

## Niura Legramante Ribeiro

### The contemporary photography and its pictorial sharings: antinomies and convergences

Translated by Ana Carolina Azevedo

**Abstract:** The sharing between photography and painting in contemporary art may present at least two founding regimes for the creation of works: to propose antinomies as discontinuities between the contents of image representation and to verbal narratives associated to it, seeking to tension them, or, on the other hand, to seek convergence between text and image. This article aims to think about how the universe of pictorial tradition serves as a compositional framework for photographic practices, through the case study of particular works by Dirnei Prates and Felipe Cama.

**Keywords:** Photography. Painting. Sharings. Antinomies. Convergences.

The compositional repertoires of photographic thematic elements and spatial dispositions were, as we all know, since their appearance, borrowed from the tradition of painting in its various genres, landscapes, nudes and still lifes, among others, as analyzed by Aaron Scharf and Van Deren Coke in their publications.

It may seem strange, but it's nothing paradoxical to think that the issue of traditional genres of art history are being shared by certain contemporary artists, since many of them are interested in working through the crossing of means of production, materials, periods, disciplines, gender categories and themes, causing revisitations in relation to past of art history.

To Francis Ponge, the genre, especially in painting, is what a painter is specialized in, a condition for the mastery in painting, inextricably linked to the artist.<sup>1</sup> In the book *La confusión de los géneros en fotografía*, Valérie Picauté claims that the genre, among other concepts, is "a kind of images that have common qualities and a mental category which regulates the perception of images".<sup>2</sup> So, in one of the conceptions of genre, the idea of sorting by typologies of representation is implied.

Due to the quantitative explosion of photographic images, what today seems crucial for certain artists is the handling of images. As stated by Régis Durand, the contemporary world of images "collects,

archives and practices the permanent recycling".<sup>3</sup> Among the procedures employed in the work of contemporary artists, there is the use of images of images, the quoting, the recycling, the diversion of purposes, the decontextualization, the mixtures of references, the play with the history of the images and the visual borrowing between different disciplines.

To make use of these possibilities, some artists rely on repertoires offered by the internet, by the multimedia technologies, looking for images on *Google Street View* – which, as we all know, allows you to locate and view distant places, often inaccessible – in relationship sites, and places that reproduce works of art history and in publications in newspapers. So, all these cells have made the construction of narratives in contemporary photographic practices possible. The manipulation of images from these sources in order to produce redefinitions or even upgrades are foundational acts of artistic processes. These are the strategies used by artists like Dirnei Prates and Felipe Cama.

#### I – REDEFINITION AS THE ART OF PRIVATE PICTURES AND INFORMATION

It is not uncommon to find in contemporary art the relation between press photos that are used as a framework for paintings, as did the German painter Gerhard Richter, the Belgian painter Luc Tuymans and Pop Art, among others. In the opposite sense, it also occurs – press photos are reactivated for works in photography itself and keep pictorial references.

To resort to "non-art images" is a strategy detected by the American researcher James Elkins<sup>4</sup> to analyze how art history explores images from other disciplines, by adopting the borrowing from formal and expressive conventions for art compositions. Thus, art history began to be interested in "non art" images that are used to "illuminate the history of visibility. What makes the difference in the meaning of the images are the uses and manipulation strategies.

Press images have won spaces in museums. In search of artistic status, photojournalists showcased press images in the museal space, with strategies that consisted of removing the caption to decontextualize the journalistic fact, presenting the images in generous dimensions, giving them new frames and making the image unique, as Michel Poivert reminds us<sup>5</sup> when analyzing institutional exhibition procedures in the relations between press images and artistic practices.

In the photographic productions from Dirnei Prates, images and titles are inseparable, because it is the association between these two

3. Durand, 2012, p.116.

4. Elkins, 2011, p. 10-11.

5. Poivert, Michel. De l'image imprimée à l'image exposée: La photographie de reportage et le "mythe de l'exposition". In: Morel, 2008, p. 87-100.

1. Ponge apud Picauté; Arbaizar, 2004, p. 107.

2. Picauté, Valérie. Clasificar la fotografía, con Perec, Aristóteles, Searle Y algunos otros. In: Picauté; Arbaizar, 2004, p. 23.

elements that form and acquire its new aesthetic properties. What their various photographic series have in common is the dialogue relations established with the universe of painting.

The relation of his photographs with landscapes is the series *Popular Landscapes (Paisagens Populares, 2011-2012)*<sup>6</sup> and *Complementary Greens (Verdes Complementares, 2012-2013)*, originated from photographs published in newspapers. The reactivation of the press photographs<sup>7</sup> is the method employed by Dimeí Prates in his artistic practice, in which images, after recontextualized, transform the original informative purpose. The journalistic fact doesn't matter anymore, but the expressive possibilities to see what is in pictures with previously unvalued planes. His aesthetic research explores a proposition of the logic of the photographic image capture device: a photo that elaborates on the photo itself. The artist proceeds through readjusting the frame, expanding the background of the original images. This expands the background of the image to the point of where it messes up the composition of the source image and, as a consequence, it highlights the granular points of photographic matter. By imploding the realistic references, the artist damages the descriptive capacity of the photographic image and, therefore, the capacity to document the fact. What interests him is not save the document status as an image, but reinterpret an image of the real.

The series *Complementary Greens (Verdes Complementares, 2012-2013)*<sup>8</sup> produces a discontinuity of the contents of representation with regards to image and title. For this series, the artist searched for documentary images of impacting news published in newspapers

involving crimes, traffic accidents and deaths, among other types of violence. The interest in the images focused on expanding the backgrounds, in which only the landscape, deprived of the human figure, ends up being revived, excluding therefore the first foreground, which registers the fact of violence documented on the news. When decontextualizing the fact itself, the artist removes the documentary character of the image.

It's by digging up old pictures from newspapers that the artist chooses those which can better match a macrophotography and have aesthetic notions of landscapes that can detached themselves from the original image. André Malraux's conception that photography is a master at creating "fictitious arts", referring to the range of images in relation to the real was carried out in the photographs of Dimeí Prates. The original figurative image ends up becoming unnoticeable due to the small detail that is expanded to dimensions of approximately 2 meters and, sometimes, 4.60 m, compared to the small images in the newspaper format. Such scale results in a *tableau photographique*, to use the expression coined by Jean-François Chevrier, resending, therefore, to a tradition of scale more pictorial than photographic. As a result of this expanding, the surface of the image ends up with a grainy appearance by the presence of the reticle; it revokes the perspective and highlights the blurring radius, because the slightest inclination of the paper at the time of retaking the photo can cause this blur. The grain makes the image lose the character of reality that would accentuate the mechanical character of the image. In relation to the appreciation of the evidence of the reticle, we can recall works as *Déjeneur sur l'herbe* (1964), from Alain Jacquet, or several works by Sigmar Polke, among other artists.

The title of the series is indicative of a pictorial reference for the choice of complementary colors. The artist doesn't adopt any post-production procedure regarding the colors, but declares that opts for images that have a predominance of green (landscape) and red (elements in the first foreground),<sup>9</sup> although the red of this plane disappears when the frame is reajusted. In addition, the photographs are endowed with strong visible chromatism, especially when expanded. Even blurred, it is still possible to recognize figurative elements of the nature, almost always without the human presence, both in *Popular Landscapes (Paisagens Populares)* as in *Complementary Greens (Verdes Complementares)*. In these images, even though they don't present a classic making and the perspective can be compromised, the artist maintains, in most of the time, "the horizon line, the idea of earth and sky, or the presence of a hill", in the words of Prates, so that he "can refer to the genre of landscape in the pictorial tradition".<sup>10</sup>

6. Two works in this series belong to the collection of the São Paulo Cultural Centre, São Paulo, via the Acquisition Award, in 2012, from an exhibition held there between October 2012 and January 2013; another work belongs to the collection of the Rio Grande do Sul Museum of Art.

7. It's no novelty to use images of photojournalism as visual experiments. In addition to the Dadaist collages, among others, an example in contemporary art is the exhibition *Covering the Real, Art and Press Picture, from Warhol to Tillmans*, in 2005, at the Kunstmuseum Basel, conceived by Hartwig Fischer. The exhibition explored the relationship between contemporary art and press images after the 1960's until 2005 and included painting, photography and video installations, arranged in nine rooms. It also associated press photos projections of agencies in real time. It showcased works from 25 international artists, including Andy Warhol, Malcolm Morley, Gerhard Richter, Richard Hamilton, Sigmar Polke and Arnulf Rainer. For Gâelle Morel, the exhibition "recognized the importance of the reappropriation of press iconography by the artists in art history". According to Morel, the "artists question the economic, aesthetic and moral rules "of images from photojournalism and thus transform the functional character of press image for the benefit of the visual experience. Many of the press images determined a significant part of the artistic designs. Morel, 2008, p. 139-140.

8. This series received an honorable mention at the Brazilian Photography Award (Prêmio Brasil de Fotografia), 2013; the series was also exhibited at the 64<sup>th</sup> Abril Exhibition (Salão Abril), in Fortaleza, 2013, on the 32<sup>nd</sup> Pará Art (Arte Pará) in Belém do Pará, 2013, and at the 19th Unama Exhibition of Small Formats (Salão Unama de Pequenos Formatos), 2013, in addition to exhibition at the Palace of Arts (Palácio das Artes), Arlinda Corrêa Lima Gallery (Galeria Arlinda Corrêa Lima), in Belo Horizonte, 2013, and at the Mercosul Visual Arts Biennial exhibition, 2015.

9. Interview with the author on January 15<sup>th</sup>, 2016.

10. Ibidem.

The works from Dirnei continue to question the moment of encounter between the image and the text, breaking the expectation of the spectator to read the titles of the photographs. The association between text-image “represents an inexhaustible source of production of devices and of senses,”<sup>11</sup> says Régis Durand. If the reactivated and redefined press landscapes by Prates can evoke bucolic places, this is not what happens when we come across with the title of the pictures: *After 23 hours the body is located in the river stream; Trucks and a car engage in an accident on the highway; When trying to enter the highway, a car was hit by a another one; Two women die in the collision of a two cars (picture), in T; Elba was found 1 hour after the body of L; Father and son die in accident in V. F.; Police will inspect wells in search of a missing young girl*. The observation on the frequency of this kind of news in the paper lead the artist to develop these series. His choice falls on pictures in which titles explore violence, precisely to strengthen the incompatibility with the image represented, in an association that reinforces the idea of fiction. We need to consider that “what we see today are works that claim a heterogeneity or a deep discontinuity in their same materiality, but also in their contents of representation”, as well noted Régis Durand.<sup>12</sup> This French author alerts to “the inherent danger in the power of a image to provoke in the spectator a conflict and some uncontrollable associations”.<sup>13</sup> And it is precisely the provocation of putting a image and text in tension that this series seems to produce in the perception of the work. As for René Magritte in *Le clef des songes* (1930), there is a paradox between the representation of the image and the meaning of the text, between what the spectator sees and reads.

The reactivation of images by means of readjusting the frame also is present in *Neutral Zone (Zona de Neutralidade, 2011)*,<sup>14</sup> where Prates reintroduces parts of historic photos from the 20<sup>th</sup> century published in books about photography from authors such as: Diane Arbus, Eddie Adams, Ian Berry, Josef Koudelka, Max Alpert, Nick Ut, Sam Shere and Thurston Hopkins. This time, it includes human figures, even if they are unrecognizable due to the blurring caused by the expansion. Because they are well-known photographs, they can be seen as a test to the spectator's

perception, in an attempt to identify which photograph refers the enlarged fragment. This is the case of a Diane Arbus' photograph, *Child with a toy grenade in central park* (1962), where Dirnei presents the background figures present in the park, in a photograph of the same title and in black and white, from 2011. In Dirnei's photography, people appear as spots, and, in fact, no one can assume that these are people. Similarly, he proceeds with the well-known *Street execution of a vietcong prisoner, from Eddie Adams* (1968), in which the secondary plane is represented offering a fragment of something that is difficult to observe in the image. With this procedure, the artist ends up denying the readability of it, since they are just completely blurred images. Just the title and the author of the writing refer to the original images. Therefore, the authorship of the original comes as text and not image. If one can think of a quote in relation to the text, on the image it is questionable, because it is showcase in a messed up manner, given the degree of blurring, making it unreadable, in addition to accentuate the feeling of two-dimensional nature. We can recall, by Dirnei's procedures, the movie *Blow-up*, by Antonioni, in which the character who takes photos in the park, after revealing them, verifies that the figures “exploded”, compromising the visibility of the photos.

This visual strategy of expanding details and dissolving the figurative readability of a image was employed by the *pop* artist Richard Hamilton, in works such as *People* (1968), in which he expanded photographs of people, that became figures and spots, in *Trafalgar Square* (1965-67) and *Whitley Bay* (1965-66), often taken from pictures reproduced on postcards. As we all know, certain works of *Pop Art* worked with principles of photographic appropriations with techniques of serialization, fragmentation and display of reticles, among others.

The internet is another source of images for construction of the photographic series of Prates, from an intimate document that is published in real time. Through registration in a relationship site in which people expose their bodies live in intimate situations, the artist has captured some images that originated the series *Jupiter, Neptune and Pluto* (2014),<sup>15</sup> which resulted in a partnership between photography and painting themes. By capturing photographs of nudes in this site, the artist names the series in reference to fresco *Jupiter, Neptune and Pluto* (1599), from Michelangelo

11. Durand, 2012, p. 156.

12. Ibidem, p. 136.

13. Ibidem, p. 158.

14. Two works in this series belong to the collection of the Art Museum of Rio Grande do Sul: *Child with a toy grenade in central park – Diane Arbus* (2011) and *Street execution of a vietcong prisoner – Eddie Adams* (2011). In 2012, the exhibition in the Virgílio Calegari Gallery received the 1<sup>st</sup> IEAVI award, in Porto Alegre.

15. This series refers to the fresco *Jupiter, Neptune and Pluto*, painted by Caravaggio in the Cabinet of Alchemy of the Casino dell'Aurora in Villa Boncompagni-Ludovisi Romana and commissioned by the cardinal Francesco Maria del Monte. Works of this series from Prates were showcased at the 33<sup>rd</sup> Pará Art (*Arte Pará*, 2014).

Caravaggio, for being a public fresco with the evidence of the nude. However, unlike the famous and powerful gods, they are anonymous figures interested in exposing their bodies. In addition to the pictorial relations and the association between the world of mythology and the profane, the photographs allude to the idea of voyeurism and question the privacy made public.

Having carried out the first photographs, Dirnei says that he realized that some images reminded him of the tenebrism of the painting of Caravaggio, like one of the first pictures, called *Baco*. In another moment, he regulated the camera to accentuate even further the issue of tenebrism: he increased the screen color to create contrast and the depth of field to have dark areas. He didn't care about the physiognomic identity; so cutting the images transformed the figures in headless ones. Because they were the bodies of "ordinary, older, and not sculptural people", he began to think about the marginal models of Caravaggio and the contrast between light and shadows. However, unlike the bodies from Caravaggio, that were sensual and sculptural, the photographic bodies didn't have these attributes. It is this discrepancy that matters to the artist, not the literal reference.

Just as in the choices of the titles of photographs from newspapers of traffic accidents, in this series of nudes, he chooses works that sometimes carry a tragic sense. By the chromatism and light contrasts, Prates began to relate the photographic images taken from the site with the titles of other paintings by Caravaggio: *The sacrifice of Isaac* (1601/02), *Beheading of St. John the Baptist* (1608), *David with the head of Goliath* (1610) and *The Entombment of Christ* (1602/03). However, although some of these titles refer to the idea of violence, the photographic images do not imply any aggressive content. The artist points out that he wasn't looking for literality with the works from the painter, but just something that didn't have any sacred or pornographic character.<sup>16</sup> Therefore, there is a discontinuity between the representation and the allocation of titles that instigate violence.

For his other photographs, he searches for a spatial disposition of bodies or elements on scene or clothing, as references to the pictorial works *Sleeping cupid* (1608), which associates, in photography, a reclining body at rest. The painting *The Rest on the flight into Egypt* (c. 1594/95), by Caravaggio, in which the angel has his median zone in a white cloth, the same occurs with the body of his photographic character.

This series has a sense of irony in relation to one of the major themes in the history of painting, by counteracting images of the profane world with those of sacred biblical titles of cultured art, and values of freedom in relation to sexual practices with the religious dogmas concerning the use of the body, among others.

The pictorial landscape also appointed some of the videos made by Dirnei as *The starry night*, by Vincent Van Gogh (1889), and *Impression, Sunrise* (1873), by Claude Monet, that compose the parts, respectively, I and II of the *Homemade Movie (Filme Caseiro*, 2014 and 2015).<sup>17</sup> They are fragments of everyday moments from trips recorded between 2004 and 2011 that, by editing, build a broken narrative whose character appears with different figures, depending on the time they were recorded. There is an iconographic distance between the pictorial works and the videos because the idea, according to the artist, was not a direct association, but the creation of fictions. The closer relationship is that, in the first part of the video, the scenes evoke a nocturnal atmosphere in the landscape scenes in black and white, with fuzzy images and the playing between the dark and light, leading to the loneliness of the character in moments of sound and quietness. For the artist, the association with *The starry night* is because of the fact that the frame has been painted without the direct observation of nature, from the imagination of the artist, on the occasion of his hospitalization at the asylum. If the first part of the video ends at the end of the night, the second begins at dawn; hence the relation with the work of Monet. Both works feature noise in the image, which is something that interests the artist, due to the passage of a VHS media to digital media, it provides some value of reality loss. As in the photographic series, there is no literal authenticity between the images and the titles. In the videos, the titles of the works of art have goals more poetic than descriptive of meaning by associations of themes, leaving the to the spectator open questions to semantic relations between the images in videos and paintings.

The work of Dirnei, therefore, continues to question the semantic conflict between the images and the titles of the works, usually causing a strangeness in the expectation of the spectator. From the photojournalism to the art photography and to pictorial references, Dirnei Prates recycles images that claim a discontinuity in the contents of representation.

16. Interview with the author on January 16<sup>th</sup>, 2016.

17. This second part was showcased in the exhibitions for movie and books at the CCBB, Banco do Brasil Cultural Centre (Centro Cultural Banco do Brasil), in Rio de Janeiro, São Paulo and Brasília.

## IL – PHOTOGRAPHIC UPGRADES OF PICTORIAL LANDSCAPES AND TRIVIALIZATION GAMES WITH NUDES

We've reached a time that the studio of an artist can be the computer, especially for those who work with images. The correlation between available images on the internet with certain works of art history is one of the photographic operations performed by the artist Felipe Cama, who aims to think how the image is produced, distributed and consumed.<sup>18</sup> It is in the giant information portal of Google<sup>19</sup> that the artist accesses images to reconfigure them as photographic productions which, through operational procedures, create evidence of the digital language, because, as we all know, the dialogue of artists with the numerical is increasingly emphasised in contemporary art. On internet sites, the artist selects reproductions of modern and classic paintings to refigure them with a numerical language. If a chemical-based photography could explore the grain of matter as a photographic surface, now Cama uses planar effects of constitution of a numerical image and makes it pixelated. Thus, he overrides the entire surface of the gestures of strokes of iconic images in the history of painting. This operation standardizes the images and put in crisis the authorial gesture identification of the authors of the paintings. To compose his numerical language, the artist chose traditional pictorial painting reproductions: the naked and the landscape.

The nude, far from being a marginal factor in the history of photography, was of great interest to artists as an anonymous audience. The large production of this genre was intended to meet at least two fronts. Artists required photographs for their compositions, in sexy poses or merely reclining bodies in armchairs, beds, amid curtains, as in paintings by Gustave Courbet, and Eugène Delacroix, made from photographs from Vallou Villeneuve. The other

demand was mainly in the nude obscene, stereoscopic photographs, therefore, in 3D, in which poses revealed clearly the sexual areas with the purpose of meeting a male clientele, as shown by the photographs produced by Auguste Belloc. The photograph was, therefore, right from the start, a premier provider of images that fed the imagination of the nude.

In the 19<sup>th</sup> century this function competed with press photograph, in times of internet, access became even more instant and free. On the digital network, Felipe Cama found many of the nude images that went on to be used in his compositions associated with nudes in the art history. Given the amount of images that circulate on the internet, Felipe practices what Régis Durand points out as a characteristic of the contemporary artist, which is the managing in the handling and recycling of images, causing new associations and redefinitions of images of images, using a mix of references, playing games with the history of the images through the quoting of pictorial references in his photographs.

In the series *Nus after* (2004-2010), Felipe Cama digitally recreates pictorial works by Monet, Gauguin, Modigliani, Matisse and Van Gogh with a procedure of pixelation. Because they are well-known images, as in *Nu (after Gauguin)* and *Nu (after Matisse)*, even after having applied this method of composition, it is still possible to recognize them as being paintings from these artists, by the shapes and positions of the bodies. But, to cause the disappearance of the gestural brushwork that differentiates a modernist artist to another, the image turns out to be standardized while in a visual planar surface. The same treatment, even though varying its chromatism, is assigned to all his photographic works from this series that reference the painting. Such formal procedure can present an ironic content in relation to cultures that, by force of circumstance in relation to the distances from the original works, need to meet know them in order to replicate, without having to have visual contact directly with the colors and textures of the strokes. And it makes you think how the appreciation of works of art happen.

In another series, called *Similar nudes (Nus parecidos, 2005-2009)*, the artist seeks, through the lenticular printing,<sup>20</sup> an association between two similar female nudes, especially in the poses, from reproductions of oil paintings of nudes created by Picasso,

18. The images of all the photographic series of Felipe Cama can be found in his site: [www.felipecama.com.br](http://www.felipecama.com.br).

19. A series from an artist that revisits the pictorial tradition and uses the image service from Google for the series Googlegramas, from Joan Fontcuberta. He reconfigures each of the paintings, such as the *Last supper*, by Leonardo da Vinci, and *The origin of the world*, by Gustave Courbet, through 10000 photographic reproductions taken from the internet, which by the tiny scale act as *pixels*. For the image of Jesus Christ's *Last supper*, he wrote "peace" in 86 languages, in which he built the composition as a sort of mosaic, hard to decipher due to the amount of images. With this operation, the artist redoes a picture from the past of painting with contemporary technology. These jobs do not cease to be a remark on the question of technical reproducibility of the image, which brings more interest than the real itself. In a conference held in Paris, in February 2012, the artist projected a video that showed a woman walking through the crowd from the Louvre Museum and indiscriminately pointing her phone to take pictures of the works of art, not even seeing what she was photographing; he also presented a photograph of a papal visit, where there were hundreds of cameras pointed on his direction. There was no interest to the real, but to the image of the real.

20. Lenticular printing requires the presence of the spectator in front of the work to be perceived, because vertical fillets of each image are brought and receive a plastic lens in which effect is such that we see one or another image as we move the work, recovering the irreducible dimension of experiencing the enjoyment in loco that art demands. See: Silvia Barreto, *After Post*, in <<http://www.felipecama.com/after-post-texto>>.

Modigliani or Van Gogh, which are associated with pornographic anonymous nudes, taken from websites or images that the artist received by email. The photos *Sabrina x Modigliani* (2006), *Karine x Freud* (2006) and *Pamela x Picasso* (2007) carry the names adopted by the women photographed and the names of the artists, in order to confront the different contexts and purposes of the images found on the digital network. Although the nude has been, as you know, a genre much represented in the history of painting, one can't help thinking of the trivialization games of images overlaying reproductions of pornographic origin circulating in websites to works circulating in museums, in the homes of collectors, in the art world. However, while reproducible images, both circulate in virtual environments, therefore, the usage occurs in the same virtual platform.

Although a small notion of volume by the tonal differences in body parts is still noticeable in the photographic series, the geometric fabric that explores different sizes of mosaics and the planar chromatic surfaces end up imposing an iconographic two-dimensionality to the figures. The photographic planarities destroy the individualities of the modernist strokes or create confrontation with the traditional codes of mimicry of the classic pictorial nude treatment. Thus, the degree of abstraction is greater than the figurative codes, especially in spaces that surround the figures. The large format of the images, such as a mural, helps to accentuate the planarity of the bodies and the visibility of colors. This prompts the spectator to a detachment to reconfigure the image represented.<sup>21</sup> In this way, the artist tensions the figuration of appropriate pictorial images to the limits, as well as the figurative nature of photography itself.

If, since the 19th century, with daguerreotypes tours, the photography began to feed the imagination of people with photos of landscapes, today, with *Google Street View*,<sup>22</sup> access to images of landscapes occurs much more quickly, instantly and free of charge. The title of the series of *Street View Landscapes* (2011), Felipe Cama, is indicative of the entire process of his work. The technology

is in the service of the project of the artist, which encounters the possibility of reflections on the idea of memory and time. After selecting works by artists of his interest – Frans Post, Vermeer, Cézanne, El Greco, Turner, Ruisdael, Corot, Constable, Delacroix and Sisley –, Felipe uses the titles of the paintings of landscapes taken by these artists and, through the application *Google Street-view*, he finds current pictures of the same places that the painters used in their paintings. The photographs of those places, for the most part, have more differences than similarities with the locations recorded in the pictorial works, due to the physical transformations that have occurred in places by the passage of time, the angle photographed by the application, which, obviously, is not the same reproduced by the painter, as we can see in *After Cézanne, Mountain Saint Victoire (Street View)* (2011). This mismatch between the images is even more visible in landscapes with rivers and trees, as in *After Delacroix L'Etang de Beauregard dans La Commune Le Louroux (Street view)* (2011) and *After Constable View on the Stour near Dedham (Street view)* (2011). Below the images, there is a map of the place. In fact, the titles given to photographs are the ones that expose the ancestors's pictorial pictures in which they are referenced, as in the picture *After Sisley (Early Snow at Louveciennes) (Street View)* (2011).

The paintings of these places by the artists serve, therefore, as a pretext for the pursuit of the same places. You can't rescue the gesture of the painter, and that is not the intention of the artist, because the result is the visual discourse of the numerical image with the presence of a white mesh that overlaps the iconographies of the photographic landscapes. The presentation of the checkered landscape by this grid of lines can evoke the didactic principle of geometrized screen as a way of capturing a classic pictorial landscape as the feature of the drawing to an image expansion, but can also remember the visual setting of digital images when enlarged. The presence of this digital grid standardises all the photographs from the series, creating a pattern on the representation. This is the pattern that accentuates a certain two-dimensional nature of the image, as it does with the representations of nudes.

Focusing on that same regime of images and on the predatory internet photography, the artist had created a previous series, named *After Post* (2010), in which he merged images of paintings by Frans Post<sup>23</sup> with pictures of regions of the northeastern Brazil, taken by amateurs photographers and found in the archives

21. The titles refer to the original work: *Dois nus parecidos, um after Courbet* (2005), *Quatro nus parecidos, dois after Picasso* (2005-2006), *Dois nus parecidos, um after Modigliani* (2005), *Nu (after Matisse)#1* (2004-2005), *Nu (after Matisse)#2* (2010) and *Nu (after Van Gogh)* (2004-2005), among others.

22. The quality of the photographic technology employed to locate places reaches more and more precision; in some cases, one can see with great detail the image of the street, the building number and, depending on the angle photographed, even inside a residence. To associate contemporary technology features with the pictorial tradition is a common procedure in the photographic practices of today, as did Joan Fontcuberta, in the series *Ortogénesi*, generating, through the use of a software, images of works from Munch, Millet, Hokusai, Turner and Derain, among others.

23. Frans Post was in Brazil between 1634 and 1642.

of Google. He calls them, for example, *Pernambuco (after Post)*, *Olinda (after Post)*, *Natal (after Post)*, *João Pessoa (after Post)*. The artist hasn't been to the places registered by Post, but knows them through photographic images, so that the image is the mediator of the perception of the artist with the real. The vision of those places occurs through the eyes of another.

In these photographs, the artist also overlays a mesh that, besides highlighting the digital nature of the constitution of the image in *pixels*, eases the perspectives, the volumes and the textures of the landscape, forming a counterpoint with the idea of manuality and with the iconographic details of the paintings by Post. The flatness of the volumes of the original work ends up questioning the nature of verisimilitude historically assigned to the photo. The artist seems to want to extract from the paintings from Post and the appropriate photos only the chromatic constitution and its *plattitudes*.

To update photographically pictorial landscapes that were produced at different times and juxtapose nudes created with different contexts and purposes are ways to observe how images are consumed in the contemporary world, because, although their purposes and production regimes have been very different, all of them can be viewed on the same platform on the digital world. It makes you wonder how the perception of the real has been mediated by the codes of the image.

Antinomies and convergences in the borrowing of images, titles of works and names of artists from the pictorial tradition are guiding sources for the photographic practices of Dirnei Prates and Felipe Cama. These artists cause sharings between images taken from different contexts, "images that are not art", referencing Elkins, that are related in the same work, like the pornographic nudes captured in digital media by Prates and Cama, that coexist with references or reproductions of the history of painting. Before the avalanche of images of the contemporary world, Dirnei and Felipe propose the photographics reallocation and recycling, assigning new meanings and updates to images of landscapes, from both the present and the past. In these artists, the textual narrative character of the titles of the works seems to be inseparable. Thus, the contemporary multimedia technologies and the wellsprings of the pictorial tradition formed the foundational processes framework of their photographic artistic practices.

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## ILLUSTRATIONS CAPTIONS

The images in this article can be viewed in its original version in Portuguese.

Figure 1. Dirnei Prates, *Polícia inspecionará poços em busca de jovem sumida (series Verdes Complementares/ Complementary Greens)*, 2012-2013, 70 x 100 cm, photography, archive of the artist. Source: archive of the artist.

Figure 2. Dirnei Prates, *Dois caminhos e um Vectra se envolveram em batida (series Verdes Complementares/ Complementary Greens)*, 2012-2013, photography, 70 x 120 cm, archive of the artist. Source: archive of the artist.

Figure 3. Dirnei Prates, *Cupido dormindo (series Júpiter, Netuno e Plutão)*, 2014, photography, 100 x 150 cm, archive of the artist. Source: archive of the artist.

Figure 4. Dirnei Prates, *Repouso na fuga para o Egito (series Júpiter, Netuno e Plutão)*, 2014, photography, 80 x 120 cm, archive of the artist. Source: archive of the artist.

Figure 5. Felipe Cama, *Nu (After Matisse) #1*, 2004-2005, photography, digital printing, 83 x 124 cm. Source: archive of the artist.

Figures 6 and 7. Felipe Cama, *Karine x Freud*, 2006, photography, lenticular printing, 69 x 80 cm, two views of the work, sheets A and B. Fonte: archive of the artist.

Figure 8. Felipe Cama, *After Sisley "Early Snow at Louveciennes" (Street View)*, 2011, printing on methacrylate, 63 x 120 cm. Source: archive of the artist.

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