

Entre as margens do rio

What José Diniz explains about his work helps us, of course, to better understand and appreciate him. But his poetic visuality, the strength and beauty of his images, would not require further explanation. What I mean: his photographic sets prior to this exhibition - PERISCOPE, SERTÃO CERRADO, BOTAFOGO (Esquina and Voluntários) - are the opposite of what photography sometimes lends itself to do in some circuits - the role of merely illustrating a discourse yes, theoretical, but not visual.

For this reason, it gives me pleasure to see this justified visual, poetic work, which has to do with memory, the past, with the world seen by a certain look of art, simply: idea and form. It is a tribute to your father.

Diniz tells us: I had a strong influence from my father, who was an artist, a professor of drawing and geometry at Universidade Federal Fluminense / I learned a lot about composition, observing perspective techniques in drawing and painting / ... between 1962 and 1967 .. I attended the children's painting course with Ivan Serpa at MAM-Rio. / about Barra de São João, a village fluminense coast north of the Lakes Region, says: I frequented this place since I was very young during the summer holidays and July / I lived with my feet in the water , fishing, canoeing or just wandering along the riverside. / I liked to visit that cemetery / about his family's house: remains of objects, coins, shards of porcelain and even handcuffs were found buried in that area / Doing archeology activities was my fun.

I have several photographic series by José Diniz and they are added to each other in terms of visual quality. Perhaps the explanation for this sum lies in a sentence that José wrote in response to some questions I asked him.

Ah, a parenthesis returning to the artist's speech, when he says: I intensely lived my childhood and youth in Barra de São João. This experience was reinforced by the fantasies, feelings, emotions, sensations of fears and challenges that that place caused me ... / ... the photographs I took with a camera that I received as a gift, at the age of 10, from my grandfather.

I return to José Diniz's phrase that I failed to mention two paragraphs above: My work in photography is a reflection of my life. Perhaps because I started my career in the visual arts late, I want to obsessively compensate for this gap, reviewing things that are in my memory in the form of visual poetry. The griffin is just mine.

Art has to do with obsession, hard work, discipline, intensity, the passage of time. There are artists who do their best when they are young, others in maturity. Art is a mental thing, intelligence, a lot of emotion, a lot of personal history, a lot of creation with reality and dreams, with the plunge into our experiences and memories.

What a pleasure to share with the public the images so well done, delicate, silent, of this exhibition Between the banks of the river. Her father's nostalgic paintings and drawings are added to it. May these images all wrap us up in each of us as in the artist's mind!

Joaquim Paiva, Rio de Janeiro, october 2018.