



EXT

EXT | Photo magazine #13

ARCO books

Special Issue: Photojournalism and Photo Documentation

EXT - Photo Magazine

Cover image: Manuel Besse
EXT - Photographic Magazine - #13 / 2025
www.extphotomagazine.com.br

Editor, cover, design,
curatorship, copyright: Marco Antonio Perna

Notice of Rights

All rights reserved. No part of this publication may be reproduced or transmitted or copied or translated in any form by any means, electronic, optical, mechanical, photocopying, recording or otherwise, without the prior written permission. Forbidden sale.

Notice of Liability

All information in this publication is distributed "as is" without Liability. All texts and biographies of each photographic profile and photos are the responsibility of the specific photographer.

© All photographers featured in this publication are the sole owners of their photographs and are fully responsible for the authenticity and ownership of their work.

SEND YOUR PORTFOLIO

You can be selected to be featured in our next issue.
maperna4@yahoo.com.br
www.extphotomagazine.com.br

ARCO books



EXT

EXT | Photo magazine #13

Contents

Articles

- 08 • **Entre o Olhar e o Tempo** - Tadeu Vilani - RS-Brasil
- 26 • **On The Road** - Orlando Azevedo - Açores/Brasil
- 40 • **O Sacro Caminho** - Flávio Souza Cruz - MG-Brasil
- 54 • **Habitantes** - Celso Oliveira - CE-Brasil
- 68 • **Candombe: O Som da Fé** - Rodrigo Lodi - MG-Brasil
- 82 • **Extrema Motofest** - Ricardo Q.T. Rodrigues - MG-Brasil
- 96 • **Tocaia** - Míriam Ramalho - RJ-Brasil
- 110 • **Ideological Bubbles** - Marco Antonio Perna - Brasil
- 124 • **Brasília** - Sérgio Jorge - Brasil
- 138 • **Xavante** - Micha Ende - Germany
- 154 • **Jornada pelo Rio Negro** - Paulo Rapoport - Brasil
- 170 • **Povos Originários** - Renato Soares - Brasil
- 186 • **No Limbo Carioca** - Manuel Besse - France

Our Team

Marco Antonio Perna - Editor - Journalist - Photographer

Flávio Souza Cruz - Manager of the EXT Facebook group - Journalist - Photographer

Ricardo Q. T. Rodrigues - Cultural Coordinator - Photographer

Micha Ende - Contributor - Photographer



SEND YOUR PORTFOLIO

You can be selected to be featured in our next issue.

maperna4@yahoo.com.br

www.extphotomagazine.com.br



Editor's Letter

We are in an era of continuous technological innovation. Over the past 50 years, we have made giant leaps in computing, as seen in personal computers, games, smartphones, cameras, the internet, social media, and artificial intelligence (AI), among many other innovations.

For photography and photojournalism, digital cameras sparked a revolution in the early 21st century. What no one expected was the emergence of artificial intelligence in the early 2020s. The photography community was initially skeptical. I, on the other hand, foresaw the catastrophe that was coming.

It is likely that most photographers will start using AI, without actually taking photographs, and those who consume these photographs will simply not notice or care that they are AI-generated images. Designers will be able to create photos for advertising without models or photographers. Wedding photographers will be able to do pre-wedding shoots entirely with AI. Any photo session is basically

posed, staged. In other words, it's not something real happening. What AI won't be able to do is photograph reality, photojournalism, photo documentation. However, even this can be done by AI-guided drones. Of course, in real life, you can still choose between a photographer or AI-assisted drones. On the other hand, in the commercial area, it will be unfeasible to hire models and photographers when AI offers a more economical option.

So, in this edition of EXT photo magazine, number 13 (from 2025), we decided to do a special edition featuring real photographers engaged in photojournalism or photo documentation.

I would also like to thank all the wonderful photographers who embarked on this edition for this new journey of EXT photo magazine. I am especially grateful to our colleague and member of the EXT team, Flávio Souza Cruz, who invited important photographers to participate in this edition, made the initial contact, and requested photographic material from Celso Oliveira,

Rodrigo Lodi, Renato Soares, and Manuel Besse, whom I also thank for granting me interviews. Flávio was also a great supporter of this special edition and its theme. I would also like to thank Micha Ende, our contributor with several articles already published in EXT, who brings us an unpublished photo report from the 1980s taken by him. I thank Tadeu Vilani for this opportunity to have him back in EXT with his beautiful photos.

I am deeply grateful to Sérgio Luiz Jorge, son of photographer Sérgio Jorge, winner of the Esso Photography Award (who passed away in 2020), who always honors us with his father's photographs. I would like to thank the new participants I invited, Míriam Ramalho and Orlando Azevedo, for their promptness in sending their photographs and answering my questions. I would also like to thank Ricardo Q. T. Rodrigues, a member of the team, and Paulo Rapoport, who is not part of the EXT team but, like me, Flávio, and Ricardo, has been part of the EXT group for many years.



Marco Antonio Perna (MAP)

Entre o Olhar e o Tempo

TADEU VILANI - BRASIL

by MAP

Interview by EXT photo magazine (EXT), Tadeu Vilani reports that he began his photo documentation work in 2011, when he started photographing *quilombola* communities in the state of Rio Grande do Sul, driven by his Italian, Polish, and Black origins and by his desire to portray Black gauchos. From this first foray, he developed a long-term project on the Pampa biome, which covers southern Brazil, Uruguay, and part of Argentina.

In 2015, he released the book *Olhos do Pampa* (Eyes of the Pampa), a work focused on the Pampa of Rio Grande do Sul, and expanded his photographic travels to Uruguay and Argentina, seeking to record the daily lives of rural men and women - central figures in the construction of Pampa culture. Inspired by names such as Sebastião Salgado, Italian cinema, and the regional music of *Teixeirinha*, Vilani sees his photography as a way of documenting "the last breaths of a tradition" in the face of the transformations brought about by agribusiness and the modernization of the countryside.

His purpose is to leave a historical record of the gaucho way of life at the beginning of the 21st century, preserving the memory of characters such as the *peão* (cowboy), the *posteiro* (worker who lives near the

About:



www.instagram.com/tadeuvilani.prints



boundaries of a farm and is responsible for taking care of that part of the farm), and the *alambrador* (fence builder) - symbols of a Pampa that was once free of borders.

His new book, *Tentos de Luz*, released in September 2025 during Farroupilha Week, is the result of this long period of documentation of the Pampa. In it, he broadens his view to the transnational Pampa, portraying the gaucho from the Mercosur countries. He is currently preparing new projects that explore “the gaucho way of life beyond the borders of the Pampa biome,” with trips planned to Patagonia and Paraguay.

When asked about the workshops he teaches, Vilani reports that after 25 years working as a photojournalist for the Zero Hora newspaper in Porto Alegre, the photographer had to reinvent himself in 2020 when he was laid off during the pandemic. Following this change, he began to dedicate himself to sharing his experience through workshops and photographic experiences, starting a partnership with photographers Guto Oliveira and Lucas Pereira in 2023.

photos: **Tadeu Vilani**









Vilani points out that teaching photography has also transformed his own practice, as sharing his way of seeing and recording the world has brought new insights and broadened his sensitivity in his relationship with others. For him, photography is a deeply personal experience and, at the same time, an exercise in connection between the photographer, the subject, and the environment.

In 2024, he participated in a photography festival in Matanzas, Cuba, an experience that gave rise to a series of international workshops in partnership with local photographers. The proposal was resumed in 2025 and will continue in 2026. Still, the main focus of his experiences remains the Pampa, with two annual editions: one in April and another during Farroupilha Week in September.

An article with more photos and another interview with Tadeu Vilani is available in issue 9 of EXT photo magazine.



EXT photo magazine #9

photos: *Tadeu Vilani*

photos: **Tadeu Vilani**









photos: **Tadeu Vilani**





photos: **Tadeu Vilani**





photos: **Tadeu Vilani**





photos: **Tadeu Vilani**



photos: **Tadeu Vilani**

On The Road

ORLANDO AZEVEDO - AÇORES/BRASIL

by MAP

Orlando Azevedo was born in 1949 on Terceira Island, Azores (Portugal). He has lived in Brazil since 1963. He graduated in law, but built a career marked by documentary photography and major authorial expeditions. Based in Curitiba, he also works as an editor, curator, and creator of long-term projects, using the heteronyms Yury Andropov and Jacob Bensabat in series on different themes.

He is the creator of the Heart of Brazil Expedition (1999–2002), a project that traveled 70,000 km across the country and gave rise to the trilogy Man, Earth, and Myth, as well as spin-offs such as Heart of Paraná (2005–2006) and Paranaguá, Lagamar (2011–2012). His works are part of the collections of prestigious institutions such as the International Center of Photography (New York), Centre Georges Pompidou (Paris), MASP, and Museu Oscar Niemeyer (Curitiba).

He was director of Visual Arts in Curitiba between 1994 and 1998, where he worked as a curator. He created the City of Curitiba International Photography Biennial and conceived the City of Curitiba Photography Museum. He has published more than a dozen

Photos:

01. Xapuri - AC
02. São Gabriel da Cachoeira - AM
03. Antonina - PR
04. Antonina - PR
05. Iemanjá. Cassino - RS
06. Mucuripe - CE
07. Valente - BA
08. Minas Gerais
09. Campo Mourão - PR
10. Padre Cícero. Juazeiro do Norte - CE
11. Folia da Roça. Planaltina - DF
12. Brasil
13. Nova Viçosa - BA

About::



www.orlandoazevedo.com.br



Photos: **ORLANDO AZEVEDO**







books, including *Mestiço – Retrato do Brasil* (2019), *Augusto Weiss 1890/1990* (2017), *Expedição Coração do Brasil – Paranaguá, Lagamar* (2012), and *Iguaçu* (2002).

Recognized nationally and internationally, he has received awards such as *Talento do Paraná* (2003) and *Prêmio Cultura e Divulgação Cidade de Curitiba* (2007), in addition to being a global finalist among Portuguese artists living abroad. Between 2014 and 2018, he created the *Visceral Photography* course and began organizing his vast collection, which brings together around 160,000 analog matrices and more than 300,000 digital images. His work, diverse and with a strong humanistic character, constitutes one of the most comprehensive and sensitive records of the Brazilian landscape and identity.

Orlando Azevedo reveals to *EXT* photo magazine (*EXT*) that he finds pleasure in all dimensions of his craft, defining himself as a “full-time photographer.” Critical of the current trivialization of the image, he laments the lack of visual culture and the distance between photography and its true poetic and musical roots. He cites references such as *Cristina García Rodero*, *Mário Cravo Neto*, *Sebastião Salgado*, *Josef Koudelka*, and *Henri Cartier-Bresson* as examples of what he considers authentic photography.

Regarding the importance of books, he notes that the Brazilian photography market is still limited and economically challenging, but considers the photography book to be the

Photos: **ORLANDO AZEVEDO**













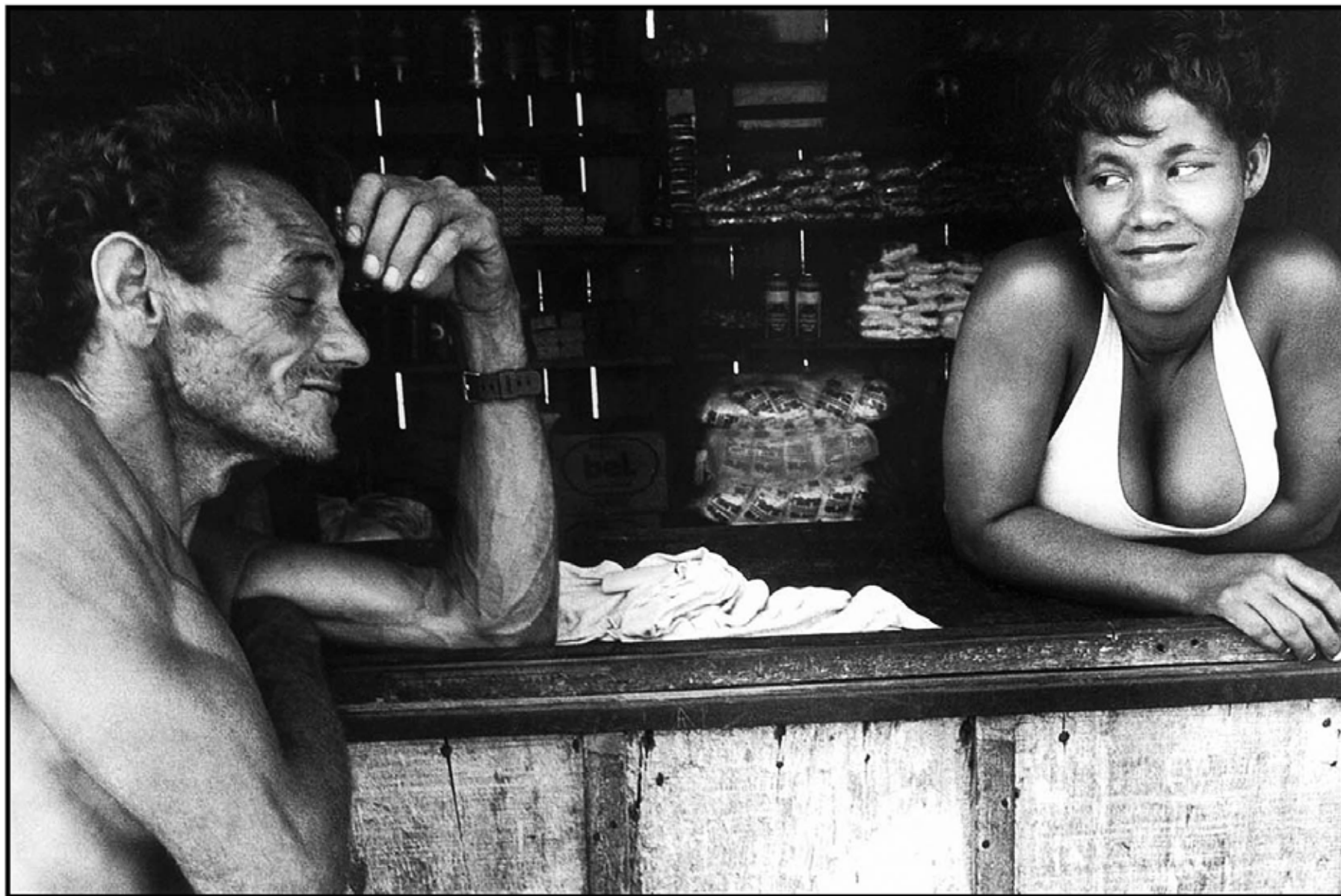
most enduring medium for disseminating a work, even in the face of high production costs. He states that "you don't get rich with photography," but that the book is what remains. He is currently working on raising funds to launch two new books, "Antonina, Capelista" and "Açores, Divino Espírito Santo," both of which are finished and seeking funding through the Rouanet Law.

Among his most representative works, he cites Lagamar as a milestone and Mestiço – Retrato do Brasil as his most personal achievement, a finalist for the Jabuti Award. The latter, he says, synthesizes his skill for portraiture and his search for complicity and truth in his relationship with the photographed. After Mestiço, he released Cósmica and remains committed to publishing his next books, staying true to his trajectory of dedication and artistic intensity.



Photos: **ORLANDO AZEVEDO**





O Sacro Caminho

Flávio Souza Cruz - Brasil

by MAP

Flávio Souza Cruz tells EXT photo magazine that, among his many activities, the one that brings him the most pleasure is capturing human beings in their different expressions and contexts. He reveals that his current photographic series (O Sacro Caminho) will be part of a major documentary on the Estrada Real (Royal Road) - a project that combines his sensitive eye with the quest to portray the multiple dimensions of life in the rural and urban communities along this historic route.











Passionate about books, he points out that his photographic training was shaped by the great masters, and that he has always sought to acquire reference works. For him, the book is more than a medium: it is the space where photography gains permanence, emotion, and a life of its own. The printed image, he says, carries sensory and emotional marks.

About his new book, Flávio explains that the work represents an effort to document the rural communities surrounding the cities of the Estrada Real, as well as the religious festivals that preserve the cultural identity of these places. The project aims to combine documentary record with a poetic gaze, valuing the coexistence and spirit of faith of these populations.

When recalling his photographic expeditions, Flávio fondly mentions his trips to Congonhas, a city where he was warmly welcomed. There, he formed friendships and had experiences that marked his career.

Faith on a Pilgrimage Along the Royal Road

The following text was sent by Flávio Souza Cruz and is reproduced in its entirety.

Estrada Real (Royal Road): Route of Gold, Faith, and Redemption.

Photographer Flávio Souza Cruz reveals, in images, the soul on pilgrimage that pulsates along the ancient route, today one of the country's greatest paths of devotion.

The Royal Road, originally created by the Portuguese Crown to transport gold and diamonds from Minas Gerais to the ports of Rio de Janeiro, has had its historical purpose transformed. Over the centuries, the stone and earth route that winds through Minas Gerais and São Paulo has become a sacred path and one of the country's greatest religious itineraries. In each colonial city, the journey reveals a visceral and intense faith, built on Baroque foundations and tempered by popular syncretism.

The route invites a pilgrimage that is not only geographical, but spiritual. Its more than 1,000 kilometers function as a large open-air confessional, where the physical sacrifice of the walk is penance, and the arrival at shrines such as Nossa Senhora da Piedade (MG) or Aparecida (SP) is the rediscovery of grace.

This universe of devotion was documented through the lens of photographer Flávio Souza Cruz, who chose black and white to reveal emotion and spirituality, focusing on gestures and skin texture.















Photos: **FLÁVIO SOUZA CRUZ**



The following text was sent by Flávio Souza Cruz and is reproduced in its entirety.

The Weight of Ritual and the Lightness of Promise

Faith in the Royal Road is deeply physical. In this work, Flávio Souza Cruz captures the subtle nuances of belief alongside the dramatic tension of rituals.

In the scenes of Holy Week, the sacrifice is total. The record captures the surrender of Christ with the crown of thorns, bent over the cross, in an act of pain and atonement. The dramatic counterpoint is the solemnity of the funeral procession: men with concentrated faces carry the image of Christ, honoring the weight of the sacred. The effort of the procession joins the long tradition of pilgrimages, where the body in motion is the greatest proof of faith.

Devotion, however, also finds joy in the promise fulfilled. The smiling gaze of the pilgrim carrying the flower-covered litter of a saint radiates the happiness of the journey, a relief after long penance.

The supplication is captured in intimate gestures: the kneeling woman touching the glass with the

holy image, and the man in angelic robes closing his eyes in ecstasy, seeking comfort in the light.

Syncretism in the Streets

Souza Cruz's photographic series reveals a syncretism that marks Brazilian religious identity. Faith spills out of baroque temples into popular rituals, reflecting the cultural plurality that flourished along the Royal Road.

The photograph captures the Sacred in Motion: the power of ritual dance, where the Mother of Saints transfers her energy to the young man, who seems to leap toward the sky, blending the earthly and the divine. Living Folklore is represented by the masked guardian amid the crowd on the cobblestone streets, reminding us that religiosity is a living fusion of beliefs and traditions.

The documentation is a visual testament. The historic cities and their churches are the backdrop, but the essence of the journey lies in the unwavering strength of the faces that walk it, transforming the effort into a continuous spectacle of devotion and humanity.

About:



Flávio link tree



Flávio EXT articles



Habitantes

CELSO OLIVEIRA - BRASIL

by MAP

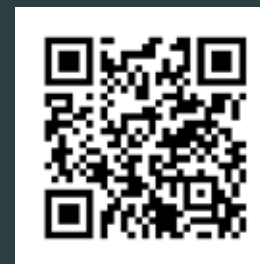
Celso Oliveira is a photographer from Rio de Janeiro who began his career in Brazil in 1975. Since the 1980s, he has lived in Fortaleza, the capital of the state of Ceará. Celso has worked for magazines such as *Veja* and *Visão*, as well as newspapers such as *O Globo*, *Meio Dia*, *O Povo*, and *Diário do Nordeste*. He was also a photographer for the first photography agency in São Paulo. He worked for advertising agencies such as Ítalo Bianchi, MPM, Mark Propaganda, CBC&A, Slogan Criação Ilimitada, and For4. In 1994, he founded the publishing house Foto-Arquivo Tempo D'Imagem, responsible for publications in the field of photography: *Mar de Luz*, *A Corte Vai Passar*, *O Olhar de Cada Um*, *Brasil Bom de Bola*, *Visões do Imaginário*, and *Quem Somos Nós*, some of which he authored.

In an interview with EXT photo magazine, Celso told us that the photographic activity he most enjoys is making books and considers it very important for photographers to have their careers recorded in photographic books.

For this edition of EXT, Celso sent us a set of photographs from his new book, *Habitantes*, released this year by Tempo D'Imagem, which he considers to be the book that best reflects his history as a photographer.

Celso is currently working on a new book entitled "Para Belém – uma carta fotográfica" (To Belém – a photographic letter). The book is his tribute to photographers from the state of Pará, because, according to him, that is where the best photography in Brazil is done.

About:



habitantes.cofoto.com.br



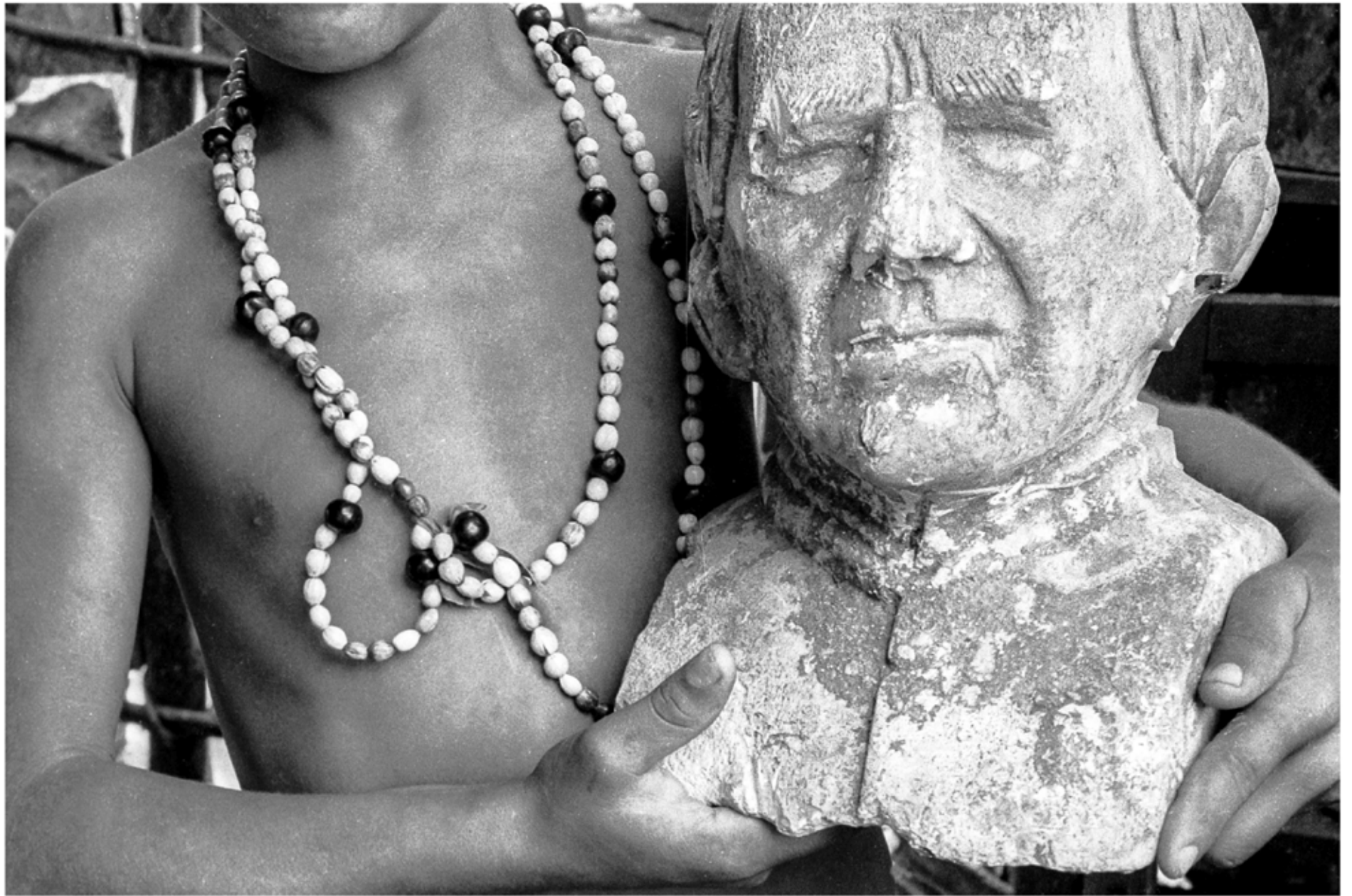




Photos: **Celso Oliveira**













Photos: **Celso Oliveira**









Candombe: O Som da Fé

RODRIGO LODI - BRASIL

by MAP

Candombe is a religious and cultural celebration of Afro-Brazilian origin that emerged in Minas Gerais, especially in the Serra do Espinhaço regions, from the devotion of enslaved people to Our Lady of the Rosary.

According to tradition, the saint appeared in the waters of the sea and only left when the slaves arrived, blessing their drums (the tambus) and giving rise to the ritual.

Candombe combines elements of Catholicism and African religions, being at the same time an act of faith and resistance. The celebration begins with processions and prayers, which turn into music, singing, and dancing. The tambus are played with force, accompanying verses and movements that express devotion, joy, and respect for the ancestors.

More than a religious festival, Candombe symbolizes freedom, ancestry, and the identity of black people, representing faith that becomes sound, color, and community life.

In an interview with EXT Photo magazine, Rodrigo Lodi explains that what attracts him most to his work is immersion in everyday life and different cultures. For him, photography is a way of understanding and feeling the world, both near and far. He says he does not like to "stage" a photo, preferring to let it happen spontaneously, allowing everyday life to surprise him, even in its apparent obviousness. Although he recognizes the importance

of "decisive moments" in the history of photography, he believes that there is beauty and meaning also in simple and seemingly mundane situations, where other layers of life are revealed.

Regarding the role of books in his career, Rodrigo considers that publishing a book is to affirm a story, not as an absolute truth, but as the personal vision of the person telling it. For him, a book is more than an artistic achievement: it is also an existential affirmation, a way of saying to the world, "I have a story to tell." This conception reflects his understanding of art as dialogue and sharing, rather than mere aesthetic exhibition.

Rodrigo is currently preparing to launch two books in the first half of 2026 and plans to publish two more in the following years. The first, *Um Tal João*, is a playful poetry book, described as "almost a children's book for adults," which addresses intimate and autobiographical perceptions of the world. The second, *Solidanças*, is an artist's book that proposes a graphic interaction between poems and images. The two future projects will be photographic: one with an intimate approach and the other dedicated to portraying Brazil from a more unpretentious and everyday perspective, often, according to him, even "technically mistaken." Rodrigo defines himself, first and foremost, as a poet, and considers photography a natural extension of his sensibility, a form of "poetry from the outside in."

Among his works, he highlights *Luas Sobre Etiópia* (Moons Over Ethiopia) as the book that best translates his artistic vision. The work brings together photographs and poems produced during a trip to Ethiopia, born not with the intention of becoming a book, but from a spontaneous personal experience. The repercussions, however, were significant: the work received awards at PX3 Paris and the International Photo Awards (IPA), as well as a tribute from the Ethiopian Embassy in Brazil. For the author, this book synthesizes his belief in the power of the conjunction between poetry and photography as complementary languages, capable of narrating stories with emotion and depth.

About:



www.instagram.com/rloidi















photos: **Rodrigo Lodi**













Extrema Motofest

RICARDO Q. T. RODRIGUES

I have now had the opportunity to cover 12 editions of this event in Extrema (MG). It is one of the events I most enjoy photographing, both because of my affinity for music and the peaceful atmosphere that the gathering provides.

It all started in 2011, with the dream of the then director of culture Pablo Farina, who at the time was president, in Minas Gerais, of MC Águias Dragões de Fogo and Motoclub Canelas Secas, with the support of the Municipal Government of Extrema. In 2012, the MCs Caminho Estreito and Route 381 joined, and a year later, Maltas de Aço, Anjos do Destino, and Guarás reinforced the team.

The first edition had a small structure, but already had the format that it maintains today: three days of music. From then on, the meeting only grew, becoming one of the largest in the country and attracting motorcyclists from all over Brazil.

The event has a camping area, food court, product and service tents, motorcycle stands, and two stages for non-stop music. The structure is impressive, as are the numbers: more than 500 motorcycle clubs have already attended the gathering, and more than 300 tents occupied the camping area in a single edition.



About:



www.ricardoqtrdrigues.com.br







photos: **Ricardo Q.T. Rodrigues**







Handpicked musicians and high-caliber bands, such as Titãs, Barão Vermelho, Dinho Ouro Preto, Camisa de Vênus, Nenhum de Nós, and Biquíni, have already performed on the stages of Extrema Motofest.

We also cannot forget the performances by various artists who wander among the tables to the delight of the audience, the photo panels, the fireworks display, and the humanitarian aspect, with the collection of warm clothing and food.



www.extphotomagazine.com.br/profiles2.php?tipoevento=articles-ricardo









photos: *Ricardo Q.T. Rodrigues*





photos: **Ricardo Q.T. Rodrigues**





Tocaia

MÍRIAM RAMALHO - BRASIL

by MAP

Interviewed by EXT photo magazine, Míriam Ramalho shared reflections on her career and revealed that her greatest sources of pleasure and learning come from the photographic expeditions she undertakes. Her books Benin, Ethiopia, and Gabon were born out of these intense field experiences, in which direct contact with different peoples and cultures becomes the true creative engine. Her most recent work, Malawi, Dzaleka Refugee Camp, resulted from a fifteen-day immersion in the Ubuntu Nation Project, run by the organization Fraternidade Sem Fronteiras (Fraternity Without Borders), which operates in the Dzaleka refugee camp in Africa. The experience profoundly transformed her perception of the world and the social role of photography, leading her to understand the importance of giving visibility to little-known realities. For her, each book is a natural extension of these experiences, allowing her to share with the public stories and human contexts that deserve to be told.

Míriam believes that having a photography book is a form of permanence. According to her, the printed work is a record of what really matters to the photographer - what moves and defines them. "The book remains when you are gone," she says, emphasizing its power of continuity and legacy.

During the 2020 pandemic, Míriam developed the series "Tocaia", born out of her curiosity to record the daily life of Ipanema (Rio de Janeiro), the neighborhood where she lives, amid social isolation. When she went out on her bike to take pictures, she found deserted streets, closed stores, and an unsettling silence - an almost apocalyptic scene. However, amid this urban void, her attention was drawn to the orange backpacks of the delivery workers who continued to circulate. She then began to follow them with her camera, recording their gestures, glances, and movements. This approach gave rise to a reflection on the invisibility and importance of these workers, who, in her words, "saved our lives" by ensuring that the world continued to function while everyone stayed at home.

For the photographer, each project is a way of revealing humanity - whether in the quiet streets of Ipanema or in African refugee camps - and reaffirming the power of the image as a testimony and act of solidarity.



Tocaia video

About:



instagram



























Ideological Bubbles

Marco Antonio Perna - Brasil

A social bubble is a comfort zone where individuals associate with others through similar tastes, beliefs, ideas, or lifestyles. This grouping can occur both in the physical world and online, but it is intensified on social media. We can also say that a person who belongs to a bubble belongs to a "tribe."

The ideological bubble, on the other hand, is a specific type of social bubble focused on political positions and ideological convictions. In it, people actively seek confirmation of their positions, often refusing to debate or accept opposing ideas.

I am a photographer, and when I go to cover a news story, it makes no difference to me whether the ideological bubble of the event is left-wing, centrist, or right-wing. I try to photograph in the same way, keeping this in mind.

In 2019, I photographed a demonstration in favor of President Bolsonaro on Paulista Avenue, where I saw people voluntarily holding posters that appeared to be made by themselves. They also sought to use the Brazilian flag as part of their attire.

In 2022, I photographed President Lula's visit to the State University of Rio de Janeiro (UERJ) at the Marielle Franco acoustic shell. During this visit, I photographed the president, as well as officials and politicians. Posters and flags were also used.

About:



www.marcoantonioperna.com.br





Photos: **Marco Antonio Perna**



UERJ, Rio de Janeiro, 30.March.2022.



MD MARCOANTONIOPERNA.COM.BR

Luiz Inácio Lula da Silva



Dilma Rousseff



 MARCOANTONIOPERNA.COM.BR

Alessandro Molon





MARCOANTONIOPERNA.COM.BR



MARCOANTONIOPERNA.COM.BR

Av. Paulista. São Paulo, 30.May.2019

Photos: **Marco Antonio Perna**



MARCO ANTONIO OLIVEIRA LACOMBERG



MARCONIOPERNA.COM.BR



MARCOANTONIO.VERNA.COM.BR



Photos: **Marco Antonio Perna**



MD MRCO:ANTONIO PERNA.COM.BR

Brasília

SÉRGIO JORGE - BRASIL

by MAP

Sérgio Vital Tafner Jorge (Amparo, São Paulo, Brazil, April 7, 1937 – São Paulo, Brazil, November 30, 2020) worked as a photographer for over 65 years. He worked for Brazil's largest newspapers and magazines (O Dia, Gazeta, Manchete, Editora Abril), winning numerous awards, including the Esso Photography Award. In 1970, he worked at Editora Abril. He set up an advertising photography studio (Jorge's Estúdio), serving the largest advertising agencies and clients such as Pirelli, Ford Tratores, Fotoptica, Avon, Volkswagen, GM, Cristan Gray, and others. He has a photographic archive with more than 100,000 digital photographs and chromos on a wide variety of themes.

At Gazeta and Esportiva, he covered the first caravan of vehicles on the "Belém - Brasília" highway, as well as the inauguration of Brasília on April 21, 1960.

In issue 11 of EXT photo magazine, we present a mini-biography of Sérgio and photographs on various themes.

About:



EXT photo magazine #11, p10



Foto: Sérgio Jorge

photos: **Sérgio Jorge**





Foto: Sergio Jorge



Foto: Sérgio Jorge

photos: **Sérgio Jorge**



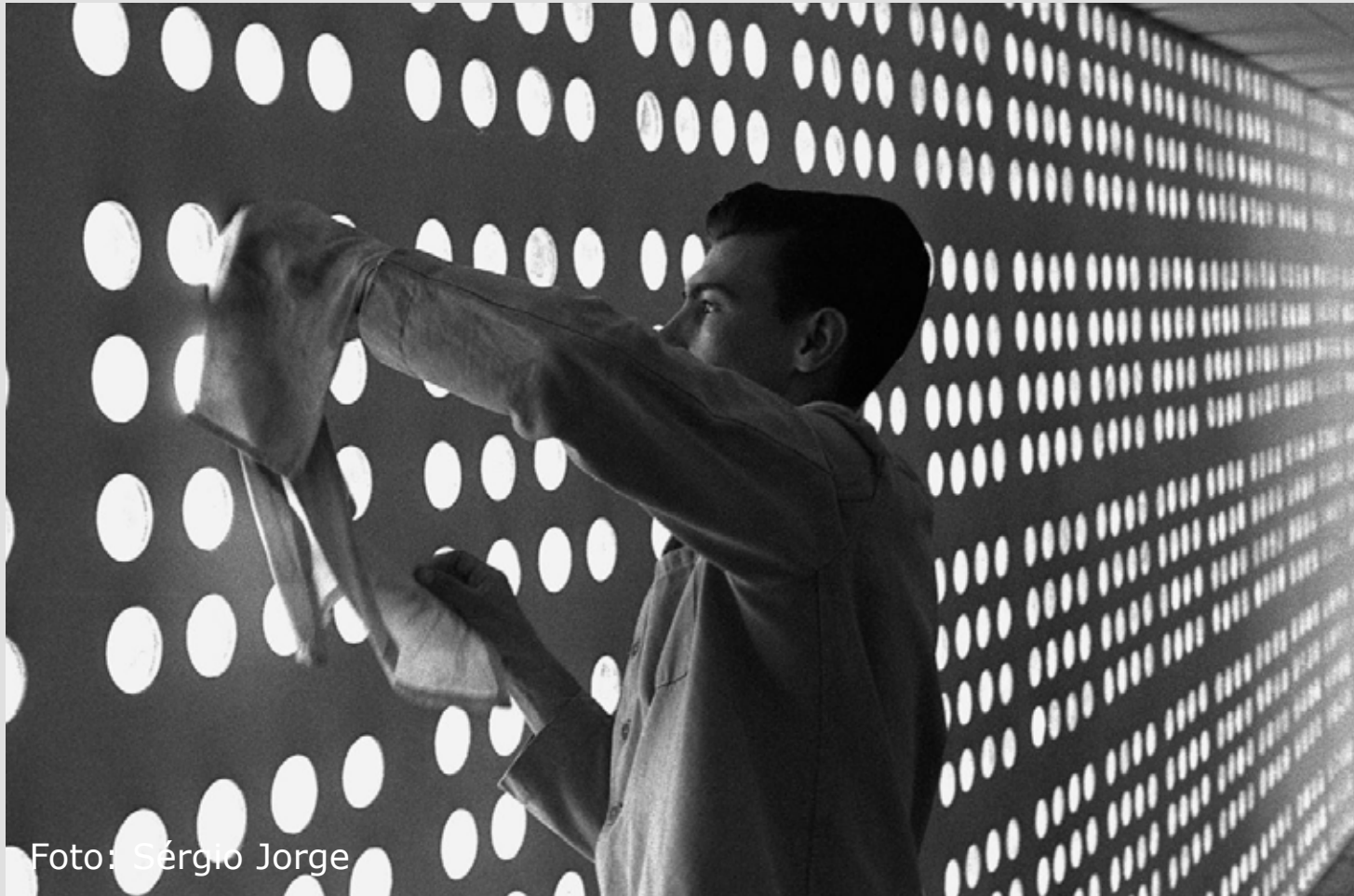


Foto: Sergio Jorge





Foto: Sergio Jorge



In Brasília, the cobogó represents the synthesis between art, climate, and Brazilian culture. It is the concrete expression of the idea of a national, functional, and poetic modernity - a symbol of tropical modernist architecture, which transformed the utopia of Brasília into form and light.



Foto: Sérgio Jorge



Painting by Di Cavalcanti (Palácio da Alvorada)



Foto: Sergio Jorge

Sarah Kubitschek, Márcia Kubitschek and Maria Estela Kubitschek
(Palácio da Alvorada)



Foto: Sergio Jorge



Foto: Sérgio Jorge

Jânio Quadros and Juscelino Kubitschek.

photos: **Sérgio Jorge**

Xavante

Micha Ende - Germany

The chief with the cassette recorder

The Xavante are an indigenous tribe from central Brazil who, due to the onset of enslavement by the Portuguese, left their land in what is now the state of Goiás and retreated to the northern Amazon basin, now part of the state of Mato Grosso, where they lived in isolation until the 1930s, having no contact with the white colonizers.

The tribe became known nationwide and later internationally through the cacique (chief) of the São Marco Reserve, Mário Juruna, born in 1942 or 1943. From the early 1970s onwards, he used a cassette recorder to record the promises made by officials from the Indian Affairs Agency (FUNAI) and later also by politicians in the capital Brasília, and later proved them to be lies.

Juruna was the first indigenous representative for the social democratic workers' party PDT in Rio de Janeiro from 1983 to 1987, but was abused as a folkloric figurehead, a "political clown," and withdrew from politics in frustration, returning to take care of his tribe's affairs.

Mario Juruna died in Brasília in 2002 as a result of diabetes, a disease of civilization.

The Xavante still preserve some of their archaic customs to this day, including an initiation ritual for 14-year-old boys that transforms them into adult "warriors." The internationally renowned Brazilian thrash metal band Sepultura recorded these ritual chants for their album *Roots* (1996).



Video about Juruna

*Contact for exhibitions, talks and sale of limited edition Fine Art Prints:
WhatsApp: +49 1607049538
Facebook: micha.ende.7757
Insta: @distantneighbour*

Micha Ende, photographer, video maker, journalist, teacher and curator, German living in Brazil, worked for the main European magazines and TV stations throughout Brazil and all South American countries, before moving to China in 2008. He taught photography and documentary film at the China University of Communication Nanjing C.U.C.N. His work has been exhibited in many countries around the world.

Currently, Micha Ende is working on the project "Distant Neighbours", showing the differences and similarities of the BRICS countries.

See video at the PEF festival:



About:



EXT photo magazine articles







Photos: **Micha Ende**







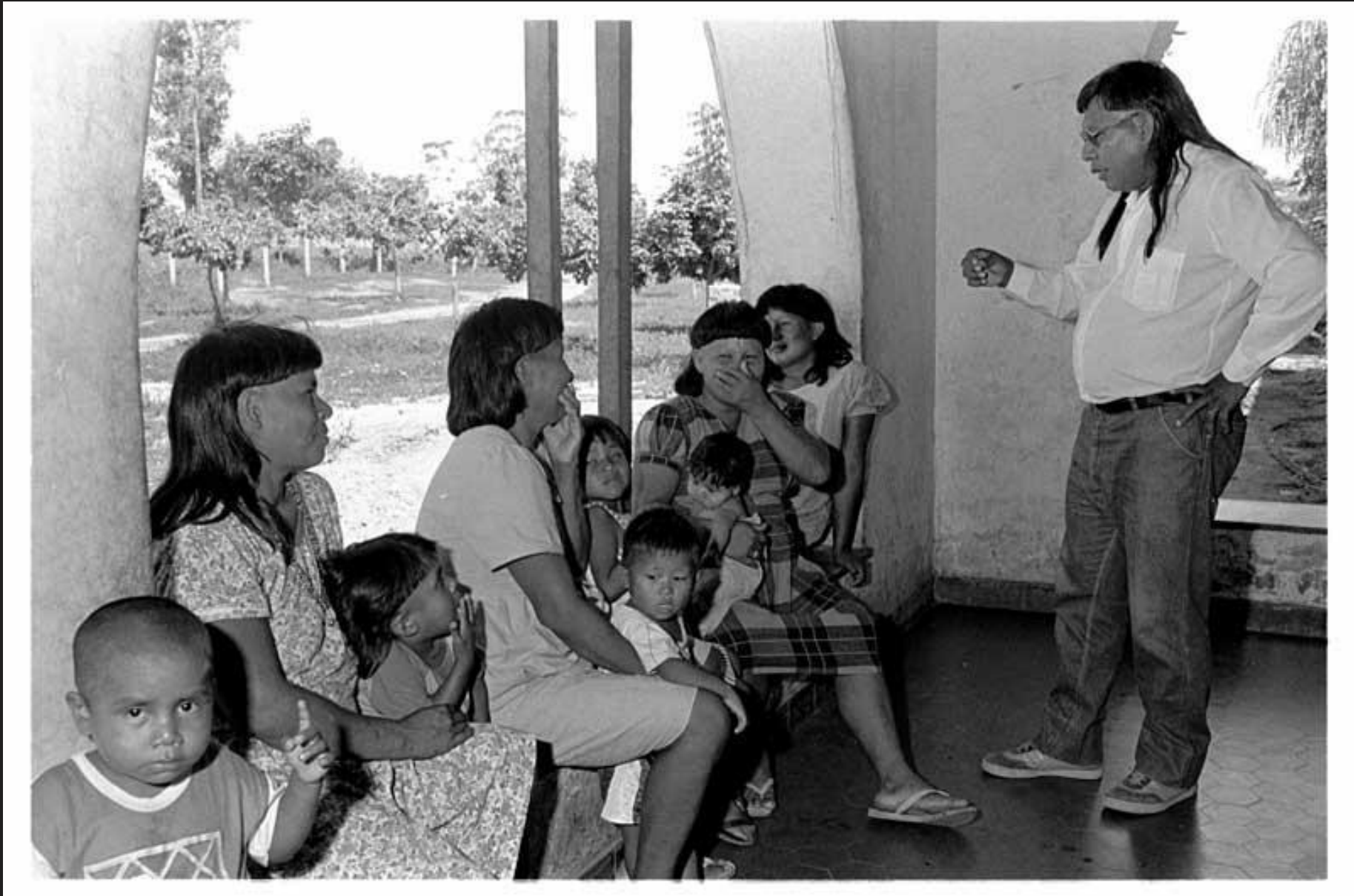


Photos: *Micha Ende*

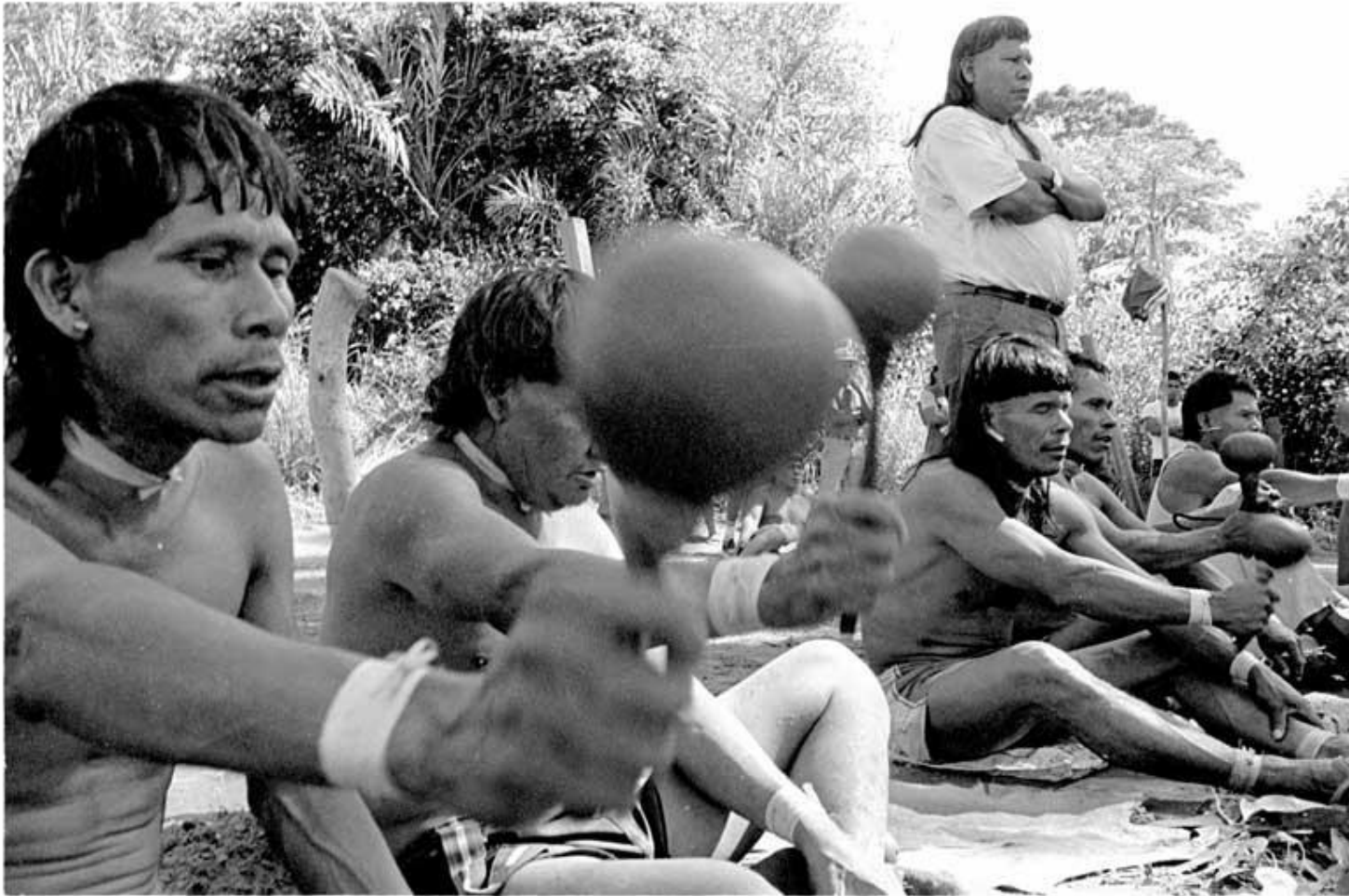




Photos: **Micha Ende**







Photos: *Micha Ende*



Mário Juruna





Jornada pelo Rio Negro

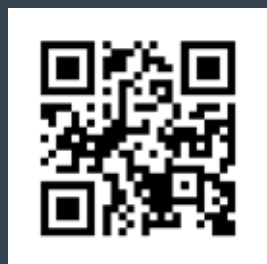
PAULO RAPOPORT - BRASIL

by MAP

Interviewed by EXT photo magazine, Paulo Rapoport reports that his most frequent activity is photographing musicians, either on stage (concerts) or in his studio, where he produces promotional material for these musicians. On his website www.themusicstages.com, he organizes his concert photographs by stage.

Regarding magazines and photography books, Paulo comments that all publications are good. However, with the current speed of image circulation on the internet, we have dynamism and lower costs than paper publications. But it is still important to participate in books and magazines precisely because it is a movement contrary to the trivialization caused by the speed of the internet. And he states, "we live this paradox!"

Regarding the photographic expeditions he participates in, such as the Journey along the Rio Negro, Paulo believes that all destinations are photographic, but some are more in tune with the photography you are looking for or have as a reference. Ethiopia was one of those special destinations. Paulo comments that he felt very inspired to photograph there. He also reports that another special place for those who like to photograph people is India,



www.themusicstages.com







photos: **Paulo Rapoport**



photos: **Paulo Rapoport**







photos: **Paulo Rapoport**





photos: **Paulo Rapoport**



photos: **Paulo Rapoport**





as there is a profusion of people there who want to appear in your photos.

In July 2024, Paulo had the opportunity to travel through the Rio Negro, in the Amazon region. On this trip, he passed through several riverside communities and some indigenous villages. At this time of year, the waters are high and take over the spaces. In addition to his photographic equipment, Paulo also took a drone (Paulo has extensive experience in drone photography), which allowed him to take photographs that give a sense of the scale of the Amazonian immensity, as we can see in the photos in this article.

About:



Paulo Rapoport website



EXT photo magazine #2 article





The following text was sent by Paulo Rapoport and is reproduced in its entirety.

The Rio Negro, one of the most fascinating rivers in South America, originates in the lush mountains of Colombia, where it springs from crystalline sources and flows towards Brazil. Upon meeting the mighty Amazon River, they form one of the largest river systems in the world, together traveling over 2000 km in a journey full of life and mystery. The waters of the Rio Negro are notoriously dark, almost black, a result of the rich amount of decomposing organic matter that accumulates due to the high acidity of its waters. This peculiarity gives the river a unique character, as well as creating a distinct ecosystem, with banks that, in turn, are relatively free of insects, harboring a discreet and subtle fauna.

As one navigates its waters, the Rio Negro transforms into a magical mirror reflecting the dramatic sky, where dense and varied clouds intertwine in a constant dance. The distant and mysterious banks are delineated by the majestic treetops that seem to emerge from the depths, creating a scene that is both enchanting and imposing. Navigating these waters

is a remarkable and transformative experience, where nature presents itself as the true sovereign of the landscape, indelibly shaping the present and the future. In the face of such exuberance, the human presence is discreet, almost timid. The small and scattered riverside communities appear here and there along the river, living in harmony with the force and cycle of the waters. Held hostage by the variations of the tides and the attention of the government, these inhabitants dedicate themselves to fishing, the extraction of latex and Brazil nuts, as well as being skilled artisans, perpetuating traditions that intertwine with the river itself.

In July 2024, I had the opportunity to travel along the Rio Negro. On this itinerary, we passed through several riverside communities and some indigenous tribes. At this time of year, the waters are high and take over the spaces. In addition to my photographic equipment, I also took a drone. The view from above complemented the photos, giving a sense of the scale of the Amazon's immensity.

Povos Originários

RENATO SOARES - BRASIL

by MAP

Renato Soares began his career in photography in 1986 and, since then, has traveled extensively to portray the different forms of cultural expression of Brazilian ethnic groups. His identification with the indigenous world dates back to his childhood and was consolidated during his first contacts with villages in remote areas of the Amazon and also through his deep friendship with the explorer Orlando Villas Bôas.

When asked by EXT photo magazine, Renato reports that among all the activities he does in his work, traveling alone into the unknown is certainly one of the most enjoyable things about his profession.

Renato also tells us that he considers the photo book to be very important. It is where his thoughts, images, and what he wants to show the world are condensed. It is a showcase for the work that is built in this profession. The exhibitions, lectures, and other activities he carries out are also part of this construction. Photography is a little bit of everything you do in life.

When asked which of his books best represents his story, Renato cites "Mar de Minas," a book that tells a little about his life, his city, and his family. It is a snapshot that

About:



www.renatosoares.com.br



shows the 34 municipalities surrounding Lake Furnas and its people. From ox carts to sugar mills.

For this edition of EXT photo magazine, Renato brings us photographs from his project that resulted in his collection of photographic books "Povos Originários" (Native Peoples). Each book portrays a different indigenous ethnic group: Kalapalo, Kuikuro, Yawalapiti, Kamayura, Waurá, Kaiapó, Yanomami, and Body Paintings. These are made through a print-on-demand system and can be purchased on the Afluente publishing house website (www.afluente.art). Renato makes a point of mentioning that 33% of sales go to the indigenous peoples as payment for the right to use the image. This is something unprecedented in the publishing market.













photos: **Renato Soares**

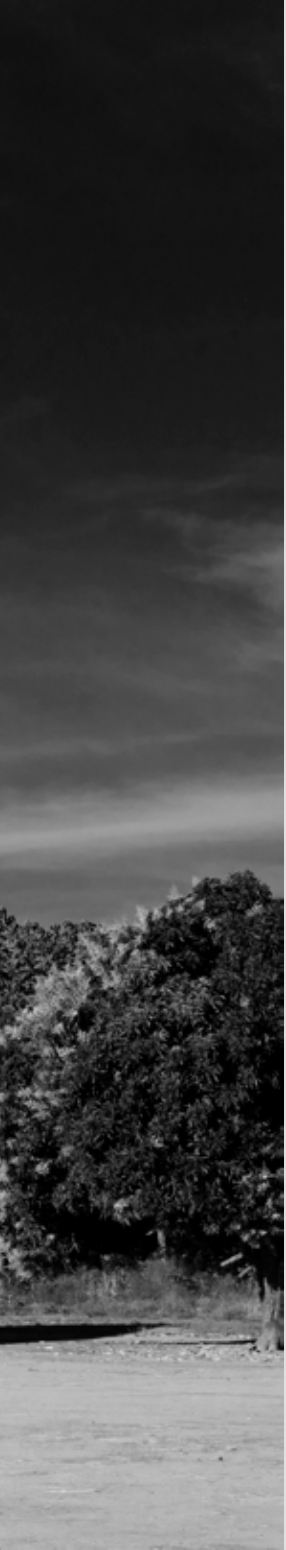












photos: **Renato Soares**









photos: **Manuel Besse**

Limbo Carioca

MANUEL BESSE - FRANCE

by MAP

Manuel Besse began his photography career in the early 1980s and, in 1987, long before photographing the favelas of Rio de Janeiro, he photographed men in the mud of Serra Pelada, desperately searching for gold. Since then, he has produced numerous reports in South America. Free from the clichés that society likes to display, he delved into the bowels of Rio de Janeiro to find not only the excluded, but the outcasts of exclusion.

This year, 2025, Besse created the Posto 5 photo agency in Rio de Janeiro as a hub and platform for fieldwork, with which he intends to expand his commitment to marginalized communities.

Besse brings to this edition of EXT photo magazine part of his recent adventure in Rio's limbo, commenting that it is where misery is an existential condition.

In an interview with EXT photo magazine, after photographing communities such as Rocinha and Maré (both under the control of the Comando Vermelho), he says that this type of work is only possible thanks to a slow process of building trust. He explains that nothing is done in a hurry: he spends days walking around, talking, and understanding the environment before even pointing his camera. Access to more sensitive areas, he says, is only possible thanks to the trust placed in two close friends, who are respected figures within these communities. Even so, the photographer points out that each favela has its own environment and code of conduct. In places like Rocinha or



photos: **Manuel Besse**





photos: **Manuel Besse**



Vidigal, where there are tourists, there is almost an invisible choreography about what can be shown. In Maré, on the other hand, he reports much more tense experiences, such as confrontations, moments when guns were pointed at him, and the need to remain absolutely calm: put down the equipment, speak slowly, and never lie. It is an environment in which, as Besse says, every step requires attention, humility, and respect, as if a war correspondent, without realizing it, crossed over to the opposite side of the lines where he is not allowed to work.

When talking about the type of photography that moves him most, he is direct: what interests him is deep immersion, documentary work that arises from observation and silent waiting. For him, photography is an act of witnessing: being present, feeling the atmosphere, and waiting for the moment when something real crosses the scene. His motivation lies in the possibility of revealing human resilience and strength in places where survival is already an act of courage. Rather than staged scenes or elaborate productions, he prefers a slow, ethical process that brings him closer to people: living alongside them, listening, gaining their trust, and transforming this coexistence into visual narratives that restore dignity to those portrayed. It is in this territory of presence and respect that he truly finds meaning in his work.

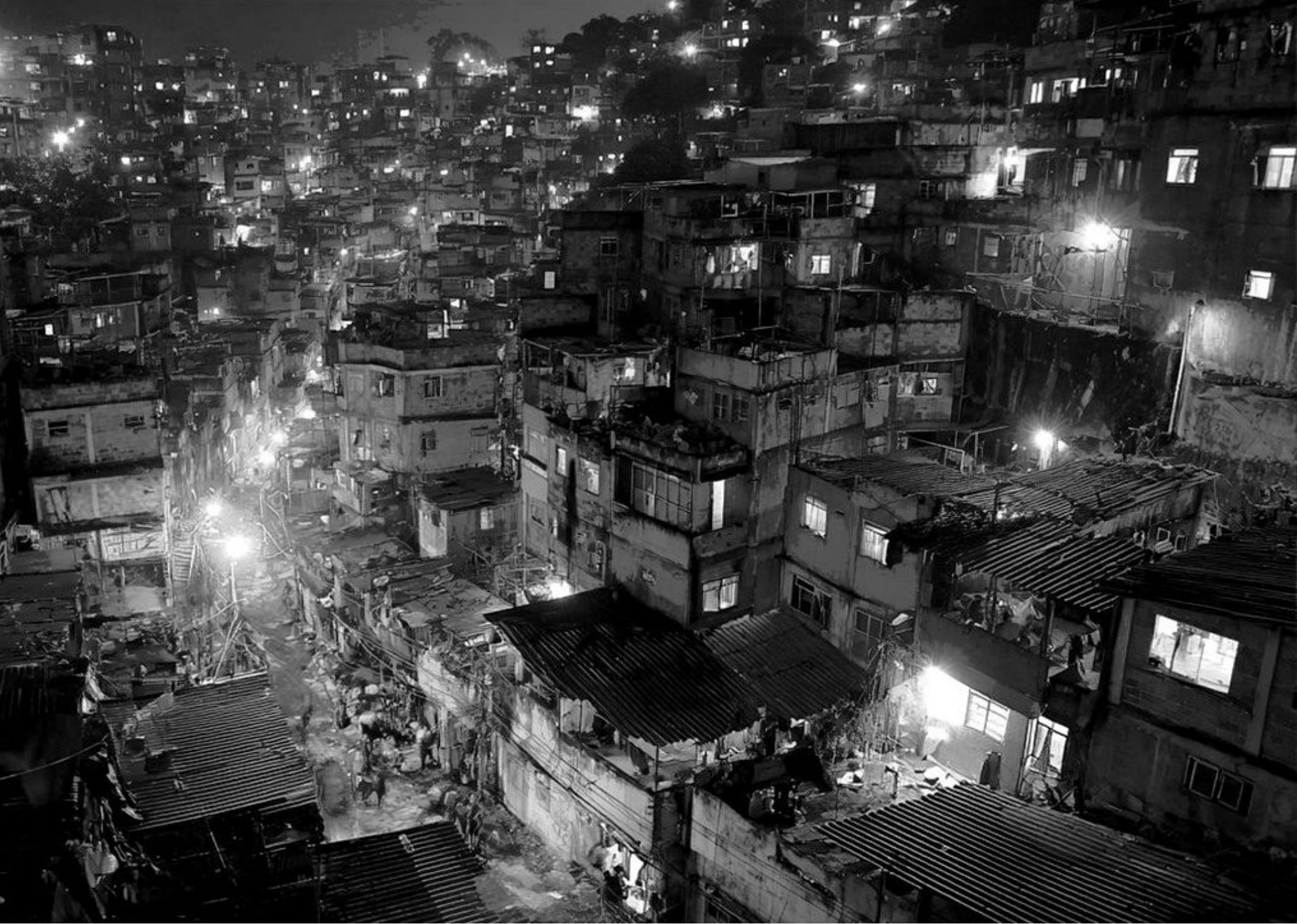
About:



www.manuelbesse.com



photos: **Manuel Besse**











photos: **Manuel Besse**



photos: **Manuel Besse**





Bailes Cariocas



Marco Antonio Perna

About

Marco Antonio Perna is an IT professional and researcher with a master's degree, ballroom dancer and a lifelong photography lover.

He began his career as a photographer by documenting the II International Dance Meeting, in 1997, at the Gloria Hotel (Rio de Janeiro), when, besides photographing, he realized the need to document the events he was photographing, that was how photojournalism came into his life.

His vast experience as a photographer of ballroom dance and artistic modalities such as ethnic dances, jazz and ballet, among others, developed his photographic look and allowed the creation of the Female Sculptures book, and then Bailes Cariocas book.

www.marcoantonioperna.com.br

The Book:
<http://www.marcoantonioperna.com.br/bailescariocas/>





Tipuana Art Gallery

The Tipuana Art Gallery is an area immersed in nature and intended to exhibitions of the most diverse artistic manifestations and surrounded by Tipuanas trees where on the third floor we have Sunset Café, ideal place for a good chat and all fellow photographers are invited.



EXT photo magazine
launch at Tipuana
Art Gallery

A **Galeria de Arte Tipuana**, inaugurada em 2019, é envolta em uma área imersa na natureza e destinada às mais diversas manifestações artísticas, sendo que no no terceiro andar temos o Sunset Café ideal para uma boa conversa onde todos os amigos fotógrafos estão convidados.

Maiores informações: www.ricardoqtdrodrigues.com.br
extphotomagazine.com.br/tipuanaartgallery
Estrada da Embratel 3100 - Extrema - Minas Gerais - Brazil



The book *Female Sculptures* can be purchased by contacting:

<http://www.marcoantonioperna.com.br/femalesculptures/>



Female Sculptures book

In 2015, observing the work of various photographers around the world, Marco Antonio Perna began to study the style of photography on which female bodies take distinct forms through numerous types of lighting. Since he likes the Low Key style, he decided to take it on and set up his own project.

*Right from the beginning, Marco noticed and considered the fact that the biotype of Brazilian women, especially in Rio de Janeiro, is very different from the biotype of models from the northern hemisphere. In addition, he was determined to go out of the ordinary and look for new ways of editing. The result of his project titled *Female Sculptures* can be seen in this book, where about 20 models were invited to participate.*

The choice of photographs sought to value the heterogenous physical aspects and nature of Brazilian women. They are all women of standard figure and fitness. They are not particularly ballet dancers, athletes or contortionists. Tall, short, thin, not so thin, from 20 to 60 years old, trans, cis, with or without large bust, with wide hips or not. However, some of these features are somehow imperceptible in the photographic result, highlighting the beauty and harmonic movement of often acrobatic and thought provoking gestures and performances.

About

Marco Antonio Perna is an IT professional and researcher with a master's degree, ballroom dancer and a lifelong photography lover.

He began his career as a photographer by documenting the II International Dance Meeting, in 1997, at the Gloria Hotel (Rio de Janeiro), when, besides photographing, he realized the need to document the events he was photographing, that was how photojournalism came into his life.

*His vast experience as a photographer of ballroom dance and artistic modalities such as ethnic dances, jazz and ballet, among others, developed his photographic look and allowed the creation of the *Female Sculptures* project, originating this book.*

www.marcoantonioperna.com.br



EXT

EXT | Photo magazine #13

EXT

EXT | Photo magazine #13

