

About Me

I am a Brazilian photographer and filmmaker based in New York City. Graduated in Marketing and Advertising in 2017, which laid the groundwork for my creative pursuits. My professional photographic journey started with high altitude expeditions photography coverage, which led me to my first assignment in 2019 for Forbes Magazine, profiling a renowned Brazilian mountain climber. This experience ignited my passion for capturing compelling narratives through imagery.

Transitioning from expedition photography, where I documented places like Mongolia and Nepal, I moved into filmmaking. This shift allowed me to collaborate with prominent brands such as Adidas, Redbull, McDonalds, Siemens and Sony PlayStation. In May 2023, I relocated to NYC to advance my education at the International Center of Photography (ICP), delving deeper into documentary photography.

I am deeply attracted to movement in my photos, seeking to capture the dynamism and energy of my stories and subjects.

My work spans film and digital photography, encompassing documentary, fashion, and editorial projects, all driven by a strong narrative element. Fluent in Portuguese, English, and Spanish, I focus on engaging with communities, capturing bonds and shared experiences that unite individuals.

As I look forward to graduating from ICP in May 2024, I remain committed to exploring and documenting the compelling stories.







At ICP (2023-2024)

During my studies at ICP, I developed several projects that explore different facets of urban life and communities. My work includes SWBY, a subway street photography series, and Lost Boys, an AI-based documentary project that imagines the lives of children living on the margins of society in NYC. My long-term project, Baptism, focuses on the community of open water swimmers at Brighton Beach, NYC, during winter. Baptism is not just about the extreme practice itself; it highlights the significance of this practice to a community of people on a journey to find themselves daily.



Baptism (2023-2024)

Currently, I am in the early stages of a project called *Wheelie*, where I document and immerse myself in the world of city stunt bikers, exploring their dynamics and their impact on surrounding communities.

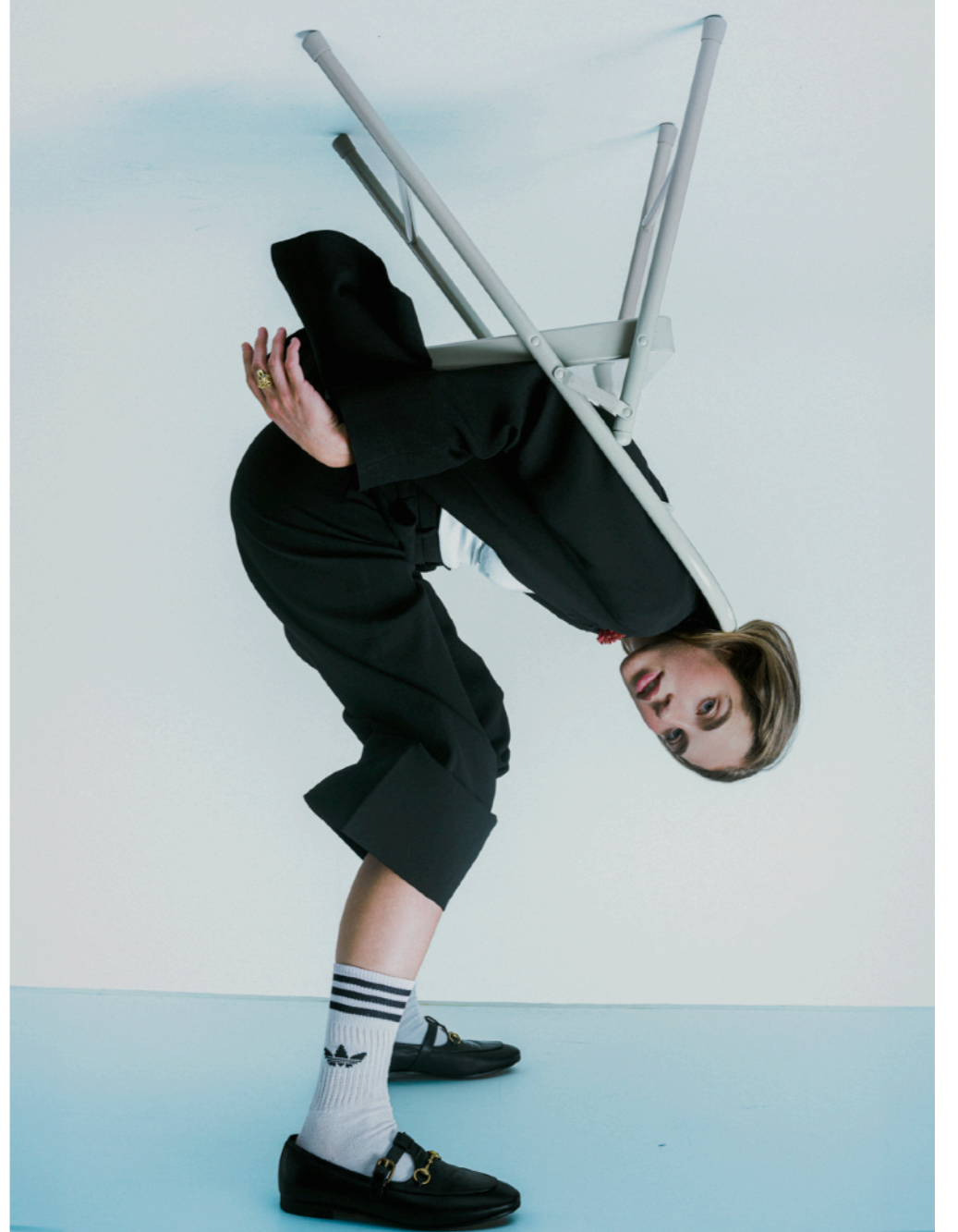


Wheelie (Ongoing)



Wheelie (Ongoing)

In addition to these documentary projects, I have a strong passion for fashion and editorial portraiture. My skills as a DP and experience as a director in filmmaking drive me to create and enhance narratives, exploring styles in photography with artificial lighting. I also love connecting with subjects to capture and translate their personalities in photo shoots.









I have recently been allowed to legally work through my Visa (OPT) in mid 2024. Since then I have photographed a McDonald's campaign in Alaska and worked in articles with El Pais (Spain) and The New Republic.

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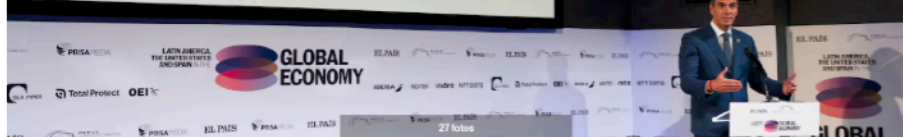


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FORO 'LATINOAMÉRICA, ESTADOS UNIDOS Y ESPAÑA EN LA ECONOMÍA GLOBAL' >

El foro 'Latinoamérica, Estados Unidos y España en la economía global', en imágenes

La jornada, que ha contado con la participación del ministro de Asuntos Exteriores, José Manuel Albares, vuelve a poner de manifiesto la importancia de los lazos trasatlánticos

E

EL PAÍS

SEP 24, 2024 - 15:06 | Actualizado: SEP 25, 2024 - 04:57 EDT



1. Pedro Sánchez, pm
JOÃO LUTZ

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"overly simplified" before conceding that he had, after all, demanded an abridged version. He seemed to think "changing how we actually farm foods" might be a more reasonable answer than forgoing animal products entirely.



Wearing Guy Fawkes masks, activists with the animal rights organization Anonymous for the Voiceless stage a demonstration in New York City.

PHOTOGRAPH BY JOÃO LUTZ FOR THE NEW REPUBLIC

DAYMÉ AROCENA >

Historia de cómo una jazzista cubana "preparada para el rechazo" termina en los Latin Grammys

Daymé Arocena, de 32 años, es una de las aspirantes al galardón de Canción del Año

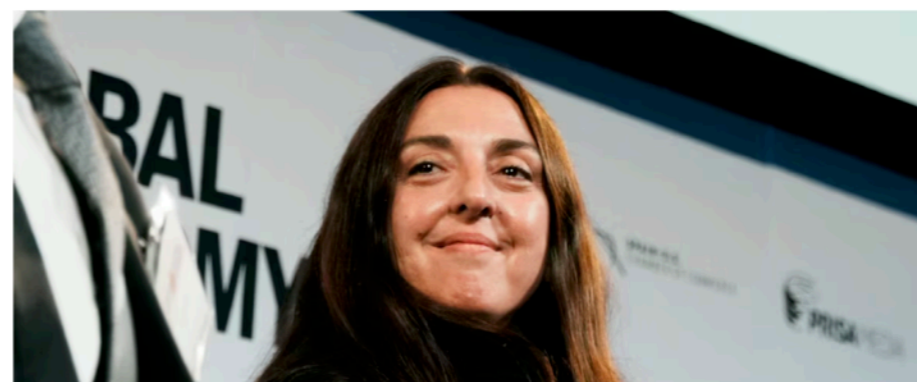


La jazzista cubana Daymé Arocena, en septiembre de 2024 en Nueva York.
JOÃO LUTZ

FORO 'LATINOAMÉRICA, ESTADOS UNIDOS Y ESPAÑA EN LA ECONOMÍA GLOBAL' >

Pilar Manchón, de Google: "Con la IA, el mayor riesgo que tenemos es la estupidez humana"

La tecnología más importante de este siglo fue abordada en dos paneles, centrados en su regulación y las posibles aplicaciones que ofrece



For last, I also have a very personal photographing line of work, produced mainly on my daily life with loved ones where I focus on capturing true and gentle moments. This line of work is exclusively analog and is the daily practice that grounds me into my creative practices.





//TKS

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