



# EXT

EXT | Photo magazine #14

In This Issue:  
João Coelho,  
João Urban,  
Ricardo Beliel  
& More

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# EXT - Photo Magazine

**Cover image:** Ricardo Beliel  
**EXT - Photographic Magazine - #14 / 2026**  
*www.extphotomagazine.com.br*

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**EXT**

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## Editor's Letter

In this edition, EXT Photo Magazine reaffirms its commitment to memory, documentary photography, and reflection on culture and territory by bringing together six distinct approaches, linked by the relationship between image, identity, and permanence.

We open with photojournalist Ricardo Beliel, whose career in the Brazilian mainstream press migrated to ambitious authorial projects. After almost four decades working for prominent media outlets, Beliel consolidated a body of work that integrates text and photography in long-term investigations. In evidence is the book *Memórias Sangradas* (Bleeding Memories), a finalist for the Jabuti Award, the result of extensive research on the social memory of the *cangaço*. His new project, *Eu sou o samba* (I am samba), broadens this perspective by addressing samba from its African ancestry to the suburban universe of Rio de Janeiro, reaffirming the book as a space of density and permanence.

Next, we present Angolan photographer João Coelho, who in this edition brings us the essay *Taming Giants*, a visual narrative about men who dive into murky waters to extract pieces from shipwrecks. Amid rust, strong currents, and almost zero visibility, they face cuts, exhaustion, and the harshness of the tides to

extract copper and bronze from the submerged wrecks. The work highlights the physical hardship, collective organization, and survival economy that sustain this daily battle against the "giants" of the sea floor.

Next, photographer João Urban, who has a solid background in advertising and studio photography, began his successful career in documentary photography. His work explores immigration, popular culture, religiosity, and social change, and is featured in important cultural institutions. For this edition, João brings us religiosity through *Candomblé*.

In the fourth article, I present my photo essay on the fishermen of Trindade, a *caçara* village in Paraty, located on the southern coast of Rio de Janeiro, in an area linked to the Serra da Bocaina National Park. The work investigates the relationship between territory, work, and memory, observing the daily life of artisanal fishing in a community marked by historical resistance and tensions between tradition and tourism.

In the following article, photographer Nailson Moura talks about the importance of books as a tool for preserving memory. In his books *Crônicas do Ateliê* and *Bloco da Lama*, he documents craftsmanship and popular

celebrations in Sergipe, his home state. For this edition of EXT, Nailson brings us a sample of his book *Bloco da Lama*.

Closing the edition, German photographer Micha Ende presents the essay *Beetleland Brazil*, set in Guapimirim, at the foot of the Serra dos Órgãos mountains in Rio de Janeiro. Through the story of a mechanic specializing in Volkswagen Beetles, the essay articulates automotive memory, economic crisis, and popular identity. The Beetle emerges as a symbol of resistance, longevity, and modesty - an industrial artifact that, even after the end of its production in 1994, continues to circulate and stir emotions in contemporary Brazil.

Between samba, religiosity, taming giants, *caçara* fishing, the festive culture of Sergipe, and the Brazilian automotive imagination, this edition of EXT reaffirms photography as a critical instrument for recording, reflecting, and constructing memory.



# Eu sou o Samba

**RICARDO BELIEL - BRASIL**

*by MAP*

**R**icardo Beliel is a journalist and photographer from Rio de Janeiro, with a career spanning almost four decades dedicated to journalism and the production of visual and textual content. In an interview with EXT Photo Magazine, Beliel tells us that he was born in the northern part of Rio de Janeiro and has lived in Santa Teresa for about 40 years. He began his training in visual arts at the Museum of Modern Art in Rio de Janeiro in the late 1960s and later at the Parque Lage School of Visual Arts, before entering journalism in 1976.

Throughout his career, he has worked as a photographer, editor, and reporter for some of the leading Brazilian media outlets, such as Revista Manchete, Revista Placar, Revista Veja, and Revista IstoÉ magazines, as well as the Brazilian edition of National Geographic and newspapers such as O Globo, O Estado de S. Paulo, and Jornal do Brasil. He was one of the founders of Lance! and also worked independently, producing major reports in Africa and Latin America for the international publishing market through a specialized French agency. Half of his career was devoted exclusively to press photography; in the other half, he began to combine text and image, signing his reports.

**About:**



<https://www.instagram.com/ricardobeliel/>



*Cartola (Angenor de Oliveira), Brazilian samba composer.  
Estação Primeira de Mangueira samba school performing at the Rio Carnival, Brazil.*

After stepping away from daily journalism, he began to devote himself to authorial projects. In 2022, he released the book *Memórias Sangradas* (Bloodstained Memories), a major report on the social memory of the *cangaço*, based on extensive documentary research and interviews with 43 individuals connected to the world of *Lampião* and *Corisco*. The work, with more than 110 photographs, was a finalist for the Jabuti Award in the Biography/Reporting and Production categories, achieving wide repercussions for this reason and selling out its first edition in a year.

An advocate of books as cultural objects of permanence in contrast to digital ephemerality, Beliel values the graphic design, materiality, and tactile dimension of printed publications as constitutive elements of the aesthetic experience for human beings.

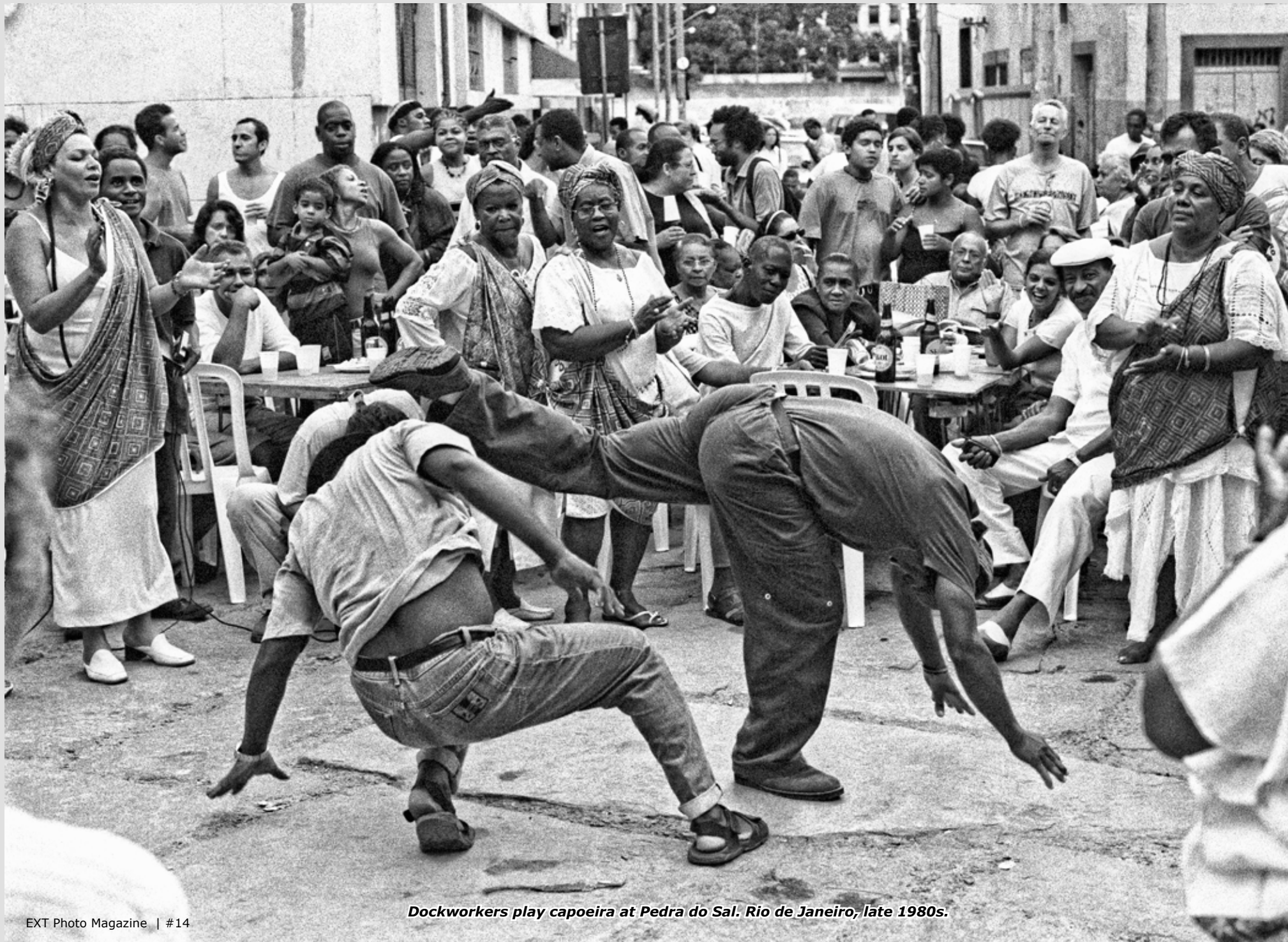
He is currently working on the book “*Eu sou o Samba*” (I am Samba), a project that brings together more than 100 photographs (some of which are published in this article) and first-person interviews with key figures in samba. The work addresses the African ancestry of the musical genre. Starting in Angola, where he photographed (among other

photos: **Ricardo Beliel**





*Maria Bатуque, São Romão, Minas Gerais*



*Dockworkers play capoeira at Pedra do Sal. Rio de Janeiro, late 1980s.*



subjects) the Luanda Carnival, passing through the Recôncavo Baiano and its various traditional manifestations, the urban samba of Salvador, the remnants of rural samba in Rio de Janeiro and São Paulo, until reaching the samba carioca of the hills and suburbs. The central focus of the book is on the figure of the samba musician, the black man from the suburbs, understood as a fundamental historical and cultural subject in the formation and permanence of samba.

photos: **Ricardo Beliel**



photos: ***Ricardo Beliel***

***Neguinho da Beija-Flor,  
lead singer of Beija-Flor samba school***





*Mestre Pedrão D'Água Limpa at the Pinheiral jongo, Rio de Janeiro State.*



photos: **Ricardo Beliel**

**"Paulista,"** samba musician (sambista), Vila Operária,  
Vila Isabel, Rio de Janeiro.



***Mestre Faísca, Rio de Janeiro.***

photos: ***Ricardo Beliel***



*Madureira, Rio de Janeiro.*



***Samba dancer  
(passista).***



*The baianas wing of Império Serrano salutes the "Heroes of Liberty."*

photos: **Ricardo Beliel**



*Rio Branco Avenue, downtown Rio de Janeiro.*

photos: **Ricardo Beliel**





*The baianas wing of Lins Imperial.*

photos: **Ricardo Beliel**



*Jongo at São José Farm, Valença, Rio de Janeiro State.*

# Candomblé no bairro do Pina

JOÃO URBAN - BRASIL

by MAP

In an interview with EXT Photo Magazine, João Urban reflected on his career and what he truly enjoys most about photography. Although he has published books, held exhibitions, and developed various projects throughout his career, he affirms that the act of photographing remains at the center of everything. Photography has been with him since his youth, influencing his personal choices and even his political positions. Working with advertising and studio photography, he says, was above all a means of livelihood—activities that ensured technical discipline and financial support, allowing him to devote himself independently to documentary photography. Books and exhibitions, in this sense, emerged as natural developments along this path.

For João, publishing books is essential because he sees his photography as closer to literature and narrative than to the visual arts proper. For him, books organize a story, creating continuity and permanence. Among his most recent projects, he highlights a volume already completed on Maria Bueno, a popular figure from Curitiba marked by a tragic and deeply devoted life, which is awaiting sponsorship for printing. He also plans a new edition of "Trapeiros," with better use of images, in addition to working on a three-volume anthology that will bring together essays already written and others that are unpublished.

**The photographs by João Urban presented in this article are part of a photographic series taken in the community of Bode (comunidade do Bode), in the Pina neighborhood (bairro do Pina) of Recife (PE), between 2014 and 2018.**



*Ylê Axé Oxossi Guangoubira, Toque da Oxum, Comunidade do Bode, bairro do Pina, Recife, September, 2016.*

Photos: **João URBAN**

Looking back, João shows affection for all the books he has published, as each one is linked to a specific moment in his life. Some, however, have gained special significance due to their impact on the communities they portray. The work on migrant workers, for example, was not initially intended to become a book, but ended up bringing together and publicizing the reality of these workers, reaching them again through unions and rural organizations. The same happened with "Tu i Tam," dedicated to descendants of Poles, and with "Trapeiros," copies of which were given to people photographed and to schools in cities along the old Caminho das Tropas (Troop Trail). Projects such as "Mar e Mata" and "Aparecidas" were also returned to the communities portrayed, a gesture he considers one of the most rewarding parts of his work. For João, more than publishing or exhibiting, what really matters is this complete cycle: photographing, narrating, and, above all, returning to the origins of the stories he told.

João Urban (b. 1943, Curitiba, Paraná, Brazil) is a Brazilian photographer with an established career in Brazil and abroad, recognized for his authorial work focused on social issues, memory, and immigration.

He has held several solo and group exhibitions since the 1980s, presented at cultural institutions in Brazil and Europe. Among them are exhibitions at SESC units (São Paulo and Campinas), the Museum of Image and Sound in Curitiba, the Oscar Niemeyer Museum, the Maison de la Photographie (Lille), as well as traveling exhibitions in cities such as Curitiba, Porto Alegre, São Paulo, Fortaleza, Niterói, Warsaw, and Krakow. He also participated in the Pingyao International Photography Festival in China and carried out projects with simultaneous openings in Europe and Brazil, later presented at the Museu Paranaense (MUPA) in 2019.

Among the awards he has received are the Banco do Brasil Award at the Salão Paranaense de Artes Plásticas; the 14th São Paulo International Biennial Award (as part of the Bóias-Frias team); the Banco J. P. Morgan Essay Award (1999); the Vitae Arts Grant (2000); and the Marc Ferrez Photography Award from Funarte (2012).

He has published several books, including Bóias Frias – Tagelöhner in Süden Brasilien; Trapeiros (1992); Aparecidas (with Suzana Barretto, 2002); Tu i Tam – Memória da Imigração Polonesa no Paraná (2004); João Urban – Coleção Senac de Fotografia (2005); Mar e Mata (2009); Passeio Público (2016); Benedito Rosário (2019); and João Urban & Arthur Wischral – Curitiba em dois tempos (2024).

His photographs are part of important institutional collections, such as the Curitiba City Photography Museum; the São Paulo Museum of Modern Art; the São Paulo Museum of Art; the Swiss Foundation for Photography (Zurich); the Museum of Contemporary Art of Paraná; the Musée Français de la Photographie (Bièvres); the Joaquim Paiva Collection; the Museum of Paraná; the Museum of Image and Sound of Paraná; and the Museum of Modern Art of Rio de Janeiro.



*Ylê Axé Oxossi Guangoubira, Feitoria, Comunidade do Bode, bairro do Pina, July 25, 2015.*

*The following text was sent by João Urban and is reproduced in its entirety.*

## **JOÃO URBAN: RITES OF A PASSAGE THROUGH THE RECIFE OF THE "XANGÔS"(1)**

"Nagô, nagô  
Our queen has already crowned herself!..."

Arriving in Recife in 2013, João Urban brings with him the same gaze, or taste, or perhaps the knowledge that in the lands of Spain is also called sabor, the pleasure of savoring aromas and colors. In this case, a taste for the knowledge of this land where culture, celebration, and religiosity blend together.

Profane and sacred, ritual and dance, elaborations of a luxurious synthesis, in the sense of a richness of signs that in Recife blow naturally with the breeze.

And thus Urban reaches these places through the drums of maracatu, seen and heard in the old streets, at the corners of the "old city," sounding together with the river and sea breeze between the bridges. Recife, a bridge between cults and cultures, cultivation, tradition, and the resistance that one day led the photographer to the Comunidade do Bode in the Pina neighborhood, where he planted his gaze and his camera, seasoned by a life in close contact with the human experience.

Yes, his work as a photographer, beginning with the years of resistance in 1964 and later populated by boias-frias, muleteers, and masters of the congada, was renewed through his encounter with the baque of Maracatu Porto Rico, whose headquarters are

there, through the welcome he received from Queen Mãe Elda de Oxóssi at Ilê Axé Oxóssi Guangoubira, which today is led by Mestre and babalorixá Chacon Viana de Xangô and the mãe pequena Edileuza da Oxum.

And it is known that the spaces and mysteries of an Ilê are secrets of the sacred Mother Africa, inheritances brought by her people in the form of worship, with their loas and chants, herbs and signs, cloths and palhas da costa, a wealth of knowledge that only the initiated are allowed to share.

Urban, through the depth and intensity of his work, gradually earned a place from a rare vantage point within this closed universe, since it is a space of ancestry and spirituality. The community received him, and thus it became possible to begin the great work of six years photographing virtually all the celebrations, from the Carnival obligations to the ritual toques for each Orixá in the house.

All this material, an immense ethnographic and photographic record, evokes the Afro-religious and Afro-cultural heritage which, being so precious as both photographic and human testimony, reveals the inner realm and the emotion between body and spirit. Here we find nature in harmony with its vital elements, through the way candomblé returns to the deepest roots, not only of cultures brought from Africa, but equally of the memory of Amerindian cultures, here subtly joined in reverence and devotion to the sacred knowledge of Jurema and of the mestres and mestras.



*Ylê Axé Oxossi Guangoubira, Toque da Oxum, Comunidade do Bode, bairro do Pina, Recife, July 2014.*

Today, when we live in a moment in which religious intolerance manifests itself violently in attacks against terreiros and Afro-religious houses of worship, this body of photographs represents not only an act of resistance, but also one of respect, something João Urban proposes as a photographer who has always stood alongside the struggles for human dignity, producing his images shoulder to shoulder in dialogue with the people of the streets and in popular communities.

His passage through Recife, therefore, translates into a unique and supportive rite. It is reflected not only in one, but in all the terreiros and in the paths of struggle undertaken by the povo do santo. Axé!

Jussara Salazar

Text originally written for the exhibition The  
Landscape and the Sacred  
[Arteplural Gallery, Recife, 2020]

(1) African-derived religious traditions practiced in Haiti and Cuba (Vodou, Santería), and in Brazil (Candomblé: religious beliefs and festivals originating among the Jeje-Nagô and Bantu peoples). The “Xangô” cult in Alagoas and the Shango cult of Trinidad derive from Xangô, a powerful Orixá, “one of the most popular, prestigious, and widespread Orixás in the candomblés, terreiros, and macumbas from Recife to Rio Grande do Sul,” according to Câmara Cascudo. Xangô, or Shango, is a strong presence throughout the American continent and the Caribbean islands wherever peoples of African origin settled, especially from the eighteenth century onward. Main source: Alaôr Eduardo Scisínio, Dictionary of Slavery. Léo Cristiano Editorial, 1997.

*Jussara Salazar is a writer, researcher, and visual artist. She holds a PhD in Communication and Semiotics from PUC-SP, a Master's degree in Literary Studies from UFPR, and a degree in Communication/Design from UFPE.*

About:



[www.facebook.com/joao.urban.5](https://www.facebook.com/joao.urban.5)



*Ylê Axé Oxossi Guangoubira, Festa do Dendê, Comunidade do Bode, bairro do Pina, Recife, September 2014.*



*Ylê Axé Oxossi Guangoubira, festa do Inhame, Comunidade do Bode, bairro do Pina, October 2014.*



*Mãe Elda & Mãe Leu, Ylê Axé Oxossi Guangoubira, festa do Inhame, Comunidade do Bode, bairro do Pina, October 2014*

Photos: **João URBAN**



***Carnival obrigação of Maracatu Nação Porto Rico at Ylê Axé Oxóssi Guangoubira, Comunidade do Bode, bairro do Pina, Recife, February 2016.***



*Carnival obrigação of Maracatu Nação Porto Rico at Ylê Axé Oxossi Guangoubira, Comunidade do Bode, bairro do Pina, February, 2016*

Photos: **João URBAN**





Photos: **João URBAN** *Ylê Axé Oxossi Guangoubira, Feitoria, Mãe Elda e Dê, Comunidade do Bode, bairro do Pina, May 26, 2018.* #14 | EXT Photo Magazine | 39



**- Ylê Axé Oxossi Guangoubira, Feitoria, Ekedí Jussara, Mãe Enézia & Pai Chacon, Comunidade do Bode, bairro do Pina, May 26, 2018.**



*Ylê Axé Oxossi Guangoubira, Feitoria, Comunidade do Bode, bairro do Pina, May 26, 2018.*



*Ylê Axé Oxossi Guangoubira, Gira do Preto Velho, Comunidade do Bode, bairro do Pina, April 30, 2017.*



*Ylê Axé Oxossi Guangoubira, Feitoria, Comunidade do Bode, bairro do Pina, July 25, 2015.*

Photos: **João URBAN**

# Taming Giants

JOÃO COELHO - ANGOLA

by MAP

**I**nterviewed by EXT Photo Magazine, Angolan photographer João Coelho tells us a little about his photographic work and then talks about the photo report featured in this issue.

Regarding his participation in exhibitions, competitions, and other photography-related activities, João tells us that, although he is present in these spaces, what really gives him the most pleasure is the act of photographing itself. According to him, all other activities—such as giving workshops, organizing exhibitions, conducting photographic expeditions, editing work, or maintaining a studio—are natural offshoots of this main impulse.

He reveals that he has not yet had the opportunity to publish a book or hold exhibitions in several countries on two of his most important reports, which began about three years ago and are still ongoing. Given the relevance of these projects in his career in documentary photography, he believes that these initiatives will be the ones that give him the most pleasure. He especially highlights the demands of the editing process and writing the texts that accompany the work—something that marks his authorial production and also gives him great satisfaction.

On the importance of publishing books or holding exhibitions, João tells us that both initiatives are fundamental for any photographer. He explains that these actions allow for higher quality dissemination of work and reach a wider audience. In his view, the ease of dissemination in digital format—especially on social media and websites—causes many photographers to end up devaluing the physical presentation of their work. According to him, exhibitions are a unique opportunity for direct interaction with the public and the photographic community, as well as serving as a space for exchange, where it is possible to gather opinions and discuss different perspectives.

For João, publishing a book represents a very important milestone in the career of any photographer. Although it is also an effective tool for dissemination, he believes that its significance is deeper and more lasting, as it is a physical testimony that remains over time.

Regarding upcoming projects, João says he intends to publish two books and hold exhibitions related to documentary works that began a few years ago and are still in progress. For now, he prefers not to

reveal too many details, but confirms that he will participate in some collective exhibitions scheduled to open in the first half of this year.

When talking about the work that best reflects his career, João highlights the book and exhibition produced in 2021 about his documentary *Riding the Turtles*. He says that this project was a significant milestone in his career, bringing him great happiness and personal fulfillment. It was the first work he developed and shaped his approach to themes and the way he constructs his narratives—combining images and texts in a structure very similar to that of a film, a characteristic that remains present in his production to this day.

About:



<https://www.joaocoelho-photography.com>



photos: *João Coelho*





photos: **João Coelho**





photos: **João Coelho**





photos: **João Coelho**



*The following text was sent by João Coelho and is reproduced in its entirety.*

## **Taming Giants**

It all begins down there, at the bottom of the sea littered with the wreckage of ships slowly succumbing to rust. The water, permanently murky with sediment stirred up by strong currents, hides sharp pieces of iron and cutting metal sheets covered in rust and algae. It is a dark world where humans are not welcome. It is a huge graveyard that demands peace and silence for the giants sleeping here.

But in this bay there are brave men determined to desecrate this graveyard every day and defy the dangers it holds. The countless injuries they have sustained here have taught them where they cannot challenge the sleeping giants. After diving and searching the bottom of this beach countless times with their hands, they know where there are still carcasses from which they can tear off plates and pieces with their bare hands. Their eyes have become accustomed to the darkness and poor visibility of the water, and their lungs have been trained to withstand long periods underwater, almost always more than a minute.

They move silently through the water as if they want to avoid waking the giants in their eternal sleep, and fearlessly enter the bowels of the carcasses through narrow passages where they barely fit, hoping to find

the most valuable trophies: pieces of copper or bronze that are worth much more than iron. Small striped fish patrol the bottom and follow their movements, as if they were guardians of this silent kingdom. It is the only life in this dark and desolate graveyard, where flowers have been replaced by rust and algae. The tides determine when they enter the water because it is practically impossible to work when the tide is high. They learned early on that the tidal cycles advance one hour each day, and it is this cycle that rules their lives, even if they have to arrive at the beach to work before the sun has risen. The rainy season can also force them out of work because the water becomes even darker and filled with debris brought in by the currents from the nearby river estuary.

When one of them discovers a large piece, they quickly organize themselves into a group to dive simultaneously and push the piece in various directions until it separates from the hull. The movements stir up more sediment from the bottom, making the water even murkier, resembling a dense, impenetrable wall. It is virtually impossible to avoid the sharp edges. Cuts on the hands, arms, and legs are inevitable, and some remain open for months. It is a titanic effort that can take several hours and requires countless dives in which everyone has to apply force in perfect synchronization. When they come to the surface, they regularly assess the situation of the piece, and the most experienced give precise instructions on what to do and how to proceed in the next dives.

But that is only the beginning. After finally managing to detach the piece from the

hull, they have to hoist it to the surface to transport it to the beach on fragile rafts made of pieces of Styrofoam wrapped in a fishing net. When the pieces are very large and heavy, they have to drag them along the bottom, diving again and again to lift them and drop them successively until they reach the beach. It is a race against time to avoid the rising tide. In addition to causing strong waves and currents, the rising water can make it impossible for the motorbike that will transport the piece along the beach to another location in the bay about 4 km from here to weigh and sell it.

After several hours of struggle and having overcome the hundreds of meters that separated them from the beach, they still had to lift the heavy piece by hand to place it on the motorcycle. The tide had already begun to flood the beach and the motorcycle was stuck in the wet sand under the weight of the piece. They are exhausted, but a final effort is still needed to push the heavy assembly. Only after they manage to free the motorcycle can they finally rest for a few minutes. Some throw themselves onto the sand as if diving again, but this time into a deep sleep. Others stare at the horizon, oblivious to what is going on around them, as if that is where they can find the strength they need to get home. Before getting a ride on the motorcycle, there is still time to smoke a cigarette, as if it were the most comforting thing they could have at that moment.

At the end of the day, after the scales have dictated the sentence, they divide among themselves the meager reward they received for having tamed another giant on this beach in a relentless battle.



photos: **João Coelho**





photos: **João Coelho**





photos: **João Coelho**





photos: **João Coelho**

# Trindade - Fishermen

Marco Antonio Perna - Brasil

The caçara fishing colony of Trindade, located in the municipality of Paraty (Rio de Janeiro - Brazil), practices floating net fishing in shallow waters a few meters from the coast, which involves nets anchored to the seabed and marked by buoys. These can be maintained indefinitely and form corridors and chambers, leading the fish to the final retention compartment.

I had the opportunity to take photographs in December 2025 while accompanying the fishermen on their motorboat, the Brokador. They also use a rowboat as support, which, because it is made of fiberglass, is tied to a buoy anchored to the floating fence, so it does not need to be brought back to the beach after use. Fishing basically consists of pulling the net and collecting the fish caught in it.

I was able to take pictures at two different nets, the first one very close to Ranchos beach (which is the name of the main beach in Trindade) and the second one after Pedra Cabeça do Índio, also very close to the coast and already in the waters of the state of São Paulo.

The activity attracts seabirds such as the Atobá and the Fragata, called Carapirá in the region, which follow the boat.

**About:**



[www.marcoantonioperna.com.br](http://www.marcoantonioperna.com.br)



Photos: **Marco Antonio Perna**













Photos: **Marco Antonio Perna**





Photos: **Marco Antonio Perna**



Photos: **Marco Antonio Perna**



*Fishermen in a small motorboat off the coast near Trindade, at the border of Rio de Janeiro and São Paulo states. Pedra da Cabeça do Índio appears in the background.*





Photos: **Marco Antonio Perna**



Photos: **Marco Antonio Perna**

**T**rindade is a caiçara village located in the municipality of Paraty, on the southern coast of the state of Rio de Janeiro, near the border with São Paulo. Located in an environmental preservation area and surrounded by remnants of Atlantic Forest, the locality has historically established itself as a traditional community of artisanal fishermen.

The occupation of the region dates back to the colonial period, when the coast of Paraty was part of strategic maritime routes linked to the gold cycle and, later, to the transport of agricultural production. However, Trindade remained relatively isolated for centuries, structuring itself as a caiçara nucleus based on fishing, subsistence agriculture, and extractivism. Its configuration as an organized village was consolidated between the 19th and early 20th centuries, preserving traditional ways of life and strong community ties.

From the 1970s onwards, Trindade gained national prominence due to land conflicts involving real estate projects and the resistance of local residents, who mobilized support from social and environmental movements to ensure the community's permanence. This process was decisive for the consolidation of local identity and for the subsequent integration of the area into the Serra da Bocaina National Park, a conservation unit created in 1971.

The coastline of Trindade is marked by jagged coves, rocky cliffs, and open waters facing the South Atlantic, very

close to the coastal border with the state of São Paulo, in the region of Ubatuba. This geographical condition reinforces its borderline character, both culturally and territorially. Among the most emblematic natural elements is the rock formation known as Pedra da Cabeça do Índio (Indian Head Rock), so named because, when viewed from a certain angle (especially from the sea or parts of the beach) its outline resembles the profile of a reclining indigenous face, with features such as the forehead, nose, and chin outlined by natural erosion. The name reflects the popular tradition of associating landscape forms with human figures, reinforcing the symbolic imagery of the region.

Today, Trindade combines the characteristics of a traditional village with those of an alternative tourist destination. Its beaches (such as Praia do Meio, Praia dos Ranchos, and Praia do Cachadaço) are renowned for their environmental preservation, open sea, and landscapes of rocky cliffs and dense vegetation. The local economy, once centered almost exclusively on artisanal fishing, has come to incorporate tourism as its predominant activity, while maintaining caiçara cultural traits in its cuisine, religious festivals, and community organization.

Trindade is therefore characterized by a historical tension between isolation and openness, tradition and tourism, establishing itself as one of the most emblematic coastal centers in southern Rio de Janeiro state, where natural landscape, social memory, and cultural identity remain strongly intertwined.

# Bloco da Lama

Nailson Moura - Brasil

by MAP

In an interview with EXT Photo Magazine, Nailson Moura reflected on his career as a photographer and editor, highlighting books as the central focus of his work. Author of two works, “Crônicas do Ateliê - Nailson Moura fotografa Antônio da Cruz” (2014) and “Bloco da Lama” (2024), he stated that, although photography is the basis of everything, it is in the conception and editing of books that he finds the greatest fulfillment.

His work focuses on documenting the culture of Sergipe, especially manifestations and characters linked to manual labor and popular traditions. The first book is part of the broader project “Brotando das Mãos” (Sprouting from the Hands), dedicated to recording craftsmen, artisans, and visual artists, following creative processes and modes of production. Bloco da Lama brings together images taken over eleven carnivals in the city of Gararu-SE, documenting the

carnival block created in 1998 by a group of friends (including the photographer himself) as a form of protest and cultural affirmation. The event, which began spontaneously and irreverently, has become a popular manifestation that today brings together thousands of participants.

To make his projects viable, Nailson created his own publishing house, Sertão Produções, and produced both publications with his own resources and crowdfunding. According to him, the book is a fundamental means of preserving the cultural memory it documents.

When evaluating his works, he stated that both are equally important within their contexts. However, “Bloco da Lama” has special significance due to its emotional and biographical connection to the event and his homeland, reflecting his personal history and commitment to local culture in a particularly intense way.

Photos: **Nailson Moura**







Photos: **Nailson Moura**





Photos: ***Nailson Moura***





Photos: **Nailson Moura**





Photos: **Nailson Moura**





Photos: ***Nailson Moura***





Photos: **Nailson Moura**

**N**ailson Moura is a Brazilian photographer from a sertanejo, riverine background, born in Gararu, in the hinterlands of Sergipe, on the banks of the São Francisco River. Although his interest in images began in his youth, he only started working professionally as a photographer in 2008, at the age of 46, when he bought a Nikon D60 and began to systematically study the technique, taking an online course at Escola Focus, taught by Professor Énio Leite, as well as investing in specialized literature.

From then on, he developed a consistent and progressive career. In 2011, he held his first solo exhibition and, in the following years, participated in ten more solo and group exhibitions. His photographs began to illustrate books and magazines with national circulation, consolidating his recognition in the photographic world.

In 2013, he was a finalist in the Leica-Fotografe Contest with an image of "Bloco da Lama", a traditional carnival celebration in his hometown. In 2023, he once again achieved national recognition by becoming a finalist in the 19th Paraty em Foco, in the Single Photo category, with the image "Seu Pedro e Dona Julieta."

He also developed his own editorial work. In 2014, he released "Crônicas do Ateliê" (Chronicles of the Studio), a work that documents the creative daily life of artist Antônio da Cruz in the production of steel sculptures. In 2024, he published "Bloco da Lama," dedicated to the photographic record of the traditional Gararu carnival block. His work reveals a strong connection with popular culture and the identity manifestations of the northeastern hinterland (sertão nordestino).

**About:**



Instagram: @nailsonmouraphoto



Photos: **Nailson Moura**

# Beetleland Brazil

Micha Ende - Germany

■

**W**hen Toninho woke up after a night of heavy drinking – many, many cachaças, brutal and cheap sugarcane liquor – his head was pounding, his wife was yelling, and a horse was neighing. His horse, as his wife informed him, several decibels louder.

Little Antonio scratched his head and tried to remember. Until the night before, a VW Santana, model year 1990, had been parked in front of his modest shack, which also served as his car repair shop. It was in pretty good condition, except for a few rusty spots he planned to fix during the week. No hurry. After all, this is Brazil.

In Guapimirim, a small town rightly ignored by any serious travel guide, in the hinterland of Rio de Janeiro, at the foot of the Organ Mountains and their most famous formation, the Finger of God. Antonio can see it from his window, and now it seemed to warn him: "Toninho, stop drinking!"

Rusting Beetle carcasses stand in

front of walls eaten away by salt and mold, tangled weeds next to a decaying village school. There is no sign on his workshop, no name, no house number, no phone. Everyone in Guapimirim knows little Anton – or prefers not to.

For almost three decades, the 52-year-old has been fixing old cars. Blonde streaks in his graying hair are meant to preserve a youthful spirit. His specialty: the Fusca.

The word is a Brazilian distortion of "Volkswagen" and refers to just one model of the now broad range of the German manufacturer: the Beetle.

That a Santana had stood in front of his shop was a mistake – one that would cost both the owner and Toninho dearly.

After investigating at his favorite

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**Micha Ende**, photographer, video maker, journalist, teacher and curator, German living in Brazil, worked for the main European magazines and TV stations throughout Brazil and all South American countries, before moving to China in 2008. He taught photography and documentary film at the China University of Communication Nanjing C.U.C.N. His work has been exhibited in many countries around the world.

Currently, Micha Ende is working on the project "Distant Neighbours", showing the differences and similarities of the BRICS countries.

About:



EXT photo magazine articles











Photos: **Micha Ende**







bar, it dawned on him that he had traded the nearly new Santana for a clattering horse of indeterminate age, in miserable condition, recognizable by its protruding ribs and missing teeth.

A very bad deal.

The Santana's owner estimated its value at 12,000 reais, about 3,500 euros. A kind neighbor offered 600 reais – about 175 euros – for the horse.

Toninho's long-suffering wife gave him a choice: Either AA meetings instead of the bar – or single life. Even with blond highlights, that was not an attractive option.

The Santana's owner demanded monthly payments of 500 euros and reinforced his demand by waving a .38 Taurus revolver.

Happy ending:

Toninho now drinks five liters of Diet Coke instead of five liters of Antarctica beer a day, turns on the grinding machine at eight instead of eleven – and no longer works on almost new Santanas, only on Fuscas.

He is not the only one in town, but in his own estimation, the best. And there are never enough customers – or Beetles – in Brazil.

Beetles do not die out in Brazil. Miraculously, they seem to multiply, although the last one rolled off the production line in 1994.

Brazil is the country where the automotive insect lives the longest. From 1950 to 1953, the Beetle was imported from Germany as the "Volkswagen Sedan," later shipped as kits (C.K.D. – Completely Knocked Down) because of high import taxes.

By 1959, 54 percent of the parts were already produced locally.

"Volkswagen" was a tongue twister for most Brazilians. It became "Fusca." Friendly, Brazilian, meaningless.

The Fusca became the symbol of Brazil's economic rise under the military dictatorship. City clerks drove it, small farmers in the Atlantic Forest used it, and settlers pushed into the Amazon with it. Family fathers transported wives and children in it – and landowners their chainsaws.

It is no coincidence that production ended in 1984, at the same time as the dictatorship. Democracy brought environmental awareness and newer cars: cleaner, more expensive, and less durable.

Today Brazil is facing its worst crisis in 30 years. Inflation, unemployment, corruption. Political observers see the impeachment of Dilma Rousseff as a disguised coup. Brazil is sinking into the mud.

And those stuck in the mud are grateful for a reliable engine. And rear-wheel drive.

Symbolically, the Beetle is now experiencing a renaissance. Of the 3.3 million Fuscas built in Brazil, an estimated half million are still running. In Germany, only about 45,000 remain registered.

Seventy-eight clubs worship the Beetle cult. The magazine Fusca & Cia. sells more copies than many lifestyle magazines.

This is not just nostalgia. It is a return to modesty. To virtues considered German: reliability, honesty, solidity. No carnival glitter, no glamour.

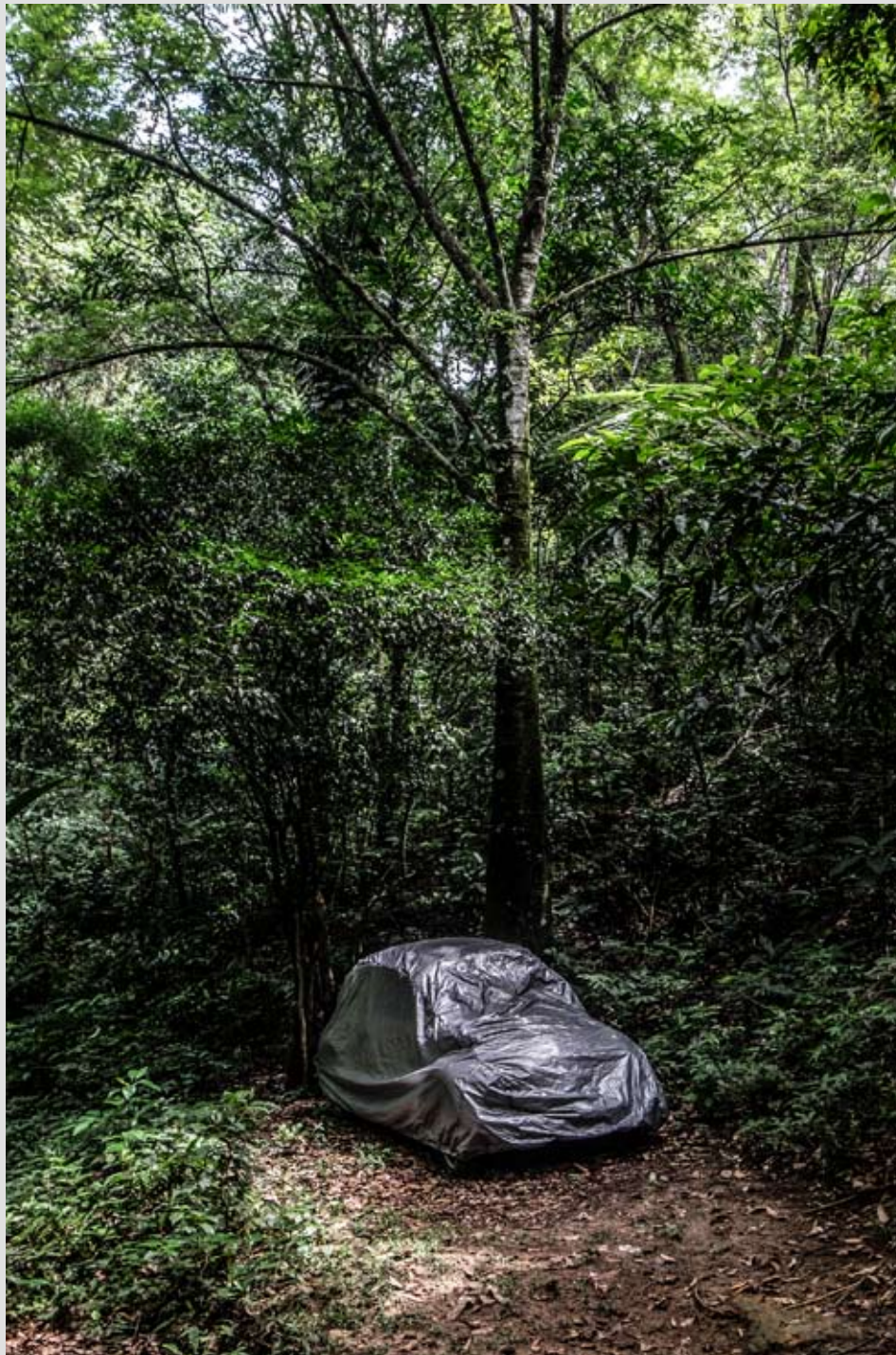




Photos: **Micha Ende**







Photos: **Micha Ende**



In the Bocaina Mountains between São Paulo and Rio, thousands of Beetle skeletons rust along the highway. Once coffee plantations, today a national park. Cunha is known as “Fuscalândia” – allegedly 3,000 Beetles for 25,000 inhabitants.

They will rise again. Revived by magicians with welding torches and wrenches.

Corujão has stopped counting how many Beetles he has restored in over forty years. Rust does not frighten him. He has the vision of Doctor Frankenstein.

He juggles virtuously with parts from six decades. The reborn mechanical creature groans, smokes, stinks – and finally drives out onto the road between Rio and São Paulo, to make Brazil’s heart beat faster again.



# EXT

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## DISTANT NEIGHBORS by Micha Ende

*There are not more distanced countries on this planet than China and Brazil. Chinese and Brazilians are "antipodes". Brazil was "discovered" only a little more than 500 years ago by the portuguese conquerors, as China looks back to 5000 years of history. But they are united lately by there efforts to become 2 of the leading nations in the new century. Brazilian's former President Lula is constantly repeating how many things China and Brazil have in common.*

*After living nearly 30 years in Brazil, and having had the privilege, made possible by my profession as a photo journalist and video film maker for major international magazines, to travel throughout this beautiful, so diversified country, I onlyf started to "discover" China from the beginning of 2008 on. And I must say, President Lula is completely right about Brazil and China – and he is also completely wrong...*

*Yes, Brazilians are often like Chinese. They are open hearted, friendly, happy and proud – especially on the countryside. Neither Brazilians nor Chinese are shy in front of the foreigner's camera. They laugh, they smile, even with nearly no teeth in their mouth. Between the portrait of the happy Xavante indigenous warrior (with the 2 front teeth lacking) and the laughing shephart near Pingyi, Shandong Province, also with teeth problems, are not only 20 000 kilometers of distance, but also nearly a quarter of the century. The Xavante Indian I met during my first STERN assignment in Brazil.. I didn't speak the Xavante indigenous language, and he did not know portuguese. But we understood each other.*

*In the same situation I found myself in with the shephard in march of 2009. The camera helped me again to overcome the language barrier. Take a look at the portraits of the girls in Juruena National Park, at the Amazon, and the three girls pointing a camera at me - and me at them. Right , the pictures "match" – but do they show more similarities or differences? How distant are these "distant neighbors" This exhibition marks for m a new beginning, it is "work in progress" – and I am excited to find out in the next 30 years, how far and how close Brazil and China really are.*

See video at the PEF festival:



# About the Book

*The author Marco Antonio Perna is an IT professional and researcher with a master's degree, ballroom dancer and a lifelong photography lover.*

*He began his career as a photographer by documenting the II International Dance Meeting, in 1997, at the Gloria Hotel (Rio de Janeiro), when, besides photographing, he realized the need to document the events he was photographing, that was how photojournalism came into his life.*

*His vast experience as a photographer of ballroom dance and artistic modalities such as ethnic dances, jazz and ballet, among others, developed his photographic look and allowed the creation of the Female Sculptures book, and then Bailes Cariocas book.*

[www.marcoantonioperna.com.br](http://www.marcoantonioperna.com.br)

About the Book:  
<http://www.marcoantonioperna.com.br/bailescariocas/>



## Bailes Cariocas



*Marco Antonio Perna*



AGENCY  
**POSTO 5**

**Reality isn't observed; it's inhabited.**  
France-Brazil Documentary & Photojournalism Agency





# Tipuana Art Gallery

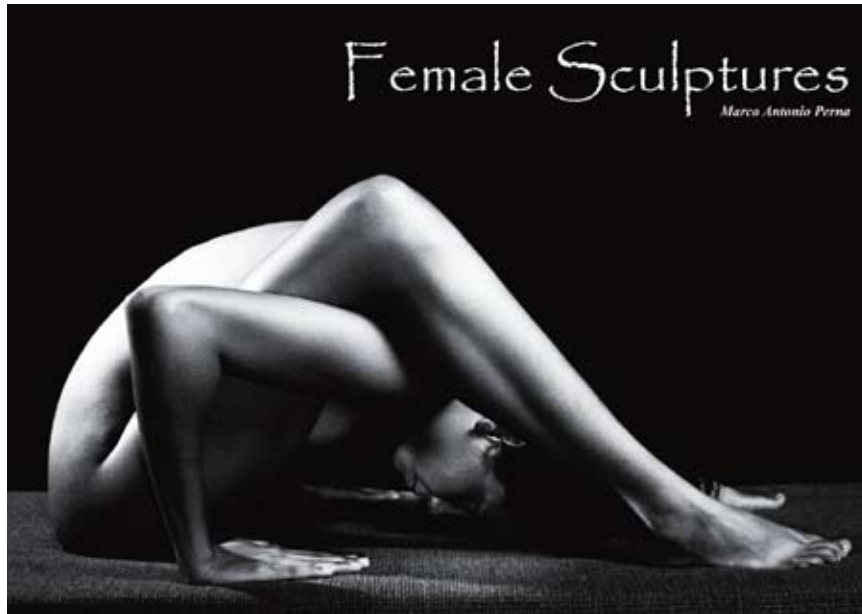
The Tipuana Art Gallery is an area immersed in nature and intended to exhibitions of the most diverse artistic manifestations and surrounded by Tipuanas trees where on the third floor we have Sunset Café, ideal place for a good chat and all fellow photographers are invited.



EXT photo magazine  
launch at Tipuana  
Art Gallery

A **Galeria de Arte Tipuana**, inaugurada em 2019, é envolta em uma área imersa na natureza e destinada às mais diversas manifestações artísticas, sendo que no no terceiro andar temos o Sunset Café ideal para uma boa conversa onde todos os amigos fotógrafos estão convidados.

Maiores informações: [www.ricardoqtdrodrigues.com.br](http://www.ricardoqtdrodrigues.com.br)  
[extphotomagazine.com.br/tipuanaartgallery](http://extphotomagazine.com.br/tipuanaartgallery)  
Estrada da Embratel 3100 - Extrema - Minas Gerais - Brazil



**The book *Female Sculptures* can be purchased by contacting:**

<http://www.marcoantonioperna.com.br/femalesculptures/>



## About the Book

*In 2015, observing the work of various photographers around the world, Marco Antonio Perna began to study the style of photography on which female bodies take distinct forms through numerous types of lighting. Since he likes the Low Key style, he decided to take it on and set up his own project.*

*Right from the beginning, Marco noticed and considered the fact that the biotype of Brazilian women, especially in Rio de Janeiro, is very different from the biotype of models from the northern hemisphere. In addition, he was determined to go out of the ordinary and look for new ways of editing. The result of his project titled *Female Sculptures* can be seen in this book, where about 20 models were invited to participate.*

*The choice of photographs sought to value the heterogenous physical aspects and nature of Brazilian women. They are all women of standard figure and fitness. They are not particularly ballet dancers, athletes or contortionists. Tall, short, thin, not so thin, from 20 to 60 years old, trans, cis, with or without large bust, with wide hips or not. However, some of these features are somehow imperceptible in the photographic result, highlighting the beauty and harmonic movement of often acrobatic and thought provoking gestures and performances.*

**The author Marco Antonio Perna** is an IT professional and researcher with a master's degree, ballroom dancer and a lifelong photography lover.

*He began his career as a photographer by documenting the II International Dance Meeting, in 1997, at the Gloria Hotel (Rio de Janeiro), when, besides photographing, he realized the need to document the events he was photographing, that was how photojournalism came into his life.*

*His vast experience as a photographer of ballroom dance and artistic modalities such as ethnic dances, jazz and ballet, among others, developed his photographic look and allowed the creation of the *Female Sculptures* project, originating this book.*

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