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Photography

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Because synergy alone explains the eternally regenerative integrity of the Universe, because synergy is the only word having its unique meaning and because decades of querying audiences around the world have disclosed only a small percentage familiar with the word *synergy*, we may conclude that society does not understand Nature.

Richard Buckminster Fuller

Porque sinergia explica a eterna integridade regenerativa do Universo, porque sinergia é a única palavra que tem o seu significado exclusivo e porque décadas de debates junto ao público ao redor do mundo têm revelado apenas um pequeno percentual de pessoas familiarizadas com a palavra *sinergia*, devemos concluir que a sociedade não compreende a Natureza.

to / para Marly Freire

in memory of / em memória de René Berger



São Paulo, Brazil - aerial view - NASA

In the first decade of the 21st century, São Paulo was considered the third larger urban concentration in the world, with more than twenty-five million inhabitants.

From the space, São Paulo looks like a dynamic organism and, paradoxically, it seems to be microscopic.

In the 1970s and 1980s the city became known all over Brazil as the *jungle of stone*. The elements of construction implicated a considerable increase of the annual average temperature and so also a quick change in the weather, the winds, rain, colors and people.

When I was a boy, my grandfather was friend of an Indian chief, whose tribe was located in the mountains near the city. We visited together those Indians, in a place that soon would become part of the great urban mass.

In a certain sense I grew up between Brazil and Europe. Those permanent environmental changes permitted me to perceive the city's metamorphosis. In São Paulo everything changed – plants, insects, winds, temperature. A metabolic change.

In the 1970s, Marly Freire – who was born in Minas Gerais, lived in Rio de Janeiro and France and only later moved to São Paulo – started a life project: the elaboration of a great artwork made of plants, flowers, colors, perfumes and sounds.

Along more than thirty-five years, in the middle of the city, surrounded by all kinds of construction, she created a garden, saving plants natural from the famous Atlantic Forest, which were in risk of extinction.

In the end of the 1980s I started a large photographic essay, which would be extended for more than twenty years, on the colors, forms and lights of that magnificent garden. With thousands of images that photographic essay received the title of *Edhen*.

In the beginning of the 21st century I made the musical concert *Edhen*, using sounds exclusively recorded in that garden – sounds that don't know frontiers, standing between the human and the Natural.

The Hebrew word *edhen* indicates the ideas of *pleasure* and *delight*, and is, commonly, used to mean *garden*.

Edhen is the invitation for a dive into colors, forms, textures and sounds – unexpected born in the middle of a megacity.

From the thousands of photographs, I choose – a little by chance – around two hundred images. Intuitively, I created groups of colors. When they were separated in sets, I noticed that I had established, without intention, twelve groups of color tonalities.

From each group I choose some images, I mixed them and had a fundamental mass of color, which became something like a non-verbal index for each group. Thus, I determined twelve photos for each one of the twelve groups.

Twelve months, twelve hours, twelve zodiacal signs – traces that link us to the ancient Sumerian people, thousands of years ago.

In this way, this book is divided in twelve chapters – with no names, but only colors.

Many times I talked to my dear friend René Berger – disappeared in the beginning of 2009 – about the relations between intuition and Nature.

One day, when we were together at his home in Chatilly, a small village near Geneva, in Switzerland, he told me about his amazement facing to an order that largely surpassed him. An order that oriented and integrated all life – not implicating causality of pure free will.

I also was able to feel that mysterious order of Nature and we talked for a long time about that.

An essentially poetic order.

An ancient Hindu story tells us on a son asking his father about what would be the most sacred teaching. The father requested him to bring a fig. Then, he asked the son to cut it in the middle. The son did it. «What do you see?» - the father asked. «Seeds» - answered the son. «Cut one of them in the middle». The son divided the seed. «And now, what do you see?». «Nothing» - answered the son. «In truth» - said the father - «what you don't see is the essence of life. That is the reality, what you are». The son was confused and asked for another example. The father requested him a glass of water and salt. «Put the salt in the water and come again tomorrow». In the next day, the salt was completely diluted in the water. «And now, what do you see?».

Emanuel Dimas de Melo Pimenta
Locarno . 2009

Na primeira década do século XXI, São Paulo era considerada a terceira maior concentração urbana do mundo, com mais de vinte e cinco milhões de habitantes.

Vista do espaço, São Paulo se assemelha a um organismo vivo e, paradoxalmente, também como algo microscópico.

Nos anos 1970 e 1980 a cidade ficou conhecida em todo o Brasil como a *selva de pedra*. Os elementos de construção implicaram um considerável aumento da temperatura média anual e, assim, também uma rápida mudança no clima, nos ventos, nas chuvas, nas cores e nas pessoas.

Quando eu era menino, meu avô era amigo de um chefe índio, cuja tribo estava localizada numa das serras próximas da cidade. Nós visitávamos aqueles índios, num lugar que logo se tornaria parte da grande massa urbana.

Num certo sentido, cresci entre o Brasil e a Europa. Aquelas permanentes mudanças de ambiente permitiam que eu percebesse a metamorfose da cidade. Em São Paulo, tudo mudou – plantas, ventos, temperatura. Uma mutação metabólica.

Nos anos 1970, Marly Freire – que nasceu em Minas Gerais, viveu no Rio de Janeiro, na França e apenas depois foi para São Paulo – deu início a um trabalho de uma vida: elaborar uma grande obra de arte feita de plantas, flores, cores, perfumes e sons.

Ao longo de mais de trinta e cinco anos, no meio da cidade, cercada por todo o tipo de construções, ela criou um jardim, resgatando plantas da Mata Atlântica que estavam em risco de extinção.

No final dos anos 1980, eu comecei um longo ensaio fotográfico que se estenderia ao longo de vinte anos, sobre as cores, formas e luzes daquele magnífico lugar. Com milhares de imagens, esse ensaio fotográfico recebeu o título de *Edhen*.

No início do século XXI, fiz o concerto *Edhen* utilizando sons exclusivamente captados naquele jardim – sons que não conhecem fronteiras, entre o humano e o Natural.

A palavra hebraica *edhen* indica os conceitos de *prazer* e de *encantamento* e é regularmente utilizada para significar *jardim*.

Edhen é um convite para um mergulho em cores, formas, texturas e sons – inesperadamente nascidos no meio de uma megacidade.

Das milhares de fotografias, escolhi – um pouco ao acaso – cerca de duzentas imagens. Intuitivamente, fui criando grupos de cores. Quando estavam agrupadas, percebi que tinha estabelecido, sem intenção, doze grupos de tonalidades.

De cada grupo escolhi algumas imagens – misturei-as e delas obtive uma massa fundamental de cor, que se tornou numa espécie de índice não-verbal para cada grupo. Assim, determinei doze fotografias para cada um dos doze grupos.

Doze meses, doze horas, doze signos zodiacais – traços que nos ligam ao antigo povo sumério, milhares de anos atrás.

Assim, este livro é dividido em doze capítulos – mas que não têm nome, apenas cor.

Eu conversava muitas vezes com René Berger – meu querido amigo desaparecido no início de 2009 – sobre as relações entre a intuição e a Natureza.

Certa vez, quando estávamos em sua casa de Chatilly, uma pequena povoação próxima de Genebra, na Suíça, ele contou como percebera o encantamento de uma ordem que em muito o ultrapassava. Uma ordem que orientava e integrava todas as vidas – sem implicar causalidade ou puro livre arbítrio.

Eu também era capaz de sentir essa misteriosa ordem da Natureza e conversamos longamente sobre isso.

Uma ordem essencialmente poética.

Uma antiga história Hindu conta que um filho procurou o pai para saber qual seria o ensinamento mais sagrado. O pai lhe pediu para que trouxesse um figo. A seguir, pediu ao filho que o cortasse ao meio. O filho assim o fez. «O que aí vês?» - perguntou o pai. «Sementes» - respondeu o filho. «Corta uma dessas sementes ao meio». O filho o obedeceu. «Agora, o que vês?». «Nada» - respondeu o filho. «Na verdade» - disse o pai - «isso que não vês é a essência da vida. Isso é a realidade, aquilo que tu és». O filho ficou confuso e pediu um outro exemplo. O pai ordenou que lhe trouxesse um copo de água e sal. «Coloca o sal na água e volta amanhã». No dia seguinte, o sal estava completamente diluído na água. «E agora, o que vês?».

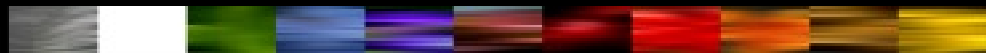
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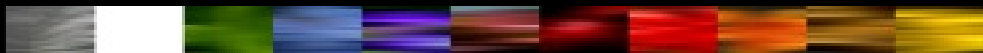
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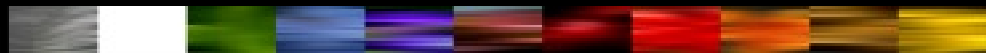
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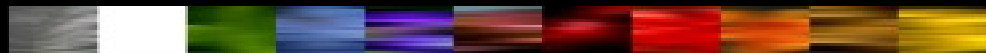


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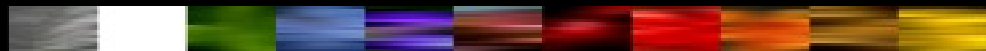
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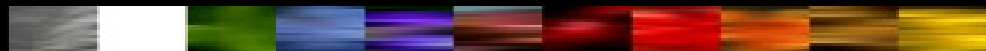


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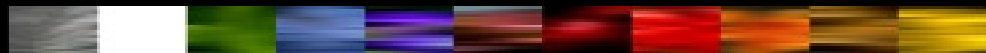


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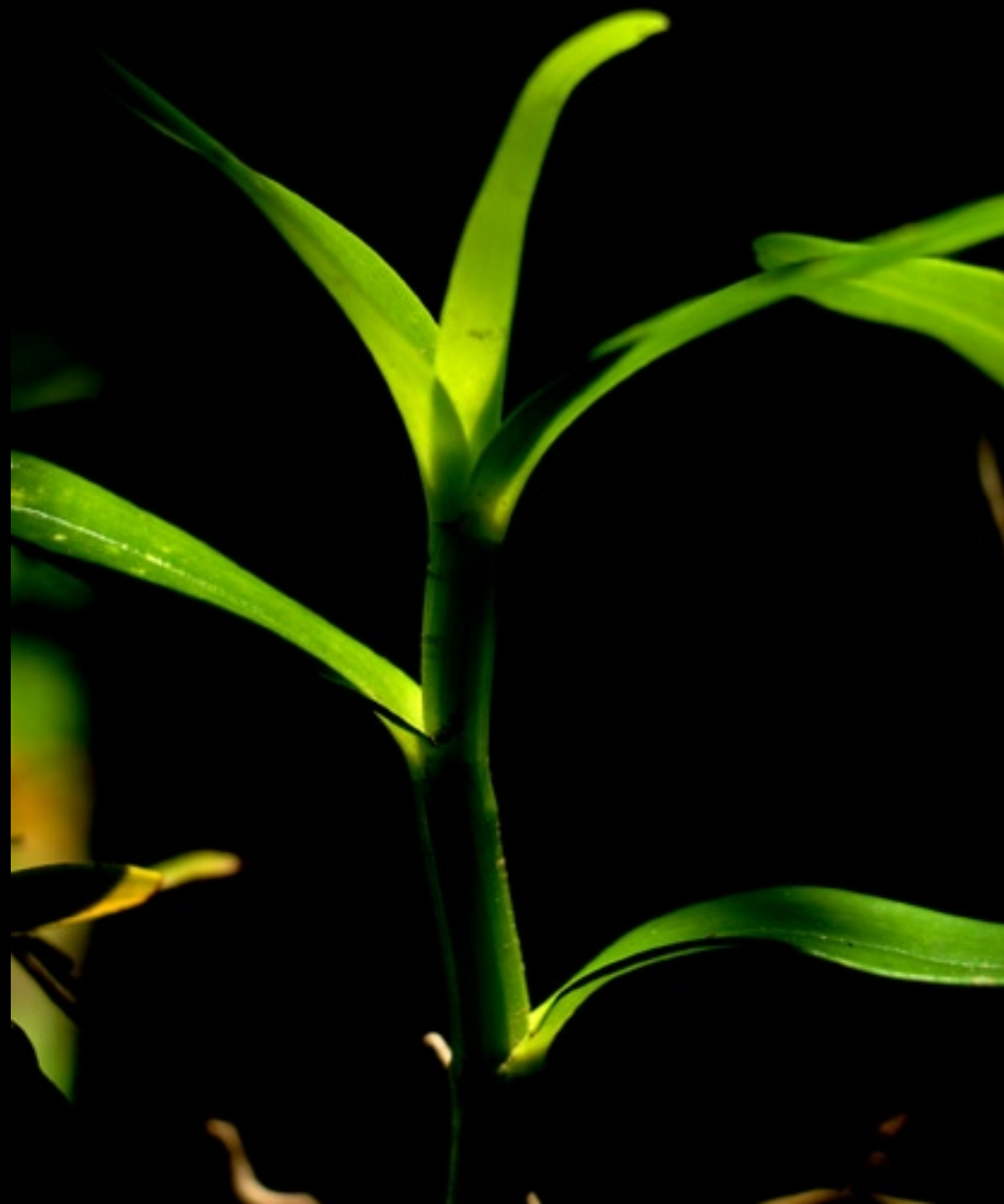
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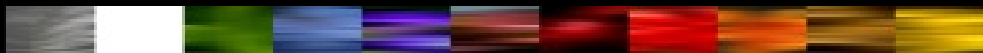


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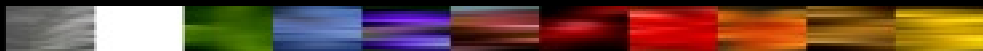


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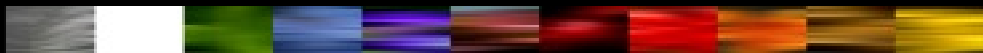


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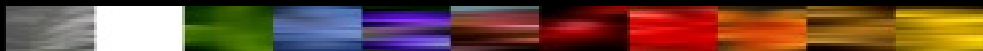
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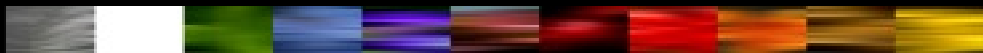


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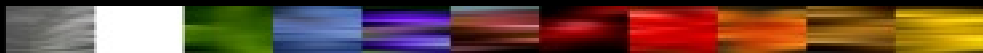
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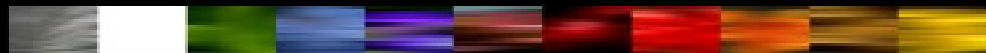


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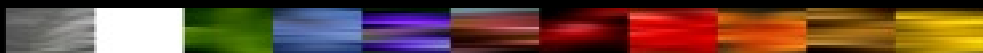
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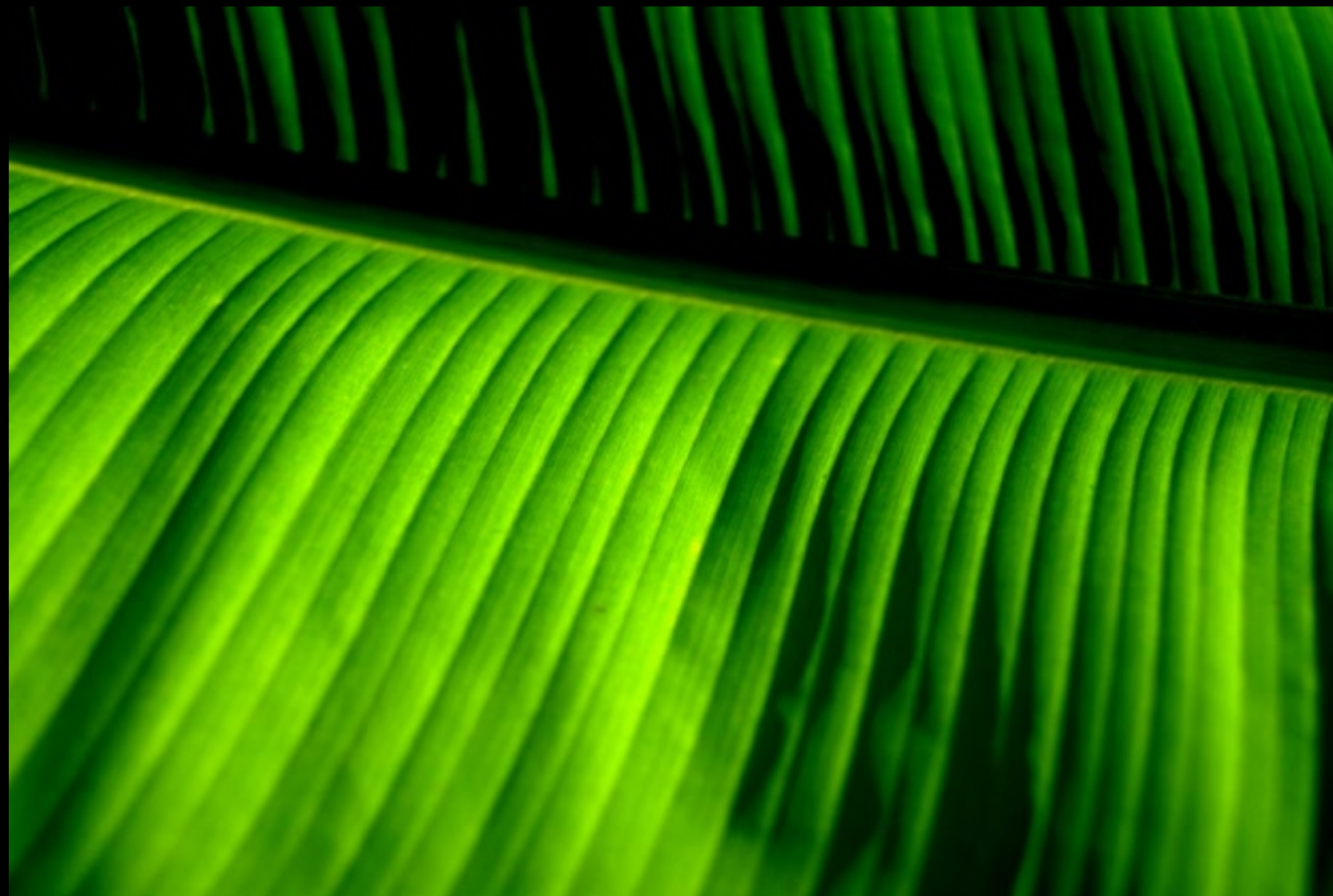
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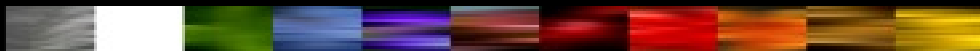
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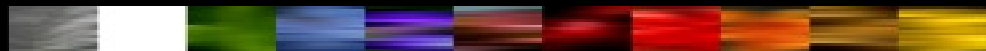


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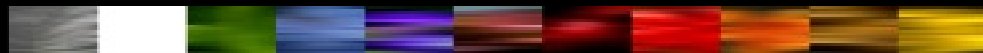
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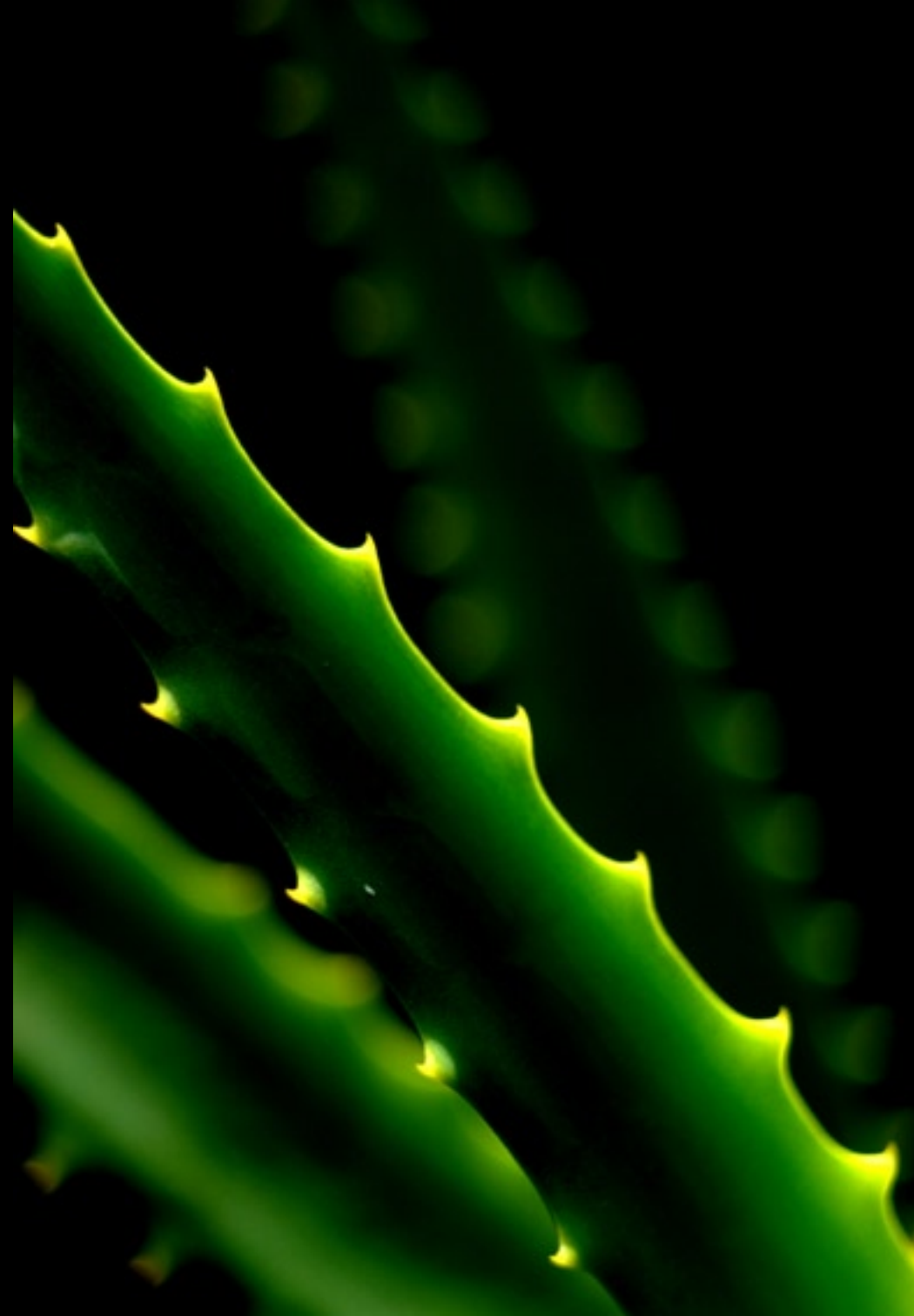


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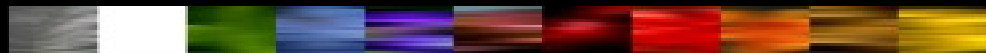


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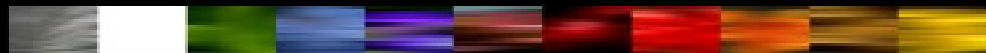


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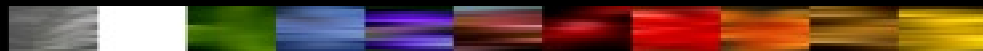


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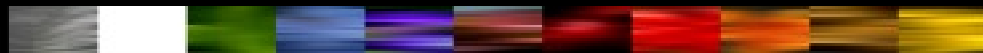


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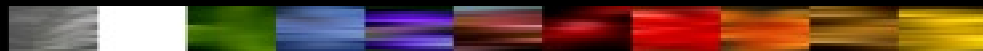


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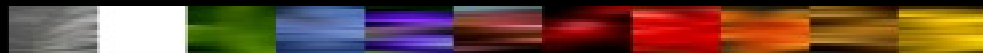
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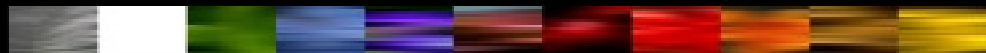
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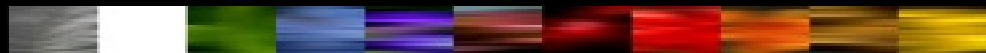
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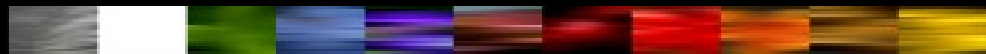
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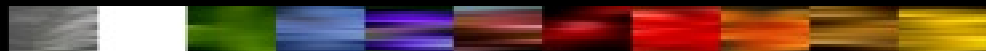


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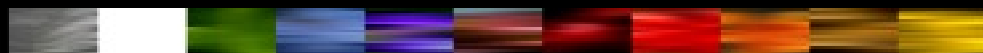


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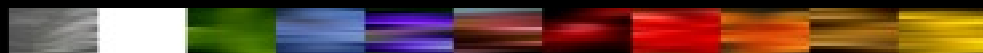
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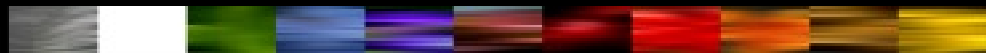


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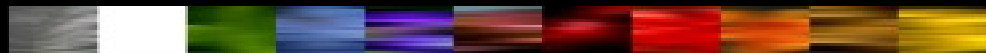


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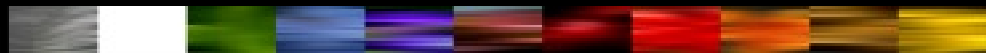


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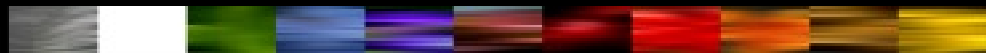


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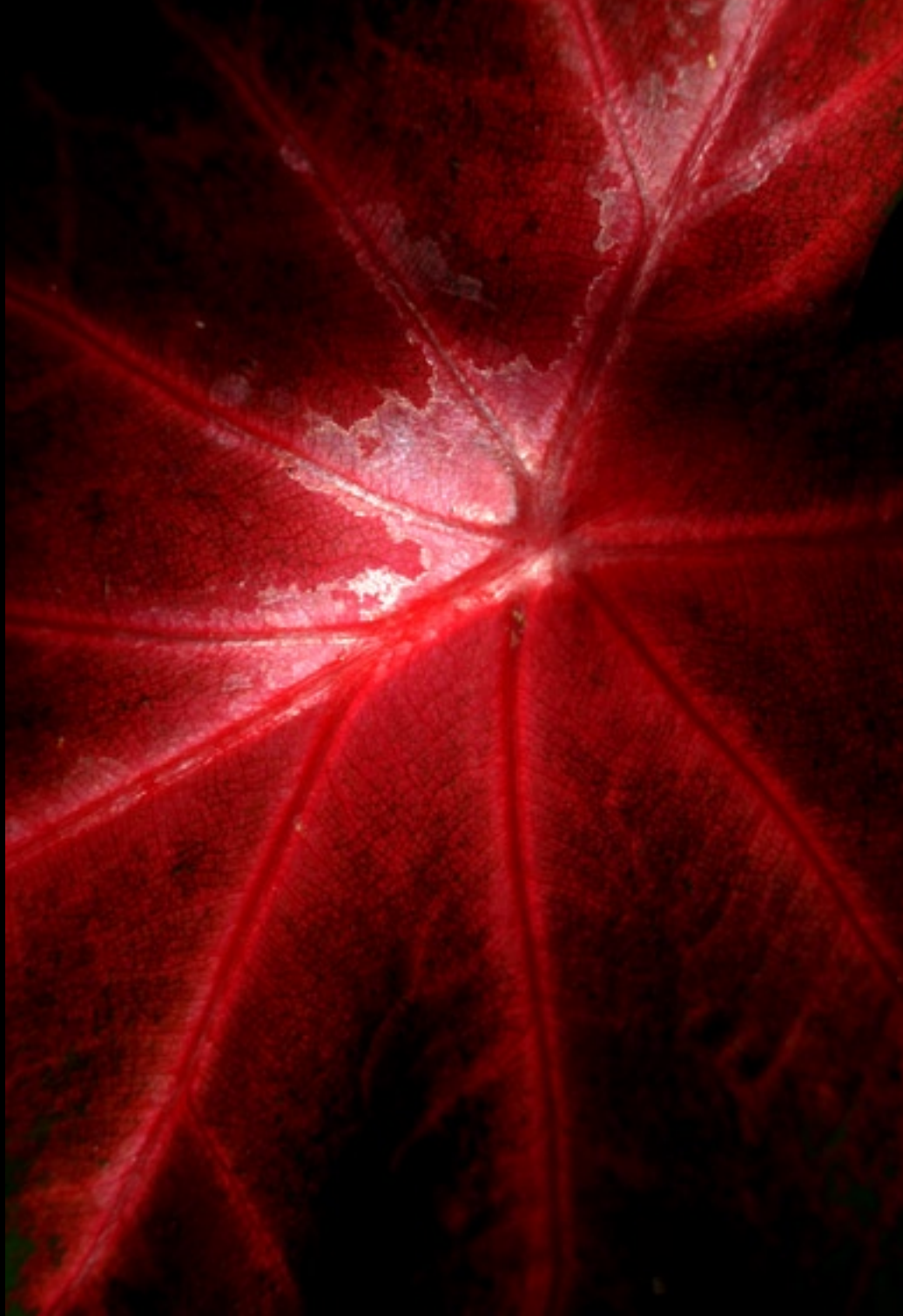
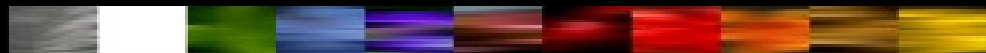


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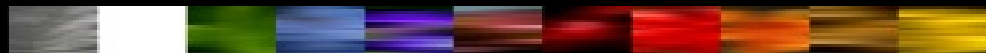


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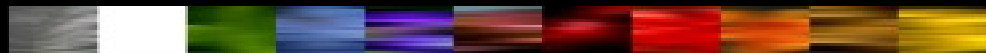


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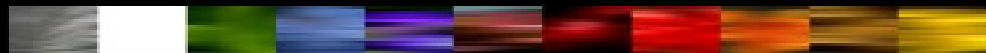


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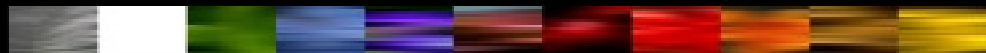
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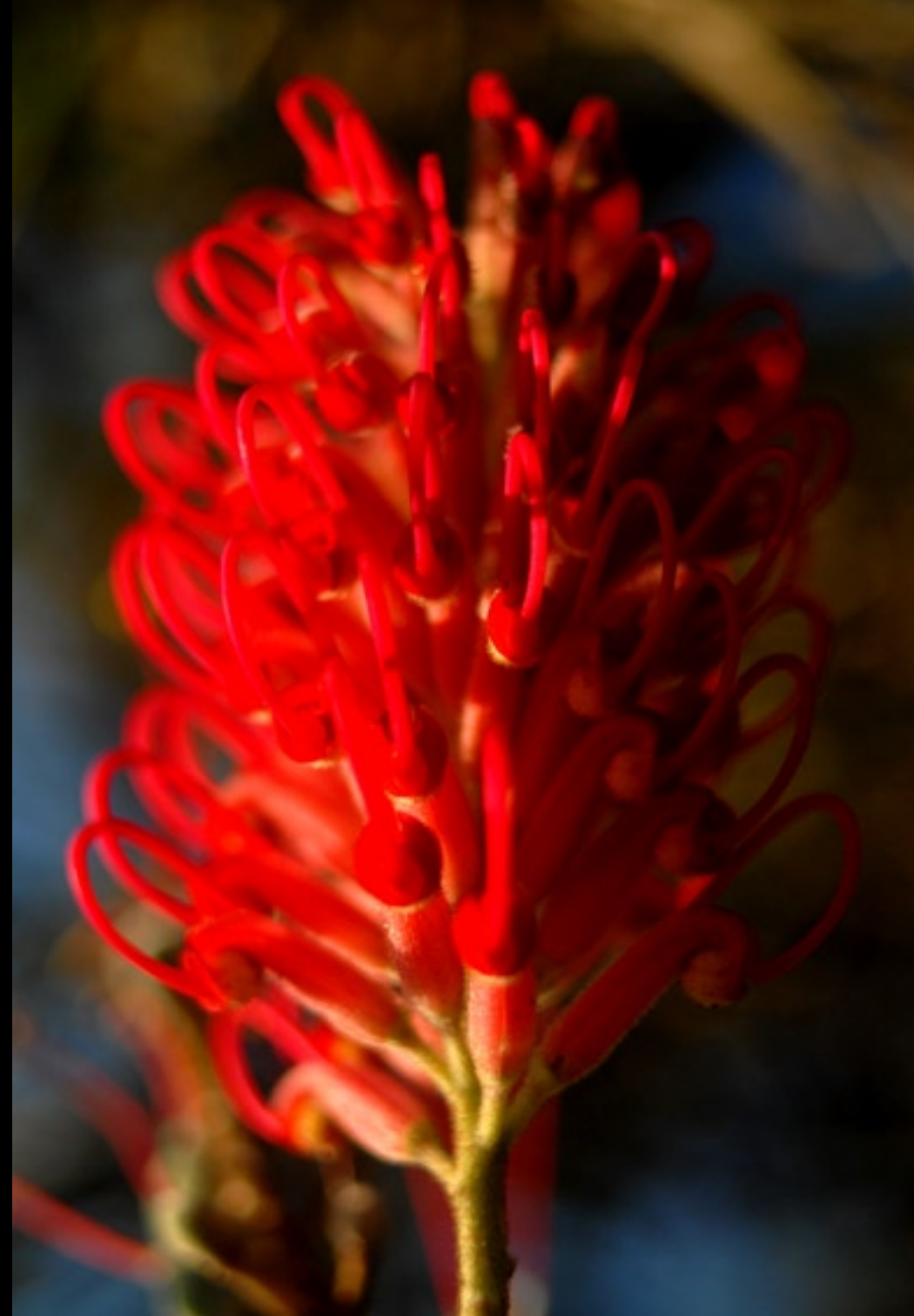
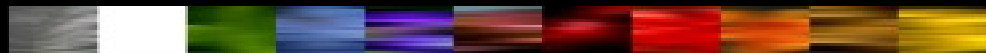


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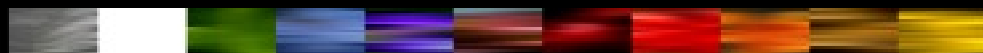


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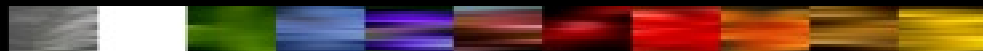


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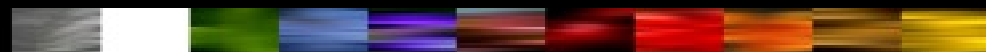


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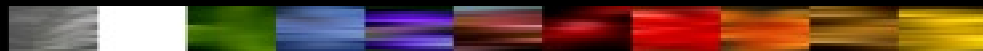


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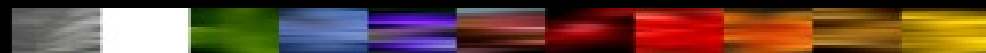


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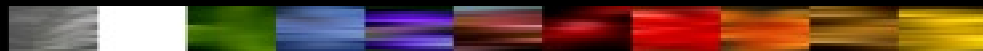


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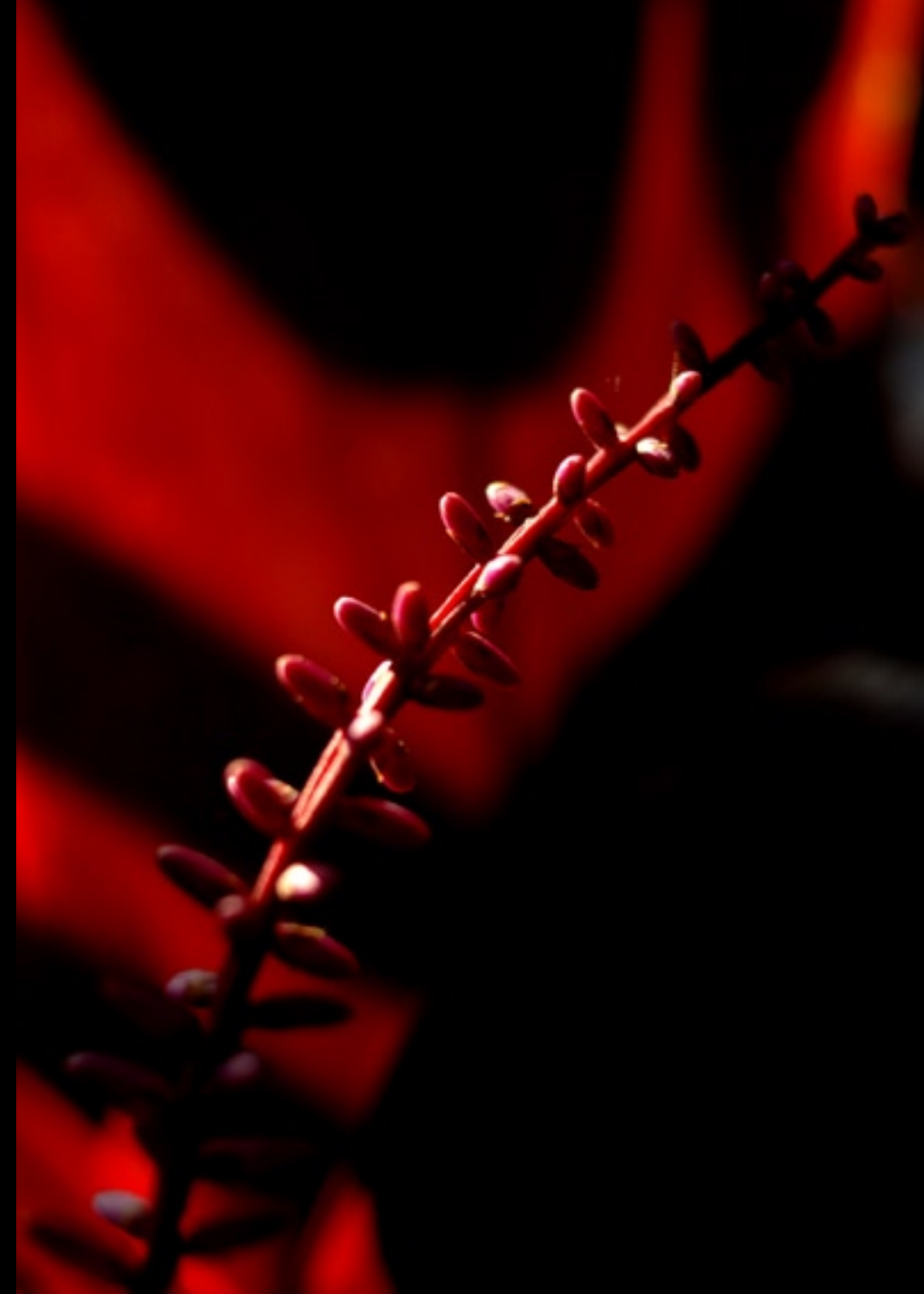
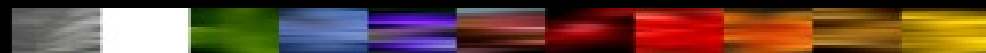


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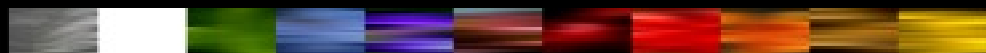


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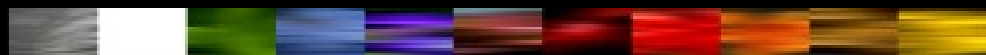


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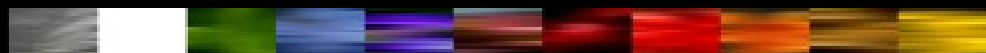


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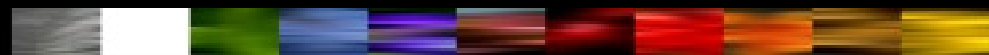


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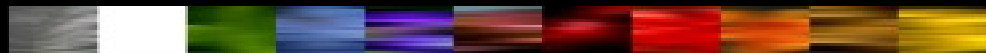


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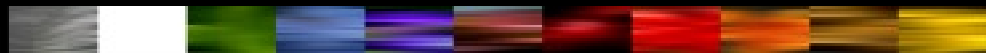


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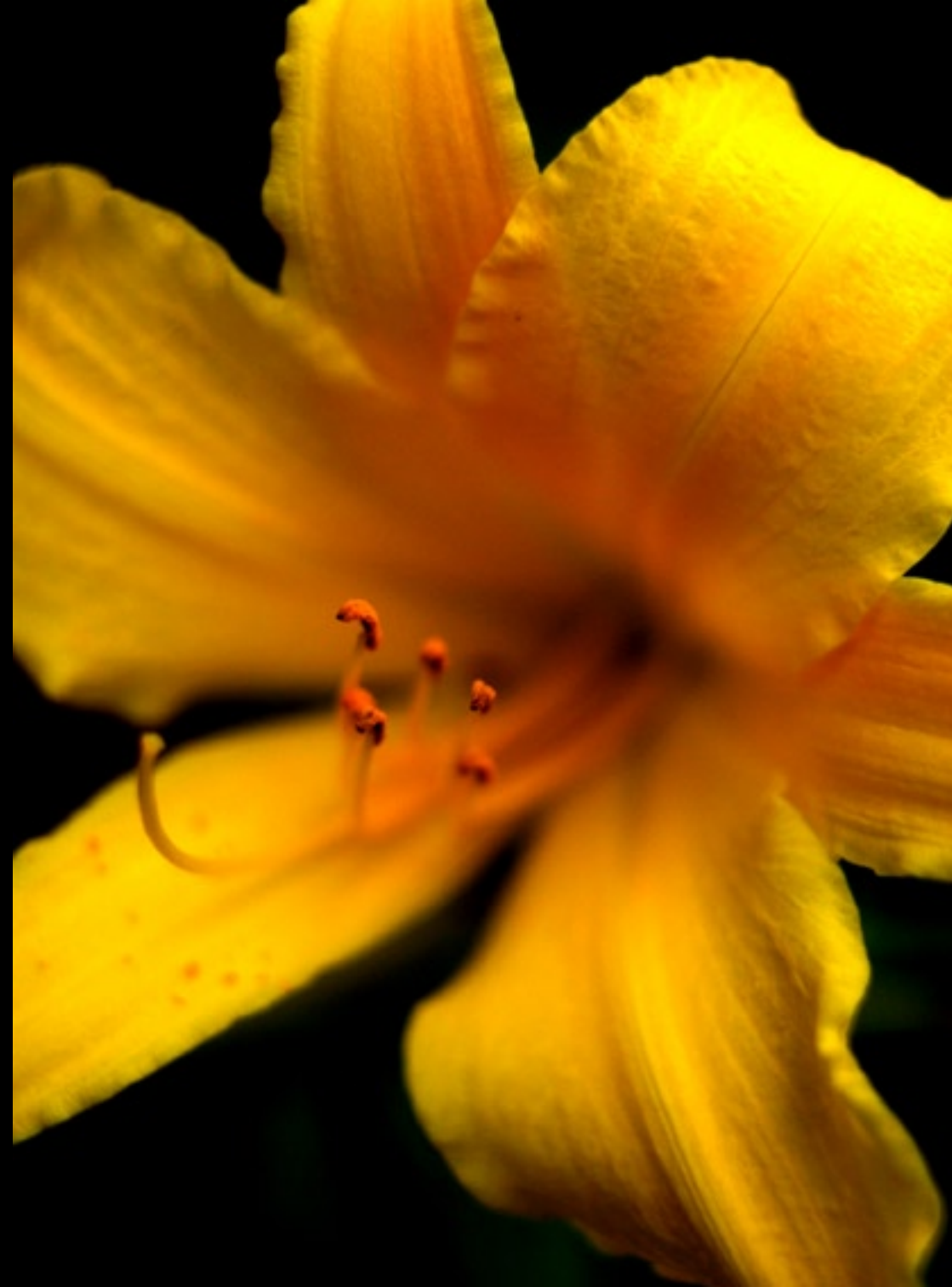
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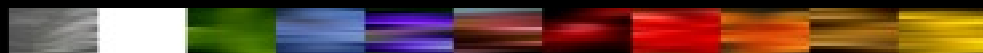
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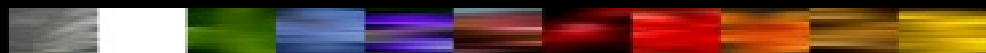
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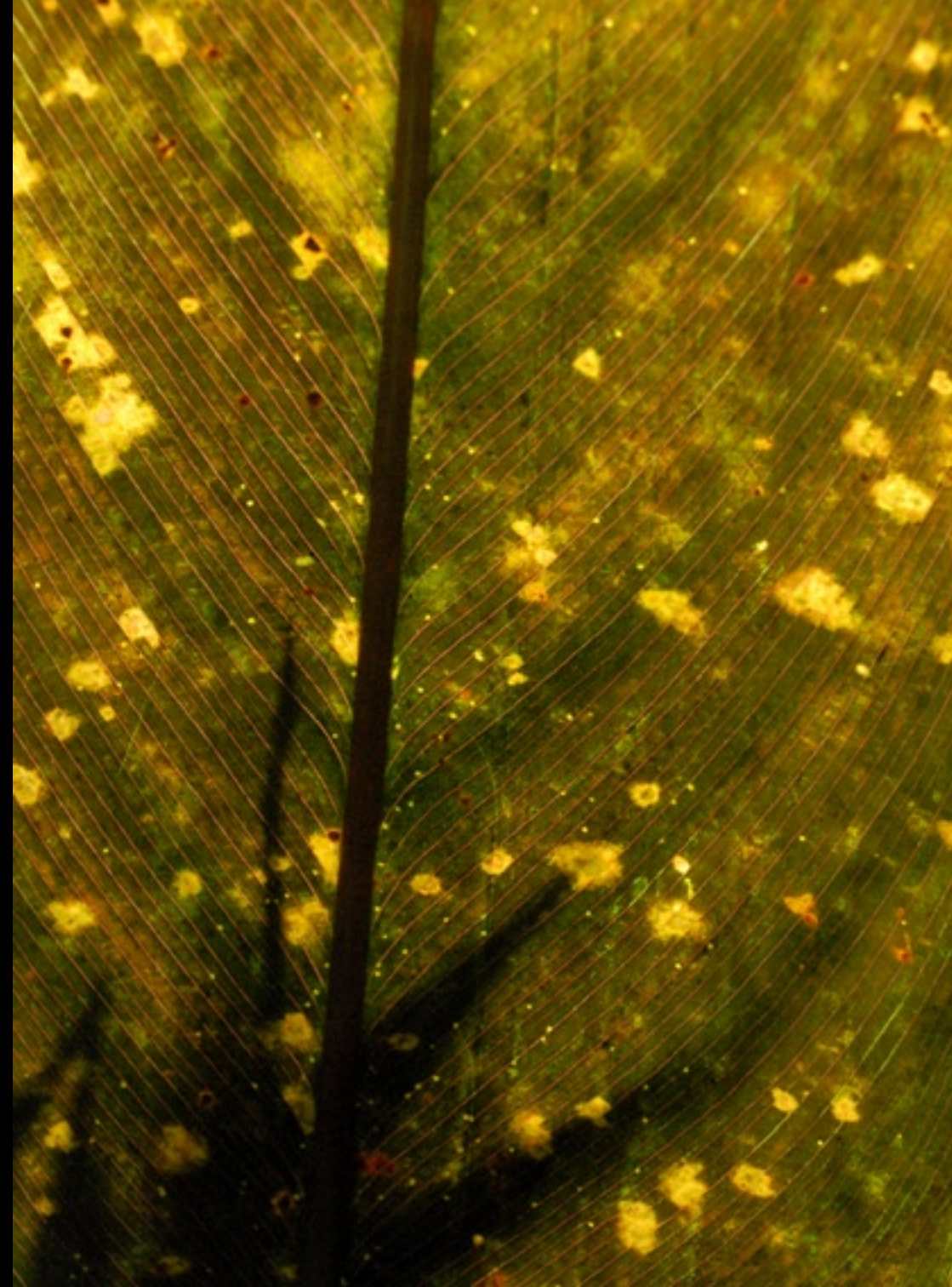


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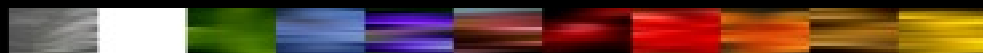
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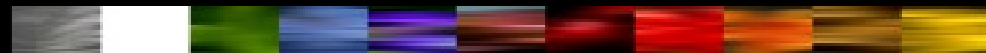
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