



Galeria  
Francisco  
Fino



JOSÉ PEDRO CORTES  
PORTFOLIO

José Pedro Cortes (Porto, Portugal, 1976) studied at Kent Institute of Art and Design (Master of Arts in Photography) in the UK. In 2005, after 3 years living in London, he moved back to Lisbon and was part of Gulbenkian Creativity and Artistic Creation Program in Photography. In that same year, Cortes had his first solo exhibitions at Centro Português de Fotografia and Silo Gallery, both in Porto, Portugal. In 2005, Cortes was also selected for the Photo London - Emerging Artists Presentations and, in 2006, took part in the Getty Images curated exhibition New Photographers 2007.

Since then Cortes had several institutional solo exhibitions, namely *One's Own Arena* at Museu da Eletricidade/MAAT, (Lisbon, 2015), *Costa* at CGAC – Centro Galego de Arte Contemporânea (Santiago de Compostela, 2015) and in 2018 *A Necessary Realism*, a major exhibition at MNAC, the National Museum of Contemporary Art, spanning 15 years of work. In 2022, Cortes will present a selection of works at Paris Photo and, in 2023, a solo exhibition at MAAT, Lisbon.

Other exhibitions included Museu da Imagem (Braga, 2006), Módulo – Centro Difusor de Arte (Lisbon, 2008, 2010), White Space Gallery (London, 2006), CAV - Centro de Artes Visuais (Coimbra, 2013), Robert Morat Galerie (Berlin, 2015 and 2022) or Galeria Francisco Fino (Lisbon, 2018, 2021 and 2022) and Escola das Artes, UCP (Porto, 2021).

Cortes was also one of the photographers for EPEA - European Photo Exhibition Award 01, with work shown in four European venues in 2012 and 2013 (Deichtorhallen Hamburg, Germany, Centre Gulbenkian Paris, France,

Fondazione Monte di Luca, Italy, and Oslo Peace Center, Norway); was also chosen for the project European Eyes on Japan 2014 (with book and exhibition); and *O Processo SAAL: Arquitectura e Participação*, 1974-1976, with work shown at Museu de Serralves, and at the Canadian Centre for Architecture, Toronto. In 2014 Cortes participated in the event Live Editing Show at LE BAL, Paris, where visitors could produce a book in collaboration with the artist. In 2014, he was shortlisted for the BESPhoto award with exhibitions at Museu Berardo, Lisbon, and Instituto Tomie Ohtake, in São Paulo, Brazil. In 2016 was one of the commissioned artists for the BF16 - Bienal de Fotografia de Vila Franca de Xira with his installation *Reinforced Concrete*.

In 2018, the prestigious *1000 Words Magazine*, selected José Pedro Cortes as one of the 10 photographers who have built significant bodies of work and emerged as increasingly influential practitioners, from 2008 to 2018.

From the beginning of his career, Cortes sees the book form as an important medium in presenting his work. He has published *Silence* (2005), *Things Here and Things Still to Come* (2011; included in *Photobook: A History Vol. III*), *Costa* (2013), *One's Own Arena* (2015) and *A Necessary Realism*, published in 2018, an overview of his work, with essays by Shoair Mavlian, Julião Sarmento, David Santos and Nuno Crespo. All his books were published by Pierre von Kleist editions, a publishing house that he co-founded and directs from Lisbon, with more than 45 books published.

Apart from his artistic work, Cortes regularly collaborates with magazines like *Numéro Homme*, *Apartmento* or *Fraulein Magazine*.



***Shirt (Joana)***

2017

Inkjet print on Fine Art paper

80 x 53 cm

Edition of 3 plus 2 artist's proofs



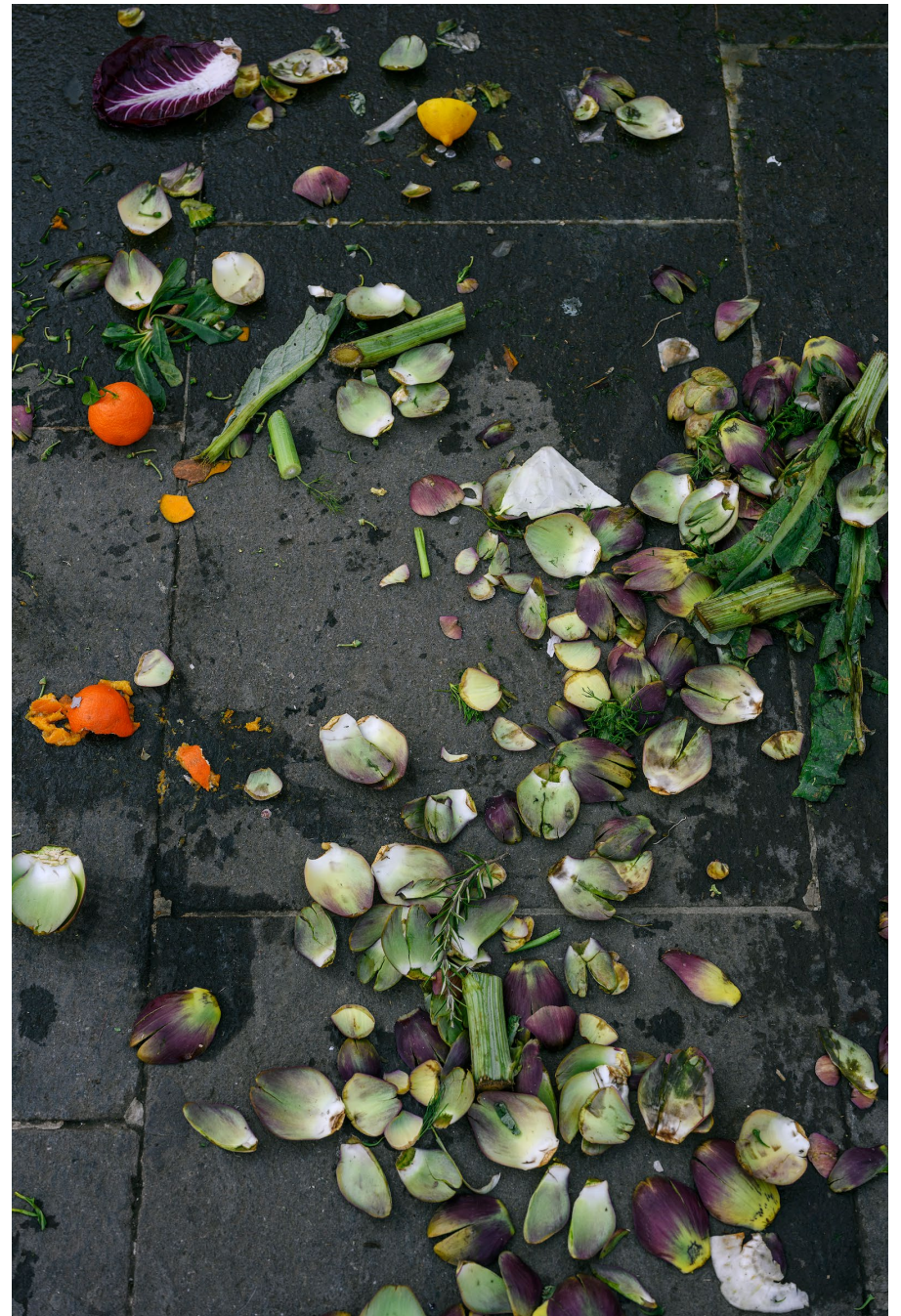
***Leftovers I***

2022

Inkjet print on Fine Art paper

167 x 115 cm

Edition of 2 plus 2 artist's proofs





***Pear Melon***

2022

Inkjet print on Fine Art paper

56 x 76 cm

Edition of 3 plus 2 artist's proofs

***Foot (II)***

2022

Inkjet print on Fine Art paper

48 x 31,5 cm

Edition of 5 plus 2 artist's proofs



***Structure (Blue)***

2019

Inkjet print on Fine Art paper

180 x 120 cm

Edition of 1 plus 1 artist's proof



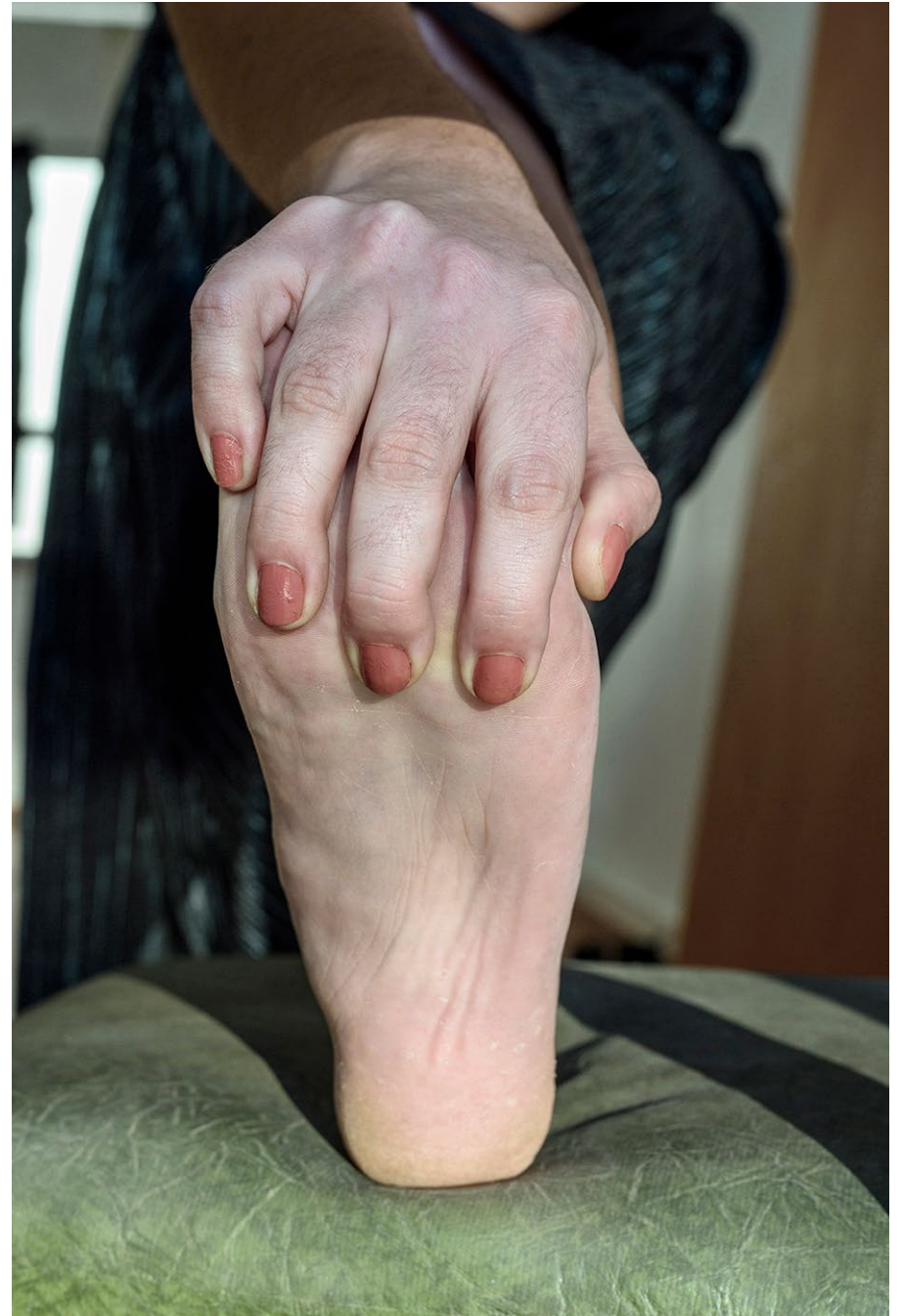
***Foot and nails***

2019

Inkjet print on Fine Art paper

60 x 40 cm

Edition of 3 plus 1 artist's proof



***Sebastião (II)***

2020

Inkjet print on Fine Art paper

180 x 126 cm

Edition of 1 plus 1 artist's proof





***Wood (Yellow Wall)***

2019

Inkjet print on Fine Art paper

126 x 180 cm

Edition of 1 plus 1 artist's proof



Installation view of **BODY CAPITAL**, Galeria Francisco Fino, Lisbon, 2021



***Skin (boot)***

2020

Inkjet print on Fine Art paper

25 x 35 cm

Edition of 3 plus 1 artist's proof



***Nature (II)***

2019

Inkjet print on Fine Art paper

120 x 180 cm

Edition of 1 plus 1 artist's proof

**Joana**

2020

Inkjet print on Fine Art paper

180 x 120 cm

Edition of 1 plus 1 artist's proof



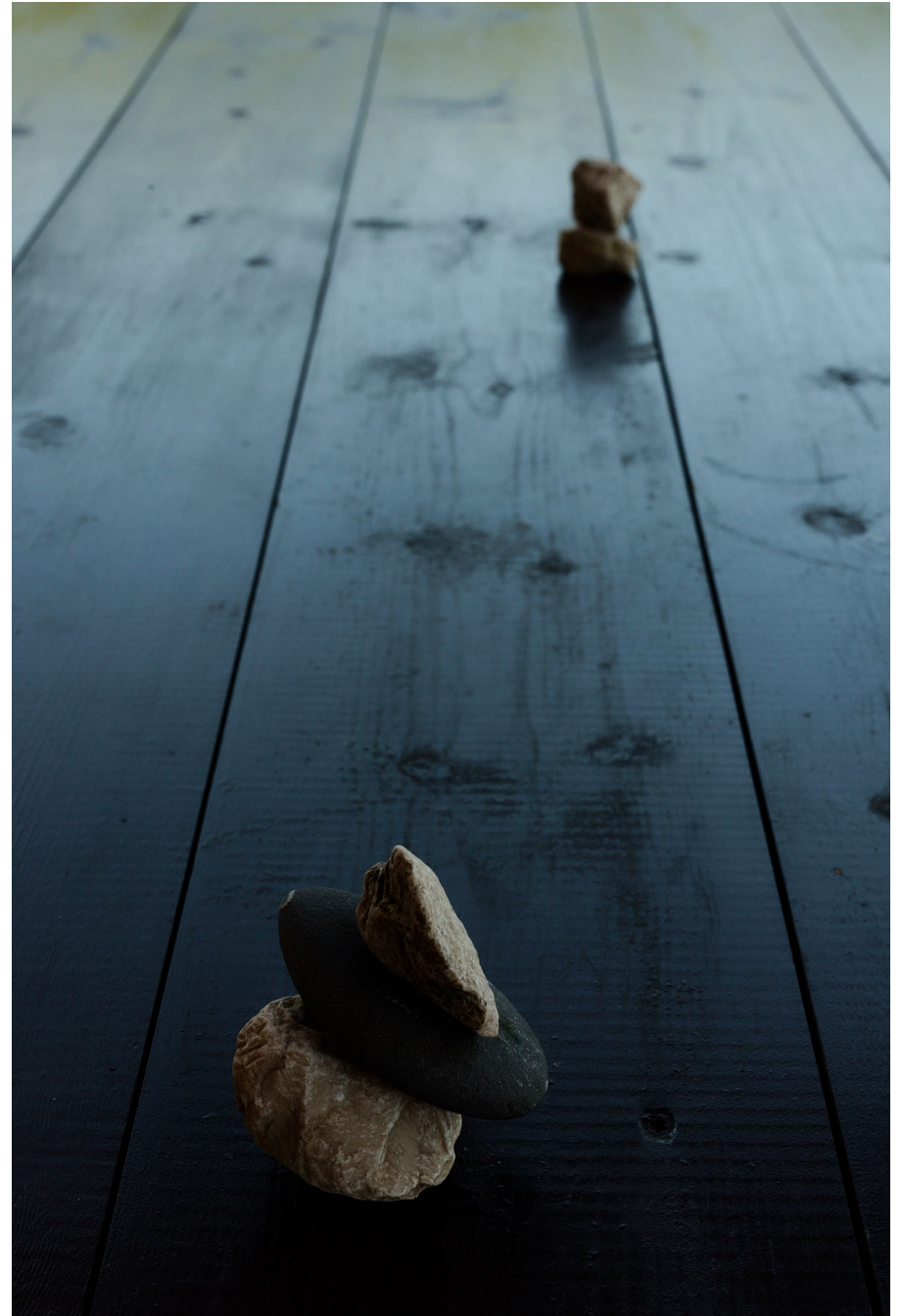
***Equilibrium (stones)***

2019

Inkjet print on Fine Art paper

60 x 40 cm

Edition of 3 plus 2 artist's proofs





Installation view of **BODY CAPITAL**, Galeria Francisco Fino, Lisbon, 2021

***Plastic Door***

2019

Inkjet print on Fine Art paper

190 x 126 cm

Edition of 1 plus 1 artist's proof



***Mirror (studio) III***

2017

Inkjet print on Fine Art paper

50 x 35 cm

Edition of 3 plus 1 artist's proof



***Foot (Stool)***

2020

Inkjet print on Fine Art paper

50 x 35 cm

Edition of 3 plus 1 artist's proof





***Apples (II)***  
2020  
Inkjet print on Fine Art paper  
53 x 80 cm  
Edition of 3 plus 2 artist's proofs



Installation view of **BODY CAPITAL**, Galeria Francisco Fino, Lisbon, 2021

**7PM**  
2020  
Inkjet print on Fine Art paper  
180 x 120 cm  
Edition of 1 plus 1 artist's proof



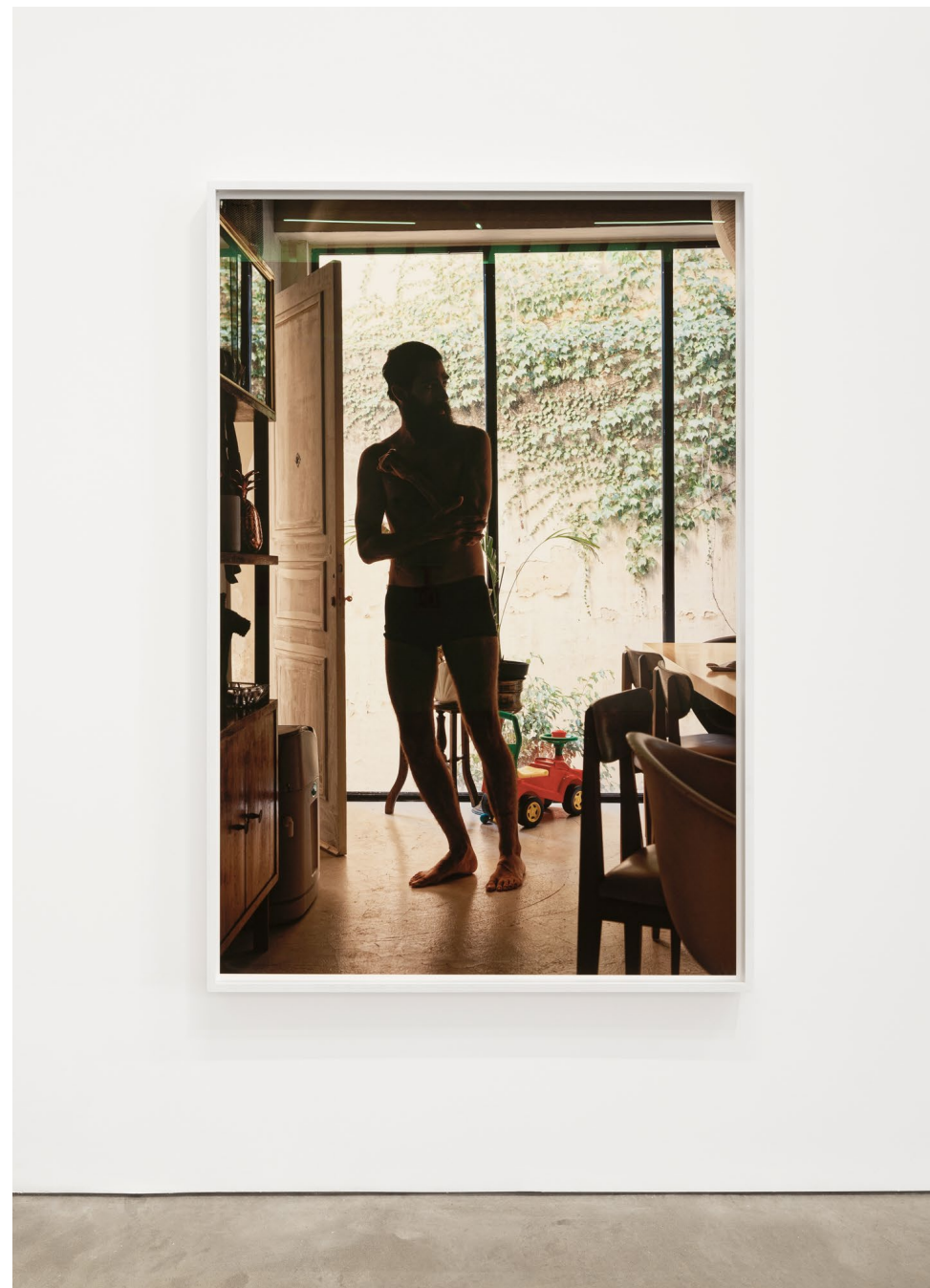
**Sebastião**

2020

Inkjet print on Fine Art paper

180 x 120 cm

Edition of 1 plus 1 artist's proof





***Wood (Arrow)***

2020

Inkjet print on Fine Art paper

150 x 200 cm

Edition of 1 plus 1 artist's proof



Installation view of **BODY CAPITAL**, Galeria Francisco Fino, Lisbon, 2021





***Nature (I)***

2019

Inkjet print on Fine Art paper

120 x 180 cm

Edition of 1 plus 1 artist's proof

***Batteries and wood***

2020

Inkjet print on Fine Art paper

42 x 30 cm

Edition of 3 plus 1 artist's proof





***Our Center (Atlantic)***

2019

Inkjet print on Fine Art paper

126 x 190 cm

Edition of 1 plus 1 artist's proof



***Make this your Home***

Series of 6 photographs

2020

Inkjet print on Fine Art paper

42 x 34 cm (each)

Edition of 3 plus 1 artist's proof (each)





Installation view of **BODY CAPITAL**, Galeria Francisco Fino, Lisbon, 2021



Installation view of *Cintura*, Escola das Artes da UCP, Porto, 2021



Installation view of *Cintura*, Escola das Artes da UCP, Porto, 2021



Installation view of **Cintura**, Escola das Artes da UCP, Porto, 2021

***Waxing***

2013

Inkjet print on Fine Art paper

160 x 120 cm

Edition of 1 plus 1 artist's proof



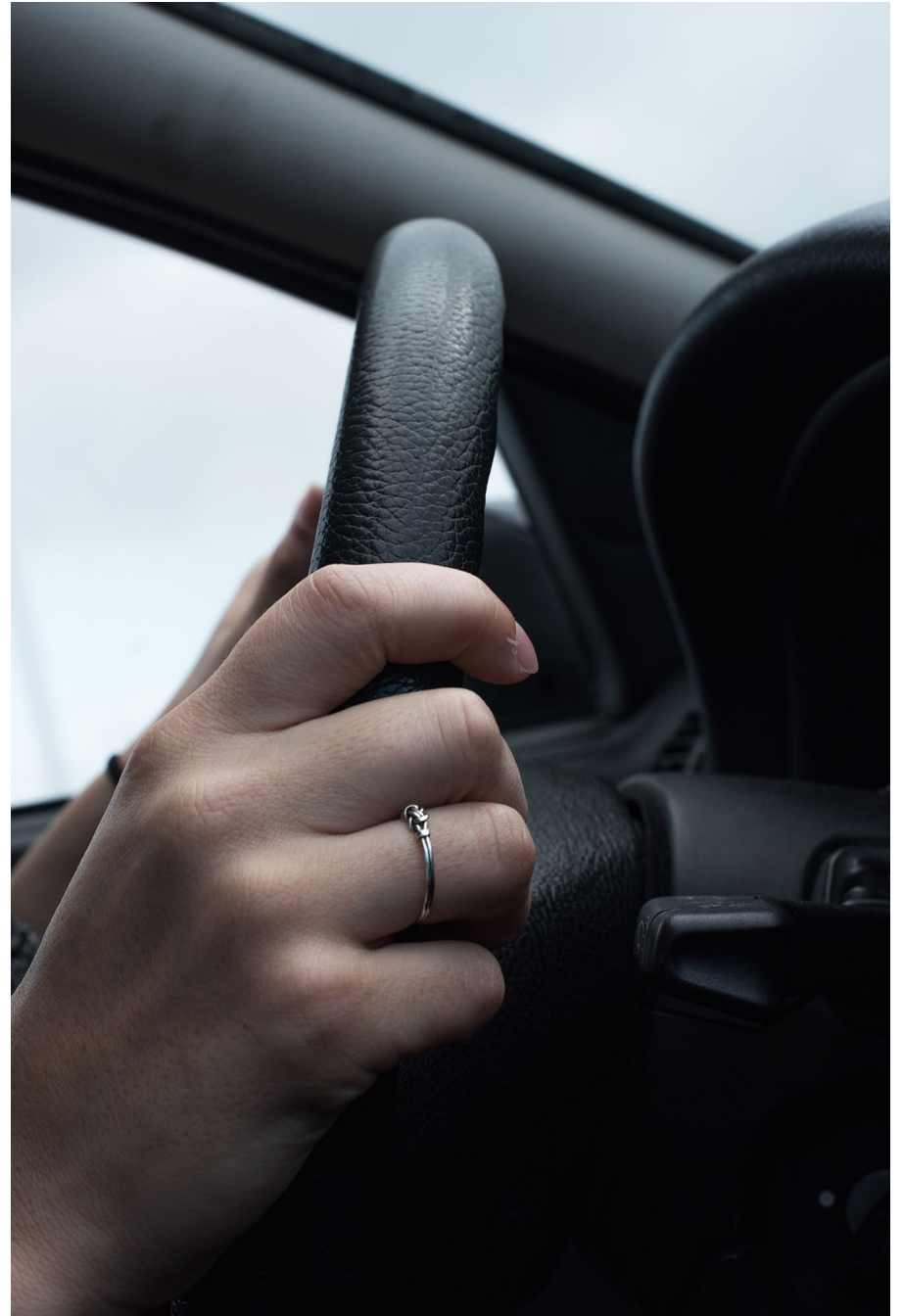
***Driving on the bridge***

2018

Inkjet print on Fine Art paper

50 x 38 cm

Edition of 3 plus 1 artist's proof





Installation view of *Cintura*, Escola das Artes da UCP, Porto, 2021



Installation view of **Cintura**, Escola das Artes da UCP, Porto, 2021



Installation view of *Cintura*, Escola das Artes da UCP, Porto, 2021

**R.**  
2020  
Inkjet print on Fine Art paper  
42 x 30 cm  
Edition of 3 plus 1 artist's proof



*Planta Espelho* creates a suspended reality resulting from the confrontation between images that originate in the studio and travel observations. Cortes looks at architecture, vegetation and the human body to reflect on the relationship between a world of hybrid energies: a man-made, fabricated force brimming with artefacts; and another, natural force free from the subject's control impulse. Alluding to the notions of limits and boundaries, José Pedro Cortes' photographs depict the confrontation between natural and built landscape, or the relationship between the study of the body in the studio and the evidence of the physical effort felt in the legs of sportswomen. In this dialogue of tension and dichotomy, Cortes reinforces one of the central questions in his work: in a world in constant transitoriness, how to create a discourse on the matter and form of our time?

'The time of my images is like our time, a time of constant doubt: fabrication or impulse; vulnerability or strength; surface or perhaps something more', wrote José Pedro Cortes for his exhibition.





Installation view of *Planta Espelho*, Galeria Francisco Fino, Lisbon, 2018



**Street Yacht**

2018

Inkjet print on Fine Art paper

120 x 150 cm

Edition of 2 plus 1 artist's proof

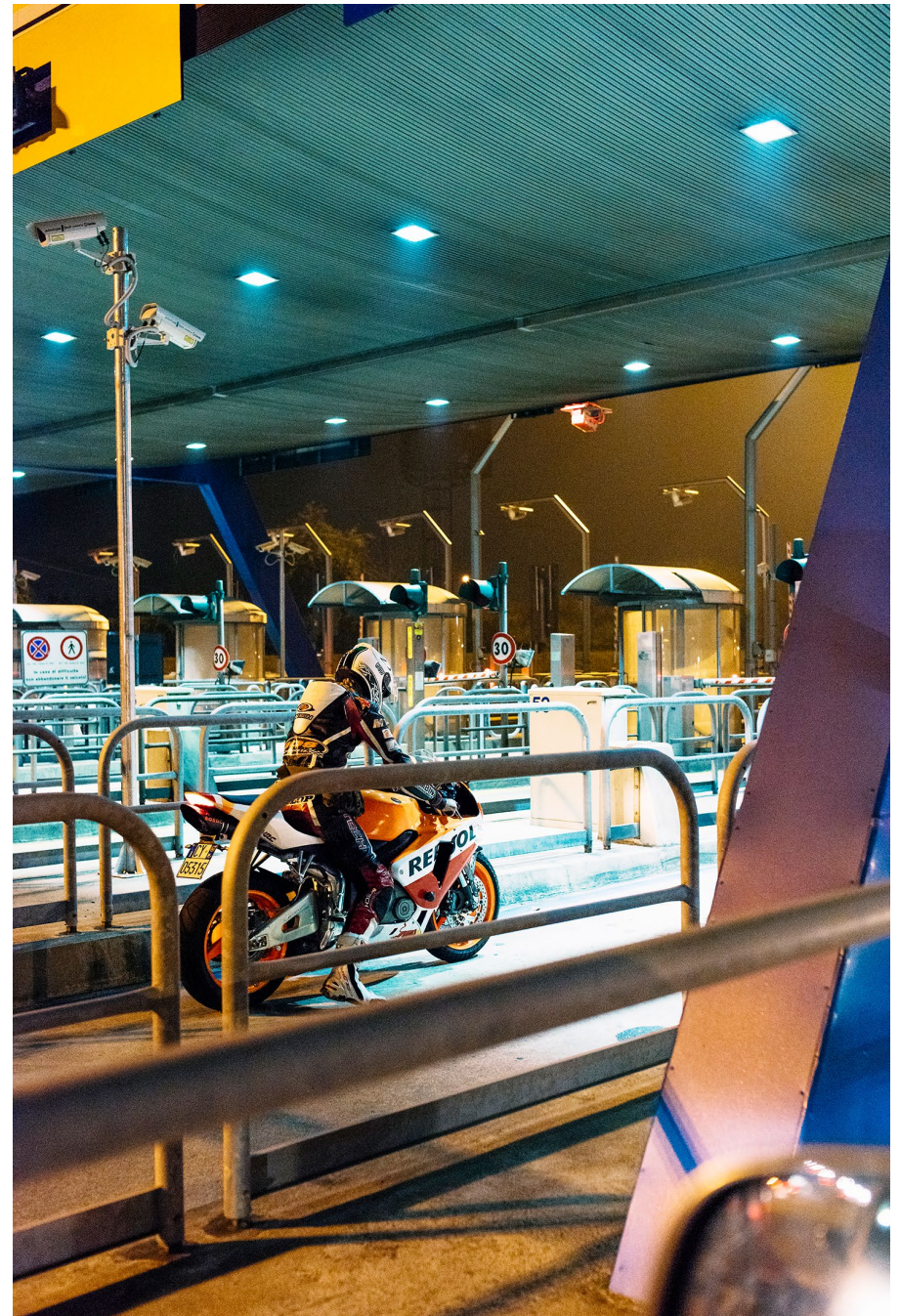
**Motorcycle Man**

2018

Inkjet print on Fine Art paper

190 x 126 cm

Edition of 1 plus 1 artist's proof





Installation view of *Planta Espelho*, Galeria Francisco Fino, Lisbon, 2018

**Foot**  
2018  
Inkjet print on Fine Art paper  
71,5 x 51 cm  
Edition of 3 plus 1 artist's proof



***Nail Performance***

2018

Inkjet print on Fine Art paper

51,5 x 36 cm

Edition of 3 plus 1 artist's proof





Installation view of *Planta Espelho*, Galeria Francisco Fino, Lisbon, 2018

# The necessity of Realism

Shoair Mavlian

In 2013, almost five years into the economic crisis which engulfed Southern Europe, José Pedro Cortes published *Costa*, a subtle narration of the coastal region Costa da Caparica in his native Portugal. Often referred to as a peripheral no man's land due to its proximity to, and location on the fringes of Lisbon, Costa da Caparica occupies the space in-between. Rather than a picturesque coastal paradise Cortes' images depict a neglected wasteland where faded, abandoned buildings and leisure structures exist alongside debris washed up by the ocean. In this way the images successfully captured the temperament of the time, a mood of disillusion, stagnation, and fading hope as a generation across Europe lose sight of the prosperous future they were once promised. *Costa* is honest and revealing, however it is also beautiful. With its muted pastel tones and minimal

abstract aesthetic the work epitomises the acknowledgment of defeat felt at the time, alongside the alarming absence of urgency.

Fast forward five years and we again encounter images from *Costa* throughout this publication, however this time they are different. Removed from the safety of their series these images reappear revived. Sandwiched between seemingly unrelated subjects they stand alone as single images, jarring and bold. This new way of seeing is what is fascinating about Cortes' latest venture, posing multiple questions: what happens when we remove an image from the confines of the time and space in which it was made? What happens if we rethink work not in terms of mutually exclusive series but instead as a continual ongoing journey? What happens when we revisit the archive?

In the process of exploring the photographic medium Cortes often favoured the format of the photobook, which naturally allowed for images to be sequenced and fixed in a portable, self-contained object. However these exact attributes which make the photobook an attractive format are equally its downfall. Unlike an exhibition which can be rehung in different sequences and in different locations the photobook is in fact one of the most inflexible formats. It is perhaps the rigidity of (or indeed the mastering of) this relatively inflexible format which encouraged Cortes to think more freely about his practice and it is as a result of this that his images now take on a striking sense of urgency.

In *A Necessary Realism* Cortes dismantles his self-imposed rules, breaking away

from series and groupings, and instead reconsidered his archive from the perspective of the single image. He explains, 'when making this book my idea was to reinforce certain images - taking them out of the context of the series - and adding some new images in order to think of my practice as a line of images instead of blocks or series'. By removing the original thematic or chronological premise Cortes allows single images to take on a new language, they are read in terms of content and form changing the perceived 'value' of the image so that frames which were once overlooked now become significant. Take for example the image of the lawn weed emerging from the concrete, which was perhaps too urban within the context of *Costa* now represents a new position. This levelling out of the photographic language enables Cortes the





freedom to rethink the value of the image outside of a sometimes restrictive single thematic or narrative. Instead *A Necessary Realism* uncovers and indeed highlights Cortes' patient approach of collecting and gathering images over time, revealing a much more unfiltered and un-edited version of his practice. Stripped back to a certain extent. This unapologetic and illuminating and emphasis on daily life is reminiscent of Harry Callahan, who described his sixty

years of practice as a personal response to his life, a constantly evolving story and a 'lifetime project'. For Cortes, like with Callahan and other more contemporary practitioners such as Wolfgang Tillmans and Dayanita Singh, this inclusive approach means that seemingly disparate images should in theory sit comfortably side by side, as fragments of daily experiences form linear connections.

Working with this new approach enables content and form to be at the heart of *A Necessary Realism* where time is fluid and location is hard to decipher. The sequence is full of ruptures as Cortes' gaze shifts from day to night, across cities and continents, from portraiture to landscape and abstraction. In this reinterpretation of the archive individual images are brought into the contemporary moment. However Cortes is not changing time but reordering it,

creating a new layer born from the archive. This process of editing and re-editing the archive could in theory be repeated, and on each occasion a different rereading could emerge.

The focus on the single image in *A Necessary Realism* is counteracted by intense periods of repetition. These occurrences, of which there are four in total, read almost like performances, a break or interlude from the wider narrative moving from the distant to the intimate. These sequences include close up images of hands, one person painting the nails of another, and a sequence of a couple engaged in a sexual act, both of which promote intrigue. However the sequence which demands attention is the run of twelve images of a woman, dressed in only her underwear in a minimal room, with a black piece of fabric taped to the wall. In this makeshift studio the model moves positions, centred around a non-descript wooden chair as the camera changes distance and frame. Here Cortes' position also changes as he moves from the role of observer to the role of director. However this more than any other sequence feels like a collaboration between sitter and artist, in this moment the photographer is present and so too is the sitter, blurring the lines between choreographed performance and experimental improvisation. Where much of Cortes' work lies between presence and absence this encounter is different.

One key element which links much of Cortes' practice and which is present throughout this book is the return to the female form. A subject which he has been documenting throughout his career. What is interesting here is that the images,

some taken more than a decade ago, have not changed however the social context around them inevitably has, which perhaps raises the question, how do moments or encounters from the past translate into the present? This highlights the complex and often unpredictable nature of the archive.

Interspersed among the bodily encounters are moments of abstraction or what could be described as a sometimes surreal approach to landscape and the still life. Urban environments are captured bathed in monochrome colour, where natural vegetation is cast in vibrant blue or yellow, a modern rendition of a Tonalist painting. The traditional still life also appears however this time with a quirky, even absurd twist. A vase of limp flower positioned between the legs of a unidentified woman, or the reoccurring motif of a dried banana skin positioned in various locations on top of a mirror. There is a certain ambiguity in these still life images which defies both time and geography.

Cortes' re-reading of his own archive coincides with his rethinking of our current state and photography's role within it. As society becomes increasingly more prescriptive, filtered, and inward looking Cortes' practice shifts towards the opposite direction. From its beginnings in series and groups it has now become borderless, offering single images the fluidity to shift between time, space and geography. *A Necessary Realism* also reminds us of the necessity of realism in contemporary practice. Just as *Costa* offered a very particular view of its contemporary moment so too does this book. Following years of inertia, urgency is taking centre stage and should as

Cortes suggests 'be at the forefront of contemporary practice'. We can no longer stand back and be absent, instead we must now take action and we can do this by looking, and looking again.

Shoair Mavlian  
Director of Photoworks UK



Installation view of **A Necessary Realism**, Museu Nacional de Arte Contemporânea do Chiado, Lisbon, 2018



*Leg in the bus*

2018

Inkjet print on Fine Art paper

100 x 140 cm

Edition of 3 plus 1 artist's proof

***Cecilia***

2018

Inkjet print on Fine Art paper

140 x 95 cm

Edition of 3 plus 1 artist's proof



***Golden Dress Building***

2018

Inkjet print on Fine Art paper

180 x 126 cm

Edition of 1 plus 1 artist's proof





Installation view of **A Necessary Realism**, Museu Nacional de Arte Contemporânea do Chiado, Lisbon, 2018

***Ombro***

2018

Inkjet print on Fine Art paper

160 x 110 cm

Edition of 2 plus 1 artist's proof



***Lawn weed***  
2018  
Inkjet print on Fine Art paper  
80 x 60 cm  
Edition of 3 plus 1 artist's proof





***Lap and Nails***

2018

Inkjet print on Fine Art paper

60 x 80 cm

Edition of 3 plus 1 artist's proof



Installation view of **A Necessary Realism**, Museu Nacional de Arte Contemporânea do Chiado, Lisbon, 2018

***TJ VI, TOKYO***

2018

Inkjet print on Fine Art paper

180 x 126 cm

Edition of 1 plus 1 artist's proof





Installation view of **A Necessary Realism**, Museu Nacional de Arte Contemporânea do Chiado, Lisbon, 2018

***Redondo***

2018

Inkjet print on Fine Art paper

80 x 55 cm

Edition of 3 plus 1 artist's proof



***Vertical Gardens***

2018

Inkjet print on Fine Art paper

160 x 110 cm

Edition of 2 plus 1 artist's proof





***Lunch Time***

2018

Inkjet print on Fine Art paper

64 x 80 cm

Edition of 3 plus 1 artist's proof

# COSTA

## by José Pedro Cortes

Sérgio Mah

From the start of his artistic career as a photographer, the work of José Pedro Cortes (b. 1976) has been characterised by continual technical and aesthetic experimentation. This experimentation, however, derives from a distinctive method of experiencing, perceiving and engaging in the photographic act. His visual heterodoxy can be seen as belonging to the more subjective tendencies of photographic reportage, as a polymorphous genre within which crossover and fluctuation between a degree of conceptual and lyrical intentionality and the performance and spontaneity inherent to the photographic snapshot are possible.

Most of his series are set against the backdrop of urban life, the confrontation between public and private spaces, the distance between anonymity and intimacy. It is within the context of this territory, these chance occurrences of life, that José Pedro Cortes channels his photographic attention, as a way of marking significant moments and expressions of daily experience, as well as the emotional and poetic resonances awakened by a particular place, in his interaction with the people around him and with the objects and situations he encounters. Thus José Pedro Cortes' series take the form of photographic essays, not only because they are the

result of periods of work that coincide with periods of experiences, travels and personal relationships, but also as a method of marking the boundaries of a thematic territory with a tendency to fluctuate between reality and fiction.

José Pedro Cortes examined Costa da Caparica, a suburb to the south of Lisbon whose beaches are among the most visited by inhabitants of that city. Costa da Caparica is also, however, a zone with pockets of social and urban precariousness, a place in which the leisure economy and urban regeneration policies have not been enough to eliminate social, architectural and environmental vulnerability. The series comprises around 30 images depicting numerous features of this hybrid territory, including places, rudimentary constructions, objects and people. The sequence of images suggests a physical (but also mental and critical) journey made by the photographer through various locations along the Costa Caparica. According to José Pedro Cortes, 'the images speak of that strip that exists between the last stretch of civilization and the beach. Shacks, some belonging to fishermen, with little reason for existing; outmoded architecture, remains of houses, dirt left by the tide; an agglomeration of nondescript houses and streets – a peripheral, end-of-the-line location. A frontier zone, on the outskirts of a larger mass, disfigured by time and by the anarchic will of man.'

Finally, mention should be made of the strange luminosity that permeates these images, a dazzling and mysterious light which imbues these spaces with a disconcerting and unreal atmosphere, like

something seen while in a hypnagogic state, encouraging the spectator to participate in a suggestive and paradoxical exploration of individual experience and public awareness, between factography and imagination.

Sérgio Mah  
Independent Curator

Text written for the catalogue  
*European Identities - European Photo  
Exhibition Award 01*  
Published by Kerber Verlag (2012)



Installation view of **Costa**, CGAC, Santiago de Compostela, Spain, 2014



Installation view of **Costa**, CGAC, Santiago de Compostela, Spain, 2014

***Untitled (Costa #8)***

2012

Inkjet on Hahnemuhle Baryta FB

40 x 30 cm

Edition of 5 plus 1 artist's proof





***Untitled (Costa #3)***

2012

Inkjet on Hahnemuhle Baryta FB

80 x 100 cm

Edition of 5 plus 1 artist's proof



***Untitled (Costa #2)***

2012

Inkjet on Hahnemuhle Baryta FB

80 x 100 cm

Edition of 5 plus 1 artist's proof



***Untitled (Costa #5)***

2012

Inkjet on Hahnemuhle Baryta FB

80 x 100 cm

Edition of 5 plus 1 artist's proof

***Untitled (Costa #9)***

2012

Inkjet on Hahnemuhle Baryta FB

40 x 30 cm

Edition of 5 plus 1 artist's proof





***Untitled (Costa #11)***

2012

Inkjet on Hahnemuhle Baryta FB

80 x 100 cm

Edition of 5 plus 1 artist's proof



***Untitled (Costa #12)***

2012

Inkjet on Hahnemuhle Baryta FB

80 x 100 cm

Edition of 5 plus 1 artist's proof



Installation view of **Costa**, CGAC, Santiago de Compostela, Spain, 2014



***Untitled (Costa #13)***

2012

Inkjet on Hahnemuhle Baryta FB

80 x 100 cm

Edition of 5 plus 1 artist's proof



***Untitled (Costa #18)***

2012

Inkjet on Hahnemuhle Baryta FB

80 x 100 cm

Edition of 5 plus 1 artist's proof

***Untitled (Costa #15)***

2012

Inkjet on Hahnemuhle Baryta FB

40 x 30 cm

Edition of 5 plus 1 artist's proof





***Untitled (Costa #17)***

2012

Inkjet on Hahnemuhle Baryta FB

80 x 100 cm

Edition of 5 plus 1 artist's proof

***Untitled (Costa #19)***

2012

Inkjet on Hahnemuhle Baryta FB

40 x 30 cm

Edition of 5 plus 1 artist's proof



***Untitled (Costa #22)***

2012

Inkjet on Hahnemuhle Baryta FB

100 x 70 cm

Edition of 5 plus 1 artist's proof



***Untitled (Costa #21)***

2012

Inkjet on Hahnemuhle Baryta FB

100 x 80 cm

Edition of 5 plus 1 artist's proof





Installation view of **EPEA 01**, Deichtorhallen, Hamburg, Germany, 2012

***Untitled (Costa #24)***

2012

Inkjet on Hahnemuhle Baryta FB

100 x 80 cm

Edition of 5 plus 1 artist's proof



***Untitled (Costa #20)***

2012

Inkjet on Hahnemuhle Baryta FB

40 x 30 cm

Edition of 5 plus 1 artist's proof





***Untitled (Costa #23)***

2012

Inkjet on Hahnemuhle Baryta FB

80 x 100 cm

Edition of 5 plus 1 artist's proof



***Untitled (Costa #26)***

2012

Inkjet on Hahnemuhle Baryta FB

40 x 60 cm

Edition of 5 plus 1 artist's proof



***Untitled (Costa #25)***

2012

Inkjet on Hahnemuhle Baryta FB

80 x 100 cm

Edition of 5 plus 1 artist's proof



***Untitled (Costa #27)***

2012

Inkjet on Hahnemuhle Baryta FB

80 x 100 cm

Edition of 5 plus 1 artist's proof



*Untitled (Costa #28)*

2012

Inkjet on Hahnemuhle Baryta FB

80 x 100 cm

Edition of 5 plus 1 artist's proof

***Untitled (Costa #29)***

2012

Inkjet on Hahnemuhle Baryta FB

40 x 30 cm

Edition of 5 plus 1 artist's proof





***Untitled (Costa #30)***

2012

Inkjet on Hahnemuhle Baryta FB

40 x 60 cm

Edition of 5 plus 1 artist's proof

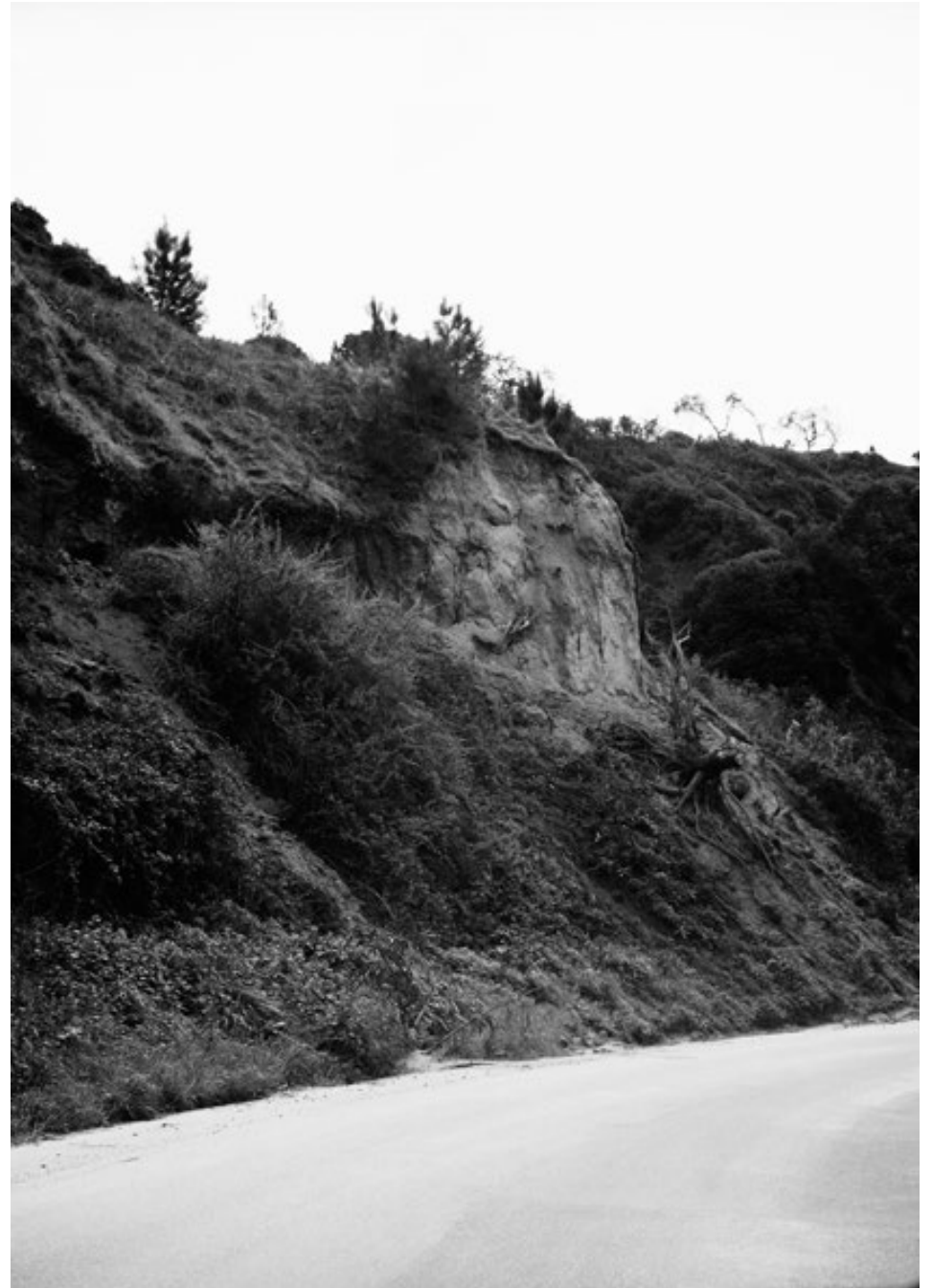
***Untitled (Costa #31)***

2012

Inkjet on Hahnemuhle Baryta FB

100 x 70 cm

Edition of 5 plus 1 artist's proof





Installation view of **EPEA 01**, Deichtorhallen, Hamburg, Germany, 2012



Installation view of *EPEA 01*, Deichtorhallen, Hamburg, Germany, 2012



Installation view of **EPEA 01**, Deichtorhallen, Hamburg, Germany, 2012

***A Necessary Realism***

José Pedro Cortes

Pierre von Kleist editions / MNAC - Museu Nacional de Arte Contemporânea do Chiado 2018

Softcover with dust jacket

240 pages, 148 images

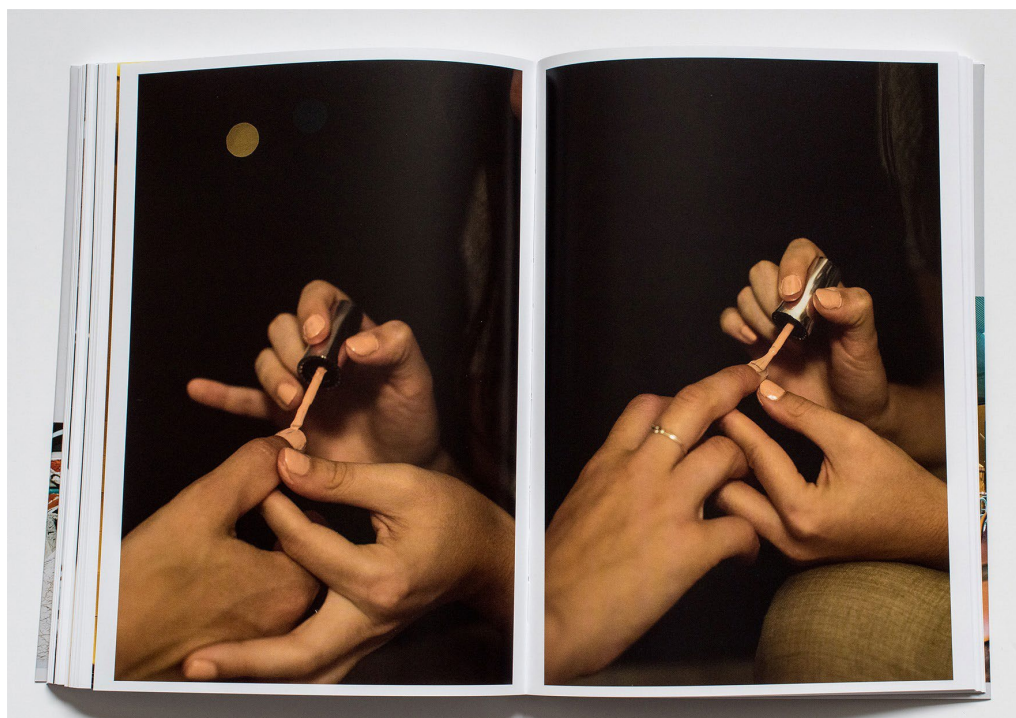
19 x 26,5 cm

Conversation between José Pedro Cortes and Nuno Crespo

Essays by Nuno Crespo, Shoair Mavlian, David Santos, Julião Sarmento and José Tolentino Mendonça

**PDF**





***One's Own Arena***

José Pedro Cortes  
Pierre von Kleist editions  
2015  
Hardcover  
168 pages  
30,5 x 22,5 cm

*One's Own Arena* is the final moment in a trilogy, after *Things Here and Things Still to Come* (2011) and *Costa* (2013).

PDF



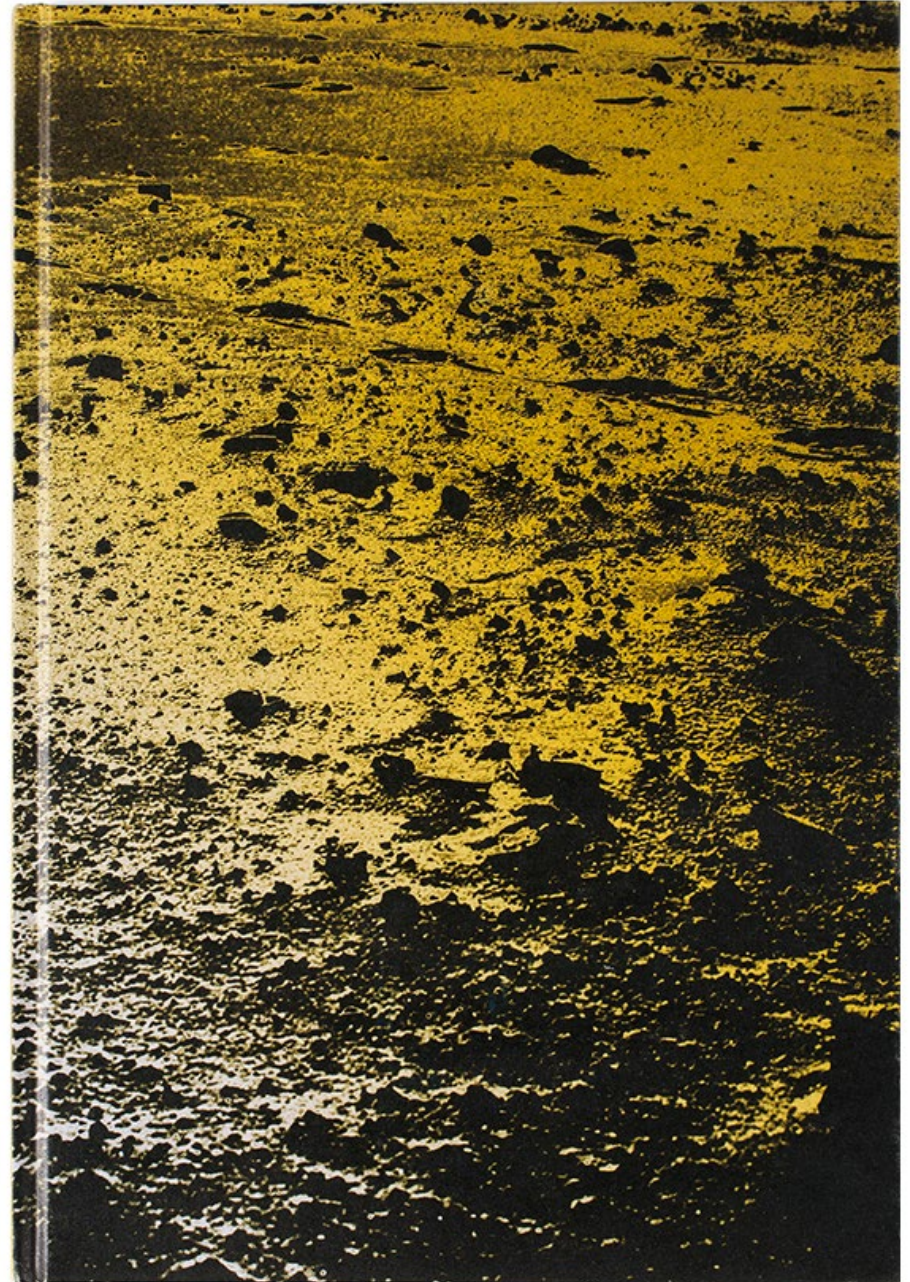


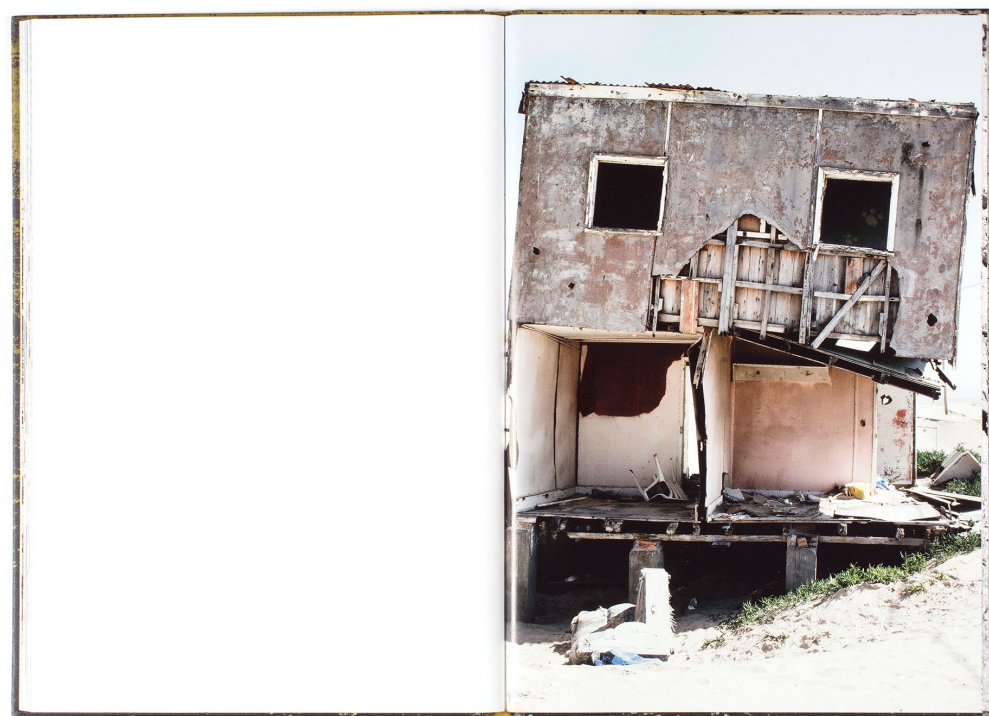
**Costa**

José Pedro Cortes  
Pierre von Kleist editions  
2013  
Softcover  
80 pages  
21 x 30,5 cm

14 kms south from Lisboa, where I live, is  
Costa da Caparica. During the last years  
I often found myself returning to this  
magnetic place.  
José Pedro Cortes

PDF





***Things Here and Things Still to Come***

José Pedro Cortes

Pierre von Kleist editions

2011

Hardcover

116 pages

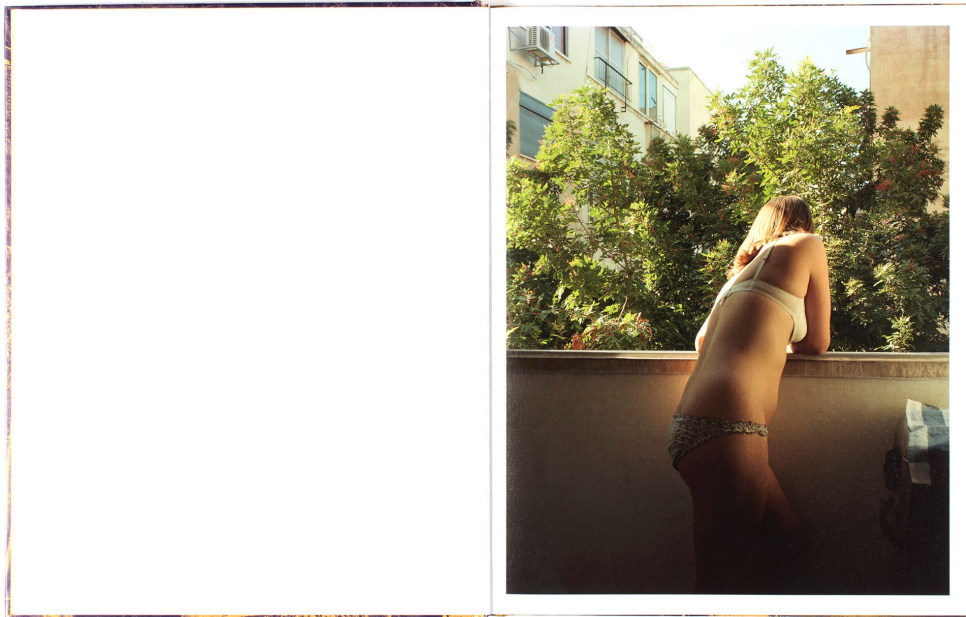
24,5 x 31 cm

During nine months I lived in Tel Aviv. During this period I met four young Jewish women who were born in the USA. They had all decided, at the age of 18, to go to Israel to do the military service. After completing the required two years of service, they decided to stay and live in this idyllic Middle Eastern city.

José Pedro Cortes

Included in *Photobook: A History Vol. III* by Martin Parr and Gerry Badger.





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