



TIMELESS



Sunday / Netherlands - 2011 / Digital print, inkjet, on cotton paper, 100x167cm or 50x83cm Series: Timeless Edition of 6 for each size.



Amsterdams / Netherlands - 2012 / Digital print, inkjet, on cotton paper, 100x145cm or 55x78cm. Series: Timeless Edition of b for each size.



"To Canaletto" / Venice - Italy 2011 / Digital print, inkjet, on cotton paper, 100x140cm or 55x76cm. Series: Timeless Edition of 6 for each size.



Castle of Saint George / Lisbon - 2012 / Digital print, inkjet, on cotton paper, 100x145 cm ou 55x80cm. Series: Timeless Edition of 6 for each size



Fest - 17th Century / Germany - 2011 / Digital print, inkjet, on cotton paper, 100x144cm or 55x79cm. Series: Timeless Edition of 6 for each size.



German Invasion in Scotland / 2010 / Digital print, inkjet, on cotton paper, 100x140cm or 55x76cm. Series: Timeless Edition of 6 for each size.



Father & Sons / Bariloche + Ronneburg - 2011 / Digital print, inkjet, on cotton paper, 100x140cm or 55x75cm. Series: Timeless Edition of 6 for each size.



Fauna / Buenos Aires + Ronneburg - 2010 / Digital print, inkjet, on cotton paper - 100x140cm or 55x76cm. Series: Timeless Circulation of 6 prints



Shooting in Prague / Czech Republic - 2011 / Digital print, inkjet, on cotton paper , 100x147cm or 55x80cm. Series: Timeless Edition of b for each size.



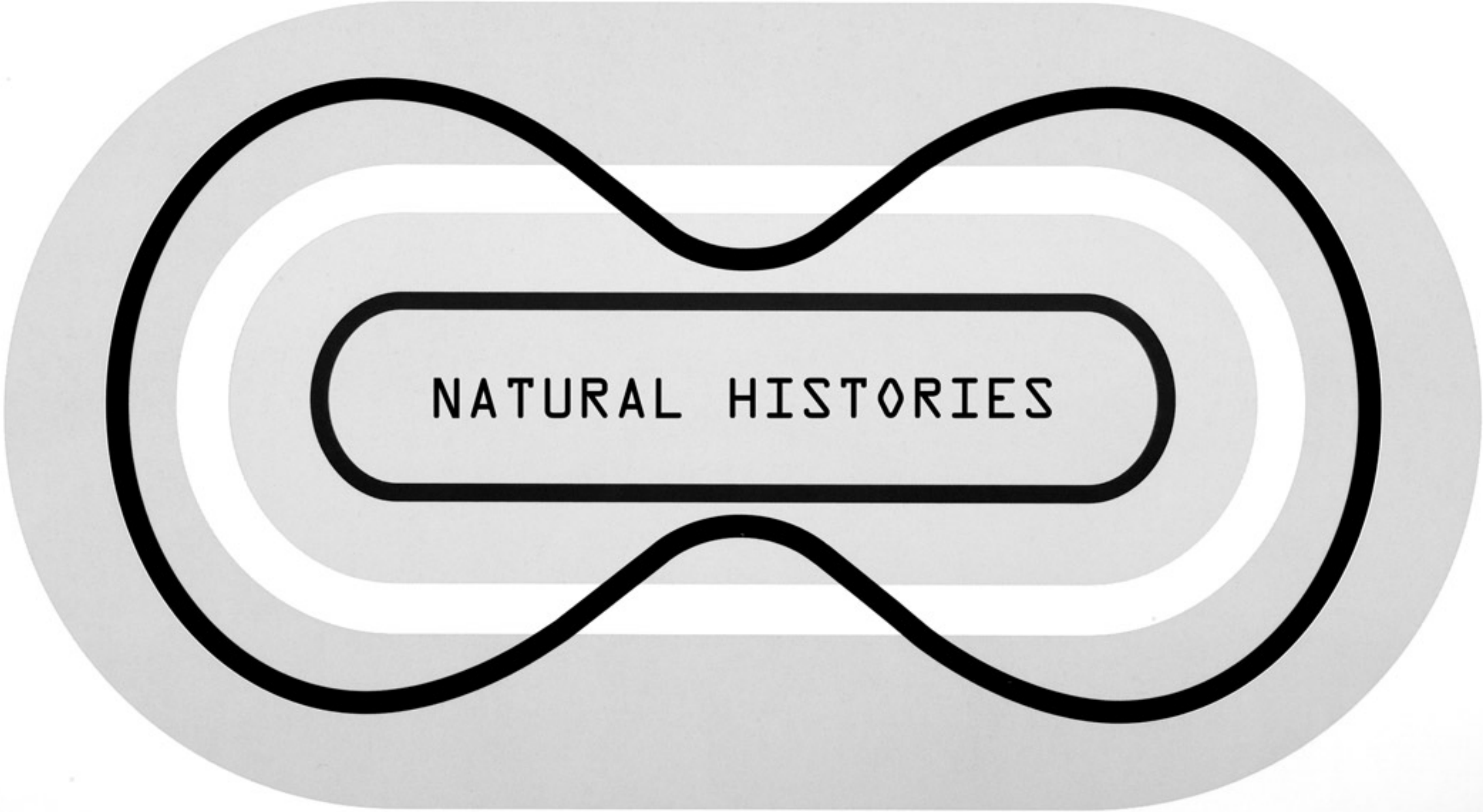
Williamsburg 70's, NY - USA / 2011 / Digital print, inkjet, on cotton paper, 100x149cm or 55x82cm. Series: Timeless Edition of 6 for each size.



Parade in Inverness / Scotland - 2009 / Digital print, inkjet, on cotton paper, 100x150cm or 55x82,5cm. Series: Timeless Edition of b for each size.



Morning in Antwerp / Belgium - 2009 / Digital print, inkjet, on cotton paper, 100x143cm or 53x76cm. Series: Timeless Edition of 6 for each size.



NATURAL HISTORIES



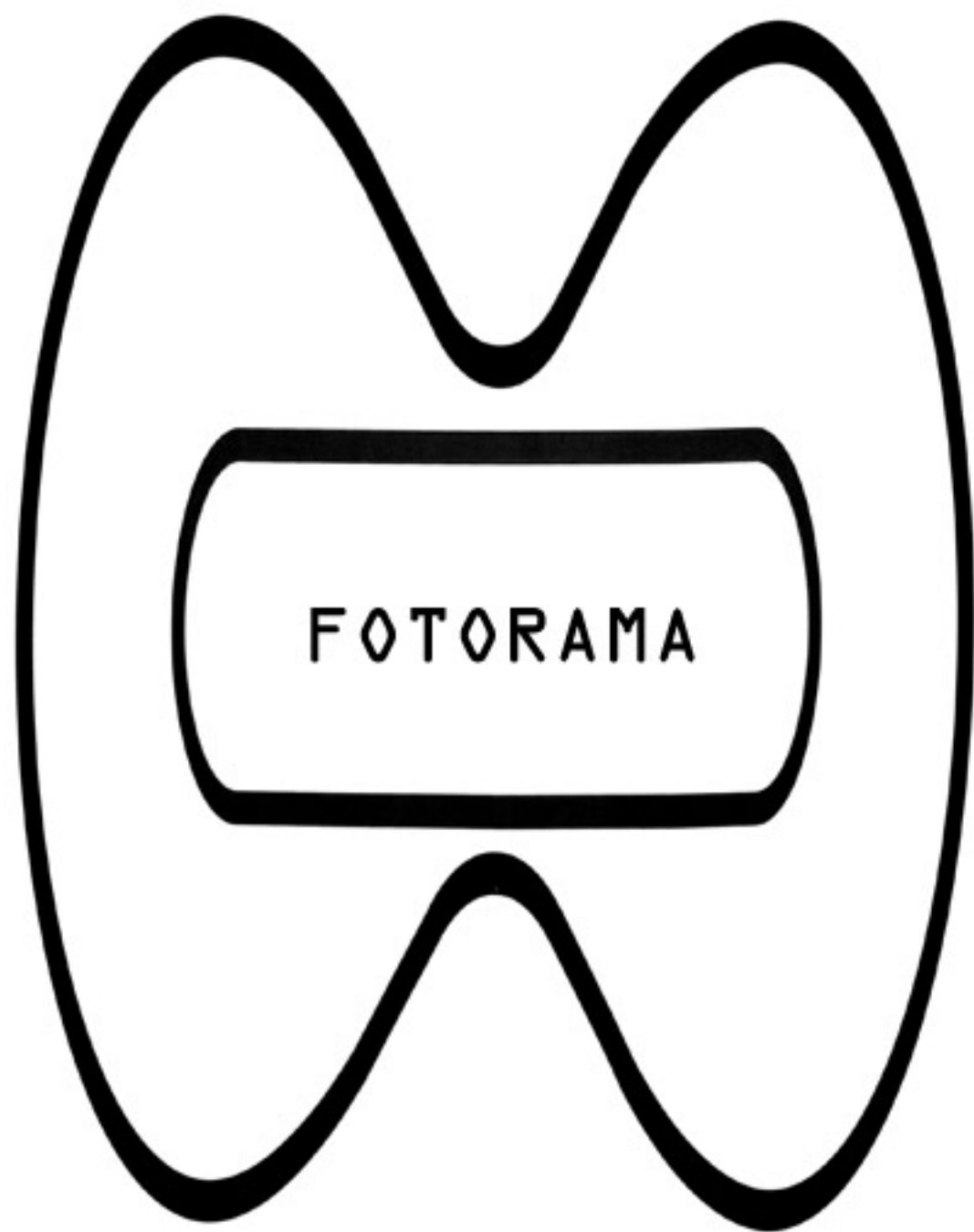
High Line 1 / New York - 2012 / Digital print, inkjet, on cotton paper, 100x156cm ou 55x86cm. Series: Natural Histories Edition of 6 for each size.



High Line 2 / New York - 2012 / Digital print, inkjet, on cotton paper, 100x140cm ou 55x76cm. Series: Natural Histories Edition of 6 for each size.



Lead Soldiers / Czech Republic, 2012 / Digital print, inkjet, on cotton paper, 100x143cm or 55x77cm. Series: Natural Histories Edition of 6 for each size.



Soho Tigers / NY , USA - 2009 /
Digital print, inkjet, on cotton paper, 100x129 or 55x72cm.
Series: Fotorama - Edition of 6 for each size.





Chelsea + Lower E Side / USA - 2009 / Digital print, inkjet, on cotton paper, 100x150cm or 55x82,5cm. Series: Fotorama Edition of b for each size.



Rush in Bruges / Belgium - 2009 / Digital print, inkjet, on cotton paper, 100x136cm or 55x75cm.

Series: Fotorama Edition of 6 for each size.



Sunset at Calton Hill / Scotland - 2009 / Digital print, inkjet, on cotton paper, 100x138cm or 55x76cm. Series: Fotorama Edition of 6 for each size.



Vila Madelena + NY staff / Brazil + USA-2008 / Digital print, inkjet, on cotton paper, 100x137cm or 55x75cm. Series: Fotorama Edition of 6 for each size.



Race in Inverness / Scotland - 2009 / Digital print, inkjet, on cotton paper , 100x135cm or 55x75cm. Series: Fotorama Edition of 6 for each size.



Parade in Santiago / Chile - 2010 / Digital print, inkjet, on cotton paper - 100x137cm or 55x75cm.

Series: Fotorama

Edition of 6 for each size.



Times Square / USA - 2007 / Digital print, inkjet, on cotton paper, 100x136cm or 55x75cm.

Series: Fotorama

Edition of 6 for each size.



Bento Gonçalves / Brazil - 2008 / Digital print, inkjet, on cotton paper, 138x100cm or 76x55cm. Series: Fotorama Edition of 6 for each size.





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NO CORRO VUELO BAJITO

ARGENTINA
RFX 282



Hotel Ingles / Paris + Madrid - 2008 / Digital print, inkjet, on cotton paper, 70x140cm.

Series: Fotorama

Edition 6.



Red Light - Amsterdam / Netherlands - 2008 / Digital print, inkjet, on cotton paper, 38x150cm.

Series: Fotorama

Edition 6.

O fotógrafo, o taxidermista e a cultura sampler

A série Fotorama, resultante de pesquisa realizada pelo fotógrafo Marcelo Tinoco nos últimos três anos, atira a reflexão sobre as relações entre o ato fotográfico e a criação ficcional na cultura do banco de dados. Estamos diante de um procedimento fotográfico que nasce documental, torna-se arquivístico e culmina em construção de natureza ficcional.

Há diversas tecnologias envolvidas no processo de elaboração dessas imagens. No estágio inicial do trabalho, as questões técnicas e conceituais dizem respeito ao ato fotográfico em si. Todas as imagens são geradas pela câmera de um fotógrafo com inquietações documentais.

Como tornar-se um agente invisível; captar o instante em sua espontaneidade; ter uma atuação descritiva dos acontecimentos do mundo exterior e registrar fatos reais sem interferências? Essas questões, próprias ao fotojornalismo e à mitologia do "instante decisivo" de Cartier-Bresson, são colocadas em cheque quando Tinoco renega a unicidade narrativa que poderia estar contida em um clique, e assume sua fotografia como anotação, rascunho, fragmento, a serviço da posterior construção de histórias e narrativas visuais.

Com o rigor de um taxidermista, o fotógrafo cria um dispositivo de arquivamento de instantes fotográficos, se aplica na dissecação das imagens documentais em fatias, segmentos, módulos e passa a organizá-las em pastas, categorias, coleções. A partir da elaboração de um extenso banco de dados digital, dá seqüência à construção de quadros cênicos de grandes proporções. As imagens são impressas em papel algodão, em dimensões de 1 a 2 metros, e adquirem o efeito de autênticos Dioramas. A tecnologia implicada nessa fase do processo construtivo é, portanto, a arquivística.

Como um artesão, aplicado na reconstituição cênica da vida animal das florestas tropicais em pleno Museu de História Natural, Marcelo Tinoco fabrica nas imagens da série Fotorama uma natureza calculada e medida em seus mínimos detalhes. O rigor fotográfico, aliado à alta definição e a um trabalho manual de calibragem da luz, criam efeitos de tridimensionalidade e hiper-realismo, próprios dos Dioramas.

Nas narrativas cenográficas desse fotógrafo-taxidermista, predominam as estratégias de remixagem, partidárias de uma cultura sampler. As paisagens, as personagens, as situações - primeiro documentadas em viagens, logo disseçadas e arquivadas em banco de dados - são submetidas a um exercício de reciclagem que resulta em imaginário nômade. Em cada imagem, a colagem de instantes decisivos e a aproximação de geografias até então díspares.

Paula Alzugaray
Crítica de arte e Documentarista.

The photographer, the taxidermist and the sampler culture

The serie Fotorama, resulting from a photography research conducted by Marcelo Tinoco in the last three years, active reflection on the relationship between the photographic act in culture and fictional creation of the database. We are faced with a procedure that is born documentary photography, it is archival and culminates with the construction of fictional nature.

There are several technologies involved in the drafting of these images. At the initial stage of work, technical and conceptual issues are related to the photographic act itself. All images are generated by the camera of a documentary photographer with concerns.

How to become an invisible agent, capture the moment in its spontaneity; have a descriptive role and record real events without interference? These issues - specific to photojournalism and to the mythology of the "decisive moment" of Cartier-Bresson - are put in check when Tinoco denies the uniqueness narrative that could be contained in one click, and takes the picture as note, as a draft, as a fragment, for a later construction of stories and visual storytelling.

As a rigorous taxidermist, the photographer creates a device for an instant photographic archive, applies the dissection of documentary images into slices, segments, modules and organize them into folders, categories, collections. From the elaboration of an extensive digital database, continues the construction of the scenic pictures of huge proportions.

The images are printed on photography cotton paper in sizes 1 to 2 meters, and acquire the effect of authentic Dioramas. The technology involved in this phase of the construction process is, therefore, archiving.

As a craftsman, applied to reconstruct the scenic wildlife of the tropical forests on the Natural History Museum, Marcelo Tinoco produces images in the serie Fotorama. The photographic accuracy, the high definition and a manual calibration of light, create effects of depth and hyper-realism, as a real Diorama.

In the narratives of that photographer-naturalist the predominant strategies remix advocates of a culture sampler. The landscapes, characters, situations - first documented in travel, then dissected and stored in the database - are subjected to an exercise in recycling that results in wandering imagination. In each image, the collage of decisive moments and the approximation of up to now disparate geographies.

Paula Alzugaray
Art Critic and Documentarian