

*"The strength of photography is rooted in the eyes of the person who takes the picture and not the equipment used or much less in the technological resources that enable us to transform or "compose" the take. And if we had forgotten that, all we have to do is look at any of the images captured by Edi Hirose to remember it. Artists like the Peruvian resolve the photograph when they are in front of the object they are framing and not in front of a computer monitor.*

*Edi Hirose (Lima, 1975) formed part of the Peruvian representation in the latest edition of the Biennial of San Pablo. Here we will review only one of the sets that make up his participation in the Brazilian biennial since it is one of his most recent and because it enables us to appreciate his capacity to convert even the most neutral or apparently anodyne corners of the urban landscape into an aesthetic event.*

*In this notable series, Hirose has delved into how the urban physiognomy expresses the identity or the psychology of those who inhabit it, even dispensing with representing them, and at the same time records the transformation of the urban landscape of Lima and that of those cities denominated "provincial capitals", such as Cajamarca or Puno, detonated by an overwhelming and irreversible modernity. We insert the following text from Levi-Strauss because it contains the most notable explanation that we have been able to find regarding the city as an aesthetic phenomenon:*

*"...not only metaphorically, we have the right to compare, (...) a city to a symphony or to a poem (...) Perhaps even more precisely, the city is situated in the confluence of nature and of device. A congregation of animals that enclose their biological history within its borders and that at the same time shape it with all their intentions of thinking beings, the city, through its genesis and its form, depends simultaneously on biological procreation, organic evolution, and aesthetic creation. It is an object of nature and a subject of culture at the same time..."*

*The German photographers from the renowned School of Dusseldorf have already taught us to look at our respective mega panopticons, providing us with a hard lesson on the place that we inhabit in the world. However, they did not prepare us for the hallucinatory revelations that South American cities incite in their own artists.*

*Edi Hirose's images are a testimony to the architectonic autism of the residential districts of Lima, as well as the constrictive insolence, between gallant and unaffected simplicity, of the cities in the interior, such as those already mentioned, or even the carnival-like surrealism of its cemeteries, built according to the*

*designs of a "biological procreation", an "organic evolution", and an aesthetic creation" that would leave Bunuel himself astonished. In conclusion, this registry of the diverse and antagonistic urban landscapes of Peru gathered by Hirose enable us to take a reading in which, conjugating anthropological objectivity and poetic clairvoyance, we visualize something of the immense and inevitable future that awaits us".*

Manuel Munive.