



## Almerisa y una silla.: La escenificación, documentación y la interacción con el observador en la serie Almerisa de Rineke Dijkstra. [

2022

text (article)

Analítica

**Abstract** A common thread that connects the production of the Dutch photographer Rineke Dijkstra (1959-) is the display of children, teens, and young adults experiencing a moment of transition. Throughout her body of work, it is noticeable that Dijkstra composes her photographs in a way that facilitates an interaction between the sitter and the observer. The presence of the portrayed persons and their quiet, awkward, sometimes demonstrative, and sometimes deadpan/inexpressive interaction with the camera is highlighted. The following essay examines Dijkstra's photographic series Almerisa (1994- ) and aims to observe how the photographer composes these pictures with an interplay between documentation and orchestration. In Almerisa, Rineke Dijkstra captures since 1994 portraits of a girl that arrived in the Netherlands as a refugee. Dijkstra implements in her pictures, documentary as well as staged features to present the transitional, as well as the static aspects in the representation of this little girl. Dijkstra employs these instruments to favor an interaction between photographer/ portrayed/ and beholder

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