
Vincent Rosenblatt

"Fever"

Photographs

Exhibition

From June 1st to July 29th

From 10.30am. to 6.30pm., tuesday to saturday

Opening

June 1st, from 6pm. to 8pm.

Galerie du Passage - Pierre Passebon

20/26 Galerie Véro-Dodat, 75001 Paris



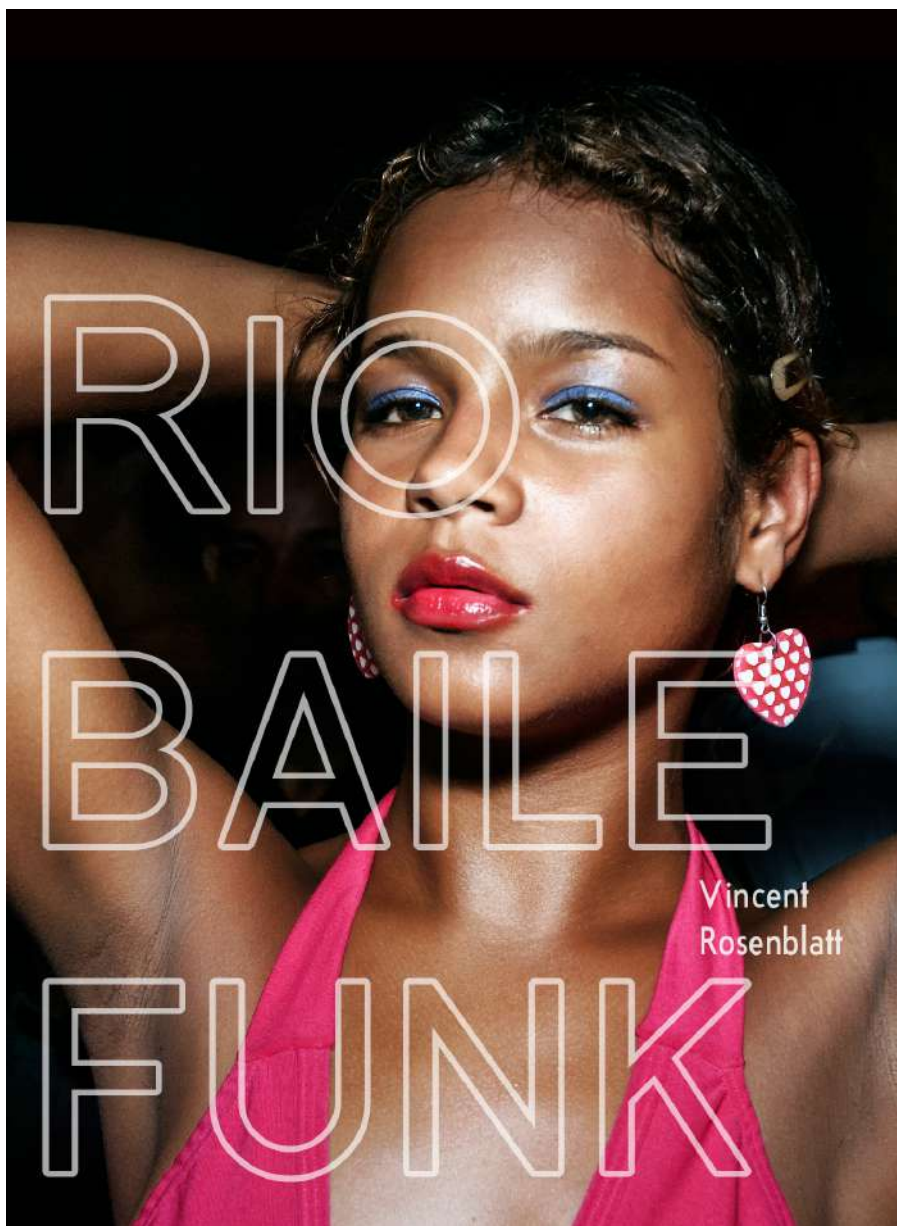
Ezequias - Funk Body#051
Fundição Progresso, Lapa
Rio de Janeiro 2018 © Vincent Rosenblatt

The Galerie du Passage / Pierre Passebon inaugurates on June 1, 2022 "FEVER" a retrospective in 75 photographs of the work of Vincent Rosenblatt within the urban cultures of Rio de Janeiro and the region of Belém do Pará, in the Amazon.

It will also be the launch in France of his first photo-book "Rio Baile Funk" - theme of his main series.

Rio Baile Funk

"I have been giving my sleepless nights to bailes funk since 2005, diving into the crowd of close- packed funkeiros. I try to preserve the fragile memory of these meetings, to depict the energy, the gestures and the desires of a certain youth of Rio de Janeiro, at the beginning of this century.



« Rio Baile Funk »
200 pages, 17x23 cm, LP
Press.

45€ - available at the
Galerie du Passage.

Attracted by the deep, vibrating, beats from the giant sound systems and the crude nature of the letters that belie the myth of a racial democracy, I ventured to my first bailes. From the start, the djs, the mcs and the dancers welcomed me in, taking me to more and more bailes, especially those in the favelas and outskirts of the city, where funk carioca was born.

Funk carioca is a display of rhythm, rituals, territories and identities. One moment the work tries to step back and look at the collective movements of the crowds, while the next it zooms in on the individual details: the bodies of the funkeiros like living images expressing the very essence of freedom of expression. Funk touches me deeply, in particular when it widens the limits of our right to express ourselves. Be it gangsta rap, political or sexual, funk dances on the frontiers of freedom. This has everything to do with photography, which always seeks to extend the domain of the visible. What do we allow ourselves to photograph? Where do we allow ourselves to recognize the beauty of the world?"



Rio Night Fever #002
Massengo & Isabelly, Festa BlackLux - Santa Teresa
Rio de Janeiro 2018 © Vincent Rosenblatt

Funkeiros shared with me the responsibility - and the risks - of photographing the “forbidden” places, stigmatized by the media and constantly threatened by State-sponsored violence. They knew that the best bailes were fated to suffer repression and destruction, and that this beauty needed to be documented.

Over the last few years, while the repression of funk raves has increased, a generation of young Black producers has reinvented the night in Rio. The “Black Parties” - Batekoo, Yolo Love Party and more - have widened the funk revolution into new territories. These parties celebrate identity and diversity, without discrimination, establishing spaces and moments where it is safe to live and to dream”.

Vincent Rosenblatt



Rio Baile Funk #038
Bonde dos Perversos
Baile do Boqueirão do Passeio
Rio de Janeiro, 2005 © Vincent Rosenblatt



Rio Baile Funk #137
Boqueirão
Rio de Janeiro 2011 © Vincent Rosenblatt

Bate-Bola

Rio Secret Carnaval

Surging the city in gangs, hordes of clowns, improbable crosses between Harlequin, rag doll, hybrid creatures from Japanese manga, Hollywood films and African warriors terrorize and delight passers-by in the favelas and outskirts of Rio de Janeiro , from the North Zone to the West Zone. The bate-bola seem possessed by a spirit: there is an Afro-Brazilian origin in the corporality and the movement of the clowns.

Armed with oval balloons that they hit on the ground, sounding like gunshots – reinforced by the bursts of fireworks, sometimes hundreds of clowns mimic the confrontation in rival bands. This is where their name comes from: Bate-Bola (“ball striker”, in Portuguese).

Everything about their appearance reaches the senses: the daring juxtaposition of colors, the fluidity of costumes swollen by yards and yards of fabric, the glittery, hand-painted or screen- printed designs, the violent strawberry or vanilla scent whose they splash themselves. The show brings us back to a state of primitive emotion, punctuated by the terrifying noise they emit, combined with the fireworks and the bass emitted by the sound systems which pulsate funk carioca.



Bate-bola #86
Turma do Índio,
Guadalupe
Rio de Janeiro 2017 © Vincent Rosenblatt

The theatrical and symbolic aggressiveness of the clowns is of the order of simulacrum and play: a catharsis of real violence that crosses the city and the country. They sound like the beginning of a revolt or a revolution that would take the streets by storm. The rivalry - ubiquitous - is mostly limited to a verbal brawl. It's part of the game. Groups scrutinize and compare their disguises down to the smallest detail. Some of them have swapped the ball ("bladder") for a parasol or a soft toy to display a more peaceful mood.

Mocking each other's costume is part of the game, when two groups pass each other, calling each other poor, favelado, and other names, criticizing the material or finish of the rival's disguise. The class struggle is explicit, but the humble want to be respected. An expensive suit is not synonymous with beauty, far from it. Outside the Carnival period, the group leaders congratulate and encourage each other in groups on WhatsApp, exchange technical advice and suppliers.

The making of the costume is a complex art, in perpetual technological evolution. Each year, each group makes a new costume in its entirety. It all starts with the choice of the main theme: Saint George slaying the dragon - syncretism of the warrior orisha Ogum, the world of Walt Disney, the history of Brazil or even the latest Hollywood successes.... The confection is artisanal and the cost is extremely high. A costume can amount to 600 euros, three months minimum wage in Brazil to be paid in monthly parcels throughout the year - commissioned from the leader of the group - who is both the artist and the holder of authority and the guarantor of peace between the turmas.

There are said to be at least a thousand turmas de bate-bola - groups of 3 to 300 members each, throughout the state of Rio de Janeiro.

A Carnival on the fringes of the official organization, often threatened with a ban and whose music is also frowned upon: the clowns parade and dance to the sound of funk carioca, a rhythm whose freedom is increasingly threatened. The historical leaders of the groups - the artists and creators of the costumes, try to organize themselves for the recognition of their art as cultural heritage of the city.

Despite all the obstacles, this ritual of belonging and collective identification, of solidarity within the group, seduces all its participants. The desire to go out dressed in bate-bola is irrepressible. Many military policemen, also children from these same neighborhoods and favelas, have founded their clown groups. Many other groups have at least one police officer on board - which tends to make things easier when military police vehicles arrive to stop a group having their coming out party complete with fireworks and giant speaker wall. The civilian police are not left out. It has its own turma of 200 members. Their outing, very well organized, has something martial about it, with the obligation for the clowns of the other visiting groups to raise their masks to be scrutinized by the police clowns.

In the end, the desire for coercion of the State of Rio de Janeiro completely failed in its attempt to annihilate the essence of the desire for Carnival that inhabits its officials. The paramilitary militiamen who dominate a third of the city in the West Zone of Rio, as well as the young people employed by the drug trafficking gangs - confined to the hills and the favelas - also want to have fun and dress in "bate-bola", after all they see many of their childhood friends (who are not outlaws) having their Carnival. The bate-bola reveal for four days the irredentism of the favelas and popular neighborhoods: their desire for more art in life, talent and the creative explosion that is contained during the rest of the year.



Bate-bola #57
Turma Amídia,
Olaria
Rio de Janeiro 2017 © Vincent Rosenblatt

Tecnobrega

The cult of sound machines

Idols of led lights, lasers and fireworks, DJs adored like international popstars: the aparelhagens - machines set up by their DJs make tens of thousands of young Amazonians dance in the Brazilian state of Pará, of which Belém is the capital.

For decades, families on the outskirts of Belém have been building their Aparelhagens - traveling nightclubs that look like fairgrounds, transported by truck from one end of the city to the other or to the villages hardest to reach from this is Amazonian. The music traditionally performed is Funk Carioca, Brega Funk from Nordeste and the music born in Belém - Tecnobrega - evolution of Brega - often stigmatized by local elites, considered as a musical sub-genre: Brega is synonymous with "bad taste ". Yet the Aparelhagens have a captive audience, their fan clubs and move crowds of all ages.



Tecnobrega #093
Tupinambá,
Belém do Pará, 2016 © Vincent Rosenblatt



Tecnobrega #084
Crocodilo,
Belém do Pará, 2016 © Vincent Rosenblatt

At the beginning of the 2000s, the irruption of technology – personal computers – the Internet and its music editing software – caused a revival and a drastic evolution of machines and music: the acceleration of the rhythm (music is performed at 180 BPM) and a new, even faster and more acrobatic way to dance as a couple.

On the machine side, the traditional DJ families understood the evolution by launching ever more futuristic devices: the Superpop - "the Amazonian fire eagle", Rubi "the sound shuttle", the powerful Tupinambá (name of one of the Amerindian peoples present before colonization) or the Principe Negro share the favors of hundreds of thousands of young people mainly from the outskirts of Belém. At the turn of the 2010s, new giant machines are vying for the place of favorites of the hearts: the Crocodilo or the Badalassom – the Buffalo of the Marajó.

Most of these machines are built in naval wood and covered with metal and encrusted with LEDs in the workshops of João do Som, Marcelo da Projesom, the brothers Ronaldo and Rogério of Barcarena or even Grande do Som or Valdeci - the five great (unknown to the public) artists who give life to these unique creatures in the world.

The total investment of the largest "machines" can exceed one million dollars, an investment covered in a few holidays, especially for the launch of new sound "vessels". Beyond the most famous aparelhagens, an infinity of small local machines transform the most dilapidated bars on the poor outskirts of the city and the villages along the river into a place of collective enchantment.

Entrance tickets cost 2 to 6 euros depending on the district, often half price for girls. Parties can bring together 1,000 to 10,000 people. CDs & DVD of the music played are recorded live during the party, another source of income generated by this informal but powerful model of cultural production. Hundreds of residents of Pará live from this activity, which is stigmatized or ignored by the major Brazilian media.



Tecnobrega #130
Crocodilo Prime,
Metropoles
Belém do Pará, 2017 © Vincent Rosenblatt

The aparelhagens - robotic totemic animals or spaceships, occupy a special place in the minds and territory of the urban and rural peripheries of the Amazonian megalopolis: a cosmogony of creatures inherited for some from the mythology of the first inhabitants of the region, reviewed by the influence of films like "Transformers" and science fiction movies. Intercensors of musical catharsis and moving bodies, the machines receive the cult that Youth, generation after generation, dedicate to them, in the state of Pará.

Vincent Rosenblatt

Parisian, lives and works in Rio de Janeiro, Brazil.

When a student of History, between 1989 and 1997 Vincent traveled to Poland on several occasions and developed his interest in Photography and gets his first assignments for the Press. He returned to Paris to study at the École Nationale des Beaux Arts (ENSBA) in the Atelier of Lesly Hamilton where he graduated in 2001. In 2000 on a Colin-Lefranc exchange scholarship he discovered Brazil for the first time.

Rosenblatt moved to Rio de Janeiro in 2002 and set up a photography workshop: 'Olhares do Morro' on the hills of Santa Marta favela, providing a place where local youth could develop themselves and study photography. Some have grown into successful photographers. The international press has regularly singled out their portfolios due to their immediacy and authenticity.

Olhares do Morro has exhibited at the Unesco headquarters in Paris (2004), Rencontres d'Arles photography festival, Art Basel Miami Beach as art institution (2005), and in Stockholm (2006) and Brasilia (2007). The project ended in 2008.

Whilst working as a photojournalist, Vincent has documented the underground scene of Baile Funk and urban fringe culture in Brazil since 2005 from when he started a collaboration with the Rio Baile Funk organisers, dj's and dancers.

Main Shows:

- MEP (Maison Européenne de la Photographie) in Paris, 2011
- MAR (Museu of Arte do Rio) – collective show "Rio, uma paixão francesa", 2014
- Cidade Matarazzo ("Made by / Feito por Brasileiros" collective exhibit) in São Paulo
- CACP - Vila Pérochon in Niort, retrospective, 2015
- SESC Madureira in Rio de Janeiro, exhibit : "Bate-Bola – Rio Carnaval Secreto", 2016
- Part of the exhibition 'Designing Club Culture 1960-Today' at Vitra Design Museum (Germany) and of « Historias Afro-
- Atlânticas » in 2018 at the MASP (Museum of Art of São Paulo)
- Retrospective « Febre Nocturna » at the Centro Cultural Internacional of Panama City in 2019.
- Retrospective « Rio Night Fever » at the Galeria da Gavea, Rio de Janeiro, 2020.
- Solo show "Insouciance – Juventudes Transatlânticas" at the gallery of the Alliance Française of Rio de Janeiro, April-July 2022.

Published in: New York Times (Lens), National Geographic, Le Monde, Gente di Fotografia, Gup, Dummy, Piauí, Libération, Courrier International, Dagens Næringsliv, Der Spiegel, SZ, Trax, Repubblica Delle Donne, Geo Ado, Afisha-Mir, among many others.

About Pierre Passebon

PIERRE PASSEBON is a collector, art & antics dealer and founder of the Galerie du Passage in Paris. He is also director of the Obsession collection at Flammarion editions (the last one: *Obsession Masculin*).



Rio Baile Funk #22
Clube Boqueirão
Rio de Janeiro 2006 © Vincent Rosenblatt

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