



Mauro Restiffe

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São José do Rio Pardo, 1970

For the last few decades, Mauro Restiffe has worked with an archive of photographs he took with the same analog camera, largely made up of black and white images. Though he states he is not interested in specific themes, the artist repeatedly photographs common scenes and spaces, stripped of any monumentality. These are images of architecture, urban scenes, landscapes and moments of intimacy. Even when photographing epic themes, such as important political episodes, his gaze turns to what remains at the margin of these events. An intimate and contemplative dimension of his work arises in the snapshots Restiffe takes of people. The typical grain of the analog format – a gesture refusing the disposable character of digital images – gives his photographs an atmospheric noise that situates them between remembrance and narrative.

Both photos by Mauro Restiffe are part of his *Empossamento* series, in which the artist registers the ministries esplanade in Brasília, on occasion of president Luiz Inácio Lula da Silva's inauguration ceremony, in 2003. The photographer's interest lies not in great historical characters, but in common people occupying ample, widely-circulated spaces. In analog format, Restiffe's images compose an expanding archive of scenes from Brazilian public life, intimate moments and architecture, situated between political narrative and memoir.

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MAURO RESTIFFE
Empossamento #1e, 2003
Gelatin silver print
68 x 102 cm [26 x 40 in]
Edition of 5 + 2 AP | 1/5



MAURO RESTIFFE
Empossamento #1b, 2003
Gelatin silver print
68 x 102 cm [26 x 40 in]
Edition of 5 + 2 AP | 2/5

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