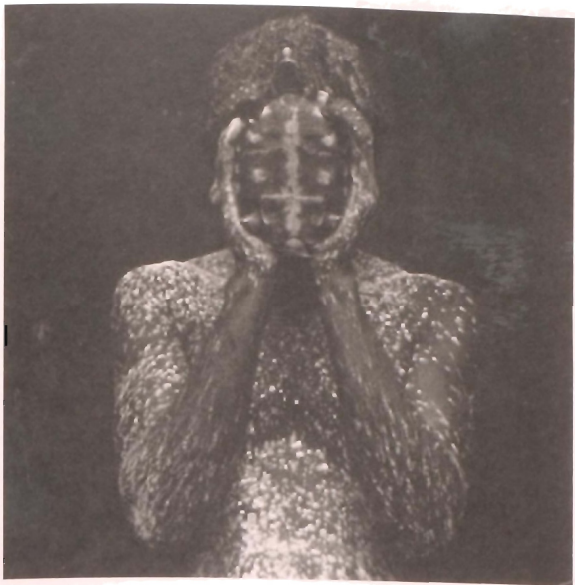
Heart of Stone, 1991

15.75 x 15.75 inches (40 x 40 cm)

Edition 20/25

Gelatin Silver Print

US\$6,000.00



Lord of the Head, 1988

18 x 18 inches (46 x 46 cm)

Edition 24/25

Gelatin Silver Print

US\$12,000.00



Sacrifice V, 1989

18 x 18 inches (46 x 46 cm)

Edition 24/25

Gelatin Silver Print

US\$12,000.00

Claudio Edinger

b. 1952 in Rio de Janeiro, Brazil

www.claudioedinger.com

Claudio Edinger moved to São Paulo with his family in his childhood. He graduated in Economics, however he never practiced the trade. He always worked as a photographer, and in 1975 had his first solo exhibition at the Museu de Arte Assis Chateaubriand (MASP), in São Paulo. In 1976 he moved to New York City where he stayed for the next twenty years.

While in New York he worked for magazines such as Time, Life, Rolling Stone, and Newsweek, and corresponded with two newspapers from São Paulo. He also taught at the New School for Social Research and at the International Center of Photography, where he held a solo exhibition in 1978. He had photographic lessons with Philippe Halsman (1906 – 1979) in 1977.

During his stay in New York he published eleven books, from which two (Chelsea Hotel, 1983, and Venice Beach, 1985) were awarded the Leica Medal of Excellence. In 1993 he was awarded a scholarship to document the Brazilian Carnival. The work resulted in a book published in 1996, the same year he returned and settled in Brazil.

His work has been exhibited at the Photographer's Gallery in London (1983); the Centre Georges Pompidou in Paris (1983); Maine Photographic Workshop, USA (1993); and several museums and galleries in Brazil. He has images in the Pirelli/MASP collection, São Paulo, Brazil, as well as in various private collections throughout the world.

Image List



The Mud Parade, 1995

Parati, Rio de Janeiro

19 $\frac{3}{4}$ x 23 $\frac{1}{2}$ inches (50 x 60 cm)

Edition of 5

Digital Print, Frammed

US\$7,000.00



The Mud Parade, 1995

Parati, Rio de Janeiro

19 $\frac{3}{4}$ x 23 $\frac{1}{2}$ inches (50 x 60 cm)

Edition of 5

Digital Print, Frammed

US\$7,000.00



panema Band, 1991

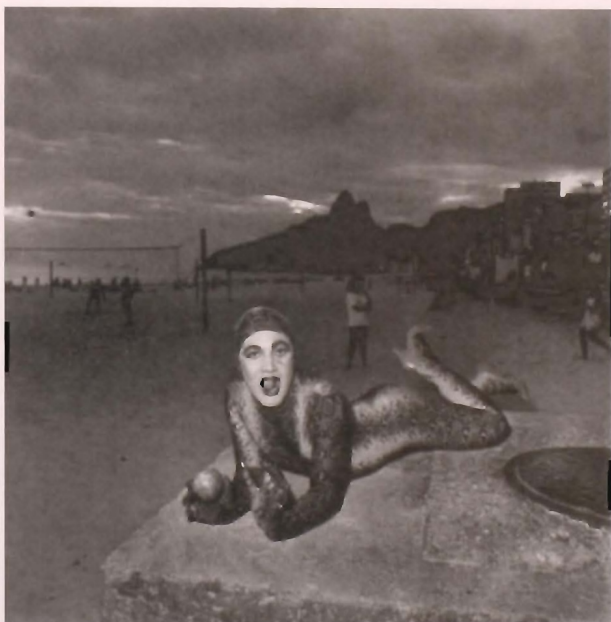
Rio de Janeiro

19 ¾ x 23 ½ inches (50 x 60 cm)

Edition of 5

Digital Print, Frammed

US\$7,000.00



Ipanema Band, 1991

Rio de Janeiro

19 ¾ x 23 ½ inches (50 x 60 cm)

Edition of 5

Digital Print, Frammed

US\$7,000.00



Patio de São Pedro, 1992

Recife

19 3/4 x 23 1/2 inches (50 x 60 cm)

Edition of 5

Digital Print, Frammed

US\$7,000.00



Street Carnival, 1992

Olinda

19 3/4 x 23 1/2 inches (50 x 60 cm)

Edition of 5

Digital Print, Frammed

US\$7,000.00

Walter Firmo

b. 1937 in Rio de Janeiro, Brazil

www.walterfirmo.com.br

Walter Firmo began his photographic career in 1957, when he made documentary images for the newspaper *Última Hora*. A few years later he integrated the team of a new illustrated magazine called *Realidade*. From then on he continued documenting Brazil and its culture for publishing companies and was awarded several photographic prizes.

During the 1970s Firmo started photographing for advertizing agencies, however it was the phonographic industry that captured him. Some of his classic images are of Brazilian musicians. He is nowadays the photo editor of the magazine *Caros Amigos*.

Some of the places where his work has been exhibited are: Museu Nacional de Belas Artes, Rio de Janeiro, Brazil (1983); MAM, Rio de Janeiro, Brazil (1983); III Colóquio Latino Americano de Fotografia, Havana, Cuba (1984); FotoFest 1992, Houston, USA; Misumi University, Ezuo, Japan (1994); and Maison Européenne de La Photographie, Paris, France (1998).

Image List



Sem Titulo (Untitled), 1992

23 ½ x 15 ¾ inches (60 x 40 cm)

Color print

US\$2,500.00



Sem Titulo (Untitled), 1992

23 ½ x 15 ¾ inches (60 x 40 cm)

Color print

US\$2,500.00



Sem Titulo (Untitled), 1992

23 ½ x 15 ¾ inches (60 x 40 cm)

Color print

US\$2,500.00



Sem Titulo (Untitled), 1994

23 ½ x 15 ¾ inches (60 x 40 cm)

Color print

US\$2,500.00



Sem Titulo (Untitled), 1994

23 ½ x 15 ¾ inches (60 x 40 cm)

Color print

US\$2,500.00

Eustáquio Neves

b. 1955 in Juatuba, Minas Gerais, Brazil

eustaquioneves@yahoo.com

Eustáquio Neves has a formal education in chemistry; however he abandoned the profession to become a photographer. He started his career photographing weddings and post-cards. In 1986 he opened his own studio in Belo Horizonte, MG, and started using his knowledge in chemistry to create different images in the laboratory. At the time he was doing fashion photographs in his studio.

He has been awarded two very important prizes, *Prêmio Marc Ferrez de Fotografia* (1994), and *Prêmio Nacional de Fotografia* (1996), both given by FUNARTE (National Foundation of the Arts). His photographs have been exhibited several times in Brazil and abroad, which includes the following as the most significant: Galeria de Arte da ETFOP, Ouro Preto, Brazil (1991); Fotografia Brasileira Contemporânea: Anos 50-90, I International Photo Meeting, São Paulo, Brazil (1993); Central Library at the University of Toronto, Canada (1994); Novas Travessias: Contemporary Brazilian Photography, The Photographer's Gallery, London, UK (1996); Eustáquio Neves and Pierre Verger, Pinacoteca do Estado de São Paulo, Brazil (1996); O Indivíduo e a Memória, VI Biennial of Havana, Cuba (1997); II Photography Biennial, Tokyo Metropolitan Museum of Photography, Japan (1997); Blues Sky, Oregon Center for the Photographic Arts, Portland, Oregon, USA (1997); Real Maravilhoso, Immagine Fotografia, Milan, Italy (1997); FotoFest 1998, Houston, Texas, USA; Antologia de Fotografia Africana e do Oceano Índico, Maison Européenne de La Photographie, Paris, France (1998).

Neves's photographs integrate collections in Brazil and thruout the world, such as the Pirelli/MASP, São Paulo, Brazil; FotoFest, Houston, Texas; and Havana's Fototeca, Cuba.

Image List



Arturos

1992

15.75 x 11.8 inches

(40 x 30 cm)

Edition 4/20

Gelatin Silver Print

R\$7,500.00



Arturos

1992

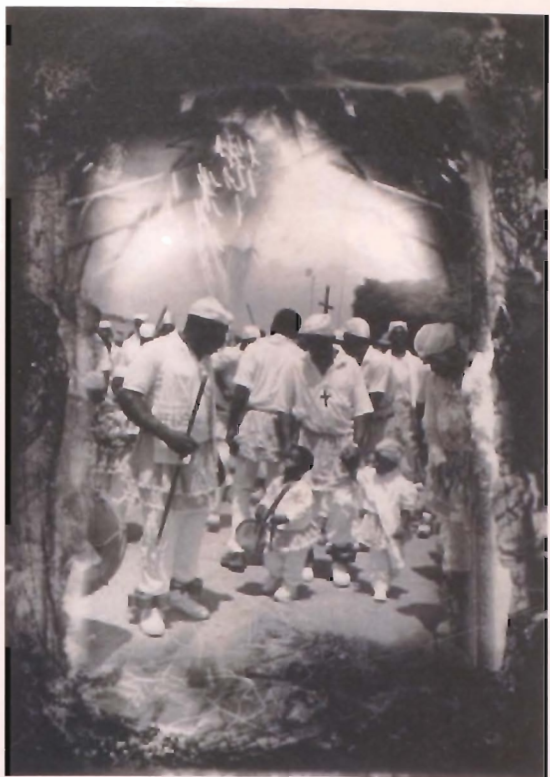
11.8 x 15.75 inches

(30 x 40 cm)

Edition 4/20

Gelatin Silver Print

R\$5,500.00



Arturos

1992

15.75 x 11.8 inches

(40 x 30 cm)

Edition 4/20

Gelatin Silver Print

R\$7,500.00



Arturos

1996

11.8 x 15.75 inches (30 x 40
cm)

Edition 4/20

Gelatin Silver Print

R\$7,500.00



Arturos

1992

11.8 x 11.8 inches

(30 x 30 cm)

Edition 3/15

Gelatin Silver Print

R\$7,500.00

Miguel Rio Branco

b. 1946 in Las Palmas de Gran Canaria, Spain

dugancho@terra.com.br

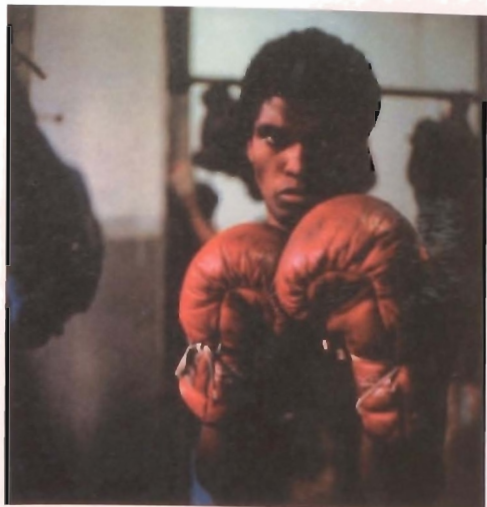
Miguel Rio Branco spend his childhood and adolescence between Spain, Portugal, Brazil, Switzerland and the United States. His father was a diplomat and moved around with his family a lot. In 1966 he entered the New York Institute of Photography, and later started studying industrial design at a school in Rio de Janeiro.

He is one of the most important artists of his generation in Brazil, and even though his most well known work is done with photographs, he is also a painter and works with cinema. Rio Branco is nowadays a Magnum photographer, along with his personal documentary work.

Over the past forty years his work has been shown many times throughout the world. Some of the places where he exhibited are: Sawdust Gallery, New York, USA (1965); Galeria Fotoptica, São Paulo, Brazil (1980); Galerie Magnun, Paris, France (1985); Teatro San Martín, Buenos Aires, Argentina (1986); Pallazo Fortuny, Veneza, Italy (1988); Foto Forum, Frankfurt, Germany (1991); Rencontres d'Arles, France (1991); Throckmorton Fine Art Gallery, New York (1996); I Bical Internacional de Fotografia, Curitiba, Brazil (1996); and Gallery London Projects, London, England (1998), among others.

His work is also represented in several collections such as, MASP, São Paulo; MAM São Paulo; MAM Rio de Janeiro; Museum of Modern Art, San Francisco; Museum of Photographic Arts, San Diego; Centre Georges Pompidou, Paris; and Stedelijk Museum, Amsterdam.

Image List



On Guard Softly, Santa Rosa, Rio de Janeiro 1992
31.5 x 31.5 inches (80x80cm)
Edition of 7
Cibachrome
US\$8,000



Hanging Shadow, Santa Rosa, Rio de Janeiro 1992
31.5 x 31.5 inches (80x80cm)
Edition 2/7
Cibachrome
US\$8,000



Fading, Santa Rosa, Rio de Janeiro 1992
31.5 x 31.5 inches (80x80cm)
Edition 4/7
Cibachrome
US\$8,000



Back, Santa Rosa, Rio de Janeiro

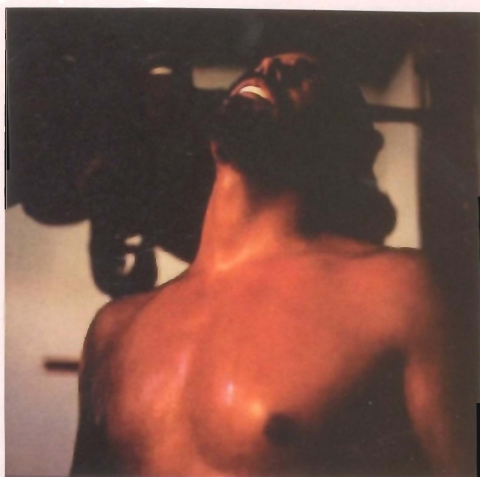
1994

19.6 x 19.6 inches (50 x 50 cm)

Edition 3/15

Cibachrome

US\$8,000



Saint Sebastian, Santa Rosa, Rio de Janeiro

1994

31.5 x 31.5 inches (80x80cm)

Edition 4/7

Cibachrome

US\$8,000



She looked tenderly, Santa Rosa, Rio de Janeiro

1994

31.5 x 31.5 inches (80x80cm)

Edition 4/7

Cibachrome

US\$8,000

Rosângela Rennó

b. 1962 in Belo Horizonte, Minas Gerais, Brazil

www.rosangelarenno.com.br

Rosângela Rennó is a multimedia artist. She graduated in architecture in 1986 and in Arts in 1987, started producing her always personal work in the late 1980s. She moved to Rio de Janeiro in 1989 where she still lives and works. In her first pieces she used family albums as a reference; she continued to use “archive” photographs and texts throughout her career, appropriating anonymous images and essays as the foundation of her works.

Rennó got her PhD in Arts in 1997 at the University of São Paulo, and ever since has received several prestigious scholarships, including from the Civitella Ranieri Foundation, from Umbertide, Italy; from the Fundação Vitae, in 1998; and from the John Simon Guggenheim Memorial Foundation, New York, in 1999.

Amongst the places where her work has been exhibited are MAM, São Paulo, Brazil (1998); Australian Centre for Photography (1999); Museum of Contemporary Art, Los Angeles, EUA (1996); Lombard-Freid Fine Arts, New York, EUA (2003); 50th Venice Biennial, Italy (2003); Museum of Modern Art, Oxford, UK (2001); and Galeria Fortes Vilaça, São Paulo, Brazil (2003).

Image List



Mad Boy, 2000

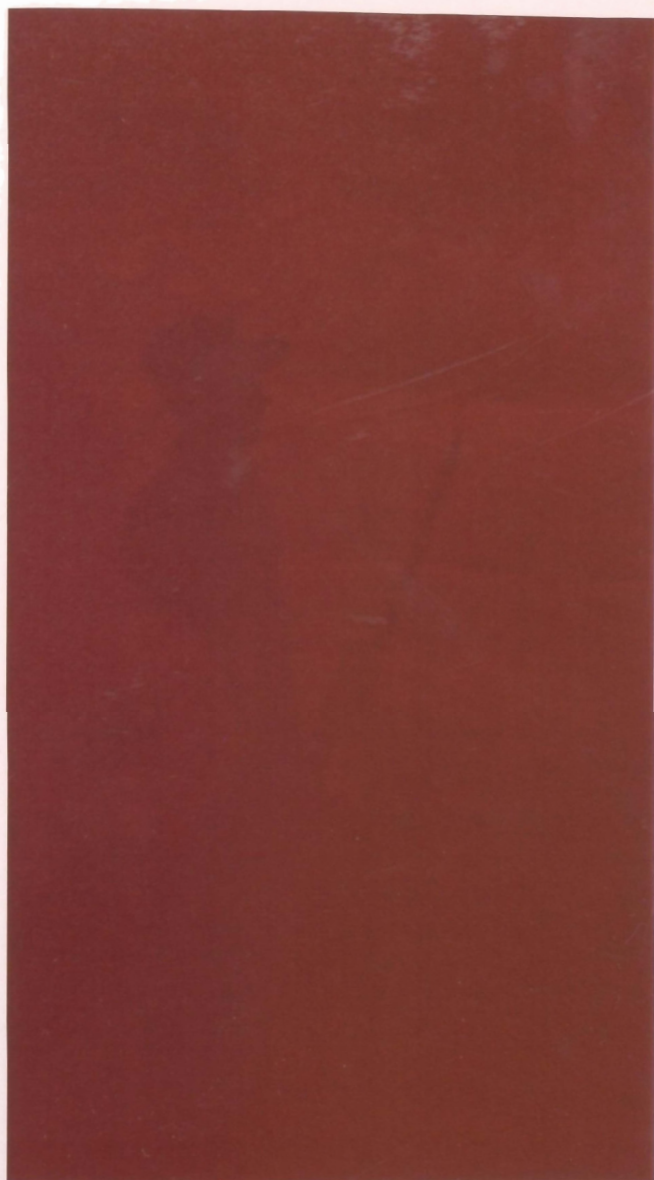
Red Series

Laminated lightjet on Fuji Crystal
Archive paper

70 ¾ x 39 ½ inches (180 x 100 cm)

Digital photos made from
photographic originals purchased in
flea markets or donated by family and
friends.

US\$12,000.00



Rifle Man, 2000

Red Series

Laminated lightjet on Fuji Crystal Archive
paper

70 ¾ x 39 ½ inches (180 x 100 cm)

Digital photos made from photographic
originals purchased in flea markets or
donated by family and friends.

US\$12,000.00

Cássio Vasconcellos

b. 1965 in São Paulo, Brazil

www.cassiovasconcellos.com.br

Cássio Vasconcellos started his photographic career in 1981 at the school Imagem e Ação in São Paulo. He has since worked as a photojournalist, and as a publicity photographer. In 1991 he opened his own studio focusing on commercial photography parallel to his personal and artistic work.

His work has been shown in several museums and art galleries, and is part of collections in Brazil and abroad. The series “Nocturnes” has been shown at Galeria Vermelho in São Paulo (2006); FotoRio in Rio de Janeiro (2007); Galeria El Ojo Ajeno, Lima, Peru (2005); FNAC at both Paris and Toulouse, France (2005); Festival de Photographie & Image à Biarritz, France (2005); Fotogaleria del Teatro San Martin, Buenos Aires, Argentina (2004); Galeria MAS ART, Barcelona, Spain (2004); FOTOARTE 2004; and the French Embassy, Brasília, Brazil.

His earlier works have also been widely exhibited in places such as Argentina, Cuba, Italy, USA, Germany, and Portugal among others. He has participated in events such as FotoFest 2004 in Houston, Texas, and the exhibition Mapas Abiertos: Fotografia Latino Americana 1991-2002.

His photographs are in collections such as the Bibliothèque Nationale, Paris, France; Cid Collection, São Paulo, Brazil; Coleção Gilberto Chateaubriand, MAM, Rio de Janeiro, Brazil; Danforth Museum of Art, Framingham, USA; Fogg Art Museum, Cambridge, USA; Joaquim Paiva, Brazil; MAC-CE, Museu de Arte Contemporânea do Ceará, Fortaleza, Brazil; MAM, Rio de Janeiro, Rio de Janeiro, Brazil; MAM, São Paulo, São Paulo, Brazil; MASP, São Paulo, Brazil; MIS—Museu da Imagem e do Som, São Paulo, Brazil; Museo Nacional de Bellas Artes, Buenos Aires, Argentina; Museum of Fine Arts, Houston, USA; Pirelli/MASP, São Paulo, Brazil; Polaroid Collection, Cambridge, USA; Worcester Art Museum, Worcester, USA..

Image List



Marginal Pinheiros #23

Nocturnes, 1988, 1998 - 2002

Sao Paulo

11" 3/4 x 11" 1/4 (19" x 13")

30cm x 29 cm (48.3cm x 33.1cm)

Polaroid SX-70

Archival Inkjet Print on Archival Paper (Preservation Series), 310 gsm

Printed by Marcos Ribeiro

R\$4,000.00 (aproximately US\$2,300.00)



Praça da Sé #3

Nocturnes, 1988, 1998 - 2002

Sao Paulo

11" 3/4 x 11" 1/4 (19" x 13")

30cm x 29 cm (48.3cm x 33.1cm)

Polaroid SX-70

Archival Inkjet Print on Archival Paper (Preservation Series), 310 gsm

Printed by Marcos Ribeiro

R\$4,000.00 (aproximately US\$2,300.00)



Torre TV Bandeirantes

Nocturnes, 1988, 1998 - 2002

Sao Paulo

11" 3/4 x 11" 1/4 (19" x 13")

30cm x 29 cm (48.3cm x 33.1cm)

Polaroid SX-70

Archival Inkjet Print on Archival Paper (Preservation Series), 310 gsm

Printed by Marcos Ribeiro

R\$4,000.00 (aproximately US\$2,300.00)



Viaduto Santa Ifigênia #1

Nocturnes, 1988, 1998 - 2002

Sao Paulo

11" 3/4 x 11" 1/4 (19" x 13")

30cm x 29 cm (48.3cm x 33.1cm)

Polaroid SX-70

Archival Inkjet Print on Archival Paper (Preservation Series), 310 gsm

Printed by Marcos Ribeiro

R\$4,000.00 (aproximately US\$2,300.00)

4. Estimated Budget for Acquisitions

Author	Item description	Unit Price	Total Price	Total Price in US Dollars*
Nair Benedicto	Portfolio containing 18 photographs	€1,000.00	€1,000.00	1407,00
Luiz Braga	5 Photographs	US\$1,640.00 (includes packing and shipping)	US\$8,200.00	8200,00
Mario Cravo Neto	4 Photographs	US\$5,400.00 (1) US\$6,000.00 (1) US\$12,000.00 (2)	US\$35,400.00	35400,00
Claudio Edinger	6 Photographs	US\$7,000.00	US\$42,000.00	42000,00
Walter Firmo	5 Photographs	US\$2,500.00	US\$12,500.00	12500,00
Eustáquio Neves	5 Photographs	R\$7,500.00 (3) R\$5,500.00 (2)	R\$33,500.00	58658,50
Miguel Rio Branco	6 Photographs	US\$8,000.00	US\$48,000.00	48000,00
Rosângela Rennó	2 Photographs	US\$12,000.00	US\$24,000.00	24000,00
Cássio Vasconcellos	4 Photographs	R\$4,000.00	R\$16,000.00	28016,00
		Estimated Packing and Shipping		5000,00
				263181,50
*Based on current currency from September 9, 2008.				

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