

The photo-paintings-frames by Marcelo Tinoco. Once upon a time...



The artist Marcelo Tinoco has been standing out with his remarkable photographic production, which brings us back to the refined and colorist way of painting the light and the imagery of the Renaissance landscapes by Flemish artists. In the works of the photographer, the images received the same detailed and refined colorist treatment, yet with a dose of beauty and good humor added to the portrayed contemporary scenes, giving them a touch of irrationality as they merge different epochs. The images merge stories through fine art photography, as a form of narrating time: once upon a time...

In the new series *1900, Belle Époque Rural*, on display at Zipper Gallery, the artist continues with the same workmanship and uses light as the main element of his images, as was done in the Impressionist movement originated in France in the late nineteenth century. The group of artists who formed this movement broke away from the prevailing canons of painting by going out to the field for inspiration, seeking natural light and the vibrations of nature radiated by the sun. Leaving aside their academic teachings, they painted nature in its chromatic variations, no



longer concerned with faithfully portraying reality. These precepts inspired Marcelo Tinoco to seek to build the new images "frame by frame" through his own handmade process. Tinoco, in search of the same light that charmed Impressionists in the beginning of the last century, plans his travel so as to retrace the journey of these artists.

The experimental photography by Marcelo Tinoco comes of age as he pushes the boundaries of record, leading the image to an era of post-digital production: he manipulates the photograph so as to suggest timeless and fantastic situations - which were not there before. He merges into the same photo two or more paintings recalling the past, resulting in surreal images of time.

Initially, to achieve these results, and in search of the perfect light for the object of his portrait, he captures images at certain times of day, as did the Impressionist painters; then he reconstructs them on the computer screen, turning photography into a fictional condition, a sort of fantastic realism. By superimposing, cropping and completing the images with software resources, the photographs produce an extraordinary beauty which narrates fantastic stories, intoxicating to our eyes. The real becomes hyper-real, even surreal, by blending, in one image, the notions of painting with cinematic and theatrical images.



In fact, what is most eye-catching is precisely the beauty of these photographs resulting from a filmic thought in overlapping frames. Given these images, we must ask ourselves if indeed this work is photography or painting. It is an inevitable question at first glance, when one comes across the images created by Tinoco. Or is it just about a professional photographer who ventures into artistic photography in times when traditional brushes have been replaced by digital cameras, and canvasses replaced by computer screens and all of its image manipulation features?

Today we are witnessing the reflection of a phenomenon which began in the 1990' s, whereby the photographic language was fully incorporated by art, and which allowed photographers, many years later, to assimilate photography as artistic language, and to extrapolate the notion of registry to capture more than the observed reality. This can be seen in the series *Hyper!* which has a more graphic appeal. In these images, hyper is in everything: hyper-busy, hyper-refined, hyper-beautiful, hyper-absurd. It goes beyond what is recorded. It is also an interpretation of the physical world, recording its transformations and the human condition.

The photography becomes primarily a lyrical narrative seeing the world through the 'eye' of a camera, which at times is a wandering eye. An

eye which is always building a visual diary in chronicle form, as the photographer accumulates his images in time.



It is a way of seeing the world - and not exactly the real way we see the world, with our own eyes. It is a new approach to a broader reality, through a contemporary photography free of norms, free from having to always be a loyal record of reality.

Ricardo Resende, 2014

Having a Master' s degree in Art History from the School of Communication and Arts, University of São Paulo (USP), Ricardo has focused his career in the museology area. Between 1988 and 2002, he worked for MAC - USP and MAM- SP, as art educator, exhibition producer, museologist, assistant curator and curator. Since 1996, he has been an advisor to the Leonilson Project. From March 2005 to March 2007, he was the director of the Museum of Contemporary Art of the *Dragão do Mar Art and Cultural Center*, in Fortaleza, Ceará. In 2007 he participated in an artist residency as guest critic of *Lugar a Dudas* in Cali, Colombia. From January 2009 to June 2010, he was director of the Center for Visual Arts of the *Fundação Nacional das Artes*, of the Ministry of Culture. He is currently the general director of Centro Cultural São Paulo. In 2011 he was the curator of the retrospective shows *Sob o Peso dos Meus Amores*, by the artist Leonilson, at Itaú Cultural, and *Sérvulo Esmerado*, at the Pinacoteca do Estado de São Paulo, in São Paulo.

