



**ARTIST**

Marcio Lima

**TITLE**

Children of Bahia, Salvador, Bahia.

**DATE**

1994

**DIMENSIONS**

7 in H x 10 in W

**MEDIUM**

Gelatin Silver Print

**CATALOGUE NUMBER**

1997.056

**CURRENT LOCATION**

1620-23B

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**MARCIO LIMA**

**BORN**

1960

**GENDER**

Male

**CITIZENSHIP**

Brazil

**CULTURAL HERITAGE**

Brazilian

**LIGHT WORK RELATIONSHIP**

Artist-in-Residence, 1996

**LIGHT WORK PUBLICATIONS**

Contact Sheet 90

Contact Sheet 97

A Just Image: Selections from the Light Work Collection

**ESSAYS**

Brasil is as large as the United States and even more culturally diverse. In the northeast, the interior of the state of Bahia embraces living musical traditions and styles of dress brought from Portugal hundreds of years ago. While these traditions are part of daily life in Bahia, they have ceased to exist anywhere else in the world. But on the coast of Bahia, it is the sensual world of samba, popular festivals, and Afro-Brasilian religious cults which dominate the body and soul of the people. A European elite and the Catholic Church were and to a large extent still are the official authority here. But it doesn't take long to understand that the true power in this corner of Brasil comes from Africa. Photographer Marcio Lima (a thirty-five year old Brasilian) moved to Salvador seven years ago from Recife, where he was born, raised and began his work in photography. Captured by the mystery of Bahia, he expects to stay and continue his explorations, both on the coast and in the very interesting backwaters of the interior of this state. Marcio works as a freelance photographer for newspapers and magazines. His primary beat is dance and theater and much of his output is in 'preto e branco' (black and white). Marcio was in residence at Light Work during the month of June 1996. This was his first opportunity to travel and photograph in the United States. John Fago (c)1996A Just Image As it plays out in the headlines, justice means equality, fairness, and the rule of law. Yet beyond the events broadcast on television and the news alerts flashed instantly to laptops and PDAs, there is a large realm of justice that eludes reporters. Throughout daily life - at home, in school, doing errands, tending children, making dinner, playing sports - perceptions of justice often float just below the radar. The Light Work Collection offered plentiful proof that photographers frequently make images of routine daily life and its relationship to a sense of justice. However, as members of the Fine Arts 395 "Art and Identity" class noticed, scholars seldom extend the concept of justice into aspects of living that are legal, but sometimes ethically questionable. Counselors, social workers, and therapists seem to take over where the justice system stops. Nevertheless, the line between the legal system's purview and personal life is not fixed. Class members were careful to insist that the law is often less subtle in its grasp of situations and unaware of complexities than are the images included in this show. Nowhere in the law is it written that by embracing a stereotype one can sometimes achieve influence skin to contesting the mold. Thoughts and feelings such as these coalesced as the subject of this exhibition. Work and family emerged as sites where what is fair is not always what is equal, and what is equal is not always fair. However fair or unfair, the triumphs and annoyances one experiences at work mostly fall below the threshold of the law. It is conventional wisdom, not the IRS, which suggests that wealth carries no guarantee of happiness. Creating this nuanced exhibition about justice in everyday life led the class into hearty and un-nuanced discussions about the slights, snubs, and rebuffs of an ordinary day. The students chose the title A Just Image for this exhibition before they read about the expression in Roland Barthes' Camera Lucida. With the phrase, he and they recognize that art coaxes the world of appearances to create symbols signifying ideas for which there are no words. Just an image becomes A Just Image. Mary Warner Marien A Just Image: Selections from the Light Work Collection is the result of a collaborative effort by thirty-one Syracuse University students enrolled in Professor Mary Warner Marien's "Art and Identity" course. The exhibition examines the Fall 2007 Syracuse Symposium theme of justice. The students chose images from the Light Work Collection, considering the personal and societal meanings of justice. They have created an interactive exhibition, where, as the students write in the exhibition catalogue, "ironically... the viewer is still judging." A Just Image invites viewers to explore the photographs and rethink their definition of justice. As the students of the "Art and Identity" course discovered, though justice is a universal concept, it does not necessarily carry the same meaning for everyone. This can be seen in the different perceptions of stereotypes, families, occupations, and leisure activities, which are some of the topics examined by the class. According to the students, "The Pictures we have chosen require more than just superficial judgment; they require the viewer to acknowledge their own stereotyped projections." Roslyn Esperon