
The A-Z of Spanish Photographers

FROM THE XIX TO THE XXI CENTURY

LA FABRICA



PROMOCIÓN DEL ARTE



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A Tribute to Photography

OLIVA MARÍA RUBIO
ARTISTIC DIRECTOR OF
LA FÁBRICA

This volume constitutes the first exhaustive work of reference of Spanish photographers published in our country. An illustrated bibliographical dictionary with a significant amount of images, representative both of the variety of authors and of Spanish photography as a whole. A list of over 500 authors that spans the full spectrum of photography and that seeks to bear witness to its plurality. From classic to contemporary photography, from reportage and street photography to fashion and advertising, from stock photography to press photography and portraiture, from architecture to landscape. We have also included a list of more than 50 artists who use photography, even if they combine it with other media, such as painting, video, or installations, or if they use it, for instance, as a means to publicize their performances. We might not be able to define them as photographers, but we do think it is important to make reference to them.

Similarly, we wanted the *A-Z of Spanish Photographers* to embrace the history of Spanish photography as a whole, from its beginnings to the present. Hence, we have included a large number of authors from the XIX century. From that period, we have taken into account a series of foreign photographers, particularly French and British, who traveled to our country and photographed it, due to the important role they played in promoting our country, to the fact that some of their works were the first known, and also because some of their pieces are the most remarkable produced in Spain in the XIX century; some of them even came and opened their photo studios here. In terms of the XX century, the long list of authors included is a reflection of the different moments in Spanish photography: late pictorialism, the Civil War, the renovation undergone during the '50s and the '60s, the rise of the documentary, photographic essays and fictional photography in the '70s and '80s, and the new documentalism of the last decades. We have also included some young photographers whom we believe will gain relevance in the future.

Coming from the world of conservation of archives and libraries, from universities, and from different spheres within photography, a series of historians, curators, conservators, researchers, photographers scattered across the entire country, have given their input providing both their opinions and their lists of names for this project. Thus, when it came to producing the final selection of authors, we have profited from the invaluable collaboration of a panel of professionals: Antonio Ansóñ, David Balsells, Alejandro Castellote, Chema Conesa, Enrique Corrales, Ramón Esparza, Horacio Fernández, Pepe Font de Mora, José Gómez Isla, Juan Naranjo, Jorge Ribalta, Bernardo Riego, Paco Salinas, Manuel Sendón, Jordi Serchs, Laura Terré, and Valentin Vallhonrat.

This way we sought to avoid excessive centralization, enabling us to include a series of photographer who otherwise might have been overlooked. Nevertheless, there are still some omissions in the book, derived, a minimal number of them, from the express wishes of the authors themselves who asked to be omitted from the dictionary, and others from the absence of sufficient and reliable biographical records. Nevertheless, we have given ample representation to all aspects of photography with a healthy amount of authors. For the task of writing the biographies, most of which have been endorsed by the authors, their heirs or managers of their archives, we have engaged researchers and professionals from the academic scene.

The group of authors included provides an enviable overview. Both established authors with great notoriety and those who are less known play their part in giving national and international relevance to Spanish photography, which despite boasting in many respects the same level of quality as that from other countries, wants the recognition it deserves. Through these pages, I wish to express my sincerest gratefulness to every one of our collaborators, and also to Isabel Ortega and Gerardo F. Kurtz for their valuable help, as well as to all the photographers who agreed to take part in this project and who have offered us their inestimable assistance. Without your enthusiasm and contributions, this *A-Z of Spanish Photographers* would not have been possible.

Photographers

Eulalia Abaitua

BILBAO, 1853 — 1943

She is regarded as the first photographer on record in the Basque country. Born into a well-to-do family, she went to school at the Sagrado Corazón de Jesús de Sarriá in Barcelona and when she was 18 years old moved with her family to Liverpool, where she discovered photography. Back in Biscay and married to the civil engineer Juan Narciso de Olano, the couple settled at the Palacio del Pino, located next to the sanctuary of the Virgin of Begoña in Bilbao. She set up her photo lab in the cellar of this mansion.

Her work can be split into three major themes: private life, images of *costumbrismo*, and travels. The first group features friends and family at the Palacio del Pino as its main characters; the second one consists of snapshots that record the environment of her town and its surroundings; the third one includes photos of her travels. Most of her work is in black and white, although she also produced some color photography, the so-called Autochrome Lumière. The complete collection is a depiction of the urban and rural landscape of Biscay at the turn of the XX century. Hence, her photographic work, carried out with a direct

language, can today be considered a rigorous account of the reality of her time.

As evidenced in the archive of over 2,500 images preserved by the Basque Museum of Bilbao, her favorite material was glass stereoscopic plates, both positive and negative, in 4.7 x 10.7 cm format and dry plate emulsion, although she did work with other formats. Between 1991 and 2005 the Basque Museum of Bilbao organized five exhibitions of the collection with their respective catalogs. — LA

Selected works

La Ría. Imágenes de otro tiempo (La Ría. Images from a different time). Bilbao: EAEKM-MAEHV, 1991; *La familia* (The family). Bilbao: EAEKM-MAEHV, 1994; *Mujeres vascas de ayer* (Basque women of yesteryear). Bilbao: EAEKM-MAEHV, 1997; *Miradas del pasado* (Regards from the past). Bilbao: eaekm-maehv, 1998; *Begoña 1900: República y Santuario* (Begoña 1900: Republic and sanctuary). Bilbao: EAEKM-MAEHV, 2005; Ochoa de Alda, M. Jiménez. *La fotógrafa Eulalia Abaitua (1853-1943)*. Bilbao: BBK, 2010.



1— Women by the river. Biscay, ca. 1905.
2— Concha Olano. Begoña, Bilbao, 1902.
3— Hauling fish. Portugalete, Biscay, ca. 1903.

Laia Abril

BARCELONA, 1986

A bad day 02. Edinburgh, 2010.

She completed her undergraduate degree in journalism from the Universitat Ramon Llull of Barcelona, and studied photography at the International Center of Photography in New York. Her first steps in the world of reportage came in 2008, when she traveled to the Balkans to cover the thirteenth anniversary of the Srebrenica massacre or the declaration of independence of Kosovo, first for the Spanish non-governmental organization Trenkalós and then for the press. That same year she was the coordinator of the World Press Photo 08 exhibition in Barcelona (Photogràfic Social Vision and Centre de Cultura Contemporània de Barcelona). In 2009 she was the recipient of the scholarship FABRICA, awarded by the communications and research center of Benetton, and she went on to become photography associate editor at *Colors Magazine*, for which she also works as a blogger and photographer.

She combines photography with other multimedia tools, such as video and graphic design. Her most recent work presents, in a very direct and close way, problems that affect women. The multimedia work, *A Bad Day* (2010), which tells the daily life of a young bulimic girl, was exhibited at the New York Photo Festival in 2011 and at the Interna-

tional Festival Sarajevo "Sarajevo Winter 2012." At OjodePez Photo Meeting Barcelona 2012 she presented *Thinspiration*, a deep reflection about the negative consequences of photography and social media on young people with eating disorders.

Her work has been published in *Le Monde*, *The Sunday Times Magazine*, *Vanity Fair*, and *OjodePez*. *Thinspiration* was recently featured in the group exhibition *From Here On*, held at Arts Santa Mònica of Barcelona in 2013. The previous year, this same series placed Laia Abril among the finalists of the competition Magnum Foundation: Burn Emerging Photography Fund, and merited her the 2013 Project Launch Grant by the Juror's Choice of the Center of Santa Fe (New Mexico, USA). In 2012 she was selected as emerging reportage photographer by Getty Images and by the III LUMIX Festival for Young Photojournalism in Hannover. — AGM

Selected works

As author/editor, *Thinspiration Book*. 2012; *From Here On*. Barcelona: Editorial RM and Arts Santa Mònica, 2013.

www.laiaabril.com



Bèla Adler & Salvador Fresneda

BÈLA ADLER
BARCELONA, 1959

SALVADOR FRESNEDA
BARCELONA, 1957

This pair of Catalan photographers specializes in fashion and advertising, working as a team since the early '90s. Bèla studied history and fine arts at the University of Barcelona and graduated with a degree in graphic design. He worked in the graphic department of the International Center of Photography of New York, where he furthered his education. Salvador is self-taught, although he carried out training in graphic design and photography in Barcelona. From the moment they met they have worked together in all their productions, which generally take place between Barcelona and New York. Among their clients feature brands such as Gap, Elizabeth Arden, Nordstrom, or Martha Stewart.

Boasting a knack for lighting and building spaces, they absolutely control the creative process given that they both direct the totality of the production, from localization to postproduction. They work in the fields of editorial, fashion, portrait and advertising photography, although it is in the latter where the creative power of the

pair and their ability to adapt to the requirements of the commission can best be appreciated. While their fashion photographs possess a characteristic style in terms of the staging, their advertising images reveal technical and aesthetic solutions that combine hours of work with the models, the codes of fashion and the most elaborate production and postproduction techniques.

They have worked for the most prestigious magazines, such as *Vogue*, *Elle*, *Marie Claire*, *Yo Dona*, *Telva*, *Glamour*, *Matador*, *El País Semanal*, and *GQ*. Their advertising work has merited them the European Design Annual award (1999); the Gran Premio of the Festival of Advertising of San Sebastián (2003); the silver prize of the Festival de Gráficos Sol de San Sebastián (2004); and the Golden Laus Prize for their campaign for the fight against drugs (2006). — PPF

www.adlerfresneda.com



1



2

1— Barcelona, 2003.
2— New York, 2009.

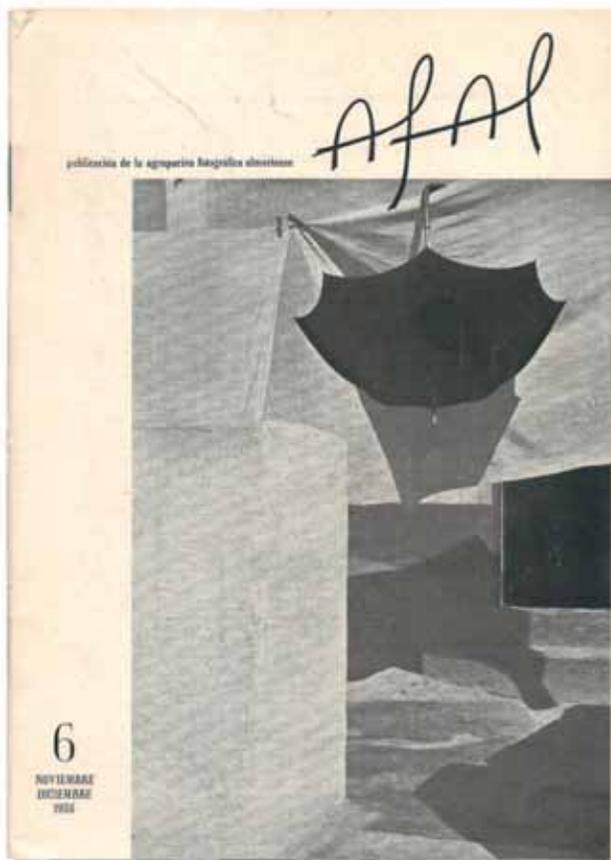
Afal

The Agrupación Fotográfica Almeriense (Photography Association of Almería, Afal) was a collective of Spanish photographers created in 1950 in order to disseminate photography and rejuvenate photographic language. Local in its scope, it progressively broadened its horizons until it became international. In 1955, under the chairmanship of José María Artero García and with Carlos Pérez Siquier as secretary, new goals were promoted, which sought to break with the pictorial tradition firmly established in photographic societies. One of its aims was to edit a magazine which from 1956 became its primary form of expression. The photographers who were part of Afal include Paco Gómez, Gabriel Cualladó, Ramón Masats, Oriol

Maspons, Xavier Miserachs, Francisco Ontañón, Carlos Pérez Siquier, Alberto Schommer, and Ricard Terré. Heterogeneous in its approaches to photography, the group was united by its concern for humanism and social reportage as forms of expression. Afal soon became the mouthpiece of the new documentary realism.

The first issue of the magazine *Afal, Revista Bimestral de Fotografía y Cine* (Afal, bimonthly photography and film magazine) was launched in January 1956. It first emerged as a social bulletin styled to resemble the ones published by the Royal Society of Photography of Madrid, but in its fourth issue the editorial profile was changed. Critical of pictorialism and geared toward documentary and humanist photography, it revealed a concern for the image as an instrument of culture and communication. Thirty-six issues were published up to 1963, although not always continuously. Each number devoted a portfolio to a photographer or a group, and brought together articles and contributions from abroad. It made the work of European and American masters available to Spanish photographers and disseminated the work of the latter outside the country, which led Edward Steichen, curator of The Museum of Modern Art of New York, to invite a number of the members of the group to take part in the exhibition *The Family of Man*, which took place in the American museum in 1959.

In 2006 the Contemporary Andalusian Art Center hosted the show *Afal. El grupo fotográfico 1956-1963* (Afal. The photography group 1956-1963). — MNM



1— Front cover of the magazine of the group Afal, number 6, November-December, 1956.

2— Members of Afal (from left to right): Ramón Masats, Carlos Pérez Siquier, Ricard Terré, Gabriel Cualladó, Paco Gómez, Oriol Maspons, Alberto Schommer, and José María Artero. Ontañón and Miserachs are not pictured because they were abroad. San José, Nijar, Almería. June 1991.



2

Photography According to Afal

LAURA TERRÉ

One cannot define the tendency of the Afal group as anything but a traffic of ideas among its members, a flowing energy that from a historical point of view tends to be formed in theory. As it is such a varied group in which different photographic approaches coexist and even fight, Afal does not speak of a *tendency* as dogma accepted by all of its members. Its defining character is the flow, the interchange of ideas, the effect of which may result in agreement or dissent. But seen in historical terms, in the Afal group, beyond confrontation, there was consensus. The group's aim was to spark a common position, dialogue and participation. As a space for interchange, it distilled a series of shared agreements, but it also crystallized differences and rivalries on the unattended edges of human relations as an announcing of the breaking up of the group [...]

The *ethical concern*, the problems in solidifying a social function for the photographer and photography, was the main nucleus of connection between the several different personalities of the photographers. "Taking to the street," was a slogan they repeated in their letters and articles, as a flight from the photographic circles and a commitment to everyday life. The search for a functional photography, one that was necessary for people, in a constant struggle against photography as art. And within this functional aspect, to centre their work on being a witness, with the constant involvement of the photographer with his time, always avoiding exoticism, local color and decoration. The prime motivation of an Afal photographer lay in a deep ethos which arose from a pact with the *Truth*,

always seen as being faithful to oneself, taking a sincere attitude when faced with falsehood, artifice and sophistication [...]

All Afal photographers recognized the importance of abstraction, which invited them into a new way of seeing reality. That was the root of their knowledge of the exhibitions *Subjektive Fotografie* by Otto Steinert and of other manifestations of abstract photography, such as the *The Contemporary Photographers, The Sense of Abstraction* exhibition at the MoMA, which was held in June-August 1960. The abstract approach opened a contemporary dimension in photography, helping it to definitively move away from being an imitation of XIX century painting. But the authentically photographic and modern gaze was *the natural gaze*, which sought to eliminate the repetition of stylistic elements from the images. What united all Afal photographers was an awareness of the danger that lay in formalism as the origin of new salon-type exhibitions.

The Afal photographer sought new settings of the beautiful, constantly questioning the classic conception of beauty. But the work had to contain the originality and novelty of a new product, without smacking of imitation of style or subjects, no matter how modern these might be. He sought a balance between the intentional and the accidental, aware of the banality of the *casual photo* and the easiness of the *prepared photo*. A balance between subjectivism and reality, trying to avoid *out-and-out* reportage, in which the expression of the author had no place. —

"La fotografía según Afal" (Photography according to Afal), by Laura Terré. *Historia del grupo fotográfico Afal, 1956-1963*, (History of the photographic group Afal, 1956-1963). Seville: Fotovisión, 2006.

José F. Aguayo

MADRID, 1911 — 1999

The son of bullfight photographer Baldomero Fernández Raigón, Aguayo first came to photography when he was nine years old, as his father's assistant. During his adolescence he became a professional bullfighter, giving up in 1933. Ever since that moment, which coincided with the arrival of talkies to Spanish cinemas, he started working as a specialized graphic reporter in bullfights. In 1935, he carried out a feature about the filming of *Currito de la Cruz* by Fernando Delgado, which would lead to him being employed as stills photographer by cameraman Enrique Guerner, who would become his mentor. During the Spanish Civil War he worked in republican newsreels. Later he devoted his time to film direction and teaching at the Official School of Cinematography (between 1958 and 1976).

Through close to 50 years of work, he took part in over 100 Spanish films as director of photography. He made his debut in 1945 with *Castañuela*, directed by Román Torrado, and collaborated with Juan de Orduña in some of the great hits of post-war Spain, such as *Lola se va a los puertos* (1947), *Locura de amor* (1948) and *El último cuplé* (1957). He also worked in other successful films, such as *Maribel y la extraña familia* (1960) by José María Forqué; *Mi calle*, the last film by director Edgar

Neville, and *El extraño viaje* (1964) by Fernando Fernán-Gómez. He worked together with Luis Buñuel in *Viridiana* (1961) and *Tristana* (1970), two of the great masterworks of the film director. The first of them, in which Aguayo produced excellent realist photography in black and white, won the Palm d'Or at the Cannes Festival. And the second one, based on the work by Benito Pérez Galdós, was perfectly in synch with the general tone of the story thanks to the use of *sepia* color and *chiaroscuro*, which enabled him to efficiently narrate the peculiar relations of the main characters of the movie.

In 1987, he received the Goya award in Cinematographic Arts and Sciences, and in 1996 the Gold Medal for Merit in Fine Arts. Three years prior to his death, the exhibition and film *José F. Aguayo: imágenes del cine español* (José F. Aguayo: images of Spanish cinema, Cultural Center Conde Duque, Madrid) paid a last tribute to the Spanish director of photography.

—LA

Selected work

José F. Aguayo: imágenes del cine español (José F. Aguayo: images of Spanish cinema). Madrid: Ayuntamiento de Madrid, 1996.



1

Poem

PACO RABAL

For his father Baldomero a great bullfight photographer he grew devoted to the cameras helping him in his trade.

But the bull attracted him and in farms and estates he dreamed of wonderful matches and delirious passes.

Eighty times he killed with neatness and style eighty tough young bulls without getting up in the stirrup.

And our great little bullfighter small in stature but great in heart had to leave his place, because even with great worth he could not reach the nape. Were for his fierceness He'd have been a phenomenon.

But he went with the photo into rings and sports halls portraying the real and putting that living character of a creator that gave gleam to his camera.

From Eduardo Maroto to Buñuel the magnificent this daring bullfighter put his light and talent; because for me José Fernández Aguayo, I say, on top of his glories was a bullfighter for a book, he plays with the shadows, with his different colours, putting *banderillas* on the most conflicting shot.

I, who have had the good luck, besides being his friend, of being illuminated by him, well depicted and well shown, today give thanks and applaud this heartfelt homage which is for and gives grace to someone called Novillo.

Documentaries, bullfights, notorious films, your nobility, your figure, that grows great in the infinite, make Pepito embrace you with extreme fondness.

"Poema," by Paco Rabal. *José F. Aguayo. Imágenes del cine español* (José F. Aguayo: images of the Spanish cinema). Madrid: Ayuntamiento de Madrid, 1996.



2

1— Rally of the Socialist Association of Madrid.
2— The mascot of the Asturias regiment. Madrid.

Carlos Aires

RONDA, MÁLAGA, 1974

Untitled. From the series *Y fueron felices* (And they lived happily). Antwerp, 2005.

He completed his undergraduate degree and PhD in fine arts from the Alonso Cano Faculty in Granada, also attaining a master in European arts and cultures from Leicester University and the Fontys Academy of Tilburg (UK and the Netherlands, 1997-2000) and earning a scholarship from the atelier of the Museum De Pont in Tilburg (2000-01), where he worked as an exhibition organizer and assistant to Dutch sculptor Guido Geelen. From 2001 to 2003 he pursued further studies at HISK in Antwerp (Belgium), and the following year he moved to Columbus (Ohio, USA) to enroll in the master in photography from Ohio State University.

Aires is a visual artist whose work hinges on photography and video, even though his origins as a sculptor become evident from the way he presents his exhibitions. His provocative works conceal an element of drama beneath their beauty, the pain mirrored in a smile. *Love is in the air* (2007) falls squarely within this notion, with silhouettes taken from images of violent or tragic content cut over vinyl records or engraved on kitchen knives which come in direct confrontation with the very name of the installation or the titles of the albums used. And the installation *Opening Night* (2012), comprising 2,500 small lamps stamped with photographs that focus on this very theme or similar ones, which intermittently illuminate the exhibition hall. Marked by an ambiguous aesthetic derived from the artist's analysis of the commonplace and the cultural context, both works

imbué the spectator in an uncomfortable reality with multiple interpretations.

His pieces have featured in exhibitions organized by institutions and museums such as BOZAR in Brussels (2005), Artium in Vitoria-Gasteiz (2010), the International Museum of Modern Art (MIAC) in Lanzarote (2011), the Belvedere Palace in Vienna (2012), Domus Artium in Salamanca (2013), and the art center Maison Particulière in Brussels (2013), among others.

His work has merited him the Primer Premio Jóvenes Creadores Malagueños (1998), the Manuel Rivera scholarship from the Diputación de Granada (2000), the De Pont Foundation prize (2001), Caja San Fernando's Joven Autor Andaluz award (2001), a Fulbright scholarship (2003), the Premio Jóvenes Creadores Andaluces from the Instituto Andaluz de la Juventud (2004), the Prix de la Jeune Peinture Belge (2005) and the first prize in Caja Madrid's Generaciones award in 2008. His work is included in the permanent collections of Artium in Vitoria, the Instituto Andaluz de la Juventud, the Contemporary Art Center of Málaga, the National Belgium Bank, the art museum in Istanbul, and the MAK museum in Vienna.

— JFP

Selected work

Carlos Aires. Opening Night. Málaga: CAC, 2012.

www.carlosaires.com



Bernardo Aja

SANTANDER, 1973

Doña Rosita and her family at the home of Los Almendros. Roma community, Mexico City, 2011.

He read photography at the University of Santa Monica (California, USA) and worked as an assistant to photographers for two years in New York. Between 1997 and 1999 he was the official photographer to Peru's former president, Alberto Fujimori. He has collaborated with major agencies such as EFE, Reuters and Agence France Press (AFP), as well as with the Spanish Royal House, and he founded the company Baja Pictures, which produces advertising commissions. Having worked as a reporter in South America, he presently conducts his trade in Madrid and México, combining photojournalism with advertising and portraiture.

Of note from his personal production is the project *Entre muros* (Between walls), a series of portraits of the most distinguished Peruvian, Mexican and Philippine bourgeoisie. Interested in learning the intimacy of his characters, the space that defines them and in which they live, Bernardo Aja builds for these portraits theatrical stages in which everything is contemplated and nothing is left to chance, using

to this end sketches drawn by him prior to taking each photograph. This series does not seek to fall into social critique, but rather intends to serve as witness to a time that is disappearing.

Baja Pictures collaborates with *Vogue* and with magazines and specialized publishing houses in Mexico City. Among Aja's latest exhibitions feature his presence in the group show *Madrid, ¡oh cielos!* (Madrid, oh heavens!) Rooftop terrace of the Circolo de Bellas Artes, Madrid, 2010) and his solo exhibition *Entre Muros* (Museum of Tlatelolco, Mexico City, 2012). In 2011, *Entre Muros* earned him the fourth prize, the Lorenzo il Magnifico Medal, and an honorable mention by the jury at the Biennale d'Arte Contemporanea of Florence.

— AGM

Selected works

El señor de los milagros (The miracle man). Madrid: Fundación Telefónica, 2003; *Madrid, ¡oh cielos!* (Madrid, oh heavens!). Madrid: CBA, 2010.



Luis de las Alas

MADRID, 1964

1 — David Lynch, Paris, 2008.
2 — Chinese invasion of Africa. Sudan, 2010.

Fully devoted to professional photography since the end of the 1980s, Luis de las Alas is part of the founding members of the magazine *Matador*, directed by Alberto Anaut, which on a yearly basis provides a unique perspective on contemporary culture, and he was a contributor to the magazine *El canto de la tripulación*, founded by Alberto García-Alix in 1989. A freelance photojournalist, he collaborates with *Cinco Días*, *El País*, *ABC*, and *Expansión*, with the magazine *Big bob* together with Miguel Trillo, and he teaches professional portraiture at the EFTI academy in Madrid.

He has covered almost every genre in photography, from industrial photography (gastronomy, hotels, wineries, corporate...) to landscape photography and reportage, standing out above all in editorial portraiture (magazines, fashion and album covers). In his own words, his portraits constitute a visual interview of his models; he needs to get to know them beforehand in order to be able to capture their personality. In this regard, especially notorious are his covers for the supplements *La*

luna del siglo XXI, *Fuera de Serie*, *Magazine*, *La Revista* by *El Mundo*, *El Dominical*, and *El País Semanal*, as well as the magazines *Match* and *Quo*, for which he has photographed major figures in the artistic and cultural scenes.

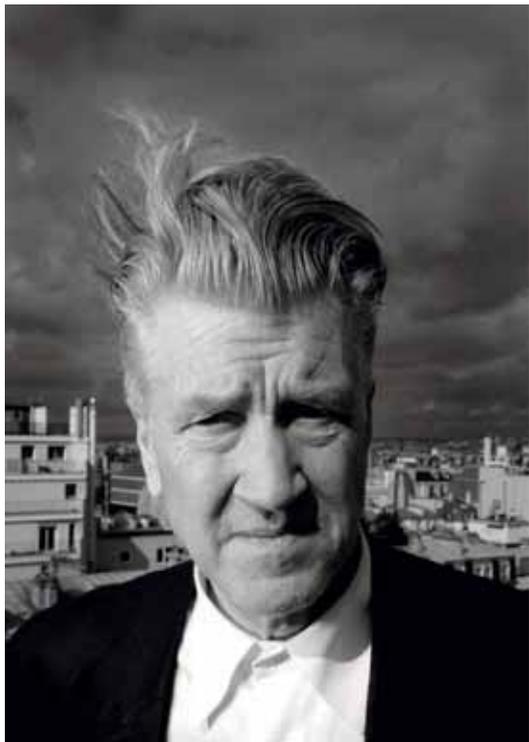
Featured in PHotoEspaña 1999 with his series *Rapaces* (Rapacious, Sala Fotosíntesis, Madrid), he also took part in 2008 in the project-exhibition *Retrátate-Mírate* (Picture yourself-look at yourself), held at the Canal de Isabel II (Madrid) as part of the same festival and in which regular citizens were asked to pose for famous photographers and to partake in the subsequent exhibition. He was awarded the FotoPres prize in the category of "Portrait" in 1990.

— MMN

Selected work

Luis de las Alas. *PHotoBolsillo*. Madrid: La Fábrica, 2013.

www.luisdelasalas.com



1



2

Albajar & Altarriba

PILAR ALBAJAR
HUESCA, 1948

ANTONIO ALTARRIBA
ZARAGOZA, 1952

They have been working together since 1988. Pilar Albajar, a graduate in *filosofía y letras* (philosophy and humanities), is a photographer, while Antonio Altarriba is a French literature academic at the University of the Basque Country, as well as a writer, scriptwriter and researcher.

The creative process of the two consists in the distribution of tasks and is similar to film production. Between them, they choose the subjects, and Altarriba, acting as a scriptwriter, designs the photographs, proposing their shape and distribution. Albajar is in charge of the realization. Through surrealist photomontages that target the specta-

tor's interpretation they depict an imaginary world in their photographs, built from prejudices, fears and obsessions. Hence, one of their most recent series, *Tiranías* (Tyrannies), deals with concepts such as consumerism, money, or fashion, which are dramatized by animals, while *Vida salvaje* (Wild life) presents ordinary situations experienced by humans living in the midst of nature.

In 2007 the Montehermosos Cultural Center of Vitoria-Gasteiz presented a retrospective of the artists from 1988 to 2006. Nine series of digital images treated as a collage of sorts were selected, exploring and expressing with a good dose of irony and humor concepts such as sex, loneliness, death, or sins. Previously, they had taken part in Fotofest (Houston, Texas, USA, 1992 and 1996) and Paris Photo 1999. More recently, their work has been exhibited at Les Rencontres de photographie d'Arles 2011 (France) and at the MIA Fair 2013 (Milan, Italy). Some of their work can be found at Artium (Vitoria-Gasteiz), the Photography Center Isla de Tenerife, the Fondation Regards de Provence (Marseille, France), and the National Fine Arts Museum of Buenos Aires, among other collections.

— AGM

Selected works

Manufacturas (Craftworks). Vitoria-Gasteiz: Departamento de Cultura, Juventud y Deportes, 2004; *El elefante rubio: fotografías de 1988 a 2006* (The blond elephant. Photographs from 1988 to 2006). Vitoria-Gasteiz: Ayuntamiento de Vitoria-Gasteiz, 2007; *Vida salvaje* (Wild life). Zaragoza: Prensas de la Universidad de Zaragoza, 2008.

www.altarribalalbajar.com



1



2

1 — Power, censorship, fashion. From the series *Tiranías* (Tyrannies). Vitoria, 2012.
2 — The parting, the idea, spring. From the series *Irruptiones* (Irruptions). Vitoria, 2006.

Carlos Albalá

MADRID, 1979

Periphery #5. From the series Periferia (Periphery).

In 2004 he graduated in professional photography from the Metrópolis Audiovisual School in Madrid. He completed an undergraduate degree in social psychology and attained a master in educational guidance from the Complutense University of Madrid (2010). Since 2007 he collaborates with fellow photographer Ignasi López, with whom he has also established the independent publisher Bside Books.

His photographic work revolves around the urban periphery and the landscape, placing its emphasis on the notion of the limit. His series *Periferia* (Periphery, 2007), *From Nowhere Onwards* (2009), and the most recent, *Fault* (2011), put forward what Eloy Fernández Porta has described as “an emotional view, an internalization of the desolate landscape, be it as internal space (in introspective photographs), as the place of memories (in the places of childhood), or as restituted place (in landscapes that become natural again after the disappearance of advertising boards).”

That same line of thought is explored in the work *Nostalgia periurbana* (Peri-urban nostalgia), which marked the beginning of his collaboration with Ignasi López, and which was selected for production by BCN producció 08 (Institut de Cultura de Barcelona). In it, each artist reveals a vision of his city: Albalá does it with Madrid, and López with

Barcelona. Together they have experimented with other formats, such as post cards, fragmented photographs, and video.

Also together with Ignasi López, he has published features in *El País* and *El Mundo*. Their joint work, *Zoo*, was exhibited in the headquarters of the Royal Academy of Spain in Rome during the international festival FotoGrafia (2010). Carlos Albalá has earned three prizes from the Caja Madrid Foundation (2003, 2004 and Generaciones 2007); he was selected in Creación Injuve 2007, and was awarded the Prize to the Best Formative Proposal at the International Festival of Emerging Photography in Granada 2007 for *Transigrafías*, coproduced with Ignasi López. His photographs are included in the collections of Caja Madrid, the Centre d'Art La Panera (Lérida), the Centre National de l'Estampe et de l'Art Imprimé (Chatou, France), the AENA Foundation (Madrid), and the photo archive of the Panizzi Library in Reggio Emilia (Italy).

— AGM

Selected works

With López, Ignasi. *Periurbanos* (Peri-urban). Madrid: Galería La Caja Negra, 2009; *Evidences as to Man's Place in Nature*. Barcelona: Bside Books, 2010; *Fault*. Barcelona: Bside Books, 2011.



Pedro Albornoz

MADRID, 1966

Veronique and Philippe's wedding. Belgium, 1997.

He read film direction at the Institut des Arts de Diffusion de Louvain-la-Neuve (Belgium), and he has developed his professional career as a photographer, specializing in several branches: architectural photography, photojournalism, portraiture, commercial photography, events and wedding photography.

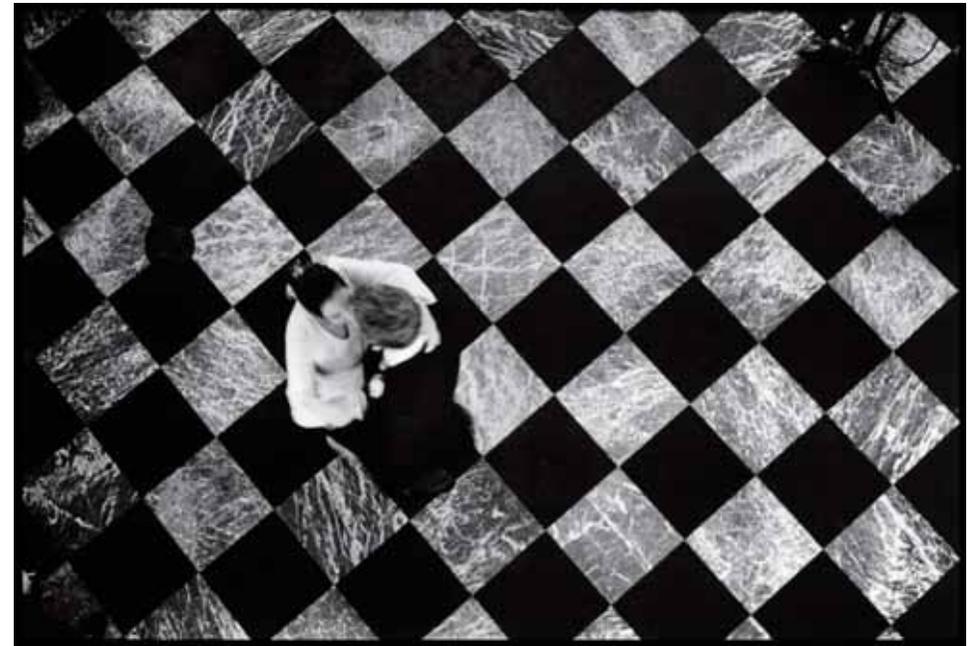
In terms of architectural photography, of note are his works for the dissemination of buildings such as the Public Library of Orihuela, the Balearic Center of Technological Research (Mallorca) or the Pavilion of the Islands of the Southern Pacific in the International Exposition of Zaragoza (2008). His commercial photography is elegant, distinguished and intimate. He has collaborated in catalogues by international brands, as well as in features and portraits for *El País Semanal*. He captures everyday life, that which is ordinary, distanced from artifices. His wedding photography blends his artistic inclination with his professional experience, resulting in original, elegant and spontaneous portraits. In this respect, he presented in 2002 the project *Personal y cotidiano en los fondos de la Colección* (Personal and ordinary in the pieces of the collection) during the *XV Anniversary of the Photography Collection of Alcobendas* held by the *ayuntamiento* of this community and by the Metrópoli Foundation.

Of note are his solo exhibitions *Paisaje Urbano* (Urban landscape) at the gallery Doble Espacio (Madrid, 1997), and *Copulantes de color* (Colored interlopers, La Cueva del Local Gastronómico, Madrid, 2011), as well as his participation in the group exhibitions *Madrid en Blanco y Negro* (Madrid in Black and White, El Caballo de Troya Gallery, Madrid, 1992), or *Pieza a pieza* (Piece by piece), which traveled during 2002 to various venues of the Cervantes Institute. Similarly, he has been involved in several editions of the festival entreFotos (Madrid, 1998, 2000 and 2001) and in ARCOmadrid 2000. The Museum of Contemporary Art of Madrid, and the Ayuntamiento de Alcobendas (Madrid) feature his work. — RLdC

Selected works

Together with de Lucas, Juan Ramírez. *Jardín de Cactus*. Tahiche: Fundación César Manrique, 2000; together with Galante Gómez, J. Francisco. *Mirador del Río*. Tahiche: Fundación César Manrique, 2000; together with Maderuelo, Javier, *Jameos del Agua*. Tahiche: Fundación César Manrique, 2006; together with Gómez Font, Alberto and Juan Luis Recio. *Barcelona en 20 coctelerías*. Madrid: Armero, 2012.

www.pedroalbornoz.com



Fernando Alda

ARANJUEZ, MADRID, 1958

New library of Ceuta. Architects: Paredes y Pedrosa Arquitectos. Ceuta, 2013.

His grandfather passed down to him his interest in photography, a discipline in which he has been active professionally since 1981. Based in Seville since 1986, he specialized in architectural photography the following year by coincidence, after commissioning the renovation of his studio to some architect friends and taking photographs of their work as payment.

Fernando Alda has photographed in Spain, Germany, Panama, or Brazil, among other countries, the work of hundreds of Spanish architects, such as Nieto Sobejano or Campo Baeza, as well as foreign architects, such as Álvaro Siza. These photographs have been used in various exhibitions to showcase many of these buildings, some of them winners of international awards. On note is the one held at The Museum of Modern Art of New York in 2006, *On-Site. New Architecture in Spain*. He collaborates with specialized magazines such as *Arquitectura Viva*, *Casabella*, *A+U*, *Bauwelt*, *Wallpaper*, and *Interior Design*.

At the same time he has developed a personal research project that has led to a number of exhibitions, among them the one held in 2009 at the Colegio de Arquitectos (Association of Architects) of Cádiz, where his series *Tu alma es el mundo entero* (Your soul is the entire world) was on display; the

show hosted in 2011 by the Isabel de Farnesio Cultural Center (Aranjuez), *Del monumento a la ciudad, de la ciudad al mar* (From the monument to the city, from the city to the sea); and *La poética del esqueleto* (Poetics of the skeleton), which was displayed in 2012 in Seville at El Fotómata exhibition hall. — AGM

Selected works

Sevilla x15. Seville: Colegio de Arquitectos de Sevilla, 1991; *Desde el Sur, On Diseño 2000 Dreaming: soñando arquitectura* (From the South, On Design 2000 Dreaming: dreaming architecture). Jerez de la Frontera: Sala Cal, 2005; *Madrid-Barcelona, en paralelo: dos ciudades en 40 imágenes* (Madrid-Barcelona, side by side: two cities in 40 images). Madrid: Fundación COAM, 2005; *Málaga, guía de arquitectura* (Málaga, architectural guide). Seville: Consejería de Fomento y Vivienda de Andalucía, 2005; *Guía de arquitectura y paisaje de Panamá* (Guide to the architecture and landscapes of Panama). Seville: Inst. Panameño de Turismo and Junta de Andalucía, 2007; *Guía de fotografía andaluza* (Guide of Andalusian Photography). Seville: Fundación de Madariaga, 2012.

www.fernandoalda.com



Juan Aldabaldetrecu

ZARAUZ, GUIPÚZCOA, 1960

He lived in Zarauz until he was 14 years old, and at the age of 20 he completed a basic photography course at the Royal Society of Photography of Zaragoza which made him gain interest in this discipline in the fields of fashion and portraiture. When he was 28 years old he moved to Madrid, where he currently resides collaborating with the most prestigious media.

Throughout his long professional career he has developed a very personal style in the field of fashion, which is defined by the spontaneity and beauty of his snapshots, avoiding the excessive use of digital retouching. One of his most notorious works was the one he carried out in 2009 for a special edition of *Elle* magazine. In this feature, some of the most famous faces in the fashion and film scenes in the country (Elsa Pataki, Paz Vega, Martina Klein, Judit Mascó...) posed for him without makeup

or retouches. Equally of note are his portraits of Carlos Fuentes (2006), Eva Mendes (2008) and Eduardo Noriega (2007). He also is a contributor to magazines such as *Yo Dona*, *Go Spain*, and *XL*, and he has produced advertising campaign for brands such as Mango, Victorio y Lucchino, El Corte Inglés, and Emilio Pucci, among others.

A regular contributor to the Spanish edition of *Elle* magazine, his work has been exhibited on several occasions. Noteworthy are the show held at the Sala Serapio Carreño in Madrid in 1998, and his most recent participation in the group exhibition *Lo que llevo dentro* (What I carry inside), which was on display at the Fernando Pradilla Gallery of Madrid in 2011.

— RLdC

www.aldabaldetrecu.com



Eva Mendes, 2008.

Blas Aledo

ALHAMA, MURCIA, 1894
— LORCA, MURCIA, 1959

Switchboard operators. Lorca, 1925; and Embroiderers from Paso Azul. Lorca, 1930. Reproduced in *Fotografía de la región de Murcia (1940-2003)* (Photography of the region of Murcia [1940-2003]), Murcia: Murcia Cultural, 2003; pp 52-53.

The son of a *guardia civil*, his father's official post moved the family to Lorca sometime around 1905. There he was an apprentice together with Pedro Menchón to photographer José Rodrigo. The exact date of his admittance in the workshop is unknown but a photograph of the master and his disciples taken in 1913 certifies that by such time they were already working together. From 1915 to 1920 he completed his military service in Ceuta without interrupting his activity as a photographer. Back in Lorca he opened his own studio, which would become one of the most important in the Murcian town. He also worked as a photo journalist. He would be the first of a family clan of photographers that remains active to this day, and which is presently down to its fourth generation. Especially noteworthy is the work of his son Juan, who in the 1940s collaborated with him in the workshop and who produced over 6,000 photographs acting as a correspondent for Cifra-Gráfica and the agency EFE. His production is almost indistinguishable from his father's.

Blas Aledo's establishment focused primarily on portraits, passport photos and the trade of

photography material for amateurs. He worked with both artificial and natural light, depending on the requirements: with the light that came in through the glass ceilings, regulated by curtains, or with a 1,000-volt bulb. He used painted boards as backgrounds and a plate camera on a tripod, which allowed for a format of 13 x 18 cm at most.

As a reporter he contributed to publications such as *La Esfera*, *Estampa*, *El Lorquino*, *La Verdad*, and *Línea*, among others. Many of his portraits are kept in family homes in Lorca, but with the exception of the family collection most of his archive is lost.

—LA

Selected works

Muñoz Clares, M. Díaz Burgos. "Fotógrafos y fotografía en Lorca" (Photographers and photographs in Lorca). *Fotografía en la región de Murcia (1940-2003)* (Photography in the region of Murcia [1940-2003]). Murcia: Murcia Cultural, 2003; pp. 33-34.



Alexis W.

EL HIERRO, 1972

He lives and works between Madrid, Berlin and the Canary Islands. He first exhibited his work in 1993, as part of the International Photography Biennial Fotonoviembre of Tenerife. When he was 18 years old he began taking photos of himself in black and white, using his naked body as the trope of the representation.

His work travels through the poetics of the nude and the territories of the body, approaching the contradictions of the subject and offshoots of human and individual conflict through the portrait. Desire, the boundaries between what is private and what is public, the other, gender, identity and sexuality, the latter conceived as a cultural construct, are recurrent themes for him. *La ventana indiscreta* (The indiscreet window), a work in progress, constitutes a benchmark in his career as a regulating project that organizes the discursive lines of his work. He began it in 2003 in Madrid's Calle Pelayo, randomly hanging boxes of light from the balcony of buildings.

His series have subsequently traveled from balconies to various exhibition spaces, for instance

his boxers, exhibited in 2009 in the Freedom Tower museum in Miami (Florida, USA), the series *Mi colección de vidas* (My collection of lives) at the Tenerife Espacio de las Artes, or *Hetairas cartografías literarias* (Hetairas literary cartographies) at the CAAM (Las Palmas de Gran Canaria). He featured in PHotoEspaña 1999, 2000 and 2010 with different works. In 2010 a commemorative exhibition of *La ventana indiscreta* took place in the Fernando Pradilla Gallery of Madrid.

—AGM

Selected works

San Borondón, retrato de un sueño (San Borondón, portrait of a dream). Madrid: Ediciones del Umbral, 2010; *Mi colección de vidas* (My collection of lives). Tenerife: TEA, 2010; *La ventana indiscreta* (The indiscreet window). Madrid: Ediciones del Umbral, 2010; *Hetaira, cartografías literarias* (Hetairas literary cartographies). Madrid: Ediciones del Umbral, 2011.

www.alexisw.net



The indiscreet window. Madrid, 2008.

Alfonso

ALFONSO SÁNCHEZ GARCÍA
CIUDAD REAL, 1880 — 1953

ALFONSO SÁNCHEZ PORTELA
MADRID, 1902 — 1990

1— Abd-el-Krim, June 1922.

Alfonso Sánchez García trained as an apprentice at Amador Cuesta's studio in 1895, as well as at Manuel Company's studio, who at the time was one of the most notorious portraitists. In 1904 he opened his own studio under the pseudonym of Alfonso, and he began publishing in the republican newspapers of the time, *El Liberal* and *El Herald*. He directed the photography section of the newspaper *El Gráfico*. In 1910 he moved his studio to the Calle Fuencarral, where his children Alfonso, Luis and José Sánchez Portela also worked. They matched studio portraiture with their work as a graphic art agency. From the 1920s onward, Alfonso focused progressively more in managing the business, leaving the photographic activity to his children, especially to *Alfonso*.

His studio was chosen by the most important members of the generations of '98 and '27 to take their portraits. As a press photographer, Alfonso carried out the most diverse features, among which stand out the one about the general strike of 1917, or his coverage of the war with Morocco in 1909 (for which he was awarded the Cross of Military Merit). His son, *Alfonso*, continued this journalistic vein covering the Rif War, during which he took the notorious portrait of Muhammad Abd-el-Krim

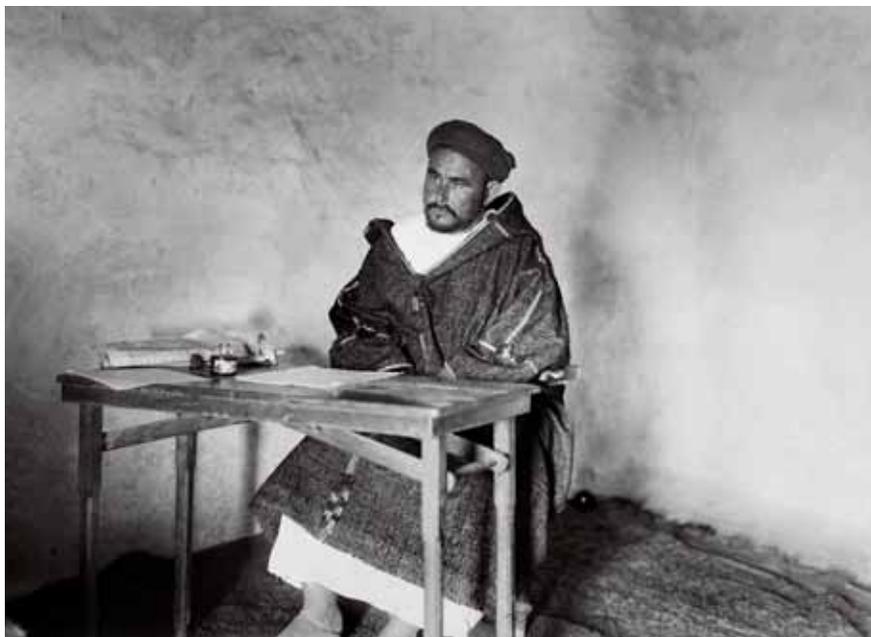
el-Khattabi (1922). Equally of note is the work he carried out during the Spanish Civil War, covering several fronts of the republican army (Madrid, Extremadura, Teruel). He captured for posterity the moment when the statement of surrender of the republican government was read out. After the Civil War, all members of the family were purged and their accreditations as journalists rescinded until 1952. Sánchez Portela never again worked as a reporter.

In 2002 the Círculo de Bellas Artes de Madrid hosted the exhibition *Alfonso. Cincuenta años de historia de España* (Alfonso. Fifty years of history in Spain), curated by Publio López Mondéjar, which included over 100 photographs of the legendary studio. Its archive is located in Madrid, in the Ministry of Culture.

— JF / CC

Selected works

López Mondéjar, Publio. *Memoria de Madrid. Fotografías de Alfonso*. Madrid: Ministerio de Cultura, 1987; Sánchez Vigil, J. M. *Alfonso, fotógrafo de un siglo*. Madrid: Espasa-Calpe, 2001; —. *Alfonso. Cincuenta años de historia de España*. Barcelona: Lunwerg, 2002; *Alfonso. Obras Maestras* (Alfonso. Masterworks). Madrid: La Fábrica, 2012.



1



2

The Depth of Time

ANTONIO RODRÍGUEZ DE LAS HERAS

The strength of photography as a witness resides in its spatiotemporal dimension. The photographer was there, in that place, and then at that moment. The photography has the rotund quality of someone telling you “I saw this with my own eyes,” not that he has heard it or read it. It is true that the photograph is the gaze of the person who takes it, therefore a construction, and thus a creative action, but besides this it has the value of presence: he or she has been in that place and at that moment.

Alfonso, a studio photographer, documentary photographer and photo-reporter. The reporter who manages to get close and arrive on time. Opportunity and proximity. The Alfonso archive holds registers of events of a transcendence that goes from the anecdotal to the historical. This ubiquity of the good reporter, achieved after many hours of work, is startling but what stands out most is his capacity of approximation. His prestige makes it possible for him to enter places and get close to personalities who are inaccessible to other professionals, and, of course, to the rest of us. This privilege will provoke more than one complaint among those who are not so favoured.

Writers, artists, politicians, bullfighters and sportsmen inhabit the gallery of portraits. And close-up photographs taken of royalty and of personalities from the institutions of the State exist alongside others of Abd-el-Krim in his terrain and of Spanish politicians behind prison walls.

It is agreed that the most astonishing of Alfonso's photographs which manage to go through walls, and not only of stone, in order to be there at the precise moment of the event is that of Professor Besteiro, during a speech at the microphones of Radio Unión as a member of the National Defence Council during the last weeks of the Civil War. This shot was taken in the basements of the Ministry of Finance Offices on the night of the 5th to the 6th of March 1939. The republican side had been broken with the attack by Colonel Casado against the Negrin government. Casado, like Besteiro and like all the members of the National Defence Council, wished to avoid the continuation of the suffering caused by a war that was clearly lost and to intervene in order to avoid the feared and announced repression on the defeated. The light of the reflection illuminates the scene in a dramatic manner: it marks the emaciated face of Julián Besteiro and shows the grave faces of those who remain in the darkness of the place, among them Colonel Casado. This photograph is a clear example of a fragment of time, of historical time, which in itself contains, albeit only for a moment, an intense expressive force, but which when placed in its context undergoes a hydration of sorts and acquires greater expressive density. —

“La profundidad del tiempo” (The depth of time) by Antonio Rodríguez de las Heras. *Alfonso. Obras Maestras* (Alfonso. Masterworks). Madrid: La Fábrica, 2012.

2— Julián Besteiro, next to colonel Casado, reads on the radio the peace deal proposed by the National Defense Council, March 1939.

Casiano Alguacil

MAZARAMBROZ, TOLEDO, 1832
— TOLEDO, 1914

When he was seven years old he moved with his family to Madrid, where he learned the trade of photographer. In 1862 he settled in Toledo and opened a studio near Plaza Zocodover. He was a republican councilman during the Sexenio Revolucionario (Revolutionary Six Years, 1868-1874). He achieved a great reputation in Toledo, above all for his images of the monuments, people and streets, and he also shot photographs of other Spanish cities, which he managed to market successfully. Hence, in October 1866 he set up with other colleagues from Madrid the so-called "Photographic Museum," which serialized the distribution to subscribers of beautiful framed prints with a delicate mat, which was in great demand among a select clientele.

His work has been compared to that of photographers Jean Laurent and Charles Clifford, although with a marked pictorial touch. He is considered a pioneer for being one of the first photographers to step outside the studio in order



to photograph people and places, in a graphic task intimately linked to the earliest photojournalism. Throughout his life, he worked essentially with glass plates covered with an emulsion of albumen, the collodion process, or dry plate.

The Central Commission of Monuments commissioned him to photograph the monuments of Toledo to keep a graphic record for future publication. He won the "Monuments" category of the Honorary Prize in the Regional Competition of Photography from La Mancha, which took place in Toledo in 1906. In 1908 he donated his entire collection to the Ayuntamiento de Toledo in exchange of a yearly salary, which led to the creation of the short-lived Artistic and Photographic Museum, which nonetheless was one of the first in Spain devoted to photography. That legacy, which is today digitalized, can be consulted on the website of the consistory. The positives of some of his photographs are also preserved at the Hispanic Society of America (New York), and in other Spanish archives and libraries. The Archive of the Diputación Provincial de Toledo also features Casiano Alguacil's negatives of places outside Toledo. — PIH

Selected works

Monumentos artísticos de Toledo (Artistic monuments of Toledo). Toledo: Imp. Fando e Hijo, ca. 1870; *Toledo, 10 fotografías*. Toledo: Zocodover, 1982; *Toledo en la fotografía de Alguacil, 1832-1914* (Toledo in Alguacil's photography, 1832-1914). Toledo: Ayuntamiento de Toledo, 1983; Sánchez Torija, B. *Casiano Alguacil: los inicios de la fotografía en Toledo* (Casiano Alguacil: the beginnings of photography in Toledo). Ciudad Real: Centro de Estudios de Castilla-La Mancha, 2006; *Toledo entre dos siglos en la fotografía de Casiano Alguacil, 1832-1914* (Toledo between two centuries in the photography of Casiano Alguacil, 1832-1914). Toledo: A. Pareja, 2008.

www.ayto-toledo.org

Barber in the Callejón de la Soledad in the city of Toledo. Toledo, ca. 1885.

Francisco Alguersuari

SABADELL, BARCELONA, 1919 — 2009

A sports photographer specialized in motor sports and cycling, he developed the best part of his work, beginning in the 1950s, for the agency EFE and for *Mundo Deportivo*, also collaborating with the French sports newspaper *L'Equipe*. He covered more than 20 Tour de France, Vuelta a España (Tour of Spain), and Giro d'Italia (Tour of Italy), as well as the Spanish provincial classics such as the *vueltas* of Catalonia, Levante or Andalusia. On two *voltas* of Catalonia he used messenger pigeons to send his photographs. For many years he covered the Rally de Monte Carlo and the Mediterranean Games. His children, Jaume and José María Algu-

ersuari, were outstanding photojournalists during the late stages of Francoism.

One of his most famous images is the one of the puncture suffered by the cyclist Miquel Poblet during the Giro d'Italia of 1959. Of note are also his images of the Olympic Games, which he covered on seven occasions (Rome, Mexico, Munich, Tokyo, Montreal, Moscow and Barcelona). Paco Alguersuari's contribution to the world of images was not limited to his intense and famously hard work but also includes the invention of the electronic flash in 1951.

In 1985 the IOC awarded him the Olympic Order as recognition to his work in the dissemination of the Olympics through his photographs. During his career he was the recipient of the ANGP Prize and the Plume d'Or. He was also known for developing and commercializing a form of electronic flash. — JMA

Selected work

54 anys amb la fotografia d'esports. Barcelona: Institut d'Estudis Fotogràfics de Catalunya, 1999.



1



2

1— Race. Karting tracks of the Pedralbes club.
2— Exhausted at the mountain station.
Tour of Spain, 1958.

José María Alguersuari

SABADELL, BARCELONA, 1945

He began his career in photography when he was only 14 years old, helping his father, Paco Alguersuari, cover motorcycle races. They split the work, and on the occasions when the father couldn't attend, because he was covering cycling competitions, José María took care of shooting the photographs of the event from his moped, developing the images, selling them, and publishing the feature in the press (*El Mundo Deportivo*, *Diario de Barcelona*, *El Noticiero Universal*, *Solidaridad Nacional*). His first press pass dates back to 1961. From 1983 to 2007 he worked as a photographer and director of the *Magazine* by *La Vanguardia*. He acted as a juror at FotoPres 1984 and 1999, and at the Nature Award 1995 (Europe Council).



His professional career, which began in the '60s with a series of incursions in the field of fashion, began acquiring its own style from 1970, at the same time as the changes that signaled the political transition in Spain transformed the media. He instilled a new character to press photography, especially in the area of sport, and began to publish work in *El Periodico de Cataluña*, *Solo Moto*, and *Match*, among other outlets, seeking a permanent form of innovation. He introduced in Spain the first large-aperture 300 mm telephoto lens, using it in various fields and making the most of its creative potential. He also used long-range telephoto lenses, which back then produced amazing compression effects, as can be seen in his front pages about Barcelona for *La Vanguardia* during the '80s. For this newspaper he covered, among others, the Olympic Games of Seoul (1988) and the fall of the Berlin Wall (1989). From 2002 to 2007 he produced and published in the culture section the photographic triptychs of the personalities interviewed by the newspaper.

Throughout his career he has earned, among others, the Gaziel Prize of Photojournalism (1985), the prize awarded by *El Mundo Deportivo* for the Best Photograph of the Year (1990), or the Gold Prize of the Society for News Design to the Best Journalistic Photograph (2007).

— JMA

Selected works

Montjuïc, la montaña encantada (Montjuïc, the charmed mountain). Barcelona: Lunweg, 1991; *Album de fotografía práctica* (Album of practical photography). Barcelona: Planeta, 1995; *Diarios de fotografía... y alguna motocicleta* (Photography diaries... and the odd motorcycle). Producciones de la Image, 2007.

1— Expectation at the school gates. Pueblo Nuevo, Barcelona, 1962.
2— Simonsen, 1979.

Patricia Allende

MADRID, 1954

We are water II. Canaries, 2006.

She came to photography in 1984, specializing in nature photography. She has taught in Madrid's EFTI academy and at the University of Cádiz, among other educational centers. She has also curated exhibitions, combining these activities with the development of her artistic projects.

Her first work falls within the genre of landscape photography, although with the years she has evolved toward a more personal style, focused on the exploration of the relation between nature, art, and life; from where the creative idea is born. She seeks to abstract reality, fragmenting it, accessing that which is subjective, the ultimate thought of the image. In her series *Grafías del agua* (Water patterns), the artist plays with the refraction and reflection of light on the water, highlighting the fact that water constantly modifies the medium where it is found, creating shapes as it flows by. Water and the rest of the elements of nature are again present in *Sobre el caos sensible* (On sensitive chaos), a project that seeks to freeze the constant movement of water in nature and in human contexts. Even though she uses nature as her starting point, what she seeks to convey in her images are her feelings, passions and obsessions.

Her work was included in PHotoEspaña 1999, being part of the group exhibition *Propuesta'99*.

Further exhibitions would follow in subsequent years with solo shows such as *Espacios y sombras* (Spaces and shadows, Ayuntamiento de Madrid, 2002), and *Sobre el caos sensible* (Diputación Foral de Álava, 2003); and most recently, she has taken part in the IV Biennial of Contemporary Art of the once Foundation in Madrid, and in the exhibition *Se regarder soi-même*, a group show displayed during the I Biennale Internationale of Casablanca (both in 2012). Her work is included in the collections of the International Contemporary Art Museum of Lanzarote, Artium, the Diputación Foral de Álava, the ONCE Foundation, the Comunidad de Madrid, among others. She is the sister of artist Ouka Leele (Bárbara Allende).

— AGM

Selected works

Espacios y sombras (Spaces and shadows). Madrid: Ayuntamiento de Madrid and Junta Municipal de Moncloa-Aravaca, 2002; *Sobre el caos sensible* (On sensitive chaos). Álava: Diputación Foral de Álava and Departamento de Cultura, 2003; *Grafías del Agua* (Water patterns). Segovia: Claustro Galería de Arte: 2006.

www.patriciaallende.com



Almalé & Bondía

JAVIER ALMALÉ
ZARAGOZA, 1969

JESÚS BONDÍA
ZARAGOZA, 1952

From the series *In situ*, 2009-11.

This artistic team came to be in 2002 with the purpose of looking into different forms of perception of the landscape. Since then, they have used photography, sculpture and video in order to, in their own words, “reinvent the dramaturgy of the landscape.”

They carry out their interventions in a natural environment, aiming to unearth the landscape and to make spectators take part in their discovery. This is how they produced *In Situ* (2009-2011), one of their latest projects, on the edge of the border on both sides of the Pyrenees. They created a barrier of mirrors which offered a fragmentary and altered view of the landscape and which encouraged spectators to watch carefully. Closely linked to this project, the series *Mirar al que mira* (Behold the beholder, 2011) again reflects about the natural environment through a group of portraits of spectators looking at various representations of landscapes. Focusing on the relation established by the protagonists with the landscape through the regard, the characters in question are photographed facing backward.

Their latest exhibitions include *Infranqueable* (Insurmountable, Cervantes Institute of Bordeaux, France, 2011), *Dar a ver 2* (Put on view 2, The Citadel of Pamplona, 2012), and *In Situ*, which in 2013 was part of the collaborative project *Tirar del hilo* (Pulling the string), with which Artium (Vitoria-Gasteiz) celebrated the tenth anniversary of its opening. Additionally, they have taken part

in the 2005, 2011, 2012 and 2013 editions of PHoto-España and they have been awarded the Honorable Mention of the ABC Art Prize in ARCOmadrid 2002 and 2006, the Acquisition Prize of the XII Biennial of Plastic Arts of the City of Pamplona (2010), the Acquisition Prize of the XII Unicaja Biennial Competition of Plastic Arts, the Acquisition Prize of the VIII UNED Ramón J. Sender Award, the First Prize of the XVIII Grand Prix Isabella of Portugal, the Acquisition Prize of the VI UNED Plastic Arts Award, and the First Prize in Photography of the AENA Foundation in 2011.

Their works are included in the collections of Artium, AENA Foundation, the Photography Collection of Alcobendas, olorVISUAL collection, among others. — AGM

Selected works

Paisaje/dolor (Landscape/pain), Toulouse (France): Instituto Cervantes and Ayuntamiento de Zaragoza, 2004; *Almalé Bondía*, Zaragoza: Caja de la Inmaculada, 2004; *Infranqueable. Límites y fronteras* (Insurmountable. Limits and borders), Bordeaux (France): Instituto Cervantes, 2011; *Dar a ver* (Put on view), Zaragoza: Universidad de Zaragoza, 2011; *Almalé Bondía*, Valencia: Ferrocarriles de la Generalitat Valenciana, 2012; *El instante crítico* (Critical moment), Córdoba: Fundación Botí, 2013.

www.almalebondia.com



Lorenzo Almarza

EZCARAY, LA RIOJA, 1887
— ZARAGOZA, 1975

He first came to photography sometime around 1910, during which time he coincided with the photographer José Ortiz Echagüe at the Military Engineering Academy of Guadalajara. He brought back from his travels in Europe and North Africa stereoscopic photographs which he disseminated through the Syndicate of Initiatives and Propaganda of Aragón, the newspaper *Heraldo de Aragón*, the magazine *Aragón*, and the Royal Photography Academy of Zaragoza, of which he was a founding member and president.

His training as an engineer informed his photography with an early formal and aesthetic concern. He preceded the postulates of the New Vision with his propensity to remove all contextualization and the geometric framings of some of his images, distancing himself from the pictorialism prevalent at the time. He also experimented with color and produced photo reportage, urban photography, family portraits and numerous travel shots.

The exhibitions devoted to his work include the show *Lorenzo Almarza: el valle de Benasque en los años veinte* (Lorenzo Almarza: the Benasque valley in the 1920s), organized by the Diputación de Huesca together with the Hospital of Benasque Foundation in 2006, and which offers a look at the landscape of the Pyrenees in the Aragonese highlands between 1915 and 1930. More recently (2011), the Exhibition Hall of the Diputación de Huesca hosted the anthology *Lorenzo Almarza: la mirada moderna* (Lorenzo Almarza: the modern regard), which featured a selection of 150 photographs by the artist with great documentary value. His legacy includes over 3,000 images, most of them positive and in stereoscopic format, and is stored at the photo library of the Diputación de Huesca. — AGM

Selected works

Lorenzo Almarza: el valle de Benasque en los años veinte (Lorenzo Almarza: the Benasque valley in the 1920s), Huesca: Diputación Provincial de Huesca, 2006; *Lorenzo Almarza: la mirada moderna* (Lorenzo Almarza: the modern regard), Huesca: Diputación Provincial de Huesca, 2011.



1 — Suspension bridge. Zaragoza, 1913.

2 — The beach. A visitor. San Sebastián, August 9th 1913.

3 — Academy. Preparing the blackboard. Guadalajara, ca. 1911.

Alonso Martínez

BURGOS, 1825 — 1868

He trained as a painter and was a disciple of fellow painter Antonio María Esquivel. During the 1850s and '60s he managed major photography firms in Madrid (in Puerta del Sol, 14, and in Pasaje de Murga), which, emulating the tendencies of similar contemporary studios, produced and sold hundreds of portraits of artists and politicians of the time. These portraits often constituted the way in which the general public became familiar with the faces of celebrities. The Duke and Duchess of Montpensier (Antoine of Orleans and Luisa Fernanda of Spain) and the Duchess of Medinaceli, among

other personalities, visited the studio to have their portraits taken. Additionally, he also photographed Queen Isabella II and other members of the Royal House. These portraits were the most sought after by his clientele.

As well as his work as a portraitist, which he developed without major artifices and with great simplicity, Alonso Martínez recorded for posterity the redevelopment of the center of Madrid in 1857 with his urban photographs.

Recently, some of his works have been on display as part of the group exhibition *Una imagen para la memoria: la carte-de-visite* (An image to remember: the carte de visite), held at the Lázaro Galdiano Foundation of Madrid in 2011. His photographs can be accessed in the archives of the National Library, the Museum of Romanticism, and the Photo Library of the University of Navarre. —PIH / CC



Isabella II of Spain and Francis, Duke of Cádiz, ca. 1860.

Delmi Álvarez

VIGO, 1958

Self-taught, he gave his first steps as a photojournalist in 1983, collaborating for *El País* and *Diario de Galicia*. Presently he lives in Brussels, where since 2011 he covers political activity for ZUMA Press, Getty Images, and Corbis.

Between 1990 and 1993 he photographed the disintegration of the former Yugoslavia. Since, he has focused his interest on documentary photography of a social nature, championing human rights and the environment. He has carried out features about work and everyday life in Cuba (*Cuba, el último bastión, la lucha de un pueblo* [Cuba, the last bastion, the struggle of a people], 1990), about the Himba tribe in Namibia (*Himbas, Struggle to Survive*, 2009), or about illegal immigrants in Greece (*Greece, the Gateway to Europe*, 2011). His project *Galegos na diáspora* (1989-2009) is the result of 20 years of travels documenting the Galician exodus around the world. He is the promoter of *Un Camiño, seis olladas*, a collective project about Saint James's Way, and he has completed three documentaries about the Galician diaspora: *O rei galego de África, La última fotografía* (The last photograph, Russia), and *Gallegos de la Guaiana venezolana* (Venezuela).

The book *Galegos na diáspora* was presented in 2009 to the Library of Congress in Washington D. C.

and to the City University of New York. In 2013 the Xunta de Galicia organized the exhibition *Olladas no Camiño* (which toured through Copenhagen, Norway, Latvia, Brazil, the city of Prague, and other countries, as well as Spain) with photographs by Álvarez and other photographers from the project *Un Camiño, seis olladas*. Recipient of the FotoPres prize in 1987 and 1993, Delmi Álvarez was also recognized in 2012 with the First Prize of the Latvian newspaper *Diena* for his documentary series on immigration. —AGM

Selected works

Reporteiro de guerra en Iugoslavia. Vigo: Xerais, 1994; *Fotografías*. 1983-1997. Vigo: Concello de Vigo, 1997; *O Camiño de Santiago: un proxecto de fotografía documentalista*. Santiago de Compostela: Xunta de Galicia, Consellería de Innovación e Industria, 2007; *Mar: a pesca en Galicia*. Santiago de Compostela: Consellería de Pesca e Asuntos Marítimos, 2008; *Delmi Álvarez, Galegos na diáspora, 1989-2009*. Santiago de Compostela: Secretaría Xeral da Emigración, Xunta de Galicia, 2009.

www.delmialvarez.com



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3



4

Jerónimo Álvarez

MADRID, 1973

Since 1994 he has garnered recognition as a freelance fashion and celebrity photographer, with a vast track record in advertising, editorial and personal photography. He taught himself the trade, rejecting the idea of becoming assistant to any of his favorite photographers because he considered it a major commitment.

When he is not in the middle of a commissioned session, he travels with his camera and develops his personal projects. An admirer of the work of the great American masters, such as Richard Avedon, Diane Arbus or Stephen Shore, he likes music, film, and the road. In his opinion, "anyone who picks up a camera ought to look through the lens as if it were a transmitter akin to their bowels, their heart, or their head." His working method includes a preliminary production phase, during which he researches, localizes, and designs the stage or conceptualizes the session. Once at the set, and with the help of music, he aims to create a context of complicity between him and the model, in the search for images that convey beauty through

simple poses. Actors and actresses, such as Isabella Rossellini, Adrian Brody, Leonor Watling, Elijah Wood or Viggo Mortensen, have posed for his camera.

His work has been published in *Rolling Stone*, *Marie Claire*, *FHM*, *Esquire*, *El País Semanal*, and *Cinemanía*. It has also featured in festivals such as PHotoEspaña 2005, Ferias EntreFotos (Madrid, 2003 and 2004), Solo Rollei (Madrid and Valencia, 2005), or the touring group exhibition *El espejo del alma* (The mirror of the soul, Comunidad de Madrid, 2007-08). He was recognized with the Photography Competition INJUVE 2003 and was selected in the 2008 edition of the Biennial Photography Competition Purificación García.

— PPF

Selected work

Pop & rock: Jerónimo Álvarez. Barcelona: Lunwerg, 2010.

www.jeronimoalvarez.com



1



2

1— Leonor Watling, Madrid, 2004.
2— Discovering paradises. Barcelona, 2004.

José María Álvarez de Toledo

MADRID, 1881 — 1950

A cavalry soldier, he was a self-taught photographer active during the first half of the XX century and one of the most notorious Spanish photographers between 1920 and 1936. He was a founding member of the Royal Society of Photography of Madrid, its president from the beginning of the '20s until the break of the Civil War, and again during the '40s. He is credited to a large extent with the creation of said institution's photo library.

His work reveals a fondness for the genre of tourism photography, a model of photography that, in accordance with XIX century travel photography tradition, fell halfway between the artistic aspect of pictorialism and purely documentary photography. He organized photo excursions through a good part of the country in search for images with the local flavor of *costumbrismo*. The themes he highlighted were landscapes, monuments, and popular tropes with a touch of quaintness. Álvarez de Toledo always displayed artisan skill in his tremendously careful lab work, using, among other techniques, rotogravure and photogravure. At the end of his life he combined the use of his old Zeiss Icaette folding camera with a reflex camera.

He published in the best magazines of the time, such as *La Fotografía*, *El progreso fotográfico*, or *Photograms of the Year*. In 2006, as part of PHotoEspaña, some of his photographs were included in the group exhibition *Las Arcadias*, presented by the Royal Society of Photography in Madrid. The entirety of his production is kept in the archive of the University of Navarre, bequeathed by his heirs in order to enhance the photographic collection of the future Museum of Contemporary Art of the university.

— LA

Selected work

Por España. Impresiones gráficas (Through Spain. Graphic impressions), 1920.



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2

1— Toledo.
2— Landscape with water.

Julio Álvarez Yagüe

MADRID, 1957

A self-taught photographer, he began practicing the trade in 1978. He was one of the founders of Colectivo 28 (Madrid, 1979) together with Ángel Sanz, Evaristo Delgado, José María Díaz-Maroto and Manuel Sonseca. Since the early 1980s he has focused on researching the photogram, combining this activity with his personal creations and with teaching. He was a lecturer at the Miguel Hernández University of Elche (Alicante) and presently teaches at the EFTI academy of Madrid.

From his personal production stand out *Aliens* (1999), a collection of abstract images produced with the chemical manipulation of photograms, and *Memoria frágil* (Fragile memory, 2008), a photographic series concerned with the role of memory over the passage of time. He has also developed projects commissioned by the Tourism Office of Portugal (*Portugal, viaje a Poniente* [Portugal, travel to Poniente], 1992), the Cabildo Insular de Tenerife (*Teide*, 2006), and the Rafael Botí Foundation (*Una aproximación visual a la guitarra* [A visual approach to the guitar], 2008), among other institutions.

He has held solo exhibitions at the Círculo de Bellas Artes of Madrid (1995), the Cultural Center Cajastur-Palacio de Revillagigedo (Gijón, 2007), the

Municipal Art Center of Alcorcón (Madrid, 2002), and a large number of galleries in the country. Additionally, he has featured in fairs and festivals such as ARCOmadrid (1983, 1984), PHotoEspaña (*Breve recorrido por una colección del siglo XX* [Brief journey through a collection of the XX century], Royal Society of Photography, Madrid, 1999), The Affordable Art Fair, and Photomonth (both in London in 2009). His work is included in the collections of the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Valencia Institute of Modern Art, and the Fundació Joan Miró (Barcelona), among others.

— LF

Selected works

Aliens: miedos-medios (Aliens: half-fears). Oviedo: Cajastur Obra Social y Cultural, 2001; *Íntimo* (Intimate). Granada: Universidad de Granada, 2002; *Así trabaja el fotógrafo Julio Álvarez Yagüe* (Thus works photographer Julio Álvarez Yagüe). Barcelona: Artual, 2009; *A través del espejo* (Through the looking glass). Torrelavega (Cantabria): Concejalía de Cultura, 2010.

www.julioalvarezyague.blogspot.com



1— A visual approach to the guitar. 2008.
2— Self-portrait. 1999.

Amer-Ventosa

Amer was already a famous portraitist in the years of the Republic, when he managed to keep up to four studios going at the same time in Madrid. In 1944 he destroyed his archive and left the business to his assistant, Francisco Ventosa, who decided to keep the notorious name of the previous owner of the studio and to add his own. Amer-Ventosa became the most successful studio of the capital.

Services included traditional portraits, photographs of children, weddings, first communions; the common genres for a photo studio of the time. The social chronicle of the period became immortalized in the studio, since the richest families of the high society during Franco's era often went there to take their portraits: businessmen, politicians, artists, and other illustrious surnames of

that particular jet set. They were all photographed with a peculiar style, very similar to glamour photography, which fulfilled the requirements of the clientele, faithful to the fashion endorsed by the advertising media of the time.

The studio's production, close to 400,000 negatives, is entirely in black and white, since Ventosa refused to incorporate color photography to his services. It shut down in 1980, and four years later its archives were acquired by the Spanish National Library.

— JFP / CC



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2

1— Carmen Polo de Franco, ca. 1944.
2— Unidentified woman, ca. 1950-70.

Francisco Andrada

SEVILLA, 1894 — MADRID, 1977

1, 2 — Ansó, 1922.

A self-taught photographer, he shared his enthusiasm for outdoor photography with watercolor painting and mountaineering. He produced the greater part of his work in the 1920s. In 1920 the Comisaría Regia de Turismo used some of his alpine photographs to illustrate their informative posters. His first pieces would also be published in the illustrated magazines *Lux* and *Criterium*. After the Civil War he was part of the directive of the Royal Society of Photography of Madrid, being a regular contributor to its magazine, *Sombras*, although he distanced his actual practice from photography in order to focus almost exclusively on painting on paper. During the winter of 1946 he took part in the XX Autumn Salon of the National Museum of Modern Art, in the watercolors section of which were included his plastic works.

Pictorialist in his tendencies, he was an expert in the bromoil process and the Fresson process. His influence, together with that of Pla Janini and Ortiz Echagüe, was instrumental in the prevalence of pigmentarism among photographers in the '40s and '50s. The main subjects of his oeuvre were landscapes and the various types in the society of the time. Meanwhile, he also carried out a significant task in terms of theoretical dissemination through the publication of articles about photo-

graphic aesthetic. Among them featured: "Las fotografías de las naturalezas muertas" (Still life photographs) and "La fotografía artística" (Artistic photography), published in *Fotos* (March 1929) and *Sombras* (April 1945), respectively.

As well as the aforementioned magazines, his photographs appeared in *Art de la Llum*, the most ambitious Spanish publishing house in the field of photography during the 1930s. In 1925 he was conferred the highest award in the First National Salon of Photography of Barcelona, and in 1937 he bequeathed part of his photographic work to the Hispanic Society of America. He is also featured in the Museum of Zaragoza. His photographs were on display in 2007 in the group and itinerant retrospective *Viaje de ida y vuelta* (Journey there and back), promoted by the Centro de Estudios of Castilla-La Mancha.

—LA

Selected works

Viaje de ida y vuelta: fotografías de Castilla-La Mancha en The Hispanic Society of America (Journey there and back: photographs of Castilla-La Mancha in The Hispanic Society of America). Toledo: Junta de Comunidades de Castilla-La Mancha, Servicio de Publicaciones, 2007.



Genín Andrada

CÁCERES, 1963

He started as a self-taught photographer in 1985 and began working for *El Periódico Extremadura* the following year. Years later he would move to Madrid, where he combines his trade as a photographer with teaching duties.

His first major project was the feature *Sida, entre el dolor y la esperanza* (AIDS, between pain and hope), exhibited at the Museo Nacional Centro de Arte Reina Sofía in Madrid (MNCARS) in 1996 and winner of the Special Prize of the Jury at the Semana Negra of Gijón the following year. It documented the effects of HIV in over 200 affected people. In 1997, his feature about the passage of Spanish conquistadors through the American continent, *América, la ruta del Nuevo Mundo* (America, the route of the New World), earned him the Paris Photo Prize

at the Maison Européenne de la Photographie. The Museo Extremeño e Iberoamericano de Arte Contemporáneo de Badajoz (MEIAC) would purchase some of his works for its collection in 1999. Since then Andrada has evolved until reaching a highly personal documentary style, charged with symbolism and creative capacity, as is evidenced in his works *Costa da Morte* (2001), *Saharavis, Benidorm*, and *La fragua de Vulcano* (The forge of Vulcan, 2003) or *Microcosmo* (Microcosm, awarded the Purificación García Prize in 2005). In 2013 he began the multidisciplinary project *Deconstrucción* (Deconstruction), a reflection about human beings triggered by the real estate crisis.

A contributor to prestigious media, such as *The New York Times*, *Geo*, or *El País Semanal*, his numerous exhibitions include his passage through Les Rencontres d'Arles in 1999; his participation that same year in the project by Caja Madrid *Una visión de Puerta Europa* (A vision of Gate of Europe), curated by La Fábrica; the exhibition *América, la ruta del Nuevo Mundo* during PHotoEspaña 2000; or the show *Regreso a los sentidos* (Return to the senses), organized by La Fábrica Gallery in 2001. From 2002 to 2004, he was part of the project *Pandemic: Facing AIDS*, launched by Bill Clinton and Nelson Mandela, which traveled around the world. As well as in the MEIAC, his works feature in the collections of the MNCARS, the Fonds national d'art contemporain (Puteaux, France), the Atlantic Center of Modern Art in Las Palmas, the Pedrilla Museum in Cáceres, and the Collection of the Comunidad de Madrid.

—AGM

Selected works

Descubrir España (Andalucía, Extremadura y Castilla y León) (Discover Spain [Andalusia, Extremadura and Castilla y León]). Barcelona: National Geographic, 1999; *Genín Andrada. PhotoBolsillo*. Madrid: La Fábrica and Obra Social Caja Madrid, 2001; *El esplendor del paisaje*. Barcelona: RBA, 2005; *Castilla y León*. Barcelona: RBA, 2005; *Andalucía*. Barcelona: RBA, 2005.

www.geninandrada.com



Terra cota, between crimson and blue. Puebla, Mexico, 1997.

Javier Andrada

SABADELL, BARCELONA, 1949

Doña Selva's funeral. From the series *Habitar Galápagos* (Populate Galapagos). Floreana Island, 2010.

Having graduated in biology from the Science Faculty of Seville—the city where he lives—he came to photography with a series of features on nature he developed while he was part of the research team at the Biological Station of Doñana. In the '80s he started his collaboration with the Junta de Andalucía. Since then, he has collaborated with the Centre Georges Pompidou (Paris), the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Ayuntamiento de Barcelona, the Spanish National Research Council, or the Contemporary Andalusian Art Centre (CAAC, Seville), among others.

Specializing in anthropological photography, his camera has captured the landscapes, traditions and people of Andalusia. His series *Un júbilo compartido* (A shared joy, 2006), resulted from five years recording the fiestas in Huelva together with the anthropologist Pedro A. Cantero. He has also produced graphic and audiovisual features about Morocco, Cairo, the Galapagos Islands and rural areas in Ecuador, Chiapas, and the Darien Jungle in Panama. Presently, he is working in the *Proyecto Floreana*, sponsored by the Charles Darwin Foundation and the Pablo de Olavide University (Seville), and in the publication of *Ecuadorianos* (Ecuadorians), for the Government of Ecuador.

His photographs have been printed by publishing houses and magazines, such as HarperCol-

lins, *Airone*, *Natural History*, *Geo*, or *International Wildlife Magazine*. Between 1993 and 1997 he developed a project about the imagination, which culminated in the exhibition *Como el viento en la red* (Like the wind in the net, CAC, 1997). Since then, he has produced a series of traveling exhibitions together with the Diputación de Sevilla, including *Arquitectura del agua* (Water architecture) and *Goza, demonios y misterios* (Joy, demons and mysteries).

— AGM

Selected works

Guía de campo de los anfibios y reptiles de la Península Ibérica (Guide to amphibians and reptiles in the Iberian Peninsula). Barcelona: Omega, 1980; *Como el viento en la red*. Seville: Diputación de Sevilla, 1997; *Domus Viri*. Seville: Diputación de Sevilla, 2002; *Los antojos de Hermes* (Hermes' caprice). Seville: Diputación de Sevilla, 2004; *Un júbilo compartido* (A shared joy). Huelva: Diputación de Huelva, 2006; *Entre cielo y agua. Paisajes de Andalucía* (Between sky and water. Andalusian landscapes). Seville: Centro de estudios Paisaje y Territorio, 2007; *Habitar Galápagos* (Populating Galapagos). Quito: Secretaría de los Pueblos, Gobierno de Ecuador, 2010.

www.javierandrada.es



Paula Anta

MADRID, 1977

She completed her PhD in fine arts from the Complutense University of Madrid (2005) and has taught photography at the Cuenca Faculty of Fine Arts of the Castilla-La Mancha University. Over the last year, she has earned scholarships from the Ministry of Foreign Affairs for the Royal Academy of Spain in Rome and the Colegio de España in Paris.

Paula Anta works in series taken from stories she later develops in situ. She carries out a type of photography that sometimes has been dubbed "conceptual documentary" and other times "fiction photography," whereby preliminary research and image preparation are crucial to the end result. The journey, nature, and artificiality, together with structures created by humans, history, and the landscape are the themes that shape her work. In a number of her photographic series she transforms the space previously through an installation.

She has taken part in group exhibitions held at the Contemporary Culture Center of Barcelona (2010), the Royal Botanical Gardens of Madrid

on the occasion of PHotoEspaña (PHE 2012), the Academy of Spain in Rome (2012), the Colegio de España in Paris, and the Royal Academy of San Fernando in Madrid (both in 2013). Additionally, she has taken part in art fairs and festivals, such as PHE, to which she was also invited in 2008, Palma Photo, Estampa (Madrid), Loop Barcelona, ArtBa (Buenos Aires), or Diva (New York). As well as her two recent scholarships, her work has merited her, among others, the Comunidad de Madrid's Prize for Artistic Creation (2008), the grant for the creation and dissemination of contemporary art INICIARTE from the Junta de Andalucía (2009), and the Photography Prize of the AENA Foundation (2010). Her work is included in the collections of the Ministry of Foreign Affairs, the Ministry of Public Works and Transport and the Archive of Creators of Matadero Madrid, among others.

— AGM

www.paulaanta.com



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2

1— Serenoa. From the series. Madrid, 2007.
2— Edera 11. Rome, 2012.

Samuel Aranda

SANTA COLOMA DE GRAMANET,
BARCELONA, 1979

Fatima Al-Qawas holds her son Said Al-Qawas inside a mosque that is being used as a makeshift hospital in Sanaa, the capital city of Yemen, on October 15th 2011.

At the age of 19 he already worked as a photojournalist for *El País* and *El Periódico de Catalunya*. Two years later he traveled to the Middle East to cover the Palestinian-Israeli war for the news agency EFE. In 2004 he joined Agence France-Presse (AFP), and since 2006 he is a freelance journalist. Presently, he lives in Crespià (Gerona) and works primarily for *The New York Times*.

Samuel Aranda thinks of himself as a very classic photographer, who tends to shy away from risky framings. Despite the fact that on occasion he has been forced to work with a small and practically hidden camera, the proximity of his photographs stands out. Committed to social activism, he has carried out features about a wide array of subjects, such as Kosovo, South Africa before the World Cup, the military conflict in Colombia, homeless children in Bucharest, or the Neapolitan Camorra. In 2011 he covered the Arab revolutions in Tunisia, Egypt, Libya, and Yemen. He exhibited those photographs that same year at the Cervantes Institute in New York, making it to the *New York Times*'s selection, *The Year in Pictures*.

He has also published his images in *The Guardian*, *El País*, *Time* magazine, *Newsweek*, and *El Magazine* by *La Vanguardia*. In 2006 he was awarded the National Association of Graphic Reporters for the Press and Television Prize for a piece about the immigration to European shores originating from Africa. The photographic report was featured that same year in VISA Pour l'Image (Perpignan, France) and was part of a documentary by the BBC. In 2012 he won the World Press Photo award for an image of a woman embracing her son, taken at the entrance of a provisional hospital during the uprising in Yemen. — AGM

Selected work

La primavera àrab: del 17 d'octubre al 31 de desembre de 2012. Santa Coloma de Gramanet: Ayuntamiento de Santa Coloma de Gramanet, 2012.

www.samuelaranda.net



Javier Arcenillas

BILBAO, 1973

Having trained as a psychologist, he began photographing over 20 years ago. Since then, he has opted for reportage and social portraiture. Collaborating with humanitarian organizations, such as Médicos del Mundo, Calcuta Ondoan, and Doctors Without Borders, he combines photography with the creation of audiovisual projects.

Specializing in photo essays of humanitarian nature, his works condemn the desperate situation of the most underprivileged portions of society. In this sense, his series *The Kingdom Charity*, completed in a psychiatric ward in Calcutta in 2004 and winner of the Third Prize of FotoPres the fol-

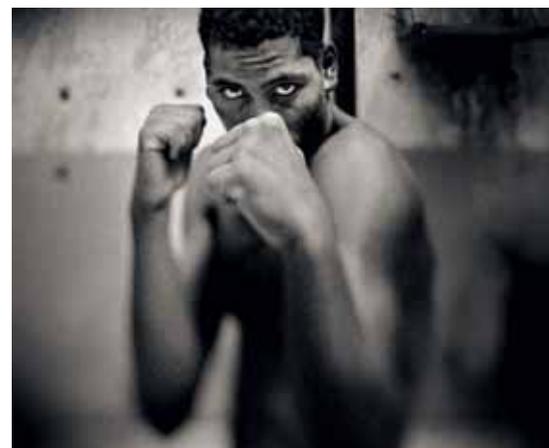
lowing year, as well as the multidisciplinary report, *Sicarios* (Hitmen), on which he has been working since 2010 documenting the violent day-to-day life of hitmen in Guatemala, deserve special attention. The latter project was awarded the First Prize at the FotoEvidence Book Award in 2011 and the Mingote Prize 2012 by the newspaper ABC. Violence in Latin America is also the focus of his essays *Red Note* and *Pain*, on which he is currently working.

Time, *Der Spiegel*, *Stern*, *IL Magazine*, *El Mundo*, *La Repubblica*, *El Periódico de Guatemala*, and the *Miami Herald Magazine* are but a few of the publications where his work has appeared. He regularly works in collaboration with the Ayuntamiento de Alcobendas, *FronteraD*, *El Global*, *Diario.es*, and *Esquire*. Of note are his exhibitions *Welcome*, which traveled between 2010 and 2011 (Córdoba Photography Biennial, Sala Anabel Segura in Alcobendas and AbPhoto, Albacete); *City Hope*, which traveled between 2010 and 2013 under the guidance of CAM to over a dozen venues in all of Spain; and his appearance with *Sicarios* (Hitmen) in PHotoEspaña 2011. His work has also merited him the following awards: Arts Press Award (1996), Kodak Young Photographer (1997), Euro Press by Fujifilm (2001, 2002 and 2003), Luis Valtueña by Médicos del Mundo (2003), INJUVE (2004), Sony WPY (2011), POYi (2012) and Honorable Mention POY Latam to the Best Latin American Photographer in 2013. Additionally, he was listed among the finalists to the OjodePez Prize 2009 for his work about open-air landfills in Central America. His work is included in the collections of the "la Caixa" Foundation (Barcelona), the collection of the Ayuntamiento de Alcobendas, the London Photography Society, the Cervantes Institute, the Ministry of Foreign Affairs and UNICEF, among others. — AGM

Selected works

As author/editor, *City Hope: after the end of the way*. Alcobendas (Madrid), 2007; together with de Middel, Cristina. *Welcome / Photo Essay* by Javier Arcenillas and Cristina de Middel. Madrid, 2010; *Sicarios: Latin American Assassins*. New York: FotoEvidence, 2011.

www.javierarcenillas.com



1— Gladiators. Havana, 2007.
2— Ship Breakers. Chittagong, 2009.

Tono Arias

DUCI, ALLARIZ, ORENSE, 1965

He opened his own studio in 1992 and began working as a press photographer in various media such as *El País*, *El Mundo*, or the agency EFE. In 2012 he created the independent project *Dispara*, a web space aimed at bringing together photographic work of both documentary and artistic nature, and at serving as meeting point for authors in order to promote the development of cultural projects. Similarly, he manages a specialized photography archive in Galicia, and he combines his personal projects with fashion and advertising photography, as well as architectural, editorial, and documentary photography.

In 2006, after visiting the house in which he was born and where he lived until the age of seven, which is now abandoned like so many others in rural Galicia, he began the project *Nós*, a black and

white photography series in which he has progressively taken the portrait of his family members in the ancient home, combining these photographs with close ups of some of the objects that stayed behind in the house. A sense of interrupted time envelopes this reflection about the past and the relation that ties people to certain objects. Arias is additionally one of the Galician photographers—together with others such as Vari Caramés and Xurxo Lobato—selected by the Xunta de Galicia to promote the region and the Way of Saint James. Especially of note in this respect are his works *Os Camiños da luz* and *Santiago na memoria*.

The publications with which he has collaborated include the likes of *Interviú*, *Faro de Vigo*, *El Correo Gallego*, *El Progreso*, *Geo*, or *Tiempo*. On the occasion of the Xacobeo 2004 jubilee, he took part in the project *Camino de Santiago, luz y vida* (The Way of Saint James, light and life), a traveling collective exhibition that opened in Santiago de Compostela and that could be seen that same year in the precincts of the Cervantes Institute in Toulouse (France), Naples (Italy), and Bremen (Germany), among others. In 2012, *Nós* was exhibited during the XXX edition of the Outoño Fotográfico de Orense.

— AGM

Selected works

Pazos de Galicia. Vigo: Nigra Trea, 2001; *Santiago: pedra a pedra. Guía Visual* (Santiago: stone by stone. Visual guide). Vigo: Nigra Trea, 2004; *Galicia, madre y señora* (Galicia, mother and lady). Vigo: Nigra Trea, 2008; *Luces que guían* (Lights that guide). Guadalajara: Quintuple, 2011; *Nós*. Dispara Edicións, 2012.

www.tonoarias.com



1 — Duci, 2009.
2 — Orense, 1982.

Israel Ariño

BARCELONA, 1974

Terra incognita, 2012.

He holds an undergraduate degree in fine arts from the Universitat de Barcelona, and trained in photography at the Institut d'Estudis Fotogràfics de Catalunya, profiting from the input of masters such as Manel Esclusa, Castro Prieto or Llorenç Raich. In 2006 he established the publishing house Les Edicions Impossibles, which focuses on artists' books. In 2007 he formed the now-defunct collective *AtelieRetaguardia* together with Arcángela Regis, Martí Llorens, Xavier Mulet and Rebecca Mutell. He also carries out research with the group *Confluències*, which includes Ramón Casanova and Jorge Egea, both lecturers at the Sculpture Department of the Fine Arts Faculty of Barcelona.

His work is interpreted as an exploration of universes from an emotional perspective. For him, photography is nothing other than an attempt to map a fictional space full of open, mysterious, and ambiguous meanings that diminish reasoned experience and that suggest the more poetic nature of the image.

He has held exhibitions at the Festival Fotòpsia (Castellbisbal, 2006), the *Itinéraires des photographes voyageurs* (Bordeaux, France, 2010), and

the Festival *Mapamundistas* (Pamplona, 2010) among other events, as well as at *Le Carré Amélot* (La Rochelle, France, 2012). During his career, he has been the recipient of artistic creation scholarships from the VII Fórum Fotográfico Can Basté (Barcelona, 2002) and the Consell Nacional de la Cultura i de les Arts (Barcelona, 2011 and 2010). His work is included in the collections of the Artotèque de Vitré (France), Le Carré d'Art (Chartres de Bretagne, France), INJUVE (Madrid), and the Generalitat de Catalunya (Barcelona).
— PIH

Selected works

Otras Canciones a Guiomar (Other songs for Guiomar). Les Edicions Impossibles, 2008; *Anatomía de una desaparición* (Anatomy of a disappearance). Les Edicions Impossibles, 2009; *Images d'un monde flottant*. Les Edicions Impossibles, 2010; *Heliografía contemporánea*. Barcelona: Galería Tagomago, 2010; *Atlas*. Barcelona: Ediciones Anómalas, 2012; *Terra incognita*. Barcelona: Ediciones Anómalas, 2012.

www.israelarino.com



Antoni Arissa

BARCELONA, 1900 — 1980

He began his career in photography during his time as a trekker for the Agrupació Excursionista de Sant Andreu. When he was 21 years old, he was awarded the photography prize by the magazine *Criterium*, which enabled him to exhibit his work in the Galeries Layetanas of his native city the following year (*Antoni Arissa, un camino hacia la modernidad*) (Antoni Arissa, a road toward modernity). He then established the first photographic association of Catalonia, the Agrupació Fotogràfica Sant Víctor, which he also presided. His photography production was greatly diminished by the Civil War, and despite the fact that he remained active until he was 70 years old, he never again took to photography with the same intensity.

Unique to his work is his combination of two seemingly irreconcilable photographic tendencies, a pictorialist one (applied to his portraits and photographs of rural themes) and a more avant-gardist one, aligned with the New Vision and influenced by the work of Moholo-Nagy, Rodchenko, and other members of new European photographic movements of the time. To this conceptual line pertain his still lifes and urban photographs, among which stands out his famous *El perseguido* (The followed, 1930), in which the game of shadows captured by the photographer informs the image with an entirely new narrative dimension.

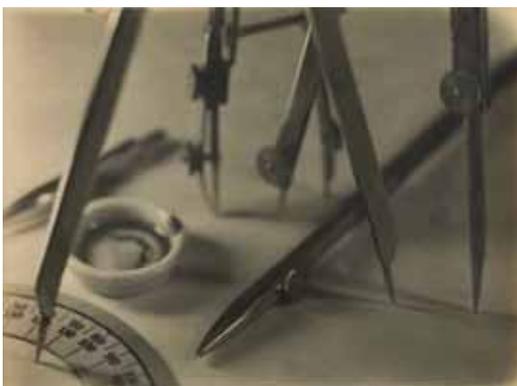
He published regularly in the magazine *El progreso fotográfico*, which printed his notorious article, "Los niños y la fotografía" (Children and photography, nº 71). In 1934 he held an influential exhibition at the Centre Popular Catalanista de Sant Andreu, and in 1935 the magazine *Art de la Llum* devoted a monographic issue to his work. He also took part in exhibitions abroad and nurtured relationships with institutions such as the Royal Photographic Society. After his passing, his photographs have been exhibited again in the group exhibitions *Les avantguardes fotogràfiques a Espanya, 1925-1945*, Centro Cultural Genaro Poza, Huesca, 1996, and *La fotografía pictorialista en España, 1900-1936*, "la Caixa" Foundation, Barcelona, 1997. His work is preserved in the Museu Nacional d'Art de Catalunya.
— AGM / CC

Selected work

Barcelona ahir. Barcelona: Angle and Ayuntamiento de Barcelona, 2007.

1— Untitled, ca. 1930.

2— *Preludi d'un gratacels*, 1930-1934.



2

Manel Armengol

BADALONA, BARCELONA, 1949

Herdubreid. From the series *Terrae*. Iceland, 2003.

In 1975 he studied in Joaquín Muntaner's Photography Academy (Barcelona) in order to complement his training as a journalist, and a year later his photographs of the use of force by the police during a protest in Barcelona could be seen around the world, turning him into one of the idols of the Transition. Manel Armegol would continue to work as a photojournalist and correspondent until he suffered a serious accident in 1982. From that point onward, he has evolved toward a form of observational photography which he develops in Barcelona and while on photographic travels (Nepal, India, Iceland...).

The multifarious style of his photographs can easily adapt to the range of themes he tends to explore. Of note are his images of textures and close-ups, where color is the protagonist. His series of open skies also play a significant role in his production, as well as the monochromatic tones of blue that appear in a number of works, such as *Gaudi*, *Viaje en Azul* (Gaudi, travel in blue) or *Arquitecturas*. A good proportion of his material from the 1990s and above all after 2000 is in black and white, with special attention to natural landscapes, which he captures in dream-like images charged with deep poetic feeling. In 2010 he began a vast personal and documentary project about *Los antiguos olivos del Mediterráneo* (The Mediterranean olives of old).

A freelance photographer, following the publication of his photographs about the Transition

in *Paris-Match*, *The New York Times*, *Der Spiegel*, and *Newsweek*, he collaborated repeatedly with *Interviú* and *Primera Plana* during the '70s, and later on with *Connaissance des Arts* and other domestic and international architecture magazines, as well as with several publishing houses. He was part of the Official Section of PHotoEspaña in 1999 and 2005. Among his most recent exhibitions feature *Terrae* and *USA 70's* at the gallery Pente 10 (Lisbon, 2010), and *Viaje en azul* (Travel in blue) at the gallery Tagomago in Barcelona (2011). His work is included in several private and institutional collections, such as the Museu Nacional d'Art de Catalunya (Barcelona), the Centre de Recrea i Difusió de la Imatge (Gerona), the DLK Collection (New York), the Banco Espírito Santo (Lisbon), or the Taniguchi Collection (Tokyo), among others.
— PIH

Selected works

El jardín de los guerreros (The garden of warriors). Barcelona: Lunberg, 1987; *Voices of Water*. Tokyo: Shiseido-Word, 2001; *Memories of Winds*. Tokyo: Shiseido-Word, 2001; *Herbarium*. Madrid: Turner, 2007; *Transiciones*. Barcelona: Fundació Foto Colectania, 2008; *Cirlot en Valldaroca*. Barcelona: Alpha-Decay, 2008; *Terrae*. Madrid: Turner, 2009.

www.manelarmengol.com



Luciano Armero

INIESTA, CUENCA, 1872 — 1944

Having worked as a tailor and a watchmaker, he came to photography with a box camera. His children Joaquín and José Armero continued his legacy from the time of Primo de Rivera's dictatorship to the early-1940s.

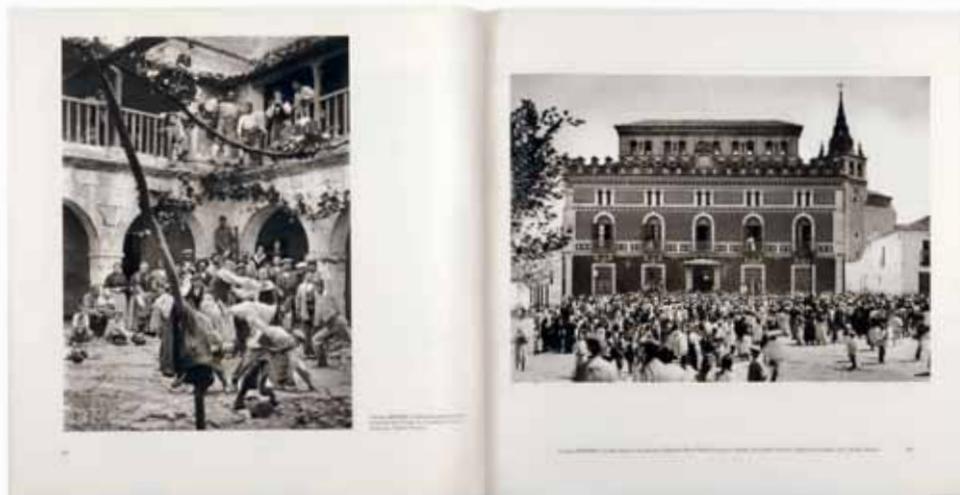
While he specialized in portraiture, he carried out a lot of work as a photo chronicler. As well as working in his studio, he hit the streets with his camera to capture day-to-day life in Iniesta and in neighboring towns, such as Montilla del Palancar, Villanueva de la Jara, or Quintanar del Rey. He photographed everything, from ordinary scenes with children playing on a cardboard horse (1905), to celebrations with a local impact, among which featured the electoral meetings by liberal deputy Manuel Casanova (1908) or the *romería* of the Virgen de Consolación (1915). He was one of the photographers who, from 1860 onward, would use fake backgrounds and stages in his portraits. During the final years of the XIX century he also

offered his services as an itinerant photographer. Similarly, he worked in the production of religious images. These prints of saints and patrons hold significant historical value.

In 2006 the Cervantes Institute of Alcalá de Henares (Madrid) hosted the group exhibition *La huella de la mirada: fotografía y sociedad en Castilla-La Mancha, 1839-1936*, which highlighted Luciano Armero's work as one of the main examples of popular photography of the time. The show also included pieces by the likes of Casiano Alguacil, Jaime Belda, José Ortiz-Echagüe and Jean Laurent. — AGM

Selected works

López Mondéjar, Publio. *La huella de la mirada: fotografía y sociedad en Castilla-La Mancha, 1839-1936* (The trace of the regard: photography and society in Castilla-La Mancha 1839-1936). Barcelona: Lunberg, 2005.



Popular celebration during the *romería* of the Virgen de Consolación. Iniesta, ca. 1915. Reproduced in *La huella de la mirada: Fotografía y sociedad en la Castilla La Mancha, 1839-1936* (The trace of the regard: photography and society in Castilla-La Mancha [1839-1936]). Barcelona and Madrid: Lunberg, 2005: p. 178.

Miquel Arnal

BARCELONA, 1960

- 1 — *Animal*. Barcelona, 1997.
- 2 — *2.3 million years*. Barcelona, 2005.
- 3 — *Sculpture*. Barcelona, 1997.

His first steps in the field of photography came when he was 16 years old, working as a lab technician, photographer's assistant and production assistant. In 1981 he opened his first studio. Specializing in advertising photography, he combines this task with personal projects in which he experiments with Polaroids, video and collages. Presently he is also pedagogic director and lecturer at the Idep School in Barcelona.

Since 1984 he develops an extensive personal project focused on natural and urban landscape. It encompasses his series of black and white photographs *Terra* and *Urbe*. The former, produced in Mali and Burkina Faso, captured the skies and landscapes of these two countries in West Africa. *Urbe* is a reflection about contemporary urban architecture inspired in the North American city of Houston in the 1990s. Equally of note are his research projects about the human body, which feature as the protagonists of series such as *Animal* and *Sculpture*. Composed of black and white images, the photographs of these two series take spectators to the sculptural work of classical artists such as Auguste Rodin and Leonardo Da Vinci.

Following his first exhibition at the Spectrum-Canon Gallery of Barcelona (*Hot Legs*, 1979), Miquel Arnal has taken part in three editions of the Primavera Fotográfica de Barcelona (1992, 1998 and 2002). In 2010 the Ateneo de Caixa Laietana of Barcelona held the retrospective *Works, 1992-2009*, which selected four of his most artistic works: *Animal*, *Sculpture*, *Urbe*, and the experimental video *Transformer*. He has been the recipient of two Laus prizes for advertising photography (1986 and 1987) and the Gold LUX Prize in the category of "Portrait" in 1997 and of "Architecture" in 1998. — AGM

Selected works

Arnal, foto erótica. Barcelona: Udyat, 1999; *Terra*. Barcelona: Actar, 2001; together with Robles, Marta. *Parque Oceanográfico Universal de Valencia* (Universal oceanographic park of Valencia). Valencia: Civis Project Management, 2003.

www.miquelarnal.com



1



2



3

Corina Arranz

VALLELEADO, SEGOVIA, 1961

World Trade Center seen from 28th Street and Park Avenue South.

Based in New York between 1999 and 2005, she studied photography at the School of Visual Arts and at the International Center of Photography. She completed her training with a master in documentary and narrative photography from the EFTI academy in Madrid, and a master in visual arts, photography and creative project from the Miguel Hernández University of Elche (Alicante). She collaborates with ABC since 1999, having worked for the newspaper on a permanent basis in the city of New York and at the headquarters of the United Nations.

Her work as current affairs photographer, which began in Manhattan, is partly responsible for the social commitment she builds into her projects and for the way she approaches photography, which reveals a desire to formulate a visual narrative. Interested in troubled migration flows, in 2005 she developed together with the journalist Alfonso Armada the documentary project *Desde la frontera* (From the border), for which she traveled and photographed from coast to coast the over 3,000-kilometer-long border that separates Mexico from the USA. She used these same images in 2008 to

propose a parallel vision to the photographs about immigration in the Strait of Gibraltar that Alfredo Aguilar presented in the exhibition *Fronteras a la esperanza* (Borders to hope, 2007).

She has also published her work in the newspapers *International Herald Tribune*, *El Mundo*, *Reforma*, and *Hora Cero*, as well as the magazines *The Lancet* and *Condé Nast Traveler*. The exhibition *Fronteras a la Esperanza* was opened in 2007 during the Conference on Human Rights and Immigration of Motril and the University of Granada. The following year, the Cervantes Institute of Madrid hosted her series *Desde la frontera*, which during that year and 2011 toured the venues of the Cervantes in Morocco and Lisbon.

— AGM

Selected works

With Armada, Alfonso. *España, de sol a sol* (Spain, day and night). Barcelona: Península, 2001; —. *El rumor de la frontera* (The murmur of the border). Barcelona: Península, 2006; —. *Mar Atlántico* (Atlantic Ocean). Madrid: Alento, 2012; *Ars Itineris*. Madrid: SECC, 2010.



Luis Asín

MADRID, 1962

He moved to California in 1989 to study photography completing his degree from the San Francisco Art Institute in 1992. Between 1998 and 2003 he was an associate lecturer of the Faculty of Fine Arts of Cuenca.

As a photographer he has specialized in architectural photography and the reproduction of art works, while at the same time developing his personal projects in which he focuses on the representation of space from a highly intimate vision, deploying a magical and dream-like form of documentary, largely indebted to that originated in the 1980s. His most recent works include *Desenlace* (Denouement, Espacio Valverde Gallery, Madrid, 2010), a journey toward a subtle and delicate ending or *A tientas* (Gropingly, Espacio Valverde Gallery, Madrid, 2013), in which he looks at interior architectural spaces and their relation with light and shadows, and which was conceived as a posthumous tribute to the photographer's friend, architect Luis Moreno Mansilla.

He has published in specialized architecture magazines such as *Arquitectura Viva*, *On*, *2G*, *Casabella*, *A+U*, and *Architecture*, among others. His work has been the focus of several solo exhibitions, among which stand out the one held during the *Encontros da Fotografia* in Coimbra (Portugal, 1994) or the ones hosted by the galleries *Doblespacio* (Madrid, 1998 and 2013) and *Noir sur Blanch* (Marrakesh, Morocco, 2006). He has also featured in group exhibitions, such as *Mirando la ciudad* (Looking at the city, PHotoEspaña, 1998), *Propuesta 99* (Proposal 99, Ministry of Education and Culture, itinerant, 1999), *Espejos del alma* (Mirrors of the soul, itinerant, 2008) or *Panorama del porvenir* (Outlook of the future, Artesonadó Gallery, Segovia, 2009). In 2003 he was awarded the Kaulak Photography Prize Villa de Madrid.

— MMN

Selected works

Luis Asín PhotoBolsillo. Madrid: Obra Social Caja Madrid and La Fábrica, 1999; *Ábalos y herreros*. Barcelona: Actar, 2000; *La Plaza del Obradoiro*. Madrid: Abada, 2003; *La Palma, la herencia de Flandes* (La Palma, the legacy of Flanders). Santa Cruz de Tenerife: Cabildo Insular de la Palma, 2004; *Mercat de La Vila Joiosa*. Madrid: Outer, 2004; *Historias de Marrakech* (Tales of Marrakesh). Madrid: Abada, 2006; *Desenlace* (Denouement). Madrid: Espacio Valverde, 2010.

1 — Madrid, 1998.

2 — Greece, 2004.



2

Jesús Atienza

MILMARCOS,
GUADALAJARA, 1956

He began his career in photography as assistant to Albert Guspí, working at the Spectrum Gallery and at the Taller d'Art Fotogràfic of Barcelona in 1977. Together they would establish the Centre Internacional de Fotografia Barcelona (CIFB) the following year. In 1983 he established the video production company Vídeo Taller, and in 1987 ASSA Photo Studio, which specialized in features for the theater, publicity and photo editorials. Presently, he combines his career as a professional photographer with teaching, having conducted seminars and courses at the Universitat Ramon Llull, the Davinci Escola d'Art, or the Espai F. Català-Roca in Barcelona, among other institutions.

Focusing on stage photography, he has worked for international theater companies and festivals over the last 26 years. Committed to the humanitarian activities of the Unesco NGO, Unión Internacional de la Marioneta (International Union of Puppetry), he documented with texts and photographs the expeditions of theater actors sent by

the organization to refugee camps in Croatia (1993-1994) and in the Tindouf desert (Algeria, 1996). That same year, he collaborated as a photographer in a project by Clowns Without Borders in Nicaragua.

The series resulting from his work as a puppet theater photographer, *Hilos, sueños y sombras* (Strings, dreams and shadows) and *Dones i Mans*, have been exhibited in the puppet festivals of Kilikis (Greece, 2000), Bilbao (2007), and Barcelona (2010). — AGM

Selected works

Cuaderno de viaje (Travel diary). Barcelona: 1999; *Hilos, sueños y sombras* (Strings, dreams and shadows). Zaragoza: Diputación de Zaragoza and Ministry of Culture, Tourism and Sport, 2003; with Kubler-Ross, Elisabeth. *Una Mirada* (One regard). Barcelona: Sirpus, 2009.

www.jesusatienza.com



Paseo de Gracia. Barcelona, 1981.

William Atkinson

MANCHESTER, UK, 1825 — ?

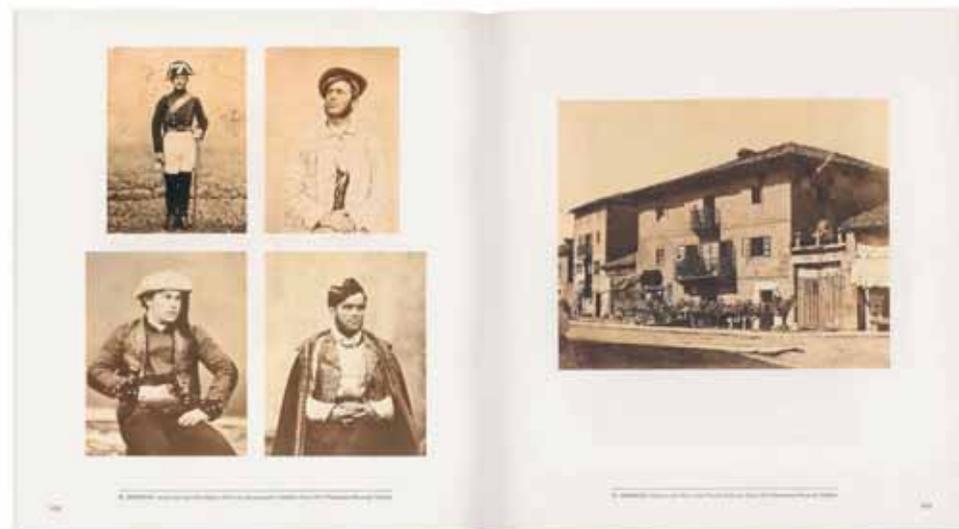
An engineer by trade, he arrived in Spain in 1855 to work in the construction of the railway between Alar del Rey (Palencia) and Reinosa. The contracting company commissioned him a series of photographs to document the work, with the intention of offering them as a gift to the then young Queen Isabella II, who was an enthusiast of photography. The images of this commission constitute the oldest collection of photographs in Spain.

The album consists of 87 images, split into a folder of 39 photographs that range between 9.5 x 11 and 21.5 x 26 cm in size, and a green leather case with gold inlays which contains 48 9.5 x 11 cm stereoscopic photographs grouped by stations. He used the collodion process, which meant that an unlimited number of copies could be produced. Nevertheless, to this end he had to carry a portable dark room at all times, since the copies needed to be processed immediately. Encouraged by the

nature of the commission and given that he had total freedom to choose his motives, Atkinson did not limit his scope simply to documenting the construction of the railway. He was equally interested in the surroundings, photographing the landscape and taking portraits of other engineers and people linked to the works. Conceiving each shot as an objective document, he became the first foreign photographer to escape the romantic topics that other artists would so often appeal to in excess in their vision of Spain at the time.

The album is stored in the Archive of the Royal Palace in Madrid. At the same time, the Municipal Library of Santander holds 41 photographs of the series.

— JFP / CC



Civil Guard, coachman, Biscayan worker and *montañés* (native from Santander), Cantabria, ca. 1855 (Patrimonio Nacional, Madrid) and "Las Cibeles" stagecoach before the Parador de Reinosa, ca. 1855 (Patrimonio Nacional, Madrid). Reproduced in *Historia de la fotografía en España: fotografía y sociedad desde sus orígenes hasta el siglo XXI* (History of photography in Spain: photography and society from its origins to the XXI century). Barcelona: Lunwerg, 2005: pp. 132 and 133.

Pau Audouard

LA HABANA, 1856
— BARCELONA, 1918

Pau Audouard received technical and visual instruction in the studio owned by his father, fellow photographer Jean-Oscar Audouard. He made Barcelona his home base in 1879, and opened a studio which he moved to different venues, settling on separate occasions on the Rambla del Centro, the Gran Vía de las Cortes Catalanas, and the Paseo de Gracia. He was an official photographer of the International Exposition of 1888 in Barcelona and had his own stall inside the show, which merited him much notoriety among the city's bourgeoisie. Having become a fashion photographer, he devoted most of his time between 1886 and 1905 to the portrait. He ended his days working as a photographer at Barcelona's Almacenes El Siglo.

He is known and remembered for his famous portraits of prominent figures of the time, such as Eusebi Güell, Angel Guimerà, Lluís Domènech i Montaner, or Josep Puig i Cadafalch. He was the first photographer to modernize the structure and traditional lighting of photo studios, installing an entire electrical system to work with different lighting and stages. Additionally, he was also active in architectural and industrial photography, had an interest in film, and made some contributions to the theater, of which hardly any evidence remains. His most famous works include his production during the International Exposition: photographs of the construction of the pavilions, of the visitors, and the atmosphere.
— PIH

Selected works

"Retratos de artistas" (Portraits of artists). *150 años de fotografía en la Biblioteca Nacional* (150 years of photography in the National Library). Madrid: ca. 1890; *Exposición Universal de Barcelona 1888. Recuerdo* (International Exposition of Barcelona 1888. Souvenir). Barcelona: Audouard y Cia, 1888; Rius, Nuria. *Pau Audouard, fotògraf "retratista" de Barcelona. De la reputació a l'oblit (1856-1918)*.



1— Fishing pier. Photography album of the city of Barcelona. State of the works in 1896.
2— Album of the Universal Exposition of Barcelona 1888. Fine Arts Palace.

Pedro Avellaned

ZARAGOZA, 1936

He studied fine arts in Zaragoza, but his first artistic interest was the theater. Toward the beginning of the 1960s he established and directed the independent theater company, Grupo 29. Following over 100 productions and a handful of awards for stage design, setting and direction, the theater took him to film. In 1963 he produced his first film in small format, *La gitana* (The Gypsy), which was followed by other award-winning films in international festivals. In 1970 he began to show some interest for photography, working in his own studio. He progressively focused on creative photography, especially on surrealist techniques and in photo col-

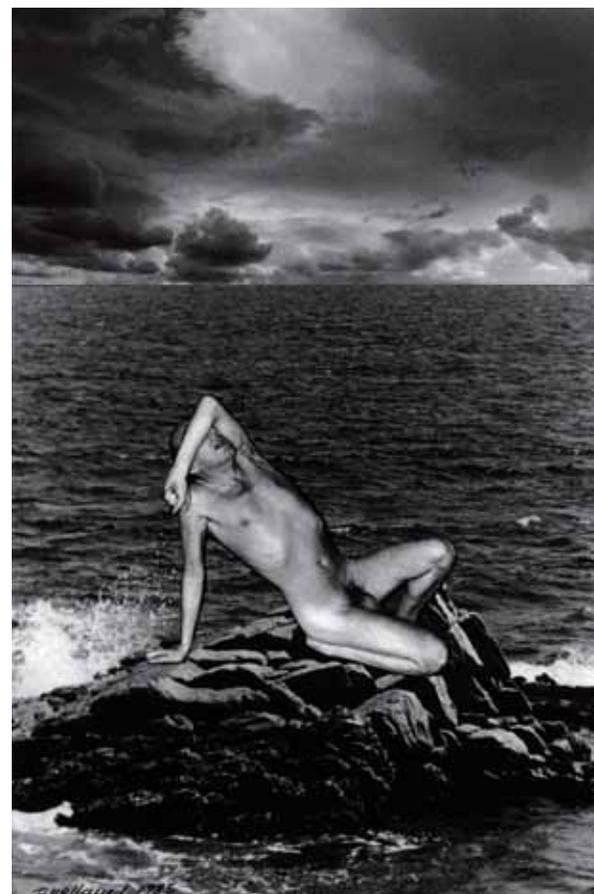
lage. He combined this activity with his duties as a photography teacher at the Spectrum-Canon workshop in Barcelona and Zaragoza, and at the Centre Internacional de la Fotografia de Barcelona, as well as with collaborations with other artists, such as the painters Paco Simón or Fernando Sinaga.

The dramatic origins of his career will always be present in his work, a visual universe that merges aspects from the classical tradition, mythology, tragedy, drama, sarcasm, happiness, sexuality, life and death. Avellaned interprets them from his intimate memory, halfway between candor and debauchery, purity and morbidity, life taken to the limit with a passion that links him to Goya, to witchcraft, to the otherworldly and the visionary. Sobriety, impact and expressiveness characterize the work of this troubled artist. In this sense, the following of his series stand out: *Brujas* (Witches), *Cartas de amor* (Love letters), *Canción de cuna* (Lullaby), *Retratos* (Portraits), *Cósmica* (Cosmic), and *Memoria íntima* (Intimate memory).

Of note are his exhibitions *Destrucciones metaquímicas* (Meta-chemical destructions, Spectrum Gallery, Zaragoza, 1992), *Pedro Avellaned. Retratos 1970-1994* (Pedro Avellaned. Portraits 1970-1994, Sala Hermanos Bayeu, Zaragoza, 1995), *Fotoseptiembre* (Alejandro Gallo Gallery, Guadalupe, Mexico, 1996), *Los restos del naufragio* (The remains from the shipwreck, Casa de los Morlanes, Zaragoza, 2009), and *Piedra papel tijera* (Rock, paper, scissors, Diputación de Huesca and Museum of Teruel, 2013). In 2001 he was selected by the government of Aragón for the photography show, *España en Roma, Roma en España* (Spain in Rome, Rome in Spain), organized by the Cervantes Institute of Rome, and in 2008 he was awarded the Medalla del Bicentenario (Medal of the Bicentenary) in the category of "Culture and Communication" by the Trust of the Zaragoza Foundation. His work is included in the permanent collections of the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Centre Internacional de Fotografia de Barcelona and the National Photo Library of Havana, among others.
— PPF

Selected works

Retratos de un tiempo diverso, 1972-2002 (Portraits of a different time. 1972-2002). Zaragoza: Museo Pablo Serrano, 2002; *Palacio de la Aljafería, una mirada fotográfica* (Palacio de la Aljafería, a photographic perspective). Zaragoza: Cortes de Aragón, 2004; *Cinco lunas* (Five moons). Zaragoza: prensas Universitarias de Zaragoza, 2006; *Pedro Avellaned, los restos del naufragio* (Pedro Avellaned, the remains from the shipwreck). Zaragoza: Ayuntamiento de Zaragoza, 2009; *Piedra papel tijera* (Rock, paper, scissors). Huesca and Teruel: Diputación de Huesca and Teruel Museum, 2013.



Pedro on stone. Zaragoza, 1985.

Atín Aya

SEVILLA, 1955 — 2007

A graduate in psychology from the University of Granada, in 1981 he began studying photography at Madrid's Photocentro and working on the archives and labs of the agency Cover. Its co-founder, Jordi Socias, was his mentor. He returned to Seville in 1982, where he worked as a photojournalist and portraitist until he gave up photojournalism to focus on his personal projects.

His first work, journalistic in nature, helped him to connect with the documentary genre, heavily influenced by the masterful Cartier-Bresson. His more personal work, mostly in black and white, evolved later, and his compositions evidence influences from painting, with the use of a very natural kind of light, devoid of gimmicks, and paying great attention to details. In terms of themes, his predilections lay on the people, the environments, and the lifestyles of the Andalusian scene. The last series of photographs by the artist came, precisely, in the book titled *Paisanos* (Compatriots), published in 2010. This group of photographs was preceded by the series *Sevillanos* (Sevillian people), finished in 2001 as a result of 20 years taking portraits of his neighbors in the Andalusian capital—of note are the ones where the lens dwells on the activities at shops and stores in the city—and his most notorious project, *Marismas del Guadalquivir* (Marshes of the Guadalquivir, 1991-1996), which merited him the FotoPres scholarship.

He worked for *ABC de Sevilla*, *Diario 16 Andalucía*, *Cambio 16*, and *Panorama*, among other publications, and he was part of the team of photographers of the Sociedad Estatal for the Universal Exposition of 1992. The most noteworthy exhibitions of his work include the one celebrated at New York's Soho Photo Gallery, the one organized by Seville's Diputación Provincial, and the one at Conde Duque in Madrid, which was part of PHotoEspaña 2000. In 1990 he was awarded the First Prize at FotoPres in the category of "Culture and Entertainment." His work is included in the permanent collections of the Comunidad de Madrid, the Museo Nacional Centro de Arte Reina Sofía (Madrid), or the Fundació Foto Colectania (Barcelona). — NP

Selected works

Imágenes de la Maestranza (Images from the Maestranza). Seville: Real Maestranza de Caballería de Sevilla, 1996; *Marismas del Guadalquivir* (Marshes of the Guadalquivir). Madrid and Seville: Centro Cultural Conde Duque and Diputación de Sevilla, 2000; *Sevillanos* (Sevillian people). Seville: Fundación Focus Abengoa, 2001; *Paisanos* (Compatriots). Seville: Cajasol Obra Social, 2010; *Atín Aya*. *PHotoBolsillo*. Madrid: La Fábrica, 2013.

www.atinaya.com



1— Carli. La Alharia farmhouse in Sierra Bermeja, Málaga, 2007.
2— José Zamora Carrasco. Romanina Alta farmhouse, Jerez de la Frontera, Cádiz, 2001.

Javier Ayarza

PALENCIA, 1961

He holds an undergraduate degree in *filosofía y letras* (philosophy and humanities) from the University of Valladolid with a specialization in archeology, as well as another specialization in film history and aesthetic. Between 1991 and 1996 he was part of the group A UA CRAG (Collective group of artistic creation / alternative space), established in Aranda del Duero in 1985 with the intention of forming a network that would promote and steer the individual work of each of its members, artists from Castilla y León. Among them featured Alejandro Martínez Parra, Rafael Lamata, Julián Valle and Rufo Criado.

Ayarza has produced a number of solo and group photography projects always from a critical and socially committed perspective, although distanced from photojournalism and the explicitness of the decisive moment, taking the "territory" as reference and as object of reflection. Works such as *Locus: bosque sagrado* (Locus: sacred forest, 1990), *De luce et umbris* (1995), or *Sit tibi terra levis* (1997) reflect about the contradictions between reality and representation, the symbolism of images, the constructive nature of photographic vision, the quest for that which is pristine, or the return to the origins. Also of note are *Fotografías* (Photographs, 2000-01) and *Terra* (2008), which depict the border between urban and rural landscape; *La siesta del fauno* (The faun's nap, 2001-04), devoted to forsaken places photographed with a dry and harsh style; *Plasma* (Plasm, 2006), a staging of an imaginary world around the human

figure and a particular collection of beasts; *La estrategia del avestruz* (The ostrich's strategy, 2008), which comes as a result of his collaboration with the Association for the Restoration of Historical Memory of Palencia; and *Extras* (2010-11), which uses montages on a grid to present a wide panoramic view of the various actions that surround the processions organized in rural villages to pay tribute to their local patron saints.

His work has been exhibited regularly since 1991. Among his most noteworthy exhibitions should be included the shows organized by the Parisian gallery J. Alyskevic and the Kunst & Complex of Rotterdam (Netherlands, both in 1993), Inter Le Lieu in Quebec (Canada, 1996), Canal de Isabel II (Madrid, 1998), Fúcares Gallery (2009 and 2011), the museums of Burgos and Zamora (2007 and 2013), and the Photography Center of the University of Salamanca (2008). His work is included in the collection of the latter institution, as well as that of the Junta de Castilla y León, the Art Center Caja Burgos, CASA (Salamanca), and the MUSAC (León).

— JFP

Selected works

De luce et umbris. Salamanca: Universidad de Salamanca, 1995; *El Curso de las Cosas* (The course of things). Salamanca: Universidad de Salamanca, 1998; *Plasma*. Valladolid: Junta de Castilla y León, 2006; *Terra*. Salamanca: Universidad de Salamanca, 2008.



Walking sticks. From the series Extras, 2009-2011.

Mario de Ayguavives

ZARAGOZA, 1968

Another city 2, 2000.

A graduate in fine arts with a specialization in sculpture from the Universitat de Barcelona, through the 1990s he obtained several scholarships and awards in this discipline. Since the end of that decade he has turned to photography as a means of expression, to reflect through different projects about the notions of progress and wellbeing and their consequences, not always positive, in the ordinary life of individuals. Presently he is a lecturer in the Art School of Zaragoza.

In his photography, Ayguavives applies new digital technologies to the images in order to touch upon concepts such as the speed of evolution and the difficulties of social integration within this development, as well as the lack of control over these new technologies. In his first photographic work he reflected about the paths opened in the field of genetics (*Otro cuerpo* [Another body], 1997-99), although the bulk of his oeuvre—and of his concerns—revolves around the relation between people and their surroundings. The problems and the absence of signs of identity of contemporary urban space; *Orthez*, 2001); the relation between human beings and the elements in their surroundings created by humans; the damage humans have caused on the

landscape (*Em-bálsamo*, 2004; random visual notes of a city [*Cuaderno de Lisboa* [Lisbon notebook], 2007]; the transformation of spaces [*Algo preocupado* [Somewhat worried], together with Javier Peñafiel, 2008]; or the forgotten memories of people in transition (*Lost in transition*, 2008) are some of the themes he has explored, always adopting a critical position against the unbridled development of advanced societies. His latest work (*Sous les pavés, la plage*, 2013) makes reference to the revolt against consumer society proposed by the events of May 1968 and to the current major crisis, which has resulted precisely from such consumer society. He regularly holds exhibitions in Spanish galleries. —MMN

Selected works

Una ciudad. Otra ciudad (One city. Another city). Madrid: Museo de Arte Contemporáneo de Madrid, 2004; *Otro paisaje* (Another landscape). Zaragoza: Cortes de Aragón, 2005; *Zapatario*. Zaragoza: Apila, 2009; *El ocho dormido* (The slumberous eight). Zaragoza: Prensas Universitarias, 2009.

www.marioayguavives.com



Pilar Aymerich

BARCELONA, 1943

Having attended Adrià Gual's drama school in Barcelona, a hotbed of intellectual resistance to *franquismo*, she completed her training with trips to England and France during which she was introduced to photojournalism and learned lab techniques. She was one of a group of Spanish photojournalists who, during Franco's regime, tried to make the country's reality accessible beyond our borders through their images. She was published by print media, such as *Triunfo*, *Cambio 16*, *Destino*, and *El País*, and after 1974 began collaborating with Televisión Española. She captured the social and political movements of the '70s, defying censorship.

Her reportage, social and political in nature, is characterized by the use of black and white photography and high contrasts. She has also devoted part of her professional career to portraiture, above all photographing the most outstanding women in Catalan culture and the protagonists of the resistance against the dictatorship, both within the country and in exile. Mercè Rodoreda, Frederica Montseny, Ricard Salvat, Antoni Tàpies, Joan Brossa or Montserrat Roig are but a few of the celebrities whose portrait has been taken by Aymerich, whose concern lies in revealing the soul of the characters, in diminishing the levels of aggression in the portrait. She has also produced features about architecture and drama.

Her most noteworthy exhibitions include *Memoria de un tiempo, 1975-1979* (Recollections of a time, 1975-1979), focused on the social uprisings of that period in Barcelona (Museu d'Història de Catalunya, Barcelona, 2004) and *Resistents. La cultura com a defensa*, which features portraits of socially committed intellectuals and artists (same venue, 2008). She has been the recipient of the Solidarity Prize (2002), awarded by the Human Rights Institute, as well as of the Creu de Sant Jordi (2005). —PIH

Selected works

Caterina Albert: retrat. Barcelona: Institut Català de les Dones, 2004; *Memòria d'un temps, 1975-79*. Sabadell: Fundació Caixa Sabadell, 2004; *Cementiris d'ultramar*. Barcelona: Departament de Cultura, 2006.

1 — Demonstration in favor of the decriminalization of adultery before the courthouse of Barcelona and in opposition to the process brought against María Ángeles Muñoz, who was accused of adultery by her husband. Barcelona, 1976.

2 — Singer-songwriter Ovidi Montllor. Barcelona, 1972.



Enrique Aznar

BARCELONA, 1903 — 1959

Enrique Aznar was part of the second generation of pictorialist Spanish photographers and, like most of them, was an amateur photographer who only used the medium as a form of expression. His most prolific period spanned the 1930s and the 1940s. He was a member of the Agrupació Fotogràfica de Catalunya (AFC) from its creation, acting as juror in the organization's competitions.

The focus of his work is on the landscape. He used the bromoil process, an early technique favored during the first half of the XX century, which consists in bleaching a photographic print of silver



bromide and subsequently impregnating it with oil pigments. His work later evolved from his first pictorialist stage to the creation of images in which he used the aesthetic principles of the New Vision. Some of the artist's vintages, such as *Primeras luces* (First light), produced in the '30s, bear the stamp of having featured in one of the exhibitions organized by the AFC.

During his professional career he published in magazines, such as *Progreso Fotográfico*, *Art de la Llum*, *Butlletí de AFC*, and *Ford*, among others. A retrospective exhibition titled *Enrique Aznar* was organized in 1997 in Huesca, part of the program of activities of Huesca Imagen'97. His photography was also showcased in the exhibition *Mirar el mundo otra vez*, *Galería Spectrum Sotos, 25 años de fotografía* (Looking at the world once again, Spectrum Sotos Gallery, 25 years of photography), a group exhibition split into six themes and organized by the Servicio de Cultura, Unidad de Museos y Exposiciones (Service of Culture, Museums and Exhibitions Unit) of La Lonja de Zaragoza in 2002. His work was included in the section "Esencia del paisaje: fragmentos de paisajes vividos o soñados" (Essence of the landscape: fragments of real or imaginary landscapes), although it was not included in the catalogue. Part of his work is found in the collection of Juna Naranjo (Barcelona).

— LA / CC

1— Under my balcony.
2— Train.

Josep Badosa

ARENYS DE MAR, BARCELONA, 1893
— BARCELONA, 1937

He began his solo professional career toward 1909, developing it fully during the 1920s and 1930s. He started as a teenager in the workforce of the newspaper *El Día Gráfico*; his first published work was a series of aerial shots of Catalan villages for the paper's Sunday supplement. He was a mentor to Agustí Centelles, who worked as his assistant between 1927 and 1931, and featured among the Catalan photojournalists who graphically documented Spain's Civil War.

His work captured the history of Catalonia through the beginning and the middle of the XX century. It encompasses diverse subjects, such

as car racing, aerial views, the zoo, the castle of Figueres, the 1929 International Exposition and the Sagrada Família. He visited some of the more sordid areas of Barcelona to carry out a number of his features, and he also covered the first year of the Civil War as well as events linked to it, such as urban protests and disasters. He contributed with his work to the constant renovation of photojournalism in Catalonia. He was the first Catalan photographer to use a Leica camera (in 1932).

He was a contributor to *La Tribuna* and *La Noche*, publishing images of sporting events and political or social gatherings. He also was a graphic correspondent to *Ahora*, *As*, *Estampa*, *Sol*, and *La Voz*. A good proportion of the artist's original work has been lost, since his son, Josep Maria Badosa, was forced by the authorities of Franco's government to hand it to the regime's police. The rest of his legacy is kept in the Archive of Photography of Barcelona (AFB). Some of his photographs were displayed in 1992 in the exhibitions *Visiones del deporte: deporte y fotografía en España 1860-1939* (Visions of sport: sport and photography in Spain 1860-1939, Palacio Pimentel, Valladolid, and Sala de exposiciones Lazarillo, Salamanca) and *Las fuentes de la Memoria II* (The sources of memory II, Former Spanish Museum of Contemporary Art of Madrid). More recently, the exhibition *El Raval* (AFB, 2012) also included images by the photographer.

— LA / CC

Selected works

López Mondéjar, Publio. *Visiones del deporte: deporte y fotografía en España 1860-1939* (Visions of sport: sport and photography in Spain 1860-1939). Barcelona: Lunberg, 1991. pp. 134 and 154; —. *Las fuentes de la Memoria II. Fotografía y Sociedad en España 1900-1939* (The sources of memory II. Photography and society in Spain 1900-1939). Barcelona: Lunberg, 1992. pp. 42, 68, 69, 70, 71.



1— Troops embarking, on their way to Melilla, Barcelona, 1921.
2— Anti-fascist militias before departing to the front, Barcelona, 1936.

Baldomero

JAÉN, 1896 — MADRID, 1958

Soon after his birth, his family moved to Barcelona and shortly thereafter to Madrid. A photojournalist specializing in bullfighting, he first worked as a typesetter and an apprentice bullfighter. In 1913 he began publishing scenes of *costumbrismo* in the daily newspaper *La Tribuna*, where he met journalist Manuel Cervera, who introduced him to the world of bullfighting. He published in the most prestigious specialized magazines, such as *Sol y Sombra*, *La Lidia*, *El Arte Taurino*, and *Toros y toreros*. In the 1930s he was assisted by his son, fellow photographer José Fernández Aguayo. During the Civil War they collaborated with the republican government, and after the end of the conflict they had to interrupt their activity as photographers until 1944.

When he returned to his profession, Baldomero was part of the founding members of the magazine *El Ruedo*, where he published features until his death.

Baldomero y Aguayo, fotógrafos taurinos (Baldomero and Aguayo, bullfight photographers) is the name of the exhibition that took place in the National Engraving Rooms of the Royal Academy of Fine Arts of San Fernando (Madrid) in 1991, sponsored by the Centro de Asuntos Taurinos (Center of Bullfighting Affairs) of the Consejería de Cultura (Regional Council of Culture) of the Comunidad of Madrid. The Baldomero and Aguayo Archive is an essential source for the study of bullfighting during the first half of the XX century. In 2008 it was purchased by the Cultural Heritage Institute of Spain (Madrid). It comprises approximately 26,000 images with a bullfighting theme, including photographs of matadors active between 1939 and 1952. —RLDC

Selected work

Baldomero y Aguayo, fotógrafos taurinos (Baldomero and Aguayo, bullfighting photographers). Madrid: Turner, 1991.



1 — P. Bienvenida, Estudiante, M. Talavera, Paquito Muñoz and Pablito Landa in Chinchón.
2 — Paquito Muñoz and Pablito Landa in Toledo.

Frederic Ballell

GUAYAMA, PUERTO RICO, 1864
— BARCELONA, 1951

A South American engineer with Spanish heritage, he was one of the reporters who captured the changes undergone in Catalan society at the start of the XX century. His father, Gerónimo Ballell, originally from Llagostera (Gerona), moved to America in search of riches, and there married the Puerto Rican Emilia Maymí. Following her death in 1880, Ballell traveled to Barcelona to study Industrial Engineering. That is where he discovered photography. His first works were portraits, although he also produced some photographs of documentary interest, such as those of the first *romería* and service in Tibidabo, or those he took of the Plaza Cataluña in 1888. That year, having finished his degree, Ballell returned to Puerto Rico and opened a photography studio, but he did not leave social photography aside, as can be seen from his images of the colonies, preserved in the files of the Arxiu Històric de la Ciutat de Barcelona (AHCB). In 1897 he returned to Catalonia, and gave a new direction to his professional career turning toward informative images. From 1903 until 1917 he collaborated with the magazines *Il·lustració Catalana*, *Feminal*, *L'Esquella de la Torratxa*, *La Campana de Gràcia*, and *La Hormiga de Oro*. He also worked as a correspondent for *La Esfera*, *Blanco y Negro* and *ABC*, and he contributed in the creation of the Press Association of Barcelona.

His work, which encompasses different formats from glass plates to the pages of newspaper and magazines, is an example of the evolution experienced by photography until it reached the modern period. Especial attention should be paid to his work *Vida en la Rambla* (Life in the Rambla), one of the most personal of the author's projects: using the motion of the Rambla as its starting point, he captures the rhythm of the city, and with it that of an entire era.

In 2000 the exhibition *Frederic Ballell, fotoperiodista* (Palau de la Virreina, Barcelona) was organized as a tribute to him. The best part of his work is preserved in the AHCB. Some of his pieces can also be found in the Arxiu Fotogràfic de Barcelona.

—LA

Selected work

Frederic Ballell. La Rambla. Barcelona: AHCB, Institut de Cultura de Barcelona and Ayuntamiento de Barcelona, 2010.



1 — Life in La Rambla. A moment's rest for the tramway workers. Barcelona, 1907-1908.
2 — Contestants of the 100-meter race of the women's swimming championship. Barcelona, 1912.
3 — Large-sized pork, 1908.

José Manuel Ballester

MADRID, 1960

A painter, sculptor, and video artist as well as a photographer, he completed an undergraduate degree in fine arts in 1984 specializing in Italian and Flemish painting from the XV and XVIII centuries. Since 1990 he works blending painting and photography, and he has focused on a form of photography that is architectural and urban, and which reveals an influence from classical art, both in the approach to his work and the treatment of his shapes and perspective.

A part of his work features a markedly poetic aspect in which the contrast of lines and of interior and exterior spaces is highlighted together with the pairing of nature versus architecture. He also produces abstract photography with a strong presence of intense colors and movement, as can be seen in his series *Nocturno sobre Broadway* (Night scene over Broadway). Guided by a third line of creation is his project *Espacios ocultos* (Hidden spaces), in which the artist digitally manipulates photographs of works by masters of the history of western art in order to establish a dialogue with classic artists from a contemporary perspective.

In recent years his most noteworthy exhibitions include *La gran ciudad en la China actual* (The big city in current China, Sala Amós Salvador, Logroño, 2010), *Fervor de Metrópolis* (Fervor of Metropolis, Pinacoteca do Estado de São Paulo, Brazil, 2010), *La abstracción en la realidad* (Alcalá 31, Comunidad de Madrid, 2011), *Concealed Spaces* (The Patricia & Philip Frost Art Museum, Miami, Florida, USA, 2013), and *Bosques de luz* (Forests of light, Tabacalera, Madrid, 2013). A winner of the National Photography Prize in 2010, his work is included in the collection of institutions such as the MNCARS (Madrid), the IVAM, the Guggenheim Museum Bilbao, the Marugame Hirai Museum of Spanish Contemporary Art (Marugame, Japan), and the Central Academy of Fine Arts (Beijing). — PIH

Selected works

Habitación 523 (Room 523). Madrid: MNCARS, 2005; *La abstracción en la realidad* (Abstraction in reality). Madrid: La Fábrica, 2011. *Conversaciones con fotógrafos*. José Manuel Ballester habla con Diógenes Moura (Conversations with photographers. José Manuel Ballester speaks with Diógenes Moura). Madrid: La Fábrica and Fundación Telefónica, 2011; *José Manuel Ballester. Bosques de luz* (José Manuel Ballester. Forests of light). Madrid: SEAC, 2013.

www.josemanuelballester.com



1— Solar energy station 2, 2000.
2— Sunset in Beijing 4, 2001.

Abstraction in Reality

LORENA MARTÍNEZ DE CORRAL

In order to be experienced, José Manuel Ballester's work needs a perception of our own bodies and an involvement of our particular conception of time. They are both brought into play so that our qualities of being finite, mortal and largely insignificant make his work impact upon our human awareness in a similar way to when one is placed before the immensity of a desert, the spectacular view from a mountain top or the inconceivable endless size of the sea for the first time.

Ballester's images chosen for this exhibition are not of natural formations but of human productions, architectural structures in which the forms have been conceived and designed in every detail by the minds of people, nevertheless managing to achieve the same feeling as if we were facing the natural grandeur of a vast landscape, as if this were a matter of humanist romanticism.

His gaze on these architectural constructions, which are mainly emblematic buildings by significant architects, entails giving them back the freedom they lost when they were made material in concrete decisions as to accessibility, orientation, sustainability, structural calculations, considerations about the lighting, the ever-present signposting and other details that are essential but which stray from the original idea from which all these buildings sprang.

Taking photos of them in Ballester's style largely involves recovering the imaginary and powerful concept that was beating in the minds of the architects who imagined these buildings. Through his photographs Ballester travels the path of concretion to abstraction; he decomposes and dematerializes in such a manner that it seems like these structures he portrays lacked any weight, as if they did not possess the matter of which they are built and only the skeleton of the perfect, pure and integral idea had remained to be admired. —

"Abstraction in Reality," by Lorena Martínez de Corral. José Manuel Ballester. *The Abstraction in Reality*. Madrid: La Fábrica and Comunidad de Madrid, 2011.

Sandra Balsells

BARCELONA, 1966

She completed an undergraduate degree in journalism in Barcelona and trained in photojournalism in London (London College of Printing). Since 1995 she teaches photography at the Universitat Ramon Llull of Barcelona, an activity she combines with her photographic work. Her first destination as a professional was the war in Croatia, which she covered in 1991 as a freelance contributor for *The Times*. From that moment and until the year 2000 she focused her work on the Balkan region and other conflict areas.

Her classic style and close proximity to the person photographed reveal her concern for the story and the situation in which the victims find themselves. She has asserted that for her it is necessary



to establish empathy and communication with her subjects, in order to convey with honesty the story behind the images. She spends plenty of time reflecting, which allows her to go deeper into the causes of the war and its consequences on the civilian population. She uses a careful perspective, various points of view that act as windows, in which architecture frames the protagonists and in which she pays particular attention to symbols and the breakdown of everyday life. Her compositions are reminiscent of the plastic organization of classical art.

She has been part of over 70 exhibitions and has curated projects such as *Latidos de un mundo convulso* (Heartbeat from a violent world, Lunwerg and Caja Madrid, 2007), *Desaparecidos* (Disappeared, MUSAC, Centre de Cultura Contemporània Barcelona and La Casa Encendida, 2011), and *Antología: Gervasio Sánchez* (Ministry of Culture, 2012). She has also co-authored the following TV documentaries: *Dying for the Truth* (Channel 4, 1994), and *Retratos del alma* (Portraits of the soul, TVC, 2004). In 2006 she was the recipient of the Ortega y Gasset Prize by *El País* to the Best Informational Work.

—PIH

www.sandrabalsells.com

1— Romania, 1998.

2— Sunset at the front. Borovo Selo, Croatia, 1991.

Vicente Barberá Masip

VALENCIA, 1870 — 1935

From a very early age he expressed great interest in photography, which led him to learn the trade in the studio of a professional photographer. By 1898 he already managed his own studio, called *Fin de Siglo*, in the number 7 of the Calle San Martín—where fellow photographers Eugenio Joulíá Potabou and Tomás Colubi had already worked previously—establishing himself as a highly successful portraitist. Great personalities from Valencia—such as his close friend Vicente Blasco Ibáñez—posed for his camera, and he even had the opportunity to photograph several members of the royal family.

Later he would combine his trade as a portraitist with his journalistic activity, earning the position of correspondent for the weekly *Blanco y Negro* in 1899, and in 1902 for the daily newspaper *ABC*. Throughout his life he contributed to several publications, such as *Nuevo Mundo* or *Semana Gráfica*, and he was in charge of the graphic information section at the Valencia newspaper *Las Provincias*. Additionally, he was a successful producer of Valencia-themed postcards. From 1909 he collaborated with the Ayuntamiento de Valencia, eventually becoming the institution's official photographer. After his death the position would be filled

by his nephew, Enrique Desfilis Barberá, who since 1931 had been taking care of the photographer's business, then located in the number 6 of the Calle Luis Vives, and of the two commercial brands he operated, Photo-Sport and Barberá Masip.

As a professional he sought to incorporate the latest technical innovations into his work, regularly traveling to cities like Paris or Brussels for this purpose, and he was able to blend his documentary interests with fine aesthetics in his work. His legacy has recently gained in appreciation, and his work has featured in several exhibitions such as *Miradas industriales: huellas humanas* (Industrial regards: human footprints, Museum of Fine Arts of San Pío, Valencia, 2006) or *Valencia 1900-1936. Colecciones ABC* (Valencia 1900-1936. ABC collections, 2009, MuVIM). Part of his archive is found in the photography collection of ABC and in private collections.

—PIH / CC

Selected work

Miradas industriales: huellas humanas (Industrial regards: human footprints). Valencia: Generalitat Valenciana, 2006.



1



2

1— The interior of the Central Market of Valencia a few days prior to its opening, January 23rd 1928.

2— Central Market of Valencia, ca. 1928.

Carlos Barrantes

MADRID, 1960

From the series *Más allá del horizonte* (Beyond the horizon). Grand-Lahou, Ivory Coast, 2002.



His first contact with photography took place in the laboratory LAB-Valentin Vallhonrat, where he learned photographic conservation, restoration and printing. In 1993 he opened his own artisan photography workshop, first in Palma, and in 2006 in Perpignan, in southern France. As well as printing in traditional photography paper, he researches historical and alternative processes such as salted paper and albumen print, gum bichromate, cyanotype, or color transfer, and specializes in platinum and carbon prints, to which he has added "platinochroming," a hybrid photochemical/digital procedure which can be applied to black and white or color images. Additionally, he has printed the work of Ortiz Echagüe and Graciela Iturbide, and he has conducted photography workshops in the University of Navarre (Pamplona) and in France.

Between 2005 and 2012 he developed his research project *Procesos de positivado fotográfico del siglo XIX, actualización e incorporación de tecnologías digitales* (Photography printing processes of the XIX century, update and incorporation of digital technologies) with the support and sponsorship of the Photography Fund of the Museum of the University of Navarre. Especially noteworthy within his personal production is *Más allá del horizonte* (Beyond the horizon), a collection of black and

white photographs resulting from his trips to the Ivory Coast, Peru and Palma de Mallorca; *Territorio Chillida* (Chillida territory), about the Basque artist's work; and *Un jour partons*, a series about loss and transfiguration through art, in which he superposes fragments of Baudelaire's *Le fleurs du mal* over some of his images printed in "platinochrome."

His pieces have been on display at the EFTI Gallery in Madrid and the Fundació Pilar i Joan Miró a Mallorca (1999), Paris Photo (2002 and 2004), and the Andalusian Center of Photography (CAF, Almería, 2009). His work is included in the collections of the Bibliothèque nationale de France and the Musée Carnavalet (Paris), CAF (Almería), and the Fundació Pilar i Joan Miró a Mallorca. — AGM

Selected works

Movimiento. Palma de Mallorca: Fundació Pilar i Joan Miró a Mallorca, 1999; *Sorpresa*. Palma de Mallorca: "Sa Nostra" Caixa de Balears, 2000; *Yo soy* (1 am). Barcelona: Lunwerg, 2003; *Más allá del horizonte* (Beyond the horizon). Barcelona: Lunwerg, 2009; *Un jour partons* (artist's book). Quimper, 2009.

www.carlosbarrantes.com

José Ramón Bas

MADRID, 1964

He first came to photography in 1979, by the hand of fellow photographer Florencio García Méndez. Following studies in photography and video at Idep Barcelona, his interest shifted to new forms of expression and to travel memoirs, works on which he could focus thanks to the FotoPres scholarship, which he was awarded in 1997. Since 2005 he has been teaching the creative photography master at the EFTI academy in Madrid. He also has a studio at the Centre d'Art Contemporani Piramidón in Barcelona.

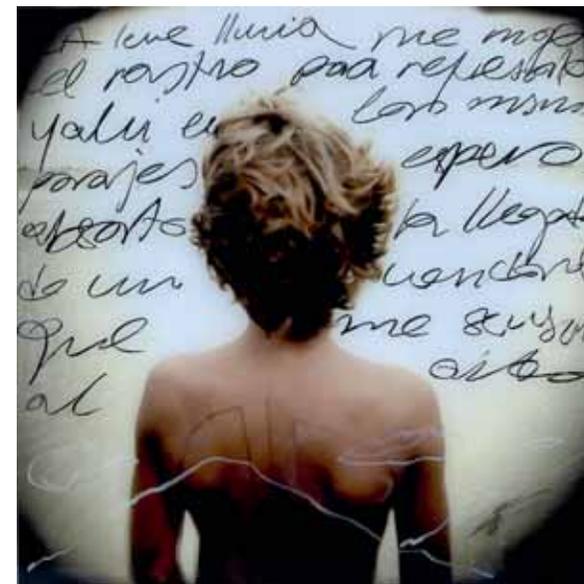
He combines photography with illustrations and texts in his work, generating a powerful narrative sense. While images take center stage, the stories, the words he they photographed or written on the very print, scratching the negatives, allow the concept of photography to transcend and transform his images in objects that preserve the memory of his experiences and emotions. Among his most outstanding series count *Viaje impreciso* (Uncertain journey, 2001), *Unguja* (2004), *Icaro* (2005), *Mukalo* (2006), *Ndar* (2008), and *Here or There* (2010).

His work is represented by Galerie VU' in Paris, where he last held an exhibition in 2011. Other noteworthy exhibitions include shows in the Arcade Gallery (New York, 1996), the Fundació Joan Miró (Barcelona, 1997), PHotoEspaña (1999), or at international fairs, such as ARCOmadrid (1998 and 2002) and Paris Photo (2003-05). He was awarded the Federico Vender Prize in 2003 and the Arena Foundation Prize in 2004. His work is included in the collections Testimonio, "la Caixa" Foundation, Rafael Gelman, Goldberg Foundation, Vilcasas Foundation, Bobbi Hamill, Isabelle Darrigrand, Encontros da imagen in Braga (Portugal), and the Ministry of Culture, among many others. — MMN

Selected works

José Ramón Bas. Vigo: CEF, 2004; *José Ramón Bas*. *PHotoBolsillo*. Madrid: La Fábrica, 2009; *Bango*. Montreuil, France: Les éditions de l'œil, 2012.

www.joseramonbas.com



1 — Icarus 2. Redonda, Brazil, 2005.
2 — Ndar. Saint Louis, Senegal, 2008.

Lurdes R. Basolí

GRANOLLERS, BARCELONA, 1981

She holds a degree in audiovisual communication by the Universitat Ramon Llull (2004), and specialized in photojournalism with a postgraduate degree from the Universitat Autònoma de Barcelona (2004-2005). She started working professionally as a photojournalist in 2005, collaborating with various magazines and publications both in Spain and abroad.

The strength of her work hinges on her choice of subject and her approach to them. Venezuela, Cuba, Chernobyl, Dubai and Guatemala are a few of the places about which she has reported, looking for stories of social and human interest, for situations in which humans are trapped by their traditions or by other humans and capitalism. Her

series are preceded by texts that aim to place her audience in the middle of the context they are about to explore. They reveal her contemporary training and a highly personal regard, which is further emphasized by her photographs, most of them shot in color with sharp contrasts of hues and light that help her identify the emotions of the scene. Her most famous work is *Caracas. La sucursal del cielo* (Caracas. The franchise of heaven, FotoPres '09 scholarship), whose success lies on the level of intimacy the artist managed to strike with the characters, capturing their emotions and combining these photographs with others more explicitly violent in nature. This is a black and white project, as is the one she carried out in Guatemala about child labor, both of which have been dubbed by some "intimate photojournalism."

She has published her work in *El País Semanal*, the *Magazine by El Mundo*, *The Sunday Times Magazine*, *Expresso*, *Internazionale*, *El Universal*, *La Nación*, and *Clarín*, among other publications. Since 2008 she has taken part in international meetings, such as PHotoEspaña (Madrid, 2008), the Noorderlicht Photofestival (Groningen, Netherlands, 2009), the Festival Fotodokumentu (Poznan, Poland, 2010), and FotoPres (Barcelona, 2009, and Madrid, 2010). She has also held exhibitions at the Fotohof Gallery in Salzburg (Austria, 2012). Her work has also merited her the support of the Photojournalism Festival of Gijón (2005) and the Joop Swart Masterclass World Press Photo (2010). In 2010 she received the Inge Morath Magnum Foundation Award, presented on a yearly basis to a female photojournalist, making her the only Spanish woman to date to have scooped the prize. In 2011, she was awarded the prize ANI - PixPalace by Visa pour l'Image (Perpignan, France).

— PIH

www.lurdesbasoli.com



1, 2 — Caracas, 2008.

Mikel Bastida

BILBAO, 1982

He studied at the Film and Video School of Andoain (Guipúzcoa), where he began to feel an attraction toward photography. Working as a television cameraman for the agency EFE, he decided to enroll in the audiovisual communication program of the University of the Basque Country. In 2011 he completed the master in photography of the EFTI academy in Madrid, where he presently teaches. He combines his duties as a lecturer with commercial photography and the development of personal projects.

Specializing in documentary photography, in 2010 he moved for two and a half months to China in order to produce his series *Conciencias desplazadas* (Displaced consciences). This work, which seeks to portray the dramatic changes taking place in the Asian country, received the Roberto Villagraz scholarship that same year. Nevertheless, his most notorious project to date is *War Theatre* (2010-2011), a series of representa-

tions of historic warring episodes, photographed in different locations in Russia, France, Belgium, or Spain. It is the result of two years of work, traveling across Europe, recreating the task of a World War II photographer.

His pieces have been on display in the Cero Gallery (Madrid, 2010), at the University of Cádiz, and during the international art fair JustMad of Madrid (2011), among other exhibitions. Also in 2011, *War Theatre* was among the finalists of the Descubrimientos PHotoEspaña award, and merited him the Premio Futuro "AI Betrayal."

— AGM

Selected work

War Theatre. Cádiz: Universidad de Cádiz, 2011.



Ext. Beach, Normandy (France). From the series *War Theatre* (2010-11). Dawn, 1944.

Javier Bauluz

OVIEDO, 1960

A freelance photojournalist and winner of the Pulitzer Prize in Journalism in 1995 for his coverage of the conflicts in Rwanda, he has worked with various media and agencies such as Staff, VU, Reuters, or The Associated Press, among others. He discovered his passion in 1981, after taking some photographs during a protest in London. Since 1997 he directs the Encuentro Internacional de Foto y Periodismo (International Photo and Journalism Meeting) of Gijón. He is the founder and since 2005 director of PIRAVÁN, an independent multimedia journalism producer with a focus on human rights, and a promoter of the Manifesto on

Journalism and Human Rights 2008. Lecturer and guest lecturer in various universities and institutions focused on journalism and human rights, he has taught photojournalism in the Universitat Pompeu Fabra (Barcelona) and in the I. E. University. He was the director of the journalism workshop of the University of Oviedo 1997-2010. In 2010 he founded *Periodismo Humano*, an online publication with a focus on human rights which he directs since its onset and which has already received a dozen awards.

A self-taught photographer, he is interested in social problems. He started photographing the revolts of Rif in 1984 and the violent protests by Asturian miners in 1985. Since then, he has worked in Bosnia, Rwanda, Chiapas, Guatemala, Palestine and El Salvador, among other places in conflict, with the hope of churning hearts and providing information about the violation of human rights. He covered the wars in Central America during the late-1980s, Pinochet's last years in power, the First Palestinian Intifada, the Bosnian war, and immigration in Spain since 1996, as well as features and documentaries in Latin America, Africa, and the Middle East. His photographs do not follow a fixed aesthetic formula, although he favors the use of black and white. In 2000 he directed, produced and filmed the TV documentary *España, frontera sur* (Spain, southern border), about the arrival of immigrants to Spanish coasts, which was selected among the finalists of the renowned Rory Peck Award.

—PIH

Selected work

Sombras en combate (Shadows in combat), Gijón: Caja de Ahorros de Asturias, 1991; *Rwanda: amor en los tiempos del cólera* (Rwanda: love in times of cholera), Gijón: Ayuntamiento de Gijón, 1995; *#ResistenciaMinera* (#MinersResistance), *Periodismo Humano*, 2013.

www.periodismohumano.com/autor/javierbauluz



1— A young Palestinian uses a slingshot against an Israeli military helicopter during a protest opposing occupation. Nablus, Palestine, 1987.

2— A couple of visitors sat under an umbrella near the corpse of a sub-Saharan immigrant who drowned after his raft sank before the beach of Zahara. The corpse was not removed for several hours, but the seasonal activity of a beach crowded with visitors continued unhindered. Tarifa, Spain, 2000.

Consuelo Bautista

BOGOTÁ, 1957

A graduate in advertising from the Jorge Tadeo Lozano University of Bogotá, she moved permanently to Barcelona in 1987 to work as a full-time photographer. Initially she freelanced for the now-defunct magazine *El Mon*. She presently combines commissioned journalistic work with her personal projects. In 2003 she founded together with Laura Terré, David Airob, Cristina Gallego, Sandra Balsells, Joan Tomás, and other imaging professionals, the Centre de Fotografia Documental de Barcelona — La Foto BCN. Additionally she has taught at the Universitat Autònoma of Barcelona, at the Universitat Politècnica de Catalunya, and in the University of the Andes (Bogotá).

Specializing in documentary photography, she has produced features in places as varied as Israel, Cuba, Colombia, Montenegro, Senegal, Barcelona or Morocco. For four years she recorded the cultural and natural heritage of Colombia, Argentina, Brazil and Mexico for the company Gas Natural. Between 2001 and 2008 she traveled the latter country to photograph the Day of the Dead festivities, producing the images that would lead to her black and white project, *Muertitos* (Little dead). The Arxiu Fotogràfic de Barcelona commissioned her between 2008 and 2009 to produce the series

Raval, a report shot as individual flash stories in which her analog camera registered unique moments, distanced from the typical images of this emblematic neighborhood in Barcelona.

She has contributed to *La Vanguardia*, *El Periódico*, *El País*, and the agency Cover. In 2012 she exhibited her series *Raval* in the Arxiu Fotogràfic de Barcelona, and in the H₂O Gallery of Barcelona a selection of *Muertitos*. She has been the recipient of three FotoPres awards: two for *Instantáneas* (Snapshots), in 1991, and one for her photographs of skinheads in 1993—a commission of the newspaper *El País*. In 2007 she was awarded the Ciutat de Barcelona Plastic Arts Prize.

—AGM

Selected work

Cuba. Cuba i Cuba. Palma de Mallorca: Sa Nostra Obra Social i Cultural, 1998; *A los invisibles* (For the invisible ones), 2007; *A las invisibles* (For the invisible females), 2009; *Raval*. Barcelona: Arxiu Fotogràfic de Barcelona and Institut de Cultura de Barcelona, 2012; as author/editor, *Muertitos*. Barcelona, 2012.

www.consuelobautista.com



Baylón

MADRID, 1958

He comes to photography in 1976. His first professional assignment comes in 1981 on behalf of a Dutch company, which asks him to take school portraits. Later he starts publishing in magazines and weekly newspapers. In 1984 he uses for the first time a twin lens RolleiFlex 2.8 which belonged to his father and which would soon become his favorite format: 120 mm. He starts publishing and featuring in group exhibitions. In 1987 his friend Quico Rivas taps him with a proposal to open a professional studio in Vallecas together with Alberto García-Alix.

Two years later he would fit a black and white lab to provide a service for other professionals. He starts collaborating regularly with publishing houses and carries out commissions for advertising campaigns on behalf of record labels and other media. Resulting from his travels abroad, to India in 1992, he hosts his first solo exhibition. Street photography, portraits of people and animals, as well as travel photography, landscapes, and the atmosphere of selected cities are recurring themes in his production. In his own words, his photographs "are, simply, images with which I seek to make spectators partake in my own curiosity for life." He is a great portraitist of Madrid, his city.

In 1998 he featured in the first edition of PHotoEspaña, in the group exhibition held in the Nájera Gallery of Madrid. Among his most noteworthy exhibitions feature *Guirigato*, in the Canal de Isabel II, on the occasion of the Photography Prize of the Comunidad de Madrid in 2001 (its first edition); *Benarés*, held at the Museo das Peregrinacións in Santiago de Compostela in 2005, and *Autogarabatos*, in the Museum of Teruel (2009). — LF

Selected works

Escatapartes, Madrid: PhotoEspacio, 2011; *Baylón*, Barcelona: Lunweg, 2010; *Autogarabatos*, Teruel: Museo de Teruel, 2009; *Ladrones de corazones* (Burglars of hearts), Madrid: Galería Inés Barrenechea, 2009; together with Plossu, Bernard. *En Valencia* (In Valencia), Universitat de Valencia, 2008; *Par de dos* (Two of a kind), Madrid: Lucam, 2006; *Benarés*, Santiago de Compostela: Xunta de Galicia, 2005; *Solo fumadores* (Smokers only), Madrid: Blur, 2004; *Guirigato*, Madrid: Comunidad de Madrid, 2001; *Baylón. PHotoBolsillo*, Madrid: La Fábrica, 1999 (reed. 2009); *Tarde de toros* (Bull-fighting afternoon), Madrid: Mauricio D'Ors, 1996.



1— The bubble boy, China, 2007.

2— Catwoman, Spain, 2005.

2

Álvaro Beamud Cortés

VALENCIA, 1982

Having been raised by his family into a taste for architecture, history and the arts, he favored photography as a means of expression, first acquainting himself with this discipline at the age of 12 with his father's camera. In 2002 he enrolled in the EFTI academy of Valencia, coming into contact with photographers such as Miguel Oriola and Fernando Ramos. At the same time he started working for modeling agencies in Madrid, Valencia and Barcelona. In 2006 he moved to Milan, where he collaborated with major media and international brands.

His multidisciplinary influences are manifestly evident in his work, which is characterized by a poetic and sensual vision in which elegance and a touch of eroticism are running threads, together with calculated sobriety. The classical beauty of the Renaissance and Italian cinema of the 1950s have inspired many of his photographs. For his camera

have posed personalities of the film and fashion industries such as Scarlett Johansson, Monica Bellucci, or Rachel Weisz.

He has worked for publications such as *Vogue*, *Glamour*, *L'Officiel*, *Marie Claire*, *Elle*, or *S moda*, as well as for internationally renowned global brands. In 2006 he collaborated with the dance critic Roger Salas in the production of the book and itinerant exhibition *Men in Skirt*, a project that gathered 40 domestic designers and for which he photographed relevant figures of the dance establishment. — RA

Selected work

Together with Salas, Roger. *Men in Skirt*, 2006.

www.alvarobeamudcortes.blogspot.com
www.alvarosdiary.tumblr.com



Blue Hotel.

Emilio Beauchy

SEVILLA, 1847 — 1928

1— Antonia Laredo playing the guitar, prior to 1889.
2— Soledad with a basket under her arm, prior to 1889.

Born in Seville to a French family, Emilio Beauchy is considered one of the most prolific photographers to have stemmed from this city and one of the first photojournalists in Spain. His story is that of a long family line of photographers that was begun by his father, Jules Beauchy Perou, who settled in Seville toward the middle of the XIX century and who worked as a portraitist for the city's bourgeoisie, at a time when cartes de visite were at the height of their popularity. Emilio started as an assistant in his father's studio, Fotografía Francesa, in the number 30 of Calle Sierpes, and toward 1880 he went on to manage it. In 1888 he moved to a larger studio in La Campana, which he called Casa Beauchy. His son Julio continued the family business from 1905 onward, but he never matched his father's success.

Emilio Beauchy noted the absence of images from emblematic places in Seville and identified in them a business opportunity. He produced a series of over 400 photographs about bullfights, styles, representative neighborhoods and monuments in Seville. Furthermore, he continued practicing portraiture, following on his father's steps. This material served him as the foundation to commercialize innumerable copies. One of his most famous

snapshots is *Café Cantante*, a photograph that gives a representative account of the interior of this kind of establishments. Equally famous are his photographs of the collapse of the cathedral dome, which happened on August 1st 1888.

His photographs were published in magazines such as *La Ilustración española y americana*, *Sol y Sombra*, and *ABC*. *Café Cantante* has been published in several books of history of photography and exhibited in major shows, including *Prohibido el cante. Flamenco y fotografía* (No singing allowed. Flamenco and photography), held at the Contemporary Andalusian Art Center (Seville, 2009). His extensive body of work is split between the National Library (Madrid), the University of Seville, the Ayuntamiento de Sevilla, the digital Photography Archive of Espasa Calpe, the Fototeca hispalense, and other private collections.
—LA / CC

Selected works

Prohibido el Cante. Flamenco y fotografía (No singing allowed. Flamenco and photography). Seville: Junta de Andalucía and Consejería de Cultura, 2009: p. 12.



1

2

Gustave de Beaucorps

ROCHEFORT, 1825 — 1906

A distinguished member of the French aristocracy, Count Jean-Félix Gustave de Beaucorps was the final member of a family that turned to archeological studies with great passion, especially focusing on Islamic art and on assembling collections. His first contact with photography dates back to 1856, and coincides with a trip through France in which he took images of Paris, Blois, Chambord, Compiègne, Coucy, and Pierrefonds; in 1857 he traveled to Belgium, and in 1858 to Spain and Portugal, where he captured the cities of Valladolid, Toledo, Burgos, Seville, Granada, Coimbra, and Lisbon. From there, he would continue his journey to Algeria, and in

subsequent years he would frequent other places in the Mediterranean, such as Italy and Turkey.

He experimented with different techniques, excelling in the use of calotype or paper positive, a process that back then was easier than glass plates, considering the risks and accidents germane to a long journey. Using this technique he produced picturesque scenes that pursued the romantic ideal. He methodically controlled every detail, from the focus to the lighting or the composition of the scene. During his journey through Spain he struck up a friendship with British photographer Charles Clifford, who had lived in the country for years already, and who accompanied him in his visit of the Alhambra on June 10th 1858, as has been documented in the monument's guest book.

His work was exhibited in the Société Française de Photographie (Paris), of which he was a member, in 1859, 1861 and 1869. No record remains of any album edited by him but several positive albumen prints and negatives in large format waxed paper remain scattered in various public and private collections in Spain and France, such as the University of Navarre and the Musée d'Orsay of Paris. His masterful depiction of the Eastern world prompted, almost 150 years later, the production of an exhibition in Les Musées de Saintes et de Poitiers (France, 1992) titled *Gustave de Beaucorps (1825-1906). Calotypes. L'appel de l'Orient, 1858-1861*.
— NU

Selected work

Gustave de Beaucorps. L'appel de l'Orient, 1858-1861. Saintes: Art Conseil Elysées, Neuilly et les Musées de Saintes et de Poitiers, 1992.



2

1— Plaza Mayor, Sevilla.
2— Court of the Lions, La Alhambra.

Belda

JAIME BELDA ALTED
NOVELDA, ALICANTE, 1878? — 1951

JAIME BELDA SELLER
NOVELDA, ALICANTE, 1909? — ALBACETE, 1981

JAIME BELDA MARTÍNEZ
ALBACETE, 1941

VÍCTOR BELDA GARRIDO
ALBACETE, 1969

The genealogy of this family of photographers began with Jaime Belda Alted, who owned a photo studio in Novelda and another one in Albacete. Hundreds of his crystal plates remain, primarily family portraits and *costumbrista* photography in formats that range from 18 x 24 to 9 x 13.

His son, Belda Seller, inherited the business. After the Spanish Civil War he destroyed a large proportion of his work in order to keep the winning side from identifying the people who attended the republican events he had photographed in Albacete during the conflict. His work was influenced by the appearance of black and white negatives in 6 x 6 format. Equipped with his Rolleiflex and Hasselblad cameras, he devoted his time to architectural photography and social studies. He carried out an influential feature about Madrid's Auxilio Social (social help), which included around 200 photographs.

Jaime Belda Martínez studied law but never got to practice. Once he finished university, he started helping at the family studio, only to end at the helm of it until 2012. His work is characterized by the use of color, with his images of landscapes from La Mancha standing out.

Presently, the management of the studio is in the hands of Víctor Belda Garrido, who is overseeing its move to more adequate premises for the digital era. In 1996 the Ayuntamiento de Albacete hosted the exhibition *Albacete, cuatro miradas* (Albacete, four perspectives), which looked at the work of the four photographers of the family; and in 2010 the building of the former *ayuntamiento* of the city hosted *Tiempos de Feria* (Fair time), 100 photographs taken by the Beldas between 1910 and 1965 which provide an anthropologic chronicle of the evolution of the Fair of Albacete.

— JFP

Selected work

Belda, testigo indiscreto de la Feria: cien fotografías para la historia (Belda, indiscreet witness of the Fair: one hundred historical photographs). Albacete: Altabán, 2009.



1— Spinning yarn on a spinning wheel. El Bonillo.
2— Ploughing with a pair of mules.

2

Raúl Belinchón

VALENCIA, 1975

1— White Dreams. Uyuni, Bolivia, 2010.
2— Tokyo Opera City. Tokyo, 2006.
3— King's Cross St. Pancras. London, 2005.

In 2004 he graduated with a degree in history of art from the University of Valencia, the city where he lives and works. He has been published by the likes of *El País Semanal*, *Citizen K*, *Der Spiegel*, and *Repubblica delle Donne*, among others.

His photographs have evolved from more intimate reportage in series such as *Stripper* and *José y familia* (José and family), to a purer form of documentaries focused on displaying architecture, interior spaces or landscapes devoid of people, through which he reflects about the human condition. His most noteworthy projects include *Patio de butacas* (Stalls), *Ciudades subterráneas* (Subterranean cities), *Chaitén, bajo las cenizas* (Chaitén, beneath the ashes), or *Kéyah*, a journey through the insides of the earth in Arizona (USA).

Featured in PHotoEspaña 1999 as a finalist in the "Portfolios" section and in 2002 with *José y familia*, his work has been exhibited in Paris Photo 2005 (Musée du Louvre), the Fundació Miró of Barcelona (2009), the Museo Nacional do Conjunto Cultural da Republica in Brasilia (2010), Casa de América (Madrid, 2011) and in Válpaiso Intervenciones (Chile, 2012). He has been the recipient of a number of creative scholarships and awards, in-

cluding the plastic arts scholarship of the Ministry of Culture (2002) and the scholarship of the Academy of Spain in Rome (2004), the Third Prize of the World Press Photo award in the category of "Art and Entertainment" and the First Prize at the Fuji Euro Press Photo Awards (both in 2004), as well as an Honorable Mention at the IX ABC Photography Award (2008). That same year he was one of the finalists of the International Contemporary Photography Prize Pilar Citoler, and in 2009 he was nominated for the Prix Pictet. His work is included in the collections of the Museo Nacional Centro de Arte Reina Sofía in Madrid, the Valencia Institute of Modern Art, the Instituto de la Juventud (Youth Institute) of Madrid, the Ministry of Culture, and the Comunidad de Madrid, among others.

— AGM

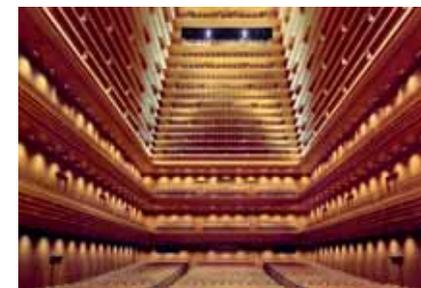
Selected works

José y familia (José and family). Guadalajara: Agrupación Fotográfica de Guadalajara, 1999; *Sensación de vivir* (Feeling alive). Valencia: Conselleria de Cultura i Educació, 2003.

www.raulbelinchon.com



1



2



3

Sergio Belinchón

VALENCIA, 1971

As well as photography, which he has pursued since 1997, in 2003 he began to work on video as a form of expression, carrying out projects in which both media feed off each other. In 2005 he founded in Berlin together with the artists Santiago Ydáñez, Noé Sandas, Antonio Mesones, Paul Ekaitz, and Rui Calçada Bastos, the space Galerie Invaliden1, conceived as a platform from which they would be able to display their work and that of the community of international artists based in or passing through the German capital. He has conducted several workshops of audiovisual creation, such as the one he organized in the area of Grao (Valencia) together with the exhibition *Metropolis* (Las Naves, 2012). He lives and works in Berlin.

The axis of his oeuvre is articulated around the city as an (un)inhabited space, the transformation of the territory, and real surroundings which become artificial. Many of his projects reflect about the relation human beings establish with such surroundings through their absence. Such is the case with *Ciudades efímeras* (Ephemeral cities, 2000-2001), which directs criticism toward coastal constructions; *Suburbia* (2002), which looks at the emergence of new, half populated cities; or *Atacama* (2002), which touches upon the desolate Chilean desert. In *Paraíso* (Paradise, 2003), he focuses on the recreation of exotic places in themed parks, emphasizing once again the absence of human beings; and in *Público* (Public, 2005), he does the same thing with spaces devoted to work or leisure, which again feature empty. He has continued to explore the space and its representation in projects such as *Adiós Amigo!* or *Western*.

Of note are his solo exhibitions *Artificio* (Artifice, La Fábrica Gallery, Madrid, 2003), *Silos* (Museo Nacional Centro de Arte Reina Sofía, MNCARS, Madrid, 2004), *Some Space* (Künstlerhaus Bethanien, Berlin, 2004 and Paris Photo, 2005), *Ciudades efímeras* (Ephemeral cities, Fernando Santos Gallery, Lisbon, 2007), *Western* (Museu Morara, Lérida, 2011), and *Take 1* (La Caja Negra Gallery, Madrid, 2012). In terms of group exhibitions, recently he was part of the *Rencontres Internationales Paris/Berlin/Madrid* (Centre Pompidou, Paris, 2010, MNCARS, 2011 and Haus der Kulturen der Welt, Berlin, 2011), and of *Circuito Berlin* (Cervantes Institute, Berlin, 2012). His work has been recognized with scholarships of artistic creation such as *Generación 2009 Premios y Becas de Arte Caja Madrid*, the scholarship awarded by the Casa de Velázquez, or that of the Academy of Spain in Rome, and with the XVIII L'Oreal Prize for Contemporary Art in 2002. His work is included in the collections of the MNCARS, the Fisher Gallery (Los Angeles, USA), and the Fonds national d'art contemporain (Puteaux, France), among others. —MMN

Selected works

Ciudades efímeras (Ephemeral cities). Valencia: Galería Luis Adelantado, 2001; *Suburbia*. Navarre: Universidad Pública de Navarra, 2002; *Ciudad* (City). Barcelona: Institut de Cultura de Barcelona, 2003; *Some Space*. Berlin: Künstlerhaus Bethanien, 2004; *Silos*. Madrid: MNCARS, 2004; *The Good, the Bad and the Ugly*. Berlin: Galerie Invaliden1, 2010; *Western*. Huesca: Diputación de Huesca, 2011.

www.sergiobelinchon.com

1 — Natural History 01. Dubai, United Arab Emirates, 2006.
2 — *Metropolis* 10. Paris, France, 2009.



Adalberto Benítez

SANTA CRUZ DE TENERIFE, 1893 — 1975

He was a painter and photographer. In Cuba he worked between 1919 and 1921 editing photos and as a lighting technician. In 1926 he established in the capital of Tenerife the Art Photo Studio Adalberto Benítez, which focused on portraiture and made him stand out as an active promoter of photography in the city.

As well as portraiture, a photographic genre he was able to supply with great expressiveness and variations, and which he also produced outdoors, he was interested in artistic photography and self-portraiture, experimenting with photomontage and avant-gardist techniques akin to New Objectivity and New Vision. He also worked as a photojournalist, linked particularly to the graphic-literary magazine *Hespérides*, through which he helped disseminate the landscape of the islands. He produced advertising work for several Spanish agencies, establishing a photographic collaboration with La Falange. Noteworthy was his contribution between 1932 and 1936 to the magazine *La Gaceta del Arte*, directed by Eduardo Westerdahl, which promoted the ideology of the Bauhaus, rationalism and surrealism. He also collaborated with publications such as *ABC*, *La Prensa*, *El Día*, *La Tarde*, *Blanco y Negro*, and *Hoy*.

In 1928 he held an exhibition in the Círculo de Bellas Artes of his city of birth and subsequently has featured as one of the most representative authors in the group exhibitions *Les avantgardes fotogràfiques à Espanya* (1977) and *La fotografía pictorialista en España* (Pictorialist photography in Spain, 1998), both held at the "la Caixa" Foundation of Barcelona. In 2000 the Círculo de Bellas Artes of Santa Cruz de Tenerife again hosted a monographic exhibition of his work. Under the title *Las islas* (The islands), 72 snapshots taken between the 1920s and the '60s were displayed. In 2011 his work could again be viewed in the Cultural Space El Tanque of the same city. The heritage of Adalberto Benítez is split between the Gilberto Benítez Collection and the Municipal Archive of Santa Cruz de Tenerife. —AGM

Selected work

Adalberto Benítez. Barcelona: Fundación "la Caixa", 2000.

1 — *Ballerinas on the beach* in Tenerife, 1930-39.
2 — *Avant-garde composition*, 1930-39.



Héctor Bermejo

LOGROÑO, 1974

A Place to Hide but not for All. From the series Entausencia (Inyourabsence). Porto, Portugal, 2004.

He graduated in 1997 with a degree in photojournalism from the Tower Hamlets College of London, and in 2000 completed a specialization in documentary photography from the University of Wales (Newport). Interested in the anthropology, ethnography, political history, culture, and architecture of Europe and Latin America, he develops his work along the colorist vein of contemporary documentary photography. Presently he lives and works in Belo Horizonte (Brazil).

Of note is his project *Cuentos para supervivientes* (Tales for survivors), a delicate series of Polaroid shots taken in Lisbon between 2001 and 2003, in which the author ponders about the fleeting nature of the present time. He is also the author of *Junk Metrópolis*, an account of the attempts by the government and various London-based institutions to reform the eating habits of citizens in the '90s.

His photographs have been published in media such as *The Times Magazine*, *Loaded*, *Mixmag*, *The Guardian Weekend Magazine*, and *AsiaLIFE Magazine*. His work about London could be seen in 1999 in the Cámara Oscura Gallery of Logroño, and in 2001 in the Posada del Potro of Córdoba. In 2003, Héctor Bermejo was part of the traveling group exhibition *Homenaje a Rafael Alberti*; in 2004, the Sala Imagen of Seville and the Caja San

Fernando de Cádiz hosted the show *Cuentos para supervivientes* (Tales for survivors); and in 2007, *Héctor Bermejo: Arquitecturas marchitas* (Héctor Bermejo: faded architectures) was held in the House Mill of Ángel Ganivet (Granada) and in the House Museum of Federico García Lorca (Fuente Vaqueros, Granada). Also present in the 2003, 2005 and 2007 editions of ARCOmadrid, he was a finalist of the International Heritage Photographic Experience of the United Nations in Paris in 1998, and has been the recipient of the First Prize of the photography award Anne Bolt Memorial, of the National Union of Journalists of London (2000), the Photography Prize NEWART 2002, or the Best Young Andalusian Photography Author by Caja San Fernando (2003). His work is included in the permanent collections of the Museu d'Art Contemporani de Barcelona, the Contemporary Andalusian Art Center (Seville), and the University of Wales. — AGM

Selected works

Junk Metrópolis. Córdoba: Ayuntamiento de Córdoba and Delegación de Cultura, 2001; *Cuentos para supervivientes* (Tales for survivors). Seville: Caja San Fernando, 2004; *Arquitecturas marchitas* (Faded architectures). Granada: Diputación de Granada, 2006; *Alpha*. Seville: Junta de Andalucía, 2007.



Mira Bernabeu

ALICANTE, 1969

He lives and works in Valencia, where since 2006 he combines his artistic practice with the direction of *espaisor* - Galeria Visor. The simultaneous development of both aspects turns him into one of the few professionals in Spain who know in detail the ins and outs of the contemporary art scene. His passion is split between being an artist and owning a gallery.

Mira's projects appeal not only for their aesthetic conception but above all for their social aspect, their interest in psychologically and anthropologically analyzing the human being and the way in which humans interact with each other; but always through the possibilities afforded by art. Mira emphasizes a theatrical analysis of humans through his group portraits: settings in which religious and moral values meet psychoanalytic and educational theories; empty and gloomy stages

by way of performances in which he questions the limits of that which is private and that which is public. His projects seek to reveal themselves as a faithful reflection of the social, economic, cultural-educational, and political situation of the times.

Of note are his solo exhibitions held in galleries such as Fernando Pradilla (Madrid), Trayecto Galería (Vitoria), Valle Ortí (Valencia), T20 (Murcia), Rosa Santos (Valencia), Fúcares (Almagro), or Jibby Beane (London), and in artistic spaces and institutions such as the Centro del Carmen (Valencia), the exhibition room C arte C of the Complutense University, the Center of Contemporary Culture Octubre (Valencia), the Fundació Espais (Gerona), or the exhibition room Parpalló of the Diputació de Valencia, among others. Equally featured in *Fotocuentos 2008* (Murcia) and in *PHotoEspaña* (1999-2008), his work has been included in group exhibitions at the Galerie Nord Kunstverein Tiergarten (Berlin), the Marcelino Botín Foundation (Santander), the MUSAC (León), Artium (Vitoria-Gasteiz), La Casa Encendida (Madrid), the University of Southern California, Apex Art (New York), the Australian Center for Photography (Sydney), or the Royal College of Art (London), among other international centers. His work is part of the collections of the MUSAC (León), Artium (Vitoria-Gasteiz), the Centro Galego de Arte Contemporánea (Santiago de Compostela), the Fundació Vila Casas (Barcelona), the Comunidad de Madrid, the Ayuntamiento de Almagro, the Polytechnic University of Valencia, and the University of Southern California (Los Angeles, USA), among others. — JFP

Selected works

Mira Bernabéu. Valencia: Generalitat, 1999; *Al raso: textos* (Out in the open: texts). Granada: La Holografía Aplicada a la Comunicación de lo Intangible, 2004; *Mira Bernabéu: espectáculo de saturación* (Mira Bernabéu: a spectacle of saturation). Burriana: Ayuntamiento de Burriana, 2006; *Panorama doméstico* (Domestic landscape). Gerona: Fundació Espais d'Art Contemporani, 2007; *La genealogia de la consciència*. Valencia: Tres i Quatre, 2010; *Panorama (new economy)*. Madrid: Universidad Complutense, 2011.



In a circle I. From the series *Mise en scène I*, 1996.

Antoni Bernad

BARCELONA, 1944

- 1 — Paloma Picasso, 1974.
 2 — Manolo Blahnik, 1998.
 3 — Carolina Herrera Collection, 1992.

He studied fine arts for six years and worked as graphic artist at advertising agencies. In 1966 he decided he would become a photographer and moved to Paris. Unlike other photographers at the time who approached their work from a highly technical perspective, Bernad began to develop a more aesthetic vision of his trade. This has enabled him to work over the past 40 years with the best international magazines, establishing himself among the most renowned and coveted fashion photographers in the publishing world. But Bernad is not only a professional fashion photographer: his work as a portraitist reaches beyond professional commissions.

Stylistically, it is difficult to place him in a single category. He injects his photographs with a magnificent control of the stage, which reveals his passion for art, architecture, film, the theatre, dance and music. All of these disciplines compose a creative universe that he uses as a source of creativity in his images, and that he expresses through the treatment of shapes and light indoor and outdoor. This allows him to create universes, to narrate stories and to evoke feelings. His portraits always seek to reach the soul, avoiding histrionics and aiming for a clear and direct reading of the image. To this end, he constantly tries to distract his models in his interaction with them, in order

to capture that sparkle alien to the intimidation often caused by the lens. His camera has captured the likes of, among others, Salvador Dalí, Antoni Tàpies, Francesc Català-Roca, Manolo Blahnik, Joan Miró, Ryszard Kapuscinski, or Josep Pla.

He has worked for *Elle*, *Vogue*, *Vanity Fair*, *Marie Claire*, and *El País Semanal*, among other publications, and for clients such as Chanel, Cartier, Carolina Herrera, or Emporio Armani. In 1990 he took part in the exhibition *New York, Catalonia: Design & Arts & Fashion* (Armory, New York), and since then he has produced a number of exhibitions, such as the ones at the Pasarela Gaudí and the Palau Robert (Barcelona, 2002 and 2005) or, more recently, *We Got It*, at the Casino of Ibiza (2011). His work is included in the permanent collections of the Museu Nacional d'Art de Catalunya (Barcelona) and the Museu d'Art Contemporani de Barcelona. — PPF

Selected work

Catalans: retrats. Barcelona: Edicions 62, 1985.

www.antonibernad.com



Clemente Bernad

PAMPLONA, 1963

He holds an undergraduate degree in fine arts with a specialization in photography, film and video from the University of Barcelona, and completed a master of advanced studies in sociology from the Public University of Navarre. In 1985 he received one of the grants for artistic creation awarded by the Government of Navarre, and a year later he held his first exhibition, which took place at the Museum of Navarre (Pamplona).

Since the beginning, his photography has evidenced commitment for social and political causes. In this respect, his first work, *Jornaleros* (Day laborers), which he developed between 1987



and 1992 and which he started together with Koldo Chamorro, captures the living condition of Andalusian temporary workers; and his series *Mujeres sin tierra* (Women without land, 1994) depicts Sahrawi women in the refugee camps of Tindouf. Following the turn of the new century he has focused on more immediate surroundings, carrying out an extensive piece about the political and social conflict in the Basque Country (*Basque Chronicles*, 1997-2001); a book and a documentary about the tragedy of illegal immigrant rafts (*El sueño de Malika*, [Malika's Dream], 2004); and the recent *Donde habita el recuerdo* (Where memory lives), a project inscribed within Bernad's concept of useful photographs and built around the tasks of localization, identification, and exhumation of the bodies of republicans murdered during the Spanish Civil War. Clemente Bernad has also carried out commissioned work, such as the one he produced on behalf of the Caja de Ahorros del Mediterráneo (*Visión mediterránea* [Mediterranean vision, 1999]) or his collaboration with the National Geographic collection, *Descubrir España* (Discover Spain).

Among his latest exhibitions stand out his participation in the group shows *Chacun à son goût* (Guggenheim Museum Bilbao, 2007) and *Antifotoperiodismo* (Antiphotojournalism, La Virreina Centre de la Imatge, Barcelona, 2010). Furthermore, *Mujeres sin tierra* (Women without land) was exhibited at the Barjola Museum in Gijón in 2011. In 1995, this series merited him the FotoPres Prize in the Human Rights category. The Guggenheim Museum Bilbao and the Museo Extremeño e Iberoamericano de Arte Contemporáneo (Bajadoz) feature his work in their permanent collections. — NP

Selected works

Clemente Bernad. *PHotoBolsillo*. Madrid: La Fábrica, 1999; *Mujeres sin tierra* (Women without land). Seville: Consejería de Cultura, 1999; *El sueño de Malika* (Malika's Dream). Pamplona: Alkibla, 2004; *La memoria de la tierra. Exhumaciones de asesinados por la represión franquista* (The ground's memory. Exhumations of victims murdered by Francoist repression). Madrid: Tébar, 2008; *Desvelados* (Unveiled). Pamplona: Alkibla, 2011.

www.clementebernad.com

1, 2 — Berlangas de Roa, Burgos, 2004.

Jordi Bernadó

LÉRIDA, 1966

Having completed his studies in architecture, he began to display an interest in photography. Its possibilities as a narrative discourse in which there is room for simulation, contradiction, or even irony finally made him opt in favor of it.

In his photographs, he picks out surprising and humorous landscapes from the surrounding reality using a large format camera. Marked by architectural language, he codifies with precision the environment until he captures the "decisive space." Here meet atypical travel photography and architectural images underlined by a sense of humor that hinges on the point of view and the framing; the spectator's attention is caught halfway between the uncertain detail of generic forms and the playful exchange the author establishes with reality. Most of his work originates in a commission that transcends in time toward more personal proposals. Renowned are the one by Banco Sabadell, which was intended to record each and every one of the cities and towns in Spain where this institution had an office and which ultimately led to the books *Lucky Looks* and *Welcome to España!*; and the one by Rafael Docto, which would derive in the book Europa.

His latest exhibitions include *Insula peninsular. A Lucid and Ironic Vision* (Fondazione Gruppo Credito Valtellinese, Acireale, Italy, 2012); *Fragments para una cronotopografía del simulacro*.

Trajines, traídas y faenas de Jordi Bernadó (Fragments for a chrono-topography of simulation. The hustle, the bustle, and the task at hand for Jordi Bernadó, MACUF, La Coruña, 2012); *La Rambla In Out Barcelona* (Arts Santa Monica, Barcelona, 2010); and *True Loving and Other Tales* (Galerie du Château d'Eau, Toulouse, France, 2008). Of particular note are the prizes awarded to his works *Good News* and *Very Very Bad News*. His work is included in prestigious collections, such as those of the MAXXI in Rome, the Bibliothèque nationale de France (Paris), the Deutsche Bank Collection (New York), or the European Patent Office Collection (Munich), among others. — NP

Selected works

Lucky Looks. Barcelona: Actar and Banco Sabadell, 2008; *Welcome to España!*. Barcelona: Actar, 2009; Europa. Barcelona: Santader 2016 and Actar, 2010; *Fragments para una cronotopografía del simulacro*. *Trajines, traídas y faenas de Jordi Bernadó* (Fragments for a chrono-topography of simulation). The hustle, the bustle, and the task at hand for Jordi Bernadó). La Coruña: MACUF, 2012.

www.jordibernado.com



1



2

1 — Barcelona, 2007.
2 — Stockholm, Sweden, 2010.

BlankPaper

A Spanish photography collective formed in 2003, it acts as a platform and medium of dissemination for the work of seven photographers: Julián Barón (1978), Ricardo Cases (1971), Alejandro Marote (1978), Oscar Monzón (1981), Mario Rey (1978), Fosi Vegue (1976), and Antonio Xoubanova (1977). With the intention of promoting new documentary photography creation, the group also manages an academy where courses, workshops, conferences and portfolio reviews are conducted. It offers access to scholarships and is open to supporting new talent.

Their artistic proposal reads: "we advocate for a sincere, intimate photography, distanced from stereotypes. Our projects originate directly from the way we are and the need to narrate something in detail. We believe in photography as a vehicle to generate judgment and knowledge." Of note within the body of work produced by Julián Barón is his photo book *CENSURA* (Censorship), chosen among the best books of the year 2011; by Ricardo

Cases, his photo book *Paloma al aire* (Pigeon on the run), also among the best of 2010; by Alejandro Marote, *A*; by Oscar Monzón, *Sweet Car*, selected for Descubrimientos PHotoEspaña (PHE) 2011; by Mario Rey, *American Insider* and *Forgotten Area*; by Fosi Vegue, *Extremaunción* (Last rites) and *Grandes Éxitos* (Greatest hits), both recipients of FotoPres scholarships by la Caixa; and by Antonio Xoubanova, the photo book *Casa de Campo*, published in 2012.

As a group, they have taken part in the Festival Tráfico (Centre de Cultura Contemporània Barcelona, 2008), and in exhibitions such as *ECO. Encuentro de colectivos fotográficos iberoamericanos y europeos* (ECO. Meeting of photography collectives from Latin America and Europe, Tabacalera, Madrid, 2010), or *Laberinto de miradas* (Labyrinth of regards, Tabacalera, Madrid, 2008).

—RA

www.blankpaper.es

- 1 — Oscar Monzón. Karma Madrid. Madrid, 2010.
- 2 — Fosi Vegue. Greatest hits. Madrid, 2011.
- 3 — Alejandro Marote. Untitled. Madrid, 2013.
- 4 — Julián Barón. CENSORSHIP Spain, 2011.



3

4

Blassi Brothers

BARCELONA, 1948

In 1966 the Blassi brothers created, together with Salvador Bru, the illustration and design studio where for the following years they would collaborate in various projects, with Jaume working on the photography and Jordi on the design.

Photographer Jaume Blassi first came to the world of photography in 1964. His friend, painter Salvador Bru, who directed the magazine *Punto y Moda*, appreciated his ideas about lighting, composition, and staging, and turned him into a professional photographer.

In 1965 he discovered the work of Paul Strand, and especially the straight photography movement. In 1971, together with Fernando Zóbel and his brother, he created the graphic art department of the Museum of Abstract Spanish Art in Cuenca.

As a photographer, his specialization is the reproduction of artworks and architecture. Similarly,

he develops personal projects about landscapes, nudes and still lifes. In 1981 he collaborated with the National Geographic Society, under the photographic direction of Robert E. Gilka, and he has taken part in the editing process of several landscape books. In 1989 he was awarded the First Prize of the II Biennial of Photography of Barcelona, organized by the Fundació Caixa de Barcelona, and in 1992 he scooped a Laus prize for Photography. Prestigious institutions such as The Metropolitan Museum of Art of New York and the Center for Creative Photography of Tucson, Arizona, carry samples of his work.

Meanwhile, Jordi Blassi began his training as a graphic artist working for the publicity agency



2

1

- 1 — Marcos, Tarabuco native. Hacienda of Candelaria, Bolivia, 1990.
- 2 — Stone forest, the effect of the wind on the landscape of Purua in Pampa Cañahuas, Peru, 1986.



Gong (1961). In the '60s he collaborated in the workshop Filograf, which had been created and set up by master printer and typographer Ricard Giralt Miracle. Especially noteworthy within his work at the Museum of Abstract Spanish Art is the publication of books for bibliophiles about the most relevant painters represented in the museum.

Jordi accompanied and collaborated with his brother Jaume in various professional trips

and carried out editorial projects. While one photographed, the other was in charge of the design of the book.
— PPF

Selected works

Ciudades del Siglo de Oro: Las vistas españolas de Anton Van den Wyngaerde (Cities from the Spanish Golden Era: Anton Van den Wyngaerde's Spanish vistas). Ediciones El Viso, 1986; *Capitales europeas de la cultura* (European capitals of culture). Consorcio para la Organización de Madrid Capital Europea de la Cultura, 1992; *El oro de los Andes. Llamas, alpacas, vicuñas y guanacos de*

Sudamérica (The gold from the Andes. Llamas, alpacas, vicuñas and guanacos from South America). Francis O. Patthey, 1994; *21st The Journal of Contemporary Photography, Vol. Two*. USA, 1999; *Joan Miró. Desfilada d'Obsessions*. Barcelona: Fundación Joan Miró, 2001; together with Oliva María Rubio and Francisco Calvo Serraller. *Proyecto Andes, Jaume Blasi*, Madrid, El Viso, 2003.



3— Javier Villafañez, Ika native, Sierra Nevada of Santa Marta, Bunkwimake, Upper Dieguito River, Colombia, 1997.

3

Bleda y Rosa

MARÍA BLEDA
CASTELLÓN, 1969

JOSÉ MARÍA ROSA
ALBACETE, 1970

A couple in their artistic and private lives, Bleda y Rosa work together since they studied in the Escuela de Arte y Superior de Diseño (School of Art and Advanced Studies of Design) of Valencia. Since then they have developed a professional career defined by the prevalence of space, history and memory.

Their photographs embrace sceneries that are marked by the events that took place in them. According to Alberto Martín: "the essential nucleus of their work is the representation of the territory, with which they seek to highlight the complex mixture of cultures and periods that compose it." They work in series, among which stand out *Campos de fútbol* (Football fields, 1992-95), *Campos de batalla* (Battlefields, 1994-96, 2010-12), *Ciudades* (Cities, 1997-2000), *Origen* (2003-08) and *Arquitecturas* (2001-10). These series enable them to speak, through an apparent objectivity in their representation of space, about a personal, social or historical time.

Of note are their solo exhibitions held in recent years in art centers and institutions such as the Rosenthal Fine Art Gallery of Chicago (Illinois, USA, 2008), the Contemporary Andalusian Art Center (Seville, 2009), or the Royal Botanical Gardens of

Madrid (*Ante el tiempo* [Faced with time], PhotoEspaña, 2010). In 2008 they were awarded the National Photography Prize. Their work is included in the collections of the Museo Nacional Centro de Arte Reina Sofía (Madrid), Artium (Vitoria-Gasteiz), the Centro Galego de Arte Contemporánea (Santiago de Compostela) or the Musée d'Art Moderne de Colliure (France).
— NP

Selected works

Together with Martín, Alberto. *Bleda y Rosa hablan con Alberto Martín* (Bleda y Rosa speak with Alberto Martín). Madrid: La Fábrica and Fundación Telefónica, 2007; *Bleda y Rosa*. Seville and Salamanca: CAAC and Universidad de Salamanca, 2009; *Memoriales*. Madrid: Fundación Telefónica and La Fábrica, 2010; *Lugares de origen* (Places of origin). Madrid: Ministerio de Asuntos Exteriores, 2010.

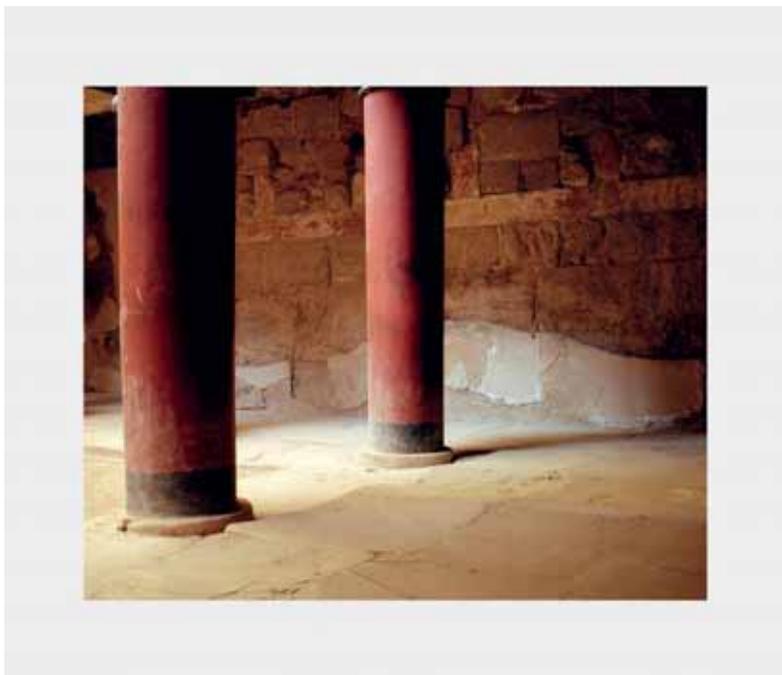
www.bledayrosa.com



1— Calatañazor.

1

1— Calatañazor.



2

Bleda y Rosa. Battlefields

VICTOR DEL RÍO

The work carried out by Bleda y Rosa seems to be intentionally integrated within a re-encounter with the memory of the landscape tradition, referring back to the world of romantic ruins or that of desolated landscapes that were explored by poets, painters and also photographers from the XIX century. But their works simultaneously allude to a new meaning for the tradition of historical painting, which in modernity took commemorative dimensions, linked both to the historical document and to the monument. In our own baggage as spectators these references are completed on reading these images from another angle, this time associated to the reportage and more specifically to press photography in wartime conflicts. This is a genre which in the wider context of press photography has been identified as a replacement for the witnessing functions of historical painting, crossing through the documentary condition to the context of an information society that provides a support for the new reporting of history. Jeff Wall has pointed out these issues with an interesting analogy between press photography and historical becoming. Indeed, the aspect of the new image of war in the mass media has served as a background for some theoretical fascinations.

The new status of that imaginary and the game with the anachronisms of nineteenth-century or romantic evocations are necessary coordinates

for the understanding of the deceitful semantics of these images. Of course, there are other cultural references that have already been mentioned, such as the cinema or the contemporary history of photography itself. But all of these contexts would be incomplete without the poetic character with which they show their pictures through the minimum description of the territories they include [...]

Perhaps the great variety of topics that the works give rise to have partially hidden the almost ritual work that Bleda y Rosa undertake in each new setting, both in studying the historical background of the conflicts and in composing an image of the present that alludes to all of the semantics buried beneath the landscape. The relationship between the semantics of the place and the final aspects of the image has an interpretational charge that has its beginning in a careful process of documentation and decision-making about the final surface that the image will have. This recognizing of the place, the journey to the setting, the physical and documentary inspection and its recalling suited to the image, forge the artistic origin of this proposal. —

"Battlefields," by Victor del Río in Salamanca, 2009.

2 — Column Hall.

Francisco Boix

BARCELONA, 1920 — PARIS, 1951

From the series *Supervivientes* (Survivors). Mauthausen, ca. 1944. Reproduced in *Matador*, volume F. Madrid: La Fábrica, 2002. pp. 122-125.

He was a militant of the *Juventudes Socialistas Unificadas* (Unified Socialist Youth) of Catalonia and acted as a photojournalist for its official newspaper, *Juliol*, during the Civil War. In 1938 he fought in the XXX Division of the Army of the Spanish Republic. Exiled in France the following year, he endured the harsh conditions of the refugee camps stipulated for Spanish refugees in Vernet d'Ariège and Septfonds. His luck did not turn with the break of the Second World War, during which he was kept, together with many other Spanish citizens, in the Nazi death camp of Mauthausen (Austria) between 1941 and 1945. After his liberation he worked as a photojournalist for the French communist newspaper *L'Humanité*.

Sent by the SS to the scientific lab of Mauthausen, he was given the task of photographing new prisoners and documenting day-to-day life in the camp, but with the support of the Resistance Committee, a clandestine agency formed to help prisoners survive, he decided to hide the images that could be used as evidence later; specifically those incriminating high ranking Nazi officers of the horrors of the camp. The day when the camp was liberated, in May 1945, he started a feature that

included images such as the one of a placard in Spanish welcoming the allies, or those of the capture and execution of camp commander Franz Zieries.

Boix appeared as a witness in the International Tribunals of Justice of Nuremberg, providing numerous photographs of the direct presence of various Nazi leaders in the camp of Mauthausen. He recovered approximately 20,000 snapshots of the over 60,000 he had to take for the SS. These photographs and his statements secured the death sentence by hanging for, among others, Kaltenbrunner (1903-1946), Heydrich's successor at the helm of the RSHA. In 2012, the Museu d'Història de Catalunya exhibited his photographs of Mauthausen at the Centre Octubre de Cultura Contemporània of Valencia.

— AGM

Selected works

Soler, Lorenzo. *Francisco Boix, un fotógrafo en el infierno* (Francisco Boix, a photographer in hell). Planeta and Canal+, 2000. DVD; Bermejo, Benito. *Francisco Boix, el fotógrafo de Mauthausen* (Francisco Boix, the photographer of Mauthausen). Barcelona: RBA, 2002.



Pep Bonet

COLONIA DE SANT JORDI, MALLORCA, 1974

He spent his adolescence in Tarifa, where he started to practice windsurfing, a hobby that would take him to Hawaii to compete at an international level in this sporting discipline. In 1997 he settled in Amsterdam and studied photography, to which he turned professionally after attending an exhibition by Ed van der Elsken which marked him deeply. He is a founding member of the agency NOOR.

Pep Bonet captures the atmosphere of that which he photographs thanks to unusual framings, forced foci and impossible perspectives. This is the line of work he has followed to cover many stories in the African continent, focusing primarily on Somalia, Darfur, Angola, and Ethiopia. His most

famous project is *Faith in Chaos* (2002), a deep photographic study about the consequences of the war in Sierra Leone. Another of his most important works is the book titled *One Goal* (2007), a portrait of amputee children and youngsters in Sierra Leone who have fallen victim to anti-personnel mines. Also noteworthy is his work *Women and Microcredit* (2011-2012), in which he carries out a study on how microcredits work in countries like Peru or Guatemala.

He featured in *Descubrimientos 2002* by PHotoEspaña, and that same year he exhibited for the first time *Faith in Chaos* (Foam's Photography Museum, Amsterdam). In 2003 he was named the Kodak Young Photographer of the Year at Visa pour l'Image (Perpignan, France). In 2006 he took part in ARCOmadrid and exhibited *Positiv+* in the Círculo de Bellas Artes of Madrid. In 2009 the George Eastman House (Rochester, New York) hosted his exhibition *Where we live*, and in 2011 his work was on display at the Aperture Gallery of New York (*The Peace Project*) and in the Constitution Hill of Johannesburg (*Remarkable South Africans*). The awards he has merited include the Eugene Smith Grant in Humanistic Photography (2005) and the World Press Photo in the categories of "Sports" (2006) and "Portrait" (2009). His work is included in the collections of the George Eastman House (Rochester, New York), Constitution Hill, Es Baluard Museu d'Art Modern i Contemporani (Palma de Mallorca), and the V. M. Hunt Collection. —RA

Selected works

One Goal. Muro, Balearic Islands: Fonart, 2007; *Pep Bonet. PHotoBolsillo*. Madrid: La Fábrica, 2007; *Somalia: el rastro invisible* (Somalia: the invisible trace). Muro, Balearic Islands: Fonart, 2007; *Generación perdida* (Lost generation). Muro, Balearic Islands: Fonart, 2010; *Remarkable South Africans*. Muro, Balearic Islands: Fonart, 2010; *Pep Bonet: Watching in Silence*. Muro, Balearic Islands: Fonart, 2011.

www.pepbonet.com



1— A wounded person in the hospital of Galcayo, Somalia, 2006.

2— City of rest. Freetown, Sierra Leona, 2006.

Josep Bou

IGUALADA, BARCELONA, 1950

He first comes to photography in 1965. In 1968 he studies photography in Belgium, specifically in the Agfa Center of Mortsel. Two years later he starts publishing in magazines like *Stern*, *Gaceta Ilustrada*, *Primera Plana*, *Hogar y Moda*, *Y Moda*, *Telva*, and *Cosmopolitan*, and to collaborate with daily newspapers such as *El País*, *El Mundo*, and *La Vanguardia* with fashion, current affairs, and travel features. He lives in Barcelona until 2005, when he moves to Passanant, Tarragona.

TRANSLATICI [5+5], *Viatge a Brodningnag*, *Retrats en família*, *L'ànima de la ciutat* and *Accions quotidianes* are his most significant series of portraits. All of them have in common the participation

and complicity of their protagonists. In *Retrats en família*, families from l' Espluga de Francolí (Tarragona) pose for him. Multiple family portraits compose the portrait of this community. These are the same guidelines that govern the series of individual portraits *L'ànima de la ciutat*, on this occasion with the people of the city of Igualada (Barcelona) as protagonists. Other series in his oeuvre are *Opression*, *Àfrica*, *Elements*, and *Terres codificats*, in which he includes video pieces. He is the cofounder of the Association of Professional Photographers and the creator and director of the photography competition Passanant Foto. He has also worked as photography director in adverts, video clips and documentaries. He has worked as a lecturer in the schools Gris Art and IDEP and as a consultant for Kodak and Agfa. Of all the awards he has won, the gold medal at the New York festival should be highlighted.

His work has been exhibited at the H₂O Gallery of Barcelona in 2011, at the CIMIR of Reus (2008, 2010), at the Setba Gallery of Barcelona (2010), in the Museum of Rural Life of L'Espluga de Francolí (2006, 2010), in the Galeria22 of Igualada (2002, 2007, 2008), in the Gòtica of the IEI of Lérida (2007), in the Kowasa gallery in Barcelona (2003), in the Alicia Ventura Gallery of Barcelona (2002), in the May More Gallery of Madrid (PHotoEspaña 2002), individually in the Primavera Fotográfica of Barcelona (2001, 2002 and 2004), and on four occasions in the group exhibition of ARCO in Madrid (2007, 2010, 2011 and 2012). Additionally, he has participated in Photokina (1990, Düsseldorf, Germany) and in Sonimag, individually in 1997 and in 1999, and collectively in 1991 and in 1993. His work is included in the collections of the May More, Kowasa and Galeria22 galleries, among others. He has been the director of the collection *Viatge a la Conca de Barberà* 1,2,3,4,5 of the Ajuntament de Passanant i Belltall (Tarragona) between 2010 and 2014. —AGM

Selected works

Imagina't. Igualada: Ajuntament d'Igualada, 2007; *Elements*. Lérida: IEI, 2007; *L'Ànima de la Ciutat*. Igualada: Ajuntament d'Igualada, 2003; *Génesis*. Barcelona: Focal, 1999; *Instants*. Barcelona: Artual Ediciones, 1997; *Fotografia blanco y negro*. Barcelona: BJP, 1990.

www.josepbou.com



Panopticum 01. Lérida, 2006.

Jordi Bover

BARCELONA, 1956

He came to photography when he was very young, influenced by his family environment and guided by the hand of his uncle, Pere Pons, his brother Lluís Bover, and Jordi Pol, all of them fellow photographers. From the beginning of his professional career in 1979, he has kept a close relationship with the renovation of theater in Catalonia, specializing in the coverage of circuses and theater and dance companies, such as Circ Cric, Els Joglars, La Machine, Le Phun... and, especially, the French company Royal de Luxe since 1985, and Mal Pelo since 1989. In 2009 he began alternating photography with an active role in the scripting and performance of plays.

Bover feels photography is closer to literature than to plastic arts. He takes photography to be a narrative synthesis, and finds such narrative in the

tension between the character, its environment, and the passage of time. The combination between what is real and what is fictitious, constantly present in performing arts, is the driver of his passion for the theater, where people are the very tools of fiction. While he has photographed all forms of theater, he has a preference for street performances, where all efforts are focused on the fragility of an instant that is subject to a large number of variables, but that is equipped with the unique and unrepeatable trait of the ephemeral moment when that which is imaginary can burst into that which is real.

His work has been featured in various domestic and international exhibitions: in 1984 he exhibited *Material sensible* (Sensitive material) at Barcelona's Primavera Fotográfica; in 1993, *Le Royal de Luxe* at FNAC in Paris, Marseille, Lille, Bordeaux (France) and Barcelona; in 2006, *Emocions de carter* in La Virreina, Barcelona; in 2007, *Kijk Mij* at the Jeansplein Square of Antwerp (Belgium); and in 2009, *Mecaniques savantes* at the Institut Français in Tokyo.

— JFP

Selected works

Le Royal de Luxe. Paris: Plume, 1994; as author/editor, *Mal Pelo*. *L'animal a l'esquena*. Barcelona, 2000; *Royal de Luxe 1993-2001*. Arles: Actes Sud, 2001; *Le grand répertoire: machines de spectacle*. Arles: Actes Sud, 2003; *Les Pheullus de Lourde*. Haute-Garonne: Pronomades, 2011; *Swimming Horses - Mal Pelo*. Barcelona: Nova Era, 2013.

www.boverjordiphotos.blogspot.com



1— Antwerp, Belgium 2009.

2— Etienne Louviaux. Leningrad, 1989.

Anna Boyé

BARCELONA, 1954

An anthropologist and photojournalist specializing in social and investigative reportage, she has focused above all on depicting the feminine universe and the different cultures around the world. She has delivered conferences at the Universitat Pompeu Fabra and the University of Barcelona.

Her work is the result of incursions into the most diverse themes and places, the main goal of which is to study that which makes us human beings. On note are her series *La mujer y Dios* (Woman and God, 2004), a journey through the spirituality of women in the world, and *Matriarcados* (Matriarchies, 2006), focused on matriarchal societies, where women with access to power educate their children and administer the law.

She is a regular contributor of the Ayuntamiento de Barcelona and the Contac Agency, and has had her work published in several national and international publications, such as the *Magazine of La Vanguardia*, *Stern*, *Vsd*, or *Courrier*

Japan. Her numerous projects have been featured in exhibitions, among them the ones held by the Ayuntamiento de Barcelona (2004 and 2006), and the Museu d'Art Contemporani de Barcelona (2012). Her project *Novicias de Clausura* (Cloistered novices) was awarded the Third Prize at FotoPres in 1999.

— NU

Selected works

La Mujer y dios (Woman and God). Barcelona: Ayuntamiento de Barcelona, 2004; *Matriarcados* (Matriarchies). Barcelona: Ayuntamiento de Barcelona, 2006; *Terminal Sud, trabajadores de todo el mundo construyen en Barcelona la puerta aérea del sur de España* (South terminal, workers from around the world build in Barcelona the aeronautical gateway of southern Spain). Barcelona: Pla, 2008; as author/editor, *Badalonines. 100 imágenes y 100 historias de mujeres de Badalona*, 2011. Digital.



The land of daughters. The matriarchy of the Bijago people. Etiogo, Guinea Bissau, 2005.

Josep Brangulí

L'HOSPITALET DE LLOBREGAT, BARCELONA, 1879
— BARCELONA, 1945

1, 2 — Procession of la Mercè, on its way past the monument to Columbus. Barcelona, 1918.
3 — Children in the barracks at the square of Somorrostro, between Barcelona and Poble Nou, playing with rifles. Barcelona, ca. 1930-35.
4 — Match between Espanyol and Atlético de Madrid. Barcelona, 1930.

He came to photography at the end of the XIX century, first publishing a photograph in April 1902 in the magazine *¡Cu-Cut!*. A pioneer of photojournalism in Catalonia, he worked on assignments and also acted as an industrial photographer. His work evidences the social and urban transformation of Barcelona at the time. The family business, Foto Brangulí, was continued by his children Joaquim (1913-1991) and Xavier (1918-1986), which in some cases has made it difficult to attribute authorship.

His first major feature was the photographic series devoted to the Tragic Week (1909). Then followed others about the II Republic, the Spanish Civil War, the exchange of prisoners of the Second World War in the port of Barcelona (1944), and the first years of Franco's era. Among his clients featured major enterprises, such as the ones in charge of the public works of the network for the subway and the installation of electric lights in Barcelona. Additionally, he photographed the opening of the Via Layetana, the Fira of Barcelona, and the Universal Exposition of 1929.

He published his work in contemporary illustrated magazines: *¡Cu-Cut!*, *La Ilustración Española y Americana*, and *Nuevo Mundo*, among others. In

1910 he began contributing regularly to *La Vanguardia*, *Diario de Barcelona*, *La Tribuna*, *La Noche*, *El Noticiero Universal*, and *Le Miroir du Monde*. As a correspondent of the group *Prensa Española* in Barcelona from 1914, he appeared in *ABC*, *Blanco y Negro*, and *Campeón*. The Brangulí archive comprises over half a million images. It was acquired in 1992 by the Generalitat de Catalunya and stored in the Arxiu Nacional de Catalunya. In 2011 the Telefónica Foundation, together with the Arxiu, hosted in its venue in Madrid the retrospective exhibition *Brangulí*, curated by Rafael Levenfeld and Valentín Vallhonrat, which brought together over 300 photographs of the author, grouped into 31 themed sections following the original structure of the photographer's archive.

— JFP

Selected works

Levenfeld, Rafael, and Valentín Vallhonrat. *Brangulí*. Madrid: Fundación Telefónica, 2010; Huertas Aiguaviva, G. *La Barcelona d'ahir: el llegat fotogràfic dels Brangulí*. Barcelona: Edicions 62, 2011.



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Before the Instantaneous City

ENRIC UCELAY-DA CAL

The truth is that Brangulí was, despite his notoriety as a photographer, a *normal* man, not a celebrity, who sought not to feature in what he was meant to capture. His wish for distinction resided in his accumulated work, in his corporate labor and in his small firm. He identified himself as a professional in Castilian Spanish but spoke Catalan whenever it was appropriate. He photographed businesses and products, firms at industrial or agricultural fairs, factories proudly being inaugurated or about to be inaugurated, official acts, political events, accidents of daily life or of his city. The ideological world of Barcelona from the early XX century to the forties was agitated. One never knew whether those in power would keep it in the future and whether those who had gone to prison would not end up—at least for a while—governing. For this reason Brangulí preferred to be *discreet*; he did not want to be too visible, as it might not be profitable and could easily prove costly.

In relation to the competition of other photographers, he above all wished to maintain his firm, as well as a style of working; a perfectly finished product, with its own recognizable mark. To his colleagues, however, beyond the rivalry to sell the next image, Brangulí offered his

professional shrewdness and his very Catalan, very Barcelonan, sentiment of longing for protection—*l'aixopluc*—in view of the ups and downs of socio-political life. If you cannot beat your rivals, at least establish the rules of the competition. Brangulí always provided the option of the corporative umbrella. No more and no less [...]

Brangulí felt he was a photographer, even *the photographer* in relation to those who were the subject of his lens. Judging by his images, he must have been distant by nature. In the most obvious way possible, he did not want to be a part of the photograph, given that by definition he was outside of it in being the person who had taken it. His role was outside of the image. When one sees a photo of his, it becomes clear that he did not want anyone to notice his presence, not even his gaze, although he could not help it. His illusion is the fiction of his invisibility, almost of his lack of existence. —

"Josep Brangulí ante la ciudad instantánea" (Josep Brangulí before the instantaneous city), by Enric Ucelay-Da Cal. *Brangulí*. Ed. by Rafael Levenfeld. Madrid: Fundación Telefónica, 2010.

Gaston Braun

FRANCE, 1845 — 1928

He was the son of Aldolphe Braun (1812-1877), a French photographer primarily focused on photographing artworks and known for using the latest printing techniques at the time and for selling his production internationally. The heir to his father's studio, he continued along the same line of work. In 1873 he entered in a partnership with his father-in-law, photographer Louis Person (1822-1913), and in 1883 he negotiated for his company (then still called Adolphe Braun et Cie) an exclusive contract as the official photographer of French museums, including the much disputed Louvre. Based in Mulhouse (Alsace, France), the firm boasted branches



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in Paris and New York. From 1874 he was a member of the Société Française de Photographie.

Inscribed within the pictorialist tendencies of XIX century photography, Gaston Braun traveled to Spain in order to capture picturesque period scenes. At the time the country was an enclave that attracted a number of photographers in their quest for the romantic ideal. Of note among the snapshots he produced is the photograph of the Court of the Lions of the Alhambra (ca. 1880), exceptional at the time due to its dimensions (77,5 x 63,5 cm). He used a carbon process, the Swan method, for which his father had purchased the patent, with a negative that had the same dimensions as the final print. The photographer transported the negative to positive by impregnating the paper in bichromate gum. Using this technique, one of the most developed of the ones used by photographers toward the end of the XIX century, he managed to enhance artistically his vision of reality, concealing the photographic effect as such.

Presently his work in Spain has been the subject of several tributes and exhibitions, among which stand out *La mirada cautiva, España a los ojos de Europa. Viajeros del siglo XIX* (The captive regard, Spain in the eyes of Europe. Travelers of the XIX century), organized in 2005 by the University of Navarre with material from its collection; and *Profecías* (Prophecies), an exhibit on display during PHotoEspaña 2010 at the Museum of the City (Madrid) which exposed the dialogue between works by contemporary photographers and pieces by authors of the XIX century, arrived from the Photographic Fund of the University of Navarre.

— RA

1— Europe, Amsterdam.
2— Europe, Ice Cave.

Manuel Brazuelo

MADRID, 1955

A self-taught photographer who trained in library reading rooms, he admits he is indebted to the legacy of photographers like Alvin Langdon Coburn, José Ortiz Echagüe or Javier Vallhonrat. He has specialized in coloring processes such as gum bichromate, cyanotypes, toning, transported carbon, as well as platinotypes and black and white analog photography. These kinds of processing, as well as the use of pinhole cameras, define him as a thorough photographer, interested both in the photographic shot and in its subsequent development.

His most frequent photographic projects are artistic works linked to nature and architecture, especially connected to ancient artistic monuments. Thus, with the help of one of his pinhole cameras (loaded with 50 x 20 cm negatives) and the timelessness of the photographed monuments, he takes us back in time a century or more in cities

like Granada or Seville, where he evokes the work of pioneers such as Frank Mason Good or Louis De Clercq, who traveled through Spain carrying their heavy equipment during the very first photographic expeditions.

Noteworthy among his exhibitions is *Árboles* (Trees), held at the Círculo de Bellas Artes of Madrid in 1991, in the Sala Torreón de Lozoya of Segovia in 1992, and in the Sala Fotoespacio of the Recoleta Cultural Center of Buenos Aires in 1998. In 2005 he exhibited *Camino exterior* (Outdoor path), a photographic journey through the walls of the Alhambra, in the Fotoencuentro of Murcia. One of his latest projects was included in the group exhibition *Profecías* (Prophecies), an exchange of contemporary authors with masterworks of XIX century photography curated by Rafael Levenfeld, Valentín Vallhonrat and Santiago Olmo with works by Joan Fontcuberta, Roland Fischer, Bleda y Rosa, Ángel Fuentes, Sergio Belinchón, Jordi Bernadó, Xavier Ribas, Lynne Cohen, Valentín Vallhonrat, Carlos Cánovas, and Gabriele Basilio. It has been on display subsequently in the University of Salamanca in 2009, the MuVIM Museum of Valencia in 2010, and the Museum of the City of Madrid as part of PHotoEspaña 2010.

— JFP



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1— Ministry of Economy, Madrid, 2007.
2— Puerta del Sol, Madrid, 2007.
3— Ministry of Foreign Affairs, Madrid, 2007.
4— Congress, Madrid, 2007.

Mario von Bucovich

ISTRIA, 1884 — MÉXICO ?, 1940 ?

When he arrived in Spain toward the beginning of the 1930s he already enjoyed a reputation as the author of two famous photography books that had received praise from, among others, Walter Benjamin: one about the city of Paris, and another about Berlin at the end of the 1920s. In Spain he photographed the cities of Madrid, Zaragoza, Gerona, and Barcelona, before settling in Palma de Mallorca in 1932. In 1936 he moved to New York, a city that would feature in another of the monographs for which he is remembered today, *Manhattan Magic*. Given the last of his photographs still preserved, it is assumed that he died in Mexico sometime in the mid-1940s.

Specializing in urban photography, he primarily photographed the island of Ibiza when he was in Spain. Its architecture, "the indelible vision" of the islets Es Vedrà and Es Vedranell, and Ibizan women were the "three profound and unforgettable impressions" of his stay in the Balearic Islands. In his photo books about Berlin, Paris, Manhattan

and the city of Washington he fashioned an independent space of creation, furnished with its own unique logic and architecture, certainly controlling elements such as the typography, the layout, or the specific dimensions he wanted to give to his published work. He captured the essence of these cosmopolitan cities full of promise for the future, escaping the traditional photographic inventory of city monuments that photo books had been up to that point. He experimented with color in one of his last projects, his series about Mexico, *México lindo* (Lovely Mexico, 1940).

He published photographs and texts in other Catalan magazines such as *Mirador* and *D'Ací d'Allà*. There is record of two exhibitions during his stay in the peninsula: the first of them at the Costa de Palma Gallery (Palma de Mallorca, 1932), and the second in the Catalunya Gallery (Barcelona, 1933). Recently, *Berlin* was exhibited in *Sospechosos. Flâneur en Berlin* (Suspects. Flâneur in Berlin), a collective show organized in 2013 by the gallery Casa Sin Fin in Madrid. In Spain, his work is included in the collections of the Arxiu Fotogràfic Jeroni Juan Tous (Palma de Mallorca) and the Museu de Mallorca.

Selected works

Berlin. Berlin: Albertus Verlag, 1928; together with Krull, Germaine. *Paris*. Paris: Henri Jonquières et Cie, 1928; *Viaje a Ibiza* (Journey to Ibiza). *Esplai 1934*; *Washington, D.C.*, *City Beautiful*. Philadelphia, Pennsylvania, USA: Beck Engraving Co., 1936; *Manhattan Magic*. New York: M.B. Publishing Company, 1937; Denoyelle, F. "Berlin 1928. Portrait d'une ville. De Mario von Bucovich" (Berlin 1928. Portrait d'une ville. By Mario von Bucovich). *Réseaux - Communication - Technologie - Société* vol. 12, n° 63, 1994; pp. 154-155.



Reproduction of the book, *Berlin*. Albertus-Verlag, 1928.

Antonio Bueno

MADRID, 1956

Presently he teaches photography at the Complutense University of Madrid, where he completed his PhD in fine arts. He first got involved in photography in 1980. That year he held his first solo exhibition at the Redor Gallery in Madrid; in 1986 he was awarded the Complutense University Prize, and throughout that decade *La Luna de Madrid* and other cutting-edge magazines began publishing his work. Thanks to two scholarships by the Complutense University, he traveled to New York in 1989 in order to study at the School of Visual Arts and the International Center of Photography. He has been a member of the board of directors of the Círculo de Bellas Artes of Madrid since 1991. Recently, he has completed research residencies at the Colegio de España in Paris (2009 and 2010) and at the Academy of Spain in Rome (2010).

His oeuvre, poetic and narrative, reveals the artist's concerns in the shape of metaphoric reflections. His works are fictional tales of the ordinary and often feature simplified and familiar scenes. This approach encompasses the production of *El jardín* (The garden, 1989-91), *Naturalezas del día* (Natures of the day, 1986-88), *Piedras* (Stones, 1996-99), *Islas del aire* (Islands of the sky, 2000-03), and *Paisajes vigilados* (Observed landscapes, 2004-09).

He has held solo exhibitions at the Spectrum Sotos Gallery in Zaragoza (1981, 1988, 2000, 2004

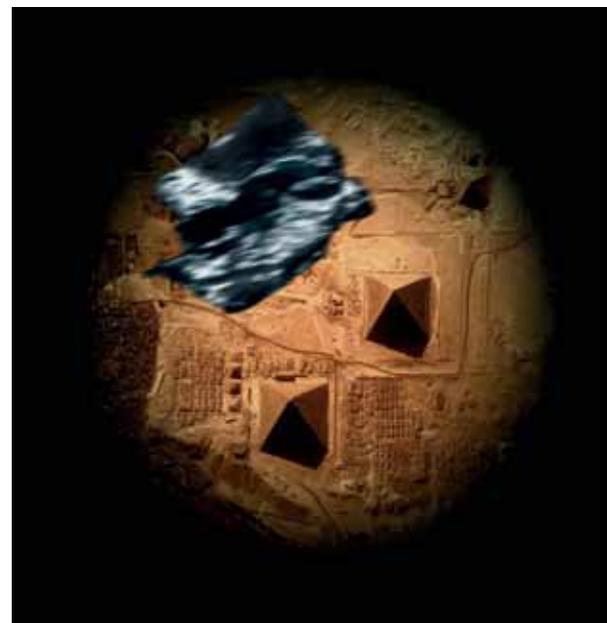
and 2009), the Provincial Museum of Fine Arts (Zaragoza, 1983), the Ken Damy Museum in Brescia (Italy, 1985), the Archive of the Historic Territory of Álava (2002), and the Kreiser Gallery (Madrid, 2005). He featured in PHotoEspaña 1998 and 1999, ARComadrid 1982, 1988, 1999, 2006 and 2007, and MADRIDFOTO 2009. Similarly, he has featured in the group exhibitions *On the Shadow Line, Ten Spanish Photographers*, which toured between 1990 and 1991 around Australia; and *Cuatro Direcciones* (Four directions), which traveled to various centers in Spain, France, Denmark, England, Argentina and Mexico between 1990 and 1994. The Museo Nacional Centro de Arte Reina Sofía (Madrid), the Círculo de Bellas Artes, the Photography Collection of the Art Center of Alcobendas, the Fundación Arte y Tecnología (Art and Technology Foundation), Telefónica, Artium, the Diputación Foral de Álava, the Lunweg foundation of Barcelona, the Musée de la Photographie in Charleroi (Belgium), and the Polaroid Corporation (Cambridge, Massachusetts, USA) have acquired works by the photographer.

— RLdC

Selected works

El jardín (The garden). Madrid: Galería Jorge Kreiser and Antonio Bueno, 1990; *On the Shadow Line, Ten Spanish Photographers*. Madrid and New South Wales, Australia: Círculo de Bellas Artes and University of New South Wales, 1991; *El Prado vivo* (El Prado alive), Madrid, OPE and Museo del Prado, 1992; *Islas del aire* (Islands of the sky). Álava: Diputación Foral, 2002.

www.antonibueno.es



Guarded landscapes, Giszeh Pyramids. Madrid, 2008.

Ramón Caamaño

MUGIA, LA CORUÑA, 1908 — 2007

When he was still a child his father gifted him a film projector and some tapes, with which he began organizing screenings for the other children in Mugia and the surrounding areas. At age 16 he bought his first still camera, a Brownie Kodak, and he began photographing sailors, peasants, landscapes and processions. Between 1929 and 1931 he worked with the photographer Ksado, from whom he learnt the technique to dye photos with emulsions. In 1937 he moved to Cee and opened a photography studio, working as a portraitist until he was drafted during the Civil War and forced to head to the front in Aragón, where he went equipped with his West Pocket camera and where he developed the photographs taken by reconnaissance aircrafts, but also took photographs of

soldiers and the front line. Following the end of the conflict he would go back to his studio work, until he retired in 1975.

Ramón Caamaño worked on commissions from shepherds and sailors, meant to keep alive the bond with family members who had emigrated, as well as photographs of the deceased. He took most of his portraits in his studio, over fake fabric decorations, although occasionally he also traveled to the villages, where he would use a piece of cloth as background in a natural setting. One of his favorite themes concerned processions, especially those of the Virgen de la Barca (Virgin of the boat) in Mugia.

His photographs featured in a number of magazines and newspapers, such as *La Voz de Galicia*, *El Ideal Gallego*, *Hijos de Mugia*, or *Alborada*. In 1989 the touring exhibition *Álbum Ramón Caamaño*, looked at his work from 1924 to 1970. It opened at the Cultural Center Caixavigo of Vigo. In 2005 he exhibited *Retratos da Costa da Morte* (Portraits of Costa da Morte) in the same venue. His photo archive, kept by his family, consists of over 6,000 prints and close to 20,000 negatives. — JFP

Selected works

As author/editor, *Muxia, guía turística enciclopédica* (Muxia, encyclopedic tourist guide). Mugia, 1982; *Álbum Ramón Caamaño*. Vigo: Centro de Estudios Fotográficos, 1989; together with Fernández Carrera, X. *Ramón Caamaño, historia viva da Costa da Morte* (Ramón Caamaño, living history of the Costa da Morte). La Coruña: Xaniño, 1999; *Retratos da Costa da Morte* (Portraits of Costa da Morte). Vigo: Centro de Estudios Fotográficos, 2002.



Muxia, ca. 1928.

Alejandro Cabrera

MADRID, 1954

1— Edinburgh, 1986.

A self-taught photographer, he was active in the period between the avant-garde and the so-called *Movida madrileña*. He began developing family photos together with his father in a small domestic lab, and during high school he became assistant to Fernando Sanz Vega, producing photographic prints of masterworks from the Museo del Prado. There he learned, in his own words, "the basic concepts of composition, color, the handling of the light, and framing." Subsequently he became an assistant to Juan Dolcet.

Specializing in fashion and publicity, as well as in the production of album covers and portraits of the '80s, he combines this aspect of his career with his personal work, which features different themes and techniques. His black and white works best express his vision in terms of composition, framing and the abstraction of shapes.

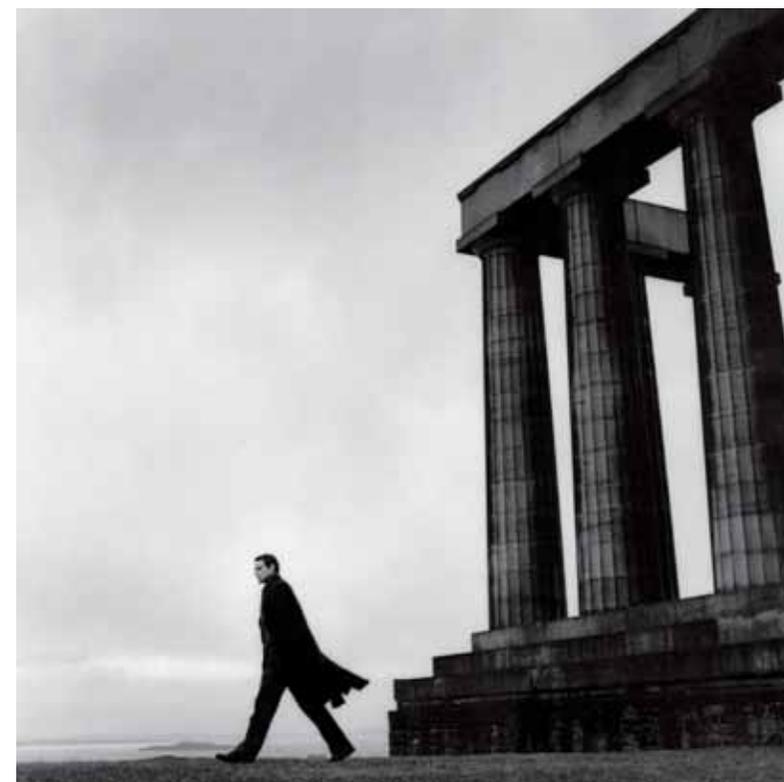
He has contributed to *Vogue*, *Elle*, *GQ*, *Marie Claire*, *Tattler*, *Teiva*, *Big*, and *V Magazine*, among many

other domestic and international publications, and he has held solo and group exhibitions, among which stand out his show at Les Rencontres d'Arles (France) in 1989, or his participation in the group exhibition *La Movida*, organized in 2007 by the Canal de Isabel II (Madrid). In 1990 he was awarded the Professional Photographers' Association of Madrid Prize. — PPF

Selected works

Alejandro Cabrera: distintas imágenes, 1981-1996 (Alejandro Cabrera: various images. 1981-1996). Zarautz: Photomuseum, 1997; *La Movida*. Madrid: Comunidad de Madrid, 2007.

www.alejandrocabrera.com



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Alejandro Cabrera. Pure Synthesis

JAVIER VALLHONRAT

Delving into the work of Alejandro Cabrera entails allowing oneself to go on a journey through a world with a light of its own. Throughout his career this author has developed an impressive gallery of portraits of personalities of his time, in which what stands out with unique strength are his well-known images in black and white, in which he has been able to capture the fleeting shine of the gaze and create a warm intimacy with the characters he portrays, at the same elaborating a vocabulary of abstract forms in a full and disturbing dialogue.

Being the heir to the classics of American and European black and white photography of between the wars, in his work he fuses influences that go from Spanish Baroque painting to the synthetic and abstract painting and photography of the European avant-gardes and the expressionism of the early silent movies. Capacity for synthesis may be one of the elements that are most characteristic of his work. When one observes both his fashion photos, as well as his black and white portraits, one is surprised by the precision he achieves in creating a space in which the intimacy and the fleeting nature of a moment are unfolded into a field of formal tension defined by empathy and surprise.

However, in his most personal series he develops an even more free and experimental facet. If in his fashion works and portraits the meeting between the formal strength of his images and the warmth with which

his gaze impregnates the presence of objects and people results in the synthesis that characterizes his black and white photographs, in the many personal series that he has developed over the last decades Cabrera opens up to a rich and surprising experimentation of different universes and photographic supports. His personal series span from the creation of universes that are simultaneously playful and disturbing (*Diving... in...progress, I:20*), to the exploration of the photographic intersection of the abstract with that which is fleeting and changing in the series, (*Sim*), or the material experimentations of his works with the Polaroid SX-70, among others.

Mixing the eternal with the ephemeral, creating a space where the warmth and intimacy of the human can live alongside the abstract and the material, in a synthesis that is shown to us with surprising simplicity. This could be his inner setting: a setting with a light of its own. —

2 — Sybilla. Madrid, 1985.
3 — Elvira. Madrid, 2005.

Jordi Calafell

BARCELONA, 1961

A self-taught photographer, he graduated with a degree in history from the Autonomous University of Barcelona (1984). He first exhibited his works in 1991 in Barcelona, and since then combines his artistic work with the curatorship of exhibitions and his work in the Arxiu Fotogràfic de Barcelona (AFB), where he is in charge of the reproduction service and collaborates with exhibition projects. He has also been photography consultant at the Centre de Cultura Contemporània de Barcelona (CCCB).

His artistic work focused on the landscape. He seeks to evoke with his photography a transversal

perception of time and space. He rummages in the remains of history for the rubble of memory. Some of his series are *Paris* (1992-93), *La cacera asiàtica* (The Assyrian chase, 1992-93) and *El desasosiego de la señal acústica* (The uneasiness of sound signals, 1993-94).

Especially noteworthy is his work as the curator of exhibitions such as *Desastre*, about the work of turn-of-the-century photojournalist Frederic Ballé (AFB, 2000); *Entre la crònica i l'imaginari. Fotografies de la Segona República* (AFB, 2006-2007), about the role of photography in the dissemination of republican ideas; *1909: fotografia, ciutat i conflicte* (AFB, 2009-2010); and *Jacques Léonard. Barcelona gitana* (AFB, 2011), a selection of images from the most important photographic record in the XX century about Gypsy culture in Barcelona. More recently, he curated *Consuelo Bautista. Raval* (AFB, 2012-2013), which in addition to the photographs taken by the author between 2004 and 2010 also featured a section of images of the neighborhood of Barcelona belonging to the AFB and dated between 1870 and 2004.

His work has been part of the group exhibitions *Barcelona a vuelo de artista* (Barcelona from an artist's perspective, CCCB, 1994), *El enigma latente* (Berini Gallery, Barcelona, 2007) and *Espacios abiertos* (Open spaces, Kowasa Gallery, Barcelona, 2007). — AGM

Selected works

Entre la crònica i l'imaginari. Fotografies de la Segona República. Barcelona: AFB, 2006; *1909: fotografia, ciutat i conflicte*. Barcelona: AFB, 2009; *100 fotografies que deberíeu conèixer* (100 photographs you should know). Barcelona: Lunwerg, 2011.



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1 — Eolo, Serra del Tallat, Tarragona, 2012.
2 — Baridà, Pre-Pyrenees, Llérida, 2010.

Alfredo Cáliz

MADRID, 1968

1— Islamabad, Pakistan, 2006.
2— Abuja, Nigeria, 2011.
3— Niger, Nigeria, 2007.

A freelance photographer, his passion for the medium stems from when he was very young, as he entered the world of professional photography when he was 19 years old. He spent six years working as a production assistant, alternating this work with a nascent string of photographic features. He covered the Zapatista uprising for the newspaper *El Mundo* in 1994, which was also the time when he carried out his first detailed piece of work, focused on Guatemala. That same year he entered the now-defunct agency Cover. Since 2003 he has enjoyed a particularly close relationship with *El País Semanal*, where he has published close to a hundred pieces, and since 2008 he has been part of the London agency, Panos Pictures. He combines graphic reporting with teaching: he has conducted workshops and symposiums at BlankPaper, at the MUSAC (León), at the CAM (Murcia) and in various venues of the Cervantes Institute.

According to the curator Alejandro Castellote, "Cáliz's photographs deploy a perspective in which the atmospheric aspect is largely predominant. It could almost be argued that this ample space in which the subject of the photograph is surrounded is itself a metaphor; the framings are informed with the artist's desire not to voice statements, allowing spectators enough room to shape their own

journey through the image. Alfredo Cáliz's stance is divergent, most of the time he takes a step back, and therein resides the character of his regard."

His work has been exhibited widely, notably at the group exhibition organized by the International Photography Prize Luis Valtueña and Doctors Without Borders at La Casa Encendida in Madrid (2003); at the exhibition of the Tres Culturas Foundation in Seville in 2006, which toured in Morocco; or the one devoted to him by La Fábrica Gallery in Barcelona. He was the recipient of the FotoPres scholarship in 2003, the First Prize by Unicef-Spanish Committee in the "Press" category in 2006, and the First Prize at Notodofotofest the following year. — NU

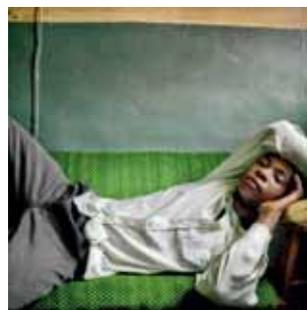
Selected works

Inshallah. Seville: Fundación Tres Culturas del Mediterráneo, 2006; *La ruta de la luz* (The route of light). Madrid: El País Aguilar, 2006; *Álfredo Cáliz*. *PHotoBolsillo*. Madrid: La Fábrica, 2010; 40. Madrid: 2 Sardinias Ediciones, 2012; *Diario de un taxista* (Diary of a taxi driver). Madrid: 2 Sardinias Ediciones, 2012; *Cartagena*. Madrid: Repsol, 2012.

www.alfredocaliz.com



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Antonio Calvache

CÓRDOBA, 1896 — MADRID, 1984

He spent his childhood in Jerez, later moving with his family to Madrid. There he opened together with his father and his brothers Diego and José a photography studio which he would direct from 1919 onward. Through the course of his professional career he also approached the film industry, working as an actor, director, scriptwriter and producer and making it to the position of head of the film section of the Spanish *Falange* during the Civil War. In 1945 he settled in Tangier, where he opened a new photo studio, before moving to Paris and, toward the end of the '60s, back to Madrid, where he died poor and forgotten.

As a photographer he became tremendously popular in Madrid in the 1920s, taking the portraits of great personalities of the Spanish society of the time, such as Miguel de Unamuno, Benito Pérez Galdós, or the Álvarez Quintero brothers. Nevertheless, he and his brother José really became famous through their portraits of artists from the entertainment industry, such as Eugenia Zuffoli, Pastora Imperio, Custodia Romero, Lolita Astolfi, or La Argentinita. In 1923 he was invited by the Royal House to take the portrait of the king and queen and of the infanta Isabella, attaining such remarkable results that in the exhibition of the Ateneo Obrero (Workers' Atheneum) of Gijón in 1924 he was awarded a special honorable mention for the portrait of Queen Victoria Eugenie and was named photographer of the Royal House. Additionally, during this time his photography had a decisive influence in the work of avant-gardist artists. Joan Miró found inspiration in his portrait *Angustias, la gitana* (Anxiety, the Gypsy) to produce his *Balilarina espanyola*.

Antonio Calvache published his features in the most important magazines of the 1920s, such as *La Esfera*, *Blanco y Negro*, and *Actualidades*. In February 1924 he held an exhibition at the Círculo de Bellas Artes of Madrid focusing on his collection of vistas of Spain and on his celebrity portraits. Part of his artistic legacy was recovered in 1994 by the Cultural Center Conde Duque of Madrid, which hosted an exhibition with over 100 photographs. In 2004 some of his photographs were included in the exhibition *Huellas dalinianas* (Traces of Dalí), presented at the Museo Nacional Centro de Arte Reina Sofía of Madrid. *Café cantante* (Madrid, National Library, 1939) and *Cante grande* (Madrid, National Library, 1939) are the scripts of two of his films. The Library of the Museo Reina Sofía keeps some of Calvache's images.

— MMN / CC

Selected work

A. Calvache. Catalogue of the exhibition held at the Cultural Center of the Conde Duque. Madrid: Concejalía de Cultura, 1994.



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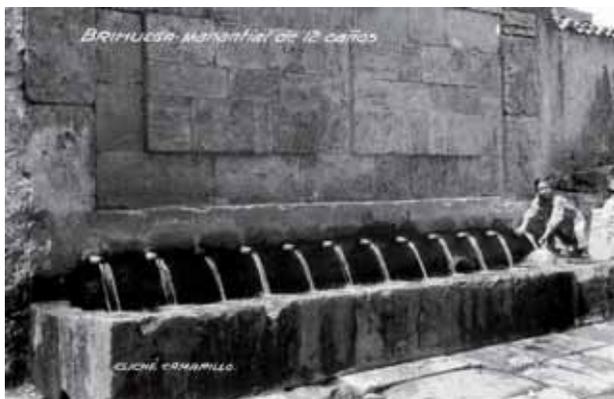
1— Monastery of Guadalupe.
2— Calvache in his studio.

Tomás Camarillo Hierro

GUADALAJARA, 1879 — 1954

At the age of 11 he started working as a clerk in the municipal court, and after spending several years in Madrid as a salesman he returned to Guadalajara. In 1923 he started traveling across the province in a Ford selling radios, and he documented his journeys with photographs and films. He would carry out this activity for some 15 years, and in 1944 he put his photographic work on display in various exhibitions in Guadalajara and Madrid (Círculo de Bellas Artes).

His oeuvre bears witness to the history of Guadalajara from the days of the Republic until the post-war era. It comprises two large groups of images, one of them a collection of photographs and the other a series of films. As a self-taught enthusiast, he photographed anything that caught his attention: urban vistas, natural land-



scapes, streets, squares, corners and noteworthy buildings like churches, castles or manor houses. He also captured the local population conducting various activities. His body of photographic work consists of glass and celluloid negatives which he later printed in postcard format or in large format for exhibitions.

Tomás Carrillo's archive was bequeathed by his widow to the Diputación Provincial de Guadalajara in 1954. Said institution created the Museo Fotográfico Provincial "Tomás Camarillo" in 1956, as a precursor to what in May 2003 became the Centro de la Fotografía y la Imagen Histórica de Guadalajara (Center of Photography and Historical Image of Guadalajara, CEFIHGU), which keeps approximately 2,000 of the author's images dated between 1924 and 1948. It also boasts ten boxes of positive and negative 135 film, and a similar amount of films or fragments of cinematographic films. This material has recently been restored through an agreement between the Diputación Provincial de Guadalajara and the Spanish Film Library. After the technical treatment of Camarillo's photographic legacy, several exhibitions have been organized around the different aspects of his work as a photographer: *Arte perdido en la provincia de Guadalajara. Retablos* (Lost art in the province of Guadalajara, Altarpieces, 1999), *La vida cotidiana y fiesta en la plaza del pueblo* (Everyday life and celebrations in the town square, 1999), *Nuestros abuelos. El legado fotográfico de Tomás Camarillo* (Our grandparents. The photographic legacy of Tomás Camarillo, 2000), *Arte perdido en la provincia de Guadalajara. Imaginería renacentista y barroca* (Lost art in the province of Guadalajara. Renaissance and Baroque imagery, 2006), *La Alcarria de Cela, 1946: a través de la cámara de Tomás Camarillo* (Cela's La Alcarria, 1946: through Tomás Camarillo's camera, 2006). Additionally, several retrospective exhibitions have traveled the municipalities of the province. In the square of Jardínillo in Guadalajara, the *ayuntamiento* erected a bust as a tribute to the photographer in 2003. — CC

Selected works

Arte perdido de la provincia de Guadalajara. Retablos en la Colección fotográfica de Tomás Camarillo. Guadalajara: Diputación Provincial, 1999; *La vida cotidiana y fiesta en la plaza del pueblo.* Guadalajara: Diputación Provincial, 1999; *Nuestros abuelos: el legado fotográfico de Tomás Camarillo.* Guadalajara: Diputación Provincial, 2000; *Arte Perdido en la provincia de Guadalajara. Imaginería renacentista y barroca.* Guadalajara, Diputación Provincial, 2006; *La Alcarria de Cela, 1946: a través de la cámara de Tomás Camarillo.* Guadalajara: Diputación Provincial, 2006; *Las películas de Tomás Camarillo, 1927-1935* (Tomás Camarillo's films, 1927-1935). Guadalajara: Diputación Provincial, 2009. DVD.

1— Twelve-faucet spring, Brihuega.
2— House of the times of the Reconquista, Atienza.

Javier Campano

MADRID, 1950

He read law at the University of Navarre in Pamplona, switching his focus onto photography from 1975. The beginning of his professional career is linked to the Photocentro academy in Madrid and to the magazine *Nueva Lente* (Madrid), which was hugely influential in the visual renovation of Spanish artists.

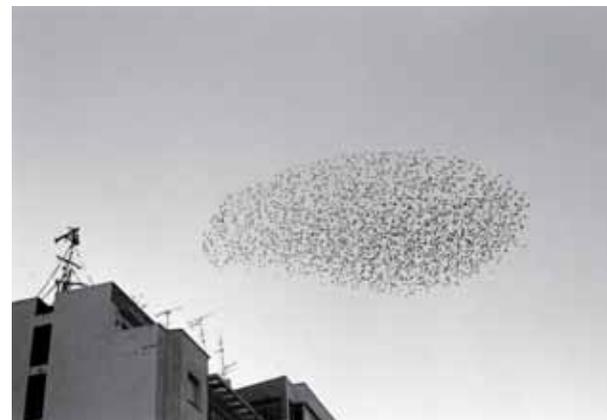
His work, eminently urban, recalls in its approach and visual resources the works of Alfred Stieglitz and Brassai. Generally, Javier Campano chooses solitary surroundings, barely occupied by one character at the most, which immediately introduce an aura of mystery. His indoor and outdoor vistas are persuasive and poetic, bathed by a light that draws shadows. Both elements, light

and shadows, form a powerful sense of narrative. In his own words, "my photos are more personal than documentary. The intimate nature they possess is a reflection of myself" (*El País*, 2004). In this sense, one of his most outstanding projects is *Hotel Mediodía*, which he presented at the Museo Nacional Centro de Arte Reina Sofía (MNCARS) in Madrid in 2004, as part of PHotoEspaña.

Additionally, other relevant exhibitions include those held at the Institut du Monde Arabe (Paris, 1993), the Valencia Institute of Modern Art (1998), Caja Cantabria (Santander, 1998), the gallery Palais de Seoul (Seoul) and CentroCentro (Palacio de Cibeles, Madrid, 2011), as well as his participation in FORO SUR (Cáceres, 2009), and the Scope Art Fair (Basel, Switzerland, 2009), and MADRIDFOTO (2010). He profited from the Endesa scholarship between 2000 and 2001. His work is included in the collections of the MNCARS, the Telefónica Foundation (Madrid), the University of Valencia, the CASYC (Santander), the Comunidad de Madrid, and Caja Madrid. — PIH

Selected works

Javier Campano. Biblioteca de fotografías madrileñas siglo XX (Javier Campano. Library of photographers from Madrid of the XX century). Madrid: Caja Madrid and Taller de Arte, 1998; *Arquitectura del Banco de España. Imágenes de un edificio histórico* (Architecture of the Bank of Spain. Images of a historic building). Madrid: El Viso, 2001; *Andalucía, Extremadura. Ciudades y monumentos de España Patrimonio de la Humanidad* (Andalusia, Extremadura. Cities and monuments of Spanish World Heritage). Madrid: TF Editores, 2001; *Javier Campano, Hotel Mediodía*. Madrid: Aldeasa, 2004; *Javier Campano, Madrid*. Madrid: Sociedad Pública Turismo Madrid, 2010.



1— Coimbra, 1994.
2— Tangier, 1992.

Campañá

ANTONIO CAMPAÑÁ I BANDRANAS
ARBUCIAS, GERONA, 1906
— SAN CUGAT DEL VALLÉS, BARCELONA, 1989

ANTONI CAMPAÑÁ CAPELLA
BARCELONA, 1946

Antonio Campañá i Bandranas spent his childhood in the neighborhood of Sarrià in Barcelona, and he produced his first photographs in the *comarca* of Osona, accompanying his father and grandfather at work. He began studies to qualify as a surveyor but dropped out to work in a photo shop where from 1918 he began selling his own works. Through his affiliation to the Agrupació Fotogràfica de Catalunya he came into contact with Joaquim Pla Janini and Ramon Batlles, from whom he learned various pictorialist techniques. He acted as a photojournalist for the newspapers *El Dia Gráfico* and *La Vanguardia*, which were printed in gravure, and was a notorious sports photographer for *Vida Deportiva* and *Dicen*. He is also remembered for his photographs of cities and landscapes, which he would publish in different books, and for his commitment to the dissemination of photographic techniques. *The American Annual of Photography* of 1939 chronicles his participation in 104 salons, where he exhibited 281 photographs. Presently, his work belongs to the private collection of the Campañá family. In 2008 it was temporarily loaned for the exhibition held in the Centro de Documentación de la Imagen (Imaging Documentation Center) of Santander, *Recull Antologic*.



Influenced by the European pictorialism advocated by fellow photographers of the time like Ortiz Echague, Campañá joined the Catalan late-pictorialist scene, using the bromoil process to dissimulate or even conceal the photographic look of his images. He learned the technique by the hand of Claudi Carbonell and perfected it in Germany together with Willy Otto Zielke. The technical support of his work contrasts sharply with their formal treatment, directly influenced by the photographic avant-gardes of the period between the wars. One of his most acclaimed pieces in the photography salons of Europe at the time was *Tracció de sangre* (Blood traction, 1923), a bromoil print of a low angle shot of two horses.

His son, Antoni Campañá studied *ingeniería técnica química* (chemical technical engineering) in the Industrial School of Barcelona, while he developed a career as a professional skier, participating in the World Championships of Portillo (1966) and Val Gardena (1970), and in the Winter Olympic Games of Grenoble (France, 1968), among over 300 competitions. He studied journalism in the Universitat Autònoma de Barcelona and began publishing his first works as a photojournalist in the sports newspaper *Dicen* and in specialized ski magazines. In 1979 he founded the daily newspaper *Sport*, where he developed the rest of his professional activity as a photo editor until his retirement.

He was sent by *Sport* as special correspondent to the Winter Olympic Games of Innsbruck (Austria, 1976), Lake Placid (New York, USA, 1980), and Albertville (France, 1992), as well as to the FIFA Football World Cup in Germany (1974), Spain (1982), Mexico (1986), Italy (1990), USA (1994), and France (1998).

— NU

Selected works

Orientaciones fotográficas (Photographic orientations), 1946; as author/editor, *Tarragona*, 1974; as author/editor, *Sitges*, 1978; as author/editor, *Pirineo*, 1979; as author/editor, *Barcelona*, 1980; *The Best of Barcelona*, 1994. Barcelona: Edicions Antoni Campañá, 1997; *The best of Andorra*. Barcelona: Edicions Antoni Campañá, 1998; *The best of Tenerife*. Barcelona: Edicions Antoni Campañá, 2003.

1 — Ray of light, 1934; and Switchman, 1932.

2 — Light in the Canary Islands, 1956; and Tractor, 1931. Reproduced in *Antoni Campañá i Bandranas*. Barcelona: Fundació Caixa Barcelona, 1989: pp. 16-17 and pp. 20-21.

3 — Blood traction. Plana de Vic, Osona, 1933.



3

Atmosphere and Plasticity

MARTA GLI

At the time when Campañá starts out in photography the pictorialist movement was at its most effervescent moment. It should be pointed out that while pictorialism in Europe is in decline toward the '20s and '30s, coinciding with the emergence of the photographic avant-gardes, particularly the German ones, in Spain pictorialism would still be at its high point until the mid-fifties. This is due to several reasons, the most prominent of which is the major impact of local and amateur photographic groups and associations proliferate throughout the whole country.

On the other hand, however, Campañá's restless and curious spirit, which one can already see in his early works, could not ignore the fact that in Europe a veritable revolution was starting in photography, and that with great difficulty, or much later on, this would pass over the barrier of the Pyrenees. It is at that moment, in 1933, when he decides to go to Germany. There he becomes a student of the prestigious photographer Willy Zielke, who combines his special skill in the use of pigment techniques, particularly those of bromoil, with the practice of a photography of rupture, in accordance with the ground-breaking precepts of the New Vision, headed by Moholy-Nagy, or those of the New Objectivity, led by Albert Renger-Parzsch.

With all this baggage of information Campañá returns definitively to Barcelona, putting into practice that which apparently might seem a contradiction. Even having become a brilliant bromoil artist, his images flee from the romantic and kitsch aestheticism of the final stages of pictorialism. Emulsions, paints and different types of supports play as important a role in Campañá's work as his daring shots, his diagonal compositions, or the forcefulness of his contrasts. In short, Campañá wisely uses the transgressing spirit that originally gives rise to pictorialism, and the avant-gardist spirit that puts an end to it, amply showing the absurdity of the controversy between these two stances.

Campañá's bromoils and transportations deliberately sacrifice the strict description of the detail and the clearness of the images in order to intensify the special atmosphere and plastic nature of the final result; but it is also true that at no moment Campañá forgets the numerous aesthetic possibilities that the photographic medium presents to him [...] —

Prologue by Marta Gli, in *Antoni Campañá Bradanas*. Barcelona: Fundació "la Caixa", 1989.

Campúa

JOSÉ LUIS DEMARÍA LÓPEZ
JEREZ DE LA FRONTERA, CÁDIZ, 1870
— MADRID, 1936

JOSÉ DEMARÍA VÁZQUEZ
JEREZ DE LA FRONTERA, CÁDIZ, 1900
— MADRID, 1975

José Luis Demaría López, the first Campúa, started his career as an assistant photographer in Jerez. In 1893 he was hired by Manuel Compañy and he moved with him to Madrid. In 1904 he started working as a reporter at *Nuevo Mundo*, and the following year he joined the Press Association of Madrid, becoming a collaborator to journalist José María Carretero Novillo. He would specialize in the travels of King Alfonso XIII, establishing a great friendship with him. He excelled as a photojournalist during the Rif War (1909). These photographs increased the circulation of *Nuevo Mundo* threefold, and merited him international notoriety. He was decorated with two red crosses of Military Merit and with the Great Cross of Alfonso XII for his journalistic work. Soon thereafter he was named Photographer of the Royal House. In 1911 he was part of the founding team of *Mundo Gráfico*, which he would direct from 1920. He was murdered in Madrid by militants of the Popular Front. His house was subsequently looted, and a vast part of his archives were lost.

His son founded the Express Agency when he was but 19 years of age, and he contributed to *El Figaro*, *Prensa Gráfica*, *Mundo Gráfico*, and *La Esfera*. He captured the first photograph of the Spanish flag waving in Mount Gourougou (Morocco), after it was taken by Spanish soldiers in 1921. Noteworthy from the time prior to the Civil War are his

images of Alfonso XIII's trip to Las Hurdes or that of Primo de Rivera in the founding ceremony of the Falange. In 1934 he traveled to Asturias to capture the general strike of October, and he produced the documentary *Los luctuosos sucesos de Asturias* (The mournful events of Asturias). Active as a reporter during the Civil War, he went on to establish the Graphic Agency Campúa once the war was over, contributing to *La Vanguardia*, *ABC*, and *Hola*, and working as a photographer of the Royal House. In 1952 he was elected president of the Asociación de Informadores Gráficos de España (Association of Graphic Reporters of Spain)—which he directed for close to a decade. Similarly, in 1967 he was elected vice president of the Asociación Internacional de Fotógrafos de Prensa (International Association of Press Photographers). He taught at the Official School of Journalism and created the Institution of Defense of Photographic Property. He was conferred the title of Journalist of Honor and the Silver Medal of Merit for Labor.

— JFP

Selected work

Fotografías de José Demaría "Campúa." Lérida: Instituto de Estudios llerdenses, 2008.

www.foto-campua.com



1

1— Spanish Civil War. Siege of Barcelona.
2— Alfonso XIII during the trip
to Las Hurdes.



2

Master of Reporters

JOSÉ ALTABELLA

Jose L. Campúa was the true creator of graphic reporting in Spain. From being a humble barbershop apprentice in Jerez de la Frontera, he rose to become the ace among graphic journalists in Spain. He was one of the first figure to use their competence and hard work to bring cartoon life to the journalistic publications by the *Prensa Gráfica* publishing house in Madrid.[...] Campúa took shots of the most outstanding personalities of the literary, artistic, political, scientific, religious and military life of the first third of the XX century. His graphic illustrations were a lively informational counterpoint to the interviews in *El Caballero Audaz*, on the pages of *La Esfera*, and today are the most interesting iconographic archive from those times. But an iconographic archive in which the figures appear in active daily events, unlike the hieratical attitudes of times gone by, with their backs turned to this numbness and static figurative approach that has since become so usual in galleries and studios.

Campúa was also the photographer of the Royal House—appointed as a consequence of his success in Morocco—and he recorded interesting information about the political and everyday life. It is known, for example, that for Queen Victoria Eugenie, as well as for many other important figures, it was very unpleasant to pose in public longer than the necessary time to take a photograph. This eminent lady, during those nascent days of journalism with a slate and exposure—years later the dynamism of the Leicas and the Contax, would put an end to this—was particularly upset by the fact that photographers took so long to get their cameras ready to take a picture. [...] With him disappeared a true master of graphic reporters. —

"Los grandes de la fotografía española. Campúa" (The greats of Spanish photography, Campúa), by José Altabella. *ABC*. Madrid. January 25th 1976.

Gabriel Campuzano

SEVILLE, 1955

The maker. Borges and I. Seville, 2011.

In 1973 he enrolled in the Escuela Técnica Superior de Arquitectura (University College of Architecture) of Seville, and in the '80s started producing photography series with traditional black and white techniques. After 1990 he gave his career as a photographer a definitive boost, developing projects in the shape of artist's books carried out with Polaroid material.

Pictorialist in style, his work is framed by the use and manipulation of Polaroids, with which he diminishes the realism of the representations and creates images damaged by the passage of time which are transformed into inarticulate narratives. From 2000, architectural and urban themes have gained importance in his work, as well as the notion of the archive, applied to the recording of one's own memory through the documentation of biographic experiences. These are the concepts that govern his series *Archivos A. Arquitectura Interior* (Archives A. Interior architecture); *Archivos B. Background*; *Archivos C. Ciudad imaginario* (Archives C. Imagery city); *Archivos D. Der Mann ohne Eigenschaften*, and *Archivos E. Espacio Propio* (Archives E. Own space). In them, reality, imagination and memories are interwoven in order to make sense of urban profiles, concrete scenes or landscapes. Presently, his Polaroid snapshots combine and enter in conversation with digital photographs,

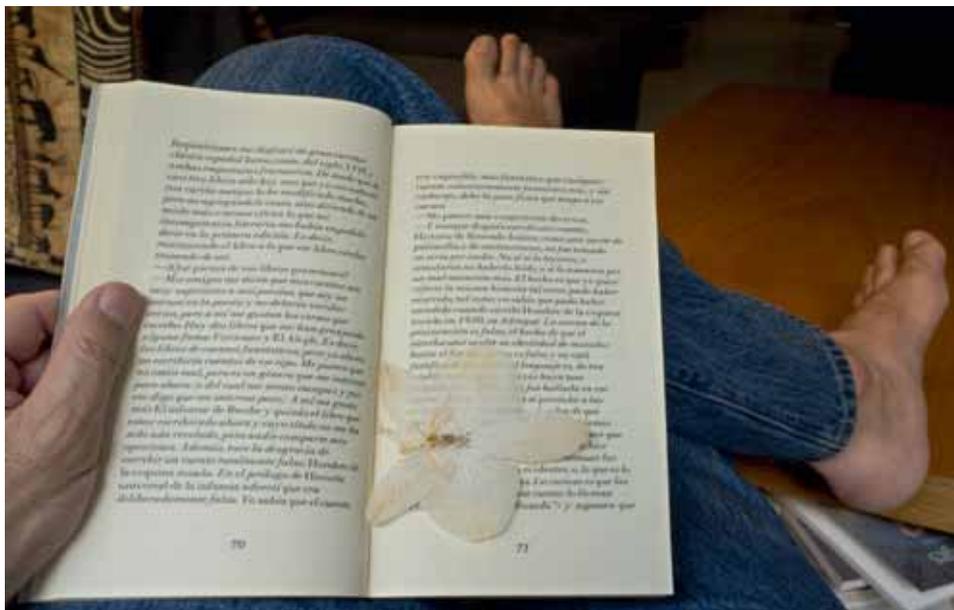
electrographic transfers and drawings, which together create fictional tales and narratives.

In 2008 the Sala Chicarreros of Seville and other Andalusian exhibition halls hosted the show *Alcacogrhumase*. *Ciudad Imaginario* (Alcacogrhumase. Imagery city), 64 photographs that—just like the acronym that gives the series its title—recreate the eight capitals of the autonomous community of Andalusia in a game of memory. He was selected for the Descubrimientos section of PHotoEspaña 2011, and in 2012 carried out solo exhibitions in the galleries H₂O (Barcelona) and El Fotómata (Seville). He has been awarded two City of Seville awards (1981 and 1982) and has profited from the scholarship for plastic creation of the CSF (1983) and the one for photography projects by Cajasol (2004). His work is included in the permanent collections of the Andalusian Center of Contemporary Art (Seville), the Valencia Institute of Modern Art, and the Ordóñez Falcón Photography Collection. —RLdC

Selected works

Alcacogrhumase. Seville: Cajasol, 2008; *Ciudad Imaginario* (Imagery-City). Seville: Cajasol, 2008.

www.gabrielcampuzano.com



Carlos Canal

GRAJAL DE CAMPOS, LEÓN, 1954

Marta and Kuki. Bolonia, Tarifa, 2012.

His interest in photography dates back to his years as a medicine student. Specializing in hematology, he has also been a multidisciplinary artist since 1984 and conducts photography workshops as a therapy. He is in charge of the Festival Fotomanías of the Diputación de Málaga, and has also been involved in organizing the Andalusian photo meetings FOTOPLÍN.

He was originally interested in ruins and industrial landscapes. Until 1994 the body and its representation constituted the central nucleus of his work; but in the last few years he has focused primarily on the search for light and the relation photography establishes with life. Presently he develops the therapeutic power of the image as a tool to express feelings and resolve emotional conflicts in his patients and students. Especially noteworthy in this sense is his work *Recuperar la luz* (Reclaiming light), which pioneered the use of photography with leukemia patients in Spain. He has also been involved in the project against cancer *¿Heroínas o víctimas?* (Heroines or victims?). A friend of fellow photographer Jorge Rueda, he took care of

documenting the burning of his archives after his passing, fulfilling his final wish.

Equally of note are his solo exhibitions *Paisaje humano* (Human landscape, Círculo de Bellas Artes of Madrid, 1989), *El desnudo en cuestión* (The nude in question, Diputación Provincial de Málaga, 1990), *Nueva Lente* (New lens, Canal de Isabel II, Madrid, 1993), and *Recuperar la luz* (Reclaiming light, Cultural House Las Claras of Murcia, 2004). —AGM

Selected works

El estilo del relax (The style of relax). Málaga: Colegio de Arquitectos de Málaga, 1987; *El sur como disculpa* (The south as an apology). Madrid: Díaz de Santos, 1996; *Hacia adentro* (Inward). Málaga: Diputación Provincial de Málaga, 2001; *Recuperar la luz. La fotografía como terapia* (Reclaiming light. Photography as therapy). Murcia: Mestizo, 2004; *¿Heroínas o víctimas? Mujeres que conviven con el cáncer* (Heroines or victims? Women who coexist with cancer). Málaga: Diputación Provincial de Málaga, 2011.



Enrique Cano

MADRID, 1957

Specializing in documentary photography, in 1976 he and a group of photographers founded the agency Minor in order to cover the social and political changes that took place in Spain during the Transition. One year later he founded the agency Delta, with the same purpose but a more professional setup. Between 1994 and 1995 he created and directed Kappa Press in Buenos Aires, returning to Spain in order to join the now-defunct agency Cover as a director. This is where he took his first steps in digital photography. He also founded and directed Digital Press (1996-2000), digitalizing the photography archives of the likes of Masats and Nicolás Muller. He worked as a photographer for the newspapers *Libre* (1978), *Diario 16*

(1978-1986) and *El Independiente* (where he acted as a photo editor and chief of photography from 1986 to 1991), as well as *El País Semanal*, *Magazine by El Mundo*, and the magazines *Paisajes* and *Tiempo*. Since 1977 he is a member of the National Association of Graphic Reporters for the Press.

From 1991 to 1992 he developed the photography project *Razas caninas* (Canine breeds), a portrait of the different dog breeds classified by their temperament, through which he sought to unveil the essence of each animal. For the magazine *Tiempo* he produced an ample report in Cuba about the life and labor of the people of the island. From 2010 to 2011 he focused his activity on taking the portrait of the 60 most influential photographers of his generation; and in 2012 he focused on the countries of Oceania and Southeast Asia.

In 2000 he featured in the group exhibition *25 años después. Memoria gráfica de una Transición* (25 years later, graphic memory of a Transition, Fundación Telefónica, Madrid); in 2008 he presented *Personalmente* (Personally, Fundación Diario Madrid), a summary of his 30-year-long career as a press photographer; and in 2012-13 he exhibited in the Telefónica Foundation (Madrid) a series of 54 portraits of documentary photographers as a tribute to his teachers, colleagues, and friends, taken in the street with natural light.

— RA

Selected works

Personalmente (Personally), Madrid: Fundación Diario Madrid, 2008; as author/editor, *Fotógrafos, la voluntad de contar* (Photographers, the will to tell), Madrid, 2012.



1



2

1— Pedro Almodóvar in the dressing room of Rock-Ola before a concert, Madrid, 1983.

2— Jordi Socias in Gran Vía, Madrid, January 2010.

Carlos Cánovas

HELLÍN, ALBACETE, 1951

On the year of his birth, he moved to Pamplona where he still lives to this day. He enrolled to become a chartered accountant but gave up his studies to devote his time to photography, initially as an enthusiast and since 1988 professionally. Five years later, his first solo exhibition took place. From the beginning he has combined his career as a photographer with his work as an editor.

His interest has always focused on a single genre, the landscape, with an approach that gives

priority to interstitial space. Relevant works in this respect are his series *Extramuros* (Extramural, 1983-86) and *Plantas dolientes* (Hurting plants, 1981-92). Distanced from Cartier-Bresson's "decisive moment," he engages with territories that could be dubbed anonymous places, typical of the urban periphery, as is the case of his recent series *Séptimo cielo* (Seventh heaven, 2007-13); or establishes a dialogue between absence and a deferred, fragmented, or unfocused treatment of the human shape, such as in *A propósito* (Deliberately, 1993-2012) and *María fugit* (1987-96).

Of note are the solo exhibitions *Paisaje sin retorno* (One way landscape, Museum of Fine Arts, Bilbao, 1994), *Paisajes fugaces* (Fleeting landscapes, Valencia Institute of Modern Art, 1997), *Paisaje anónimo* (Anonymous landscape, Fotonoviembre, Santa Cruz de Tenerife, 2001), *Vida secreta* (Secret life, Moisés Pérez de Albéniz Gallery, Pamplona, 2006), and *Séptimo cielo* (Contemporary Art Museum Gas Natural Fenosa, La Coruña, 2011, and Sala Amarika, Vitoria, 2013).

He has delivered several photography courses and workshops, focusing both on technical aspects, which he controls masterfully, and on various artistic themes. As a lab technician he has developed prints of major archives (among others, that of Nicolás Lekuona) and exhibitions.

— NP

Selected works

Deriva de la Ría. Paisaje sin retorno (Drift of the estuary, One-way landscape), Bilbao: Fundación BBK, 1994; *Paisajes Fugaces* (Fleeting landscapes), Valencia: IVAM, 1997; *Paisaje anónimo* (Anonymous landscape), Pamplona: Ayuntamiento de Pamplona, 2002; *Séptimo cielo* (Seventh heaven), Pamplona: Ayuntamiento de Pamplona, 2012; *Navarra: fotografía* (Navarre: photography), Pamplona: Departamento de Publicaciones del Gobierno de Navarra, 2012.

www.carloscanovas.com



1



2

1— From the series *Plantas dolientes* (Affected plants), Pamplona, 1981.

2— *Skaters*. From the series *Séptimo cielo* (Seventh heaven), Zizur Mayor, 2008.

Leonardo Cantero

BILBAO, 1907 — MADRID, 1995

1, 2 — Untitled, 1962.

He read architecture, but very soon discovered his interest in photography. A beekeeper, poet and businessman, in 1950 he joined the Royal Society of Photography. He was a member of the group La Palangana, founded in 1957, and was also part of the so-called Madrid School and the photography group Afal.

Between 1940 and 1960 he produced a humanist feature based on his family plantation: *La Dehesa de Hoyos* in Sotillo de la Adrada (Ávila). From an anthropological perspective he captured his family, the workers, and the day-to-day routine of the rural setting. Between 1976 and 1980 he produced *El bosque ardiendo* (The burning forest), a pseudo-ecological study of the fire that devastated Sotillo de la Adrada, in which he documented the destruction and rebirth of a forest.

He never commercialized his work or produced any solo exhibitions during his lifetime, but he took part in group exhibitions such as the International Zoological Exposition of Antwerp (1952); the International Salon of Tarrasa (1963), and the exhibition *Fotografía actual española* (Contemporary Spanish photography), as part of the I Imaging Salon of Barcelona (1963), and he published in the

Photo Year Book as well as in the magazine *Stern* in 1968. He was a member of the editorial committee of the magazine *Imagen y Sonido*, in which he published his essay *El asnillo negro* (The black little donkey). He was invited to participate in the II World Photography Exposition and in the Spanish yearbook *Everfoto*. He was the winner of the Luis Navarro Trophy for his photograph *Potranco negro* (Black colt, 1960), competitions by the Ministry of Agriculture of 1964 and 1966, and the Sociudades Prize by Barcelona's Sonimag (1965).

His work was belatedly recognized with retrospective exhibitions, such as the group show held in 2006 in the Municipal Museum of Contemporary Art of Madrid: *Escuela de Madrid. Fotografía, 1950-1975* (Madrid School. Photography, 1950-1975); and *La España rural de Leonardo Cantero* (Leonardo Cantero's rural Spain), produced in 2008 at the Museo Nacional Centro de Arte Reina Sofía as part of the festival PHotoEspaña.

— JFP

Selected work

Leonardo Cantero. PHotoBolsillo. Madrid: La Fábrica, 2009.



1



2

Vari Caramés

FERROL, LA CORUÑA, 1953

1 — Art school. La Coruña, 1991.
2 — Chair in the pool, 2003.
3 — Incarnated boat. La Coruña, 2000.

He exhibited his work for the first time in 1980 at the venue O Patacón in La Coruña, although his artistic career would not take off until 1989, when the Centro de Estudios Fotográficos de Vigo approached him to produce *Álbum* while at the same time his pieces were being selected for inclusion in the exhibition *Ateliers Roma-Compostela*.

His works are marked by eloquent allusions to his beginnings and to the lack of experience he showed initially. Hence, snapshots dismissed by others and out of focus photographs of his will be the starting point of an oeuvre in which family tradition constitutes a point of reference. The hazy and evanescent shape of this Galician artist's images recall the watercolored hues with which he cohabited in his childhood; somehow he retakes pictorialist photography, and in series like *Escenarios* he uses a canvas as medium. In a constant struggle between figurative and abstract art, the plastic element takes control of the photographs/windows which reveal his ordinary routine as if they were a diary.

Of note are his exhibitions in the Centro Galego de Arte Contemporánea of Santiago de Compostela (2007) and the Centro Portugués da Fotografía (Porto, 2004), as well as the more recent show at the Sala Rekalde (Bilbao, 2012). In 2011 he received the Endesa plastic arts scholarship, awarded by the Diputación de Teruel and the Endesa Foundation. His work is included in major collections, such as the ones of the Museo Nacional Centro Arte Reina Sofía (Madrid), the Marugame Hirai Museum (Marugame, Japan) and the Museu da Imagem (Braga, Portugal). — NP

Selected works

Vari Caramés. PHotoBolsillo. Madrid: La Fábrica, 2001; *Vari Caramés*. Santiago de Compostela: Centro Galego de Arte Contemporánea, 2001; *Tránsito* (Transit). Valencia: Caja de Ahorros del Mediterráneo, 2004.

www.varicarames.com



1



2



3

Agustí Carbonell

BARCELONA, 1951

Barceloneta.

He came to photography in Madrid, between 1970 and 1975, working at the Estudio Levi. He returned to Barcelona in 1976 and began contributing as a freelance photojournalist with *Interviú*, *Sábado Gráfico*, *La Calle*, and other publications until he joined the staff at *Mundo Diario* in 1979. From there he would move to the workforce of the sport newspaper *Sport*. Then he would work for *El País* (1983) and *La Vanguardia* (1988), where he joined as chief editor of photography. Two years later he returned to *El País* as chief of the photography section in Barcelona, a role he combined with that of assistant lecturer of journalism at the Universitat Pompeu Fabra. From 1999 to 2009, when he took his early retirement, he worked as the photo editor of *El Periódico* of Catalonia.

Of note is his participation in the 1993 project *Vintiquatre escriptors, 24 hores a la Rambla* (1993), for which he illustrated with his photographs the tales of 24 writers about Barcelona's Rambla. Equally noteworthy is his photography of the fire that destroyed the Liceo of Barcelona on January 31st 1994, which the following year merited him the Godó Photojournalism Prize of the Conde Founda-

tion of Barcelona. The photograph, taken during the opening stages of the event with an Olimpus Micra, was highlighted by the jury for its "professional, documentary and technical values," as well as for the degree of difficulty of its execution. In 1999 he was selected by the Ayuntamiento de Barcelona to record the feasts of La Merced.

This last project would derive in the exhibition *Mercelonins*, which took place at La Virreina Centre de la Imatge (Barcelona) in 2000. Agustí Carbonell has also been awarded a FotoPres Prize in the category of "Politics and Society" (1983), as well as the recognition for sport photo of the year from the newspaper *Mundo Deportivo*.
— AGM

Selected works

With Barril, Joan. *Imagen de Barcelona* (Image of Barcelona). Madrid: Aguilar, 1991; *Vintiquatre escriptors, 24 hores a la Rambla*. Barcelona: La Campana, 1993.



Claudi Carbonell

BARCELONA, 1891 — 1970

He read industrial engineering in Germany, working in that country for some time. He was a self-taught photographer, and in 1923 founded the Agrupación Fotográfica de Cataluña (Photographic Association of Catalonia) together with Josep Desmestres, Salvador Lluç and Joaquim Pla Janini. He also presided the Spanish Federation of Artistic Photographs (1952-1967).

His photographs focus, above all, on still lifes and landscapes, which he produces with a pictorialist style. He specializes in the bromoil process, to the point where he sets up together with his partner Federico Fernández a paper-producing workshop for his own purposes. He works with small formats, which give his portraits of popular characters and natural landscapes a more intimist quality. Some of his photographs are published by the Bulletin of the Photographic Association of Catalonia, created in 1925, and by *El Progreso Fotográfico*, a publication that advocates for a pic-

torialist focus. Despite this fact, in 1935 Carbonell calls from the magazine *D'Ací i D'Allà* for a form of photography free of artifices, championing the exploitation of areas of difficult access for painting, in order to capture reality with total precision, to depict the decisive moment of an action or a scene, to freeze movement.

Especially noteworthy among the exhibitions that have featured his work is *Imágenes de la Arcadia*, at the National Library of Madrid, devoted to Catalan photography in Catalonia in the 1930s. Part of his oeuvre is found in Catalonia's National Museum of Art.
— JFP



1



2

1— Untitled (Silver bromide on paper).
2— Tossa de Mar (Silver bromide on paper).

José Antonio Carrera

MADRID, 1957

He read production at the New School of Social Research of New York in 1979, and he was fascinated by the contrasts of said city, which he would begin to photograph in 1994. Having finished his studies, he began working as a producer for Televisión Española in programs such as *El cuaderno del holandés* and *Equinoccio and La mandrágora*. This job, which he kept until 2009 and which he combined with photography, allowed him to discover Latin

America, key in his personal work. Interested in the literary production of Álvaro Mutis, in 1991 he came into contact with him. His first exhibition, *La tierra caliente* (Hot soil, Madrid, Círculo de Bellas Artes, 1992), resulted from a trip in which he followed the journey of Maqroll el Gaviero, the character from the Colombian writer's adventure saga.

His career, defined by travel photography, embraces two seemingly contradictory proposals: the one that leads him to revisit and photograph for a second time the great North American metropolis, and the one that in the 1990s leads him to look toward primitive cultures. His treatment of the urban context is comparable to what he does with indigenous communities, as long as the concept of the rite is taken into account. In both proposals, Carrera seeks to reveal that which hides behind the skin of his models, their moods. His series *Dream-street*, which is a product of the symbiosis of his two series about New York, reflects the temporal lapse of 15 years which has marked the city of skyscrapers. *Geometrías ocultas* (Hidden geometries, 2001-2004), another of his lines of work, documents the construction of Madrid airport's Terminal 4, in an effort to evidence the processes of transformation of the spaces inhabited by man. Between 2011 and 2012 he produced, in the main hall of New York's Grand Central Terminal, the work *En el margen de un río silencioso* (On the edge of a silent river), through which he observed the fugacity of the rhythm of life and the recurrent moment.

Other noteworthy solo exhibitions in his career include *De Fortaleza a Río de Janeiro*, in Casa de América (Madrid, 1994), the show *Encuentros en el escenario africano: poblaciones de Etiopía y Turkana (Kenia)* (Meetings in the African stage: The peoples of Ethiopia and Turkana [Kenya]), in the Museum of the City (Madrid, PHotoEspaña 1999), and *Territorio Maqroll*, in the University of Alcalá de Henares in 2001. His work *Los parientes de yanomami* (Yanomami's parents) merited him the "la Caixa" FotoPres scholarship in 1997.

— NP

Selected works

Encuentros en el territorio africano (Meetings in the African territory). Madrid: AMREF, 1999; José Antonio Carrera. *PHotoBolsillo*. Madrid: La Fábrica, 2001; *Territorio Maqroll*. Alcalá de Henares: Universidad de Alcalá de Henares, Servicio de Publicaciones, 2003.

www.joseantoniocarrera.com

1— Indoor nomads. From the series *L'espace humain*. Benin, 2009.
2— Everyone but her. From the series *Hotel Naderi*. Iran, 2007.



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2

José Caruncho

LA CORUÑA, 1953

He got his first photographic notions by the hand of Innocencio Schmidt de la Heras, an old friend of his grandfather's, José Vázquez Paz, who instructed him in color techniques and bequeathed him his photography equipment. In 1982 he attended the photo fair Photokina, in Cologne, Germany, and was struck by a number of exhibitions that became a decisive influence. Since then, he cultivates the portrait, landscapes and still lifes, and he combines his activity as a photographer with teaching. He has delivered courses at the II Photo Biennial of Vigo, the II and III Encontros da Imagem of Braga (Portugal), and the Imaging and Sound School and the Museum of Fine Arts of La Coruña.

In 1982 he started a personal project about mountain national parks with medium- and large-format cameras (9 × 12 cm and 13 × 18 cm). The following year he started a project of documentation of protected natural areas in Galicia for the Xunta, as well as various features about rural Galicia and the different natural crevices of the region. The beginnings of his collection of portraits of artists, musicians, and simple people from these rural areas, who model before his camera with dignity and humility, date back to 1984.

Since then his work has featured in a number of exhibitions, including the one held in 1985 at the Photography Society of La Coruña; in 1988 at the

Posada del Potro in Córdoba; in 1990 at the Institut d'Estudis Fotogràfics de Catalunya (Barcelona); in 2003 at the Istituto Europeo di Design of Madrid, Barcelona and Milan; and in 2007 at the Verve Gallery of Photography of Santa Fe (New Mexico, USA). His work is also included in the collections of the Ayuntamiento de La Coruña, the Concello da Cultura Galega, the Centro Galego de Artes da Imaxe, the Casa de los Peces and the Archeology Museum of La Coruña, the Verve Gallery of Photography in Santa Fe, and the Harry Ransom Humanities Research Center of the University of Texas (Austin, Texas, USA), among others.

— JFP

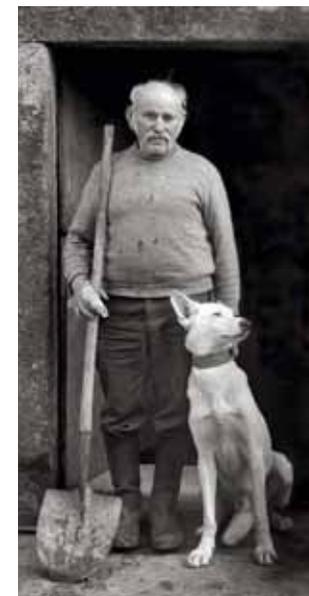
Selected works

Positivado en blanco e negro: (sistema de zonas). Vigo: CEF, 1987; *Rocas del tiempo* (Rocks of the ages). La Coruña: Fundación Caixa Galicia, 1993; together with Cabo, Xosé Luis. *Schmidt de la Heras*. La Coruña: Xunta de Galicia, 1999; together with Rei Nuñez, Luis. *Muros: alma mareira*. Pontevedra: Concello Muradano, 2002; *Homenajes* (Tributes). La Coruña: Budi, 2007; *Olladas do silencio*. La Coruña: Xunta de Galicia, 2009.

www.josecaruncho.com



1



2

Lluís Casals

BARCELONA, 1954

He studied in the Escuela Superior de Diseño e Ingeniería Elisava of Barcelona. Having finished his training he received his first commissions in the field of architectural photography, an area that at the time was practically unexplored and in which he has specialized since. He combines his work as a photographer with teaching: he has taught at the Nikon school, which no longer exists, and at Idep in Barcelona, and presently he is a lecturer of the university master in photography at the Polytechnic University of Valencia.

His ample experience has provided him with an understanding of volume, which is revealed in his clear and complete vision of architectural spaces, both interior and outdoors. His images stand out for their technical skill, the control of natural and artificial light, and a perfect balance in the representation of shapes through the control of photographic perspective.

Lluís Casals publishes regularly in specialized national and international magazines. His latest exhibitions include *Habita et Labora* at the Museu de l'Estampació de Premià de Mar (Barcelona, 2009-10), and his participation that same year in the group exhibition *Architecture catalane 2004-2009. Portrait d'époque* at the Palais de Chaillot (Paris). He was a member of the jury of the FAD Architecture and Interior Design award in 2002 and of the LUX Prize for Photography in 2007. — PPF

Selected works

Mediterranean houses. Barcelona: Gustavo Gili, 1990; *Reflexions Mies*. Barcelona: Triangle Postals, 1998; *La Alhambra de Granada*. Barcelona: Triangle Postals, 2000; *Barcelona: La casa de la ciutat*. Barcelona: Lunwerg, 2005; *Ponts de la província de Barcelona*. Barcelona: Diputació de Barcelona, 2008; *Modernisme a l'entorn de Barcelona*. Barcelona: Diputació de Barcelona, 2009.

www.lluiscasals.com



1— Mies Van Der Rohe pavilion. Barcelona, 1998.
2— Ibiza, 1979.

Josep Maria Casals i Ariet

VILADRAU, GERONA, 1901
— BARCELONA, 1986

A photography enthusiast, he teaches himself the trade, turning into a significant representative of late pictorialism together with other photographers like Claudi Carbonell, Joan Porqueras, Joaquim Pla Janini and José Ortiz Echagüe.

His favored technique is the bromoil-transfer and three-colored printing, in which he excels at an international level due to his technical refinement and his exemplary treatment of light and textures.

His preferred themes are high mountain landscapes and scenes from the province of Catalonia, which he depicts with a bucolic tone. Thanks to his use of the bromoil process and to his careful and classical compositions, his images convey an almost unreal atmosphere, especially in the stormy cloud effects or the rays of sunlight piercing the thick crown of trees.

In 1994 the retrospective exhibition *Casals i Ariet: el darrer clàssic* was hosted at the "la Caixa" Foundation, and in 2003 he was featured in the group show *La mirada de Verdaguer* (Verdaguer's regard), held at the National Museum of Art of Catalonia (MNAC). Part of his work is preserved at the National Museum of Art of Catalonia, having been donated by photographer Oriol Maspons. — JFP

Selected work

Casals i Ariet: el darrer clàssic. Barcelona: Fundació "la Caixa", 1994.



1— Untitled (Silver bromide on paper).
2— Landscape (Silver bromide on paper).

Pere Casas Abarca

BARCELONA, 1875 — 1958

ca. 1900.

A draftsman, painter, poster designer, and photographer, he started his artistic studies at Escola Llotja of Barcelona where he received sculpture training from his uncles Agapito and Venancio Vallmitjana i Barbany. In 1903 he went on a journey through the Catalan Pyrenees accompanied by José Puigdollers Macià, then the director of the magazine *Mercurio*. He was artistic director of this magazine and president of its administrative board, which would later manage the Casa Amèrica Catalunya. He was the president of the Reial Cercle Artístic de Barcelona between 1930 and 1934, leading an intensive initiative to carry out an artistic recovery of the XIX century; he was a member of the board of the Junta de Museos, the institution in charge of devising the strategies of the museums in Catalonia, and an academic at the Royal Academy of Fine Arts of San Fernando (Madrid) and the Royal Academy of Fine Arts of Saint Isabel of Hungary (Seville).

Initially, he used photography as a support for his plastic production but after 1903 he began to publish a series of postcards titled *Bucólicas, Místicas, Modernistas, Fantasías, Orientales y Sensuales*, which were allegorical and mythological in nature and which can be considered a good example of Spanish pictorialist photography of the time. In 1904 he published a collection of artistic

photographs, which set a trend that would be in great demand abroad. Furthermore, during the first decade of the XX century he was instrumental in the application of photography to advertising, to the illustration of books, and to the use of graphic design in modernist tendencies, on the rise in Europe and notably in Catalonia.

In 1906 he exhibited at the Sala Parés of Barcelona, a platform for modernism in Catalonia. He participated, among other exhibitions, in the International Exposition of Buenos Aires (1910-11), earning the Gran Premio de Honor (honorable mention) for his images for Carbonell oil. More recently, some of his photographs were featured in the group exhibition *retrats: fotografia espanyola, 1848-1995* (Fundació Caixa Catalunya, Barcelona, 1996). The collection of the Museu Nacional d'Art de Catalunya (Barcelona) owns some of his works. He is also included in the collection of the Museo del Prado (Madrid).

— LA

Selected works

With Puigdollers Macià, José. *Por los Pirineos. Impresiones de un viaje* (Along the Pyrenees. Impressions of a journey). Barcelona: *Mercurio*, 1903; *Butlletí dels Museus d'Art de Barcelona, Publicació de la Junta de Museus*. Aug. 1933.



Ricardo Cases

ORIHUELA, ALICANTE, 1971

A graduate in information sciences from the University of the Basque Country, since 2005 he is part of the photography collective BlankPaper and develops his personal work, which revolves around the longing for transcendence experienced by individual members of mass societies. In 2008 he founded Fiesta Ediciones, a publishing house that specializes in photography books. He lives and works between Valencia and Madrid.

Interested in the manifestations of contemporary folklore, he seeks the true essence of the citizen, conceiving of the latter as a small-town person who is forced to live in the city and in modernity; the sincere and universal urges that lie beneath the banal, kitsch and unglamorous surface of contemporary Spain, says Luis López Navarro in the prologue to his book in the PHotoBolsillo collection of La Fábrica, adding: Formally, his work is set apart by the use of flash, which generates high contrasts and tremendously intense colors. His projects include *Belleza de barrio* (Neighborhood beauty, 2008), where he explores a concept of beauty that is far removed from the standards im-

posed by fashion and advertising; *La caza del lobo congelado* (Hunting the frozen wolf, 2009), in which he presents game preserves as theme parks where urban dwellers go in search of an experience that reminds them that they are still capable of surviving in nature; and *Paloma al aire* (Pigeon in flight, 2010), about the hopes and dreams of *colombaires*.

He has produced several solo and group exhibitions, and has been the recipient of the FNAC New Talent in Photography Prize (2008) and the ARCO-madrid Prize in Photojournalism (2007). — MMN

Selected works

Belleza de barrio (Neighborhood beauty). Cáceres: Universidad de Extremadura, 2008; *La caza del lobo congelado* (Hunting the frozen wolf). Cádiz: Fiesta Ediciones and Cuadernos de la Kursala, Universidad de Cádiz, 2009; *Paloma al aire* (Pigeon in flight). Seville: Photovisión-Schaden-Dewi Lewis, 2011. *Ricardo Cases, PHotoBolsillo*. Madrid: La Fábrica, 2012.

www.ricardocases.es



Pigeon in full flight, 2011.

Naia del Castillo

BILBAO, 1975

A graduate in fine arts with a specialization in sculpture from the University of the Basque Country, she completed a master's degree at the Chelsea College of Art & Design in London. She has been the recipient of scholarships by a number of institutions, and has profited from residencies at the Cité Internationale des Arts (Paris, 2004), the Academy of Spain in Rome (2007), or the International Studio and Curatorial Program of New York (2009).

She reflects about the feminine universe using metaphors, without resorting to the combative elements characteristic of feminism. She highlights the ambivalence between the superiority of woman as a seducer and her position of inferiority in the domestic environment, creating objects that work as wardrobe and props for her characters, which she treats as sculptures. She combines photographs of her sculptures with some of these objects in her installations. This approach applies to *Atrapados* (Trapped, 2000-02), *Sobre la seducción* (On seduction, 2002-04), *Ofrendas y posesiones* (Offerings and belongings, 2004-06), *Desplazamientos* (Displacements, 2010-12), or multidisciplinary works such as *Com voldria ser* (2007), and *Matryoshka* (2009). She has been commissioned work by the Museo del Prado (*Doce artistas en el museo del prado* [Twelve artists in the Museo del Prado], 2007), and Loewe (*Take Me with You*, group exhibition, Círculo de Bellas Artes, Madrid, and Mori Art Museum, Tokyo, 2006).

Selected to represent Spain in Paris Photo 2005, her most noteworthy exhibitions include *Naia del Castillo* (Artium in Vitoria, 2004), *Trampas y seducción* (Tricks and seduction, PHE, 2004), *Matryoshka* (Contemporary Art Museum Esteban Vicente, Segovia, 2009), *Altered Perceptions* (ILVETOMORROW Gallery, Hong Kong, 2011), and *Desplazamientos* (Casa Gallery, Mexico City, 2012). She was awarded the First Prize in Ertibil (2003) and the Prize to the Best Exhibition of the Festival Off at PHE 2005. She was selected for the Young Masters Art Prize 2012. The Contemporary Art Center of Málaga, the Comunidad de Madrid, the "la Caixa" Foundation (Barcelona), Artium in Vitoria, the Maison Européenne de la Photographie (Paris), or the Museum of Fine Arts of Houston (Texas, USA), among others, feature works by the artist. — JFP

Selected works

Atrapados. *Naia del Castillo* (Trapped. Naia del Castillo). Bilbao: Fundación Bilbao Arte, 2001; *Naia del Castillo*. Vitoria-Gasteiz: Artium, 2004; *Naia del Castillo*. Logroño: Cultural Rioja, 2007; together with Dihel, Victoria and Carmela García, *Complicidades* (Complicities). Madrid: Consejo de Seguridad Nuclear, 2007.

www.naiadelcastillo.com



1



2

Juan Manuel Castro Prieto

MADRID, 1958

1— Nazaria Alpérez and Alejandra Checia. Santo Tomás, Chumbivilcas, 2009.

A master of photo lab work and the developer of most great Spanish photographers, he first came to photography as an autodidact. At the beginning of the '80s he joined the Photography Society of Madrid, where he came in contact with Gerardo Vielba, Gabriel Cualladó, Paco Gómez, and Juan Dolcet. In 1990 he traveled to Cuzco (Peru) to develop together with Juan Manuel Díaz Burgos the positive prints of the Peruvian master Martín Chambi from the original crystal plates. This was the first of a series of travels to various places and areas in Peru. They resulted in *Perú, viaje al sol* (Peru, journey to the sun), overwhelming winner at PHE (Peru) 2001. In 2010 he went back in search of the footprints of Martín Chambi. He is presently working on *Cespedosa*, a personal project about memory.

He uses photography to reveal the reality concealed beneath the apparent logic of everyday routine. His images always feature mystery, uneasiness, adulterated beauty. While he moves essentially by instinct, he doesn't leave much to chance. Beneath his photographs lies a subtle symbolism that links them directly to recurrent issues in the author's imagery, such as birth, death, sex, or religion. Equally noteworthy is his intimate series, *Extraños* (Strangers), developed over the course of 20 years. He has produced commissioned work for the Musée d'Orsay (Paris, 2006), the film director Alejandro González Iñárritu (*Biuti-*

ful, 2009), and the city of Sète, France, as well as for publications such as *Geo* and *Mare*.

Perú, viaje al sol was exhibited in the Cultural Center of la Villa (Madrid) in 2001, and later traveled around Spain, France, Belgium, Italy, Guatemala, Bolivia, Ecuador, and Peru. Other noteworthy exhibitions include *Esperando al cargo* (Awaiting the officer, Sestao, Bilbao, 2006), *VU' à Orsay* (Musée d'Orsay, Paris, 2007), *Etiopía* (Fernán Gómez Theater, Madrid, 2009), or the traveling exhibition *Martín Chambi-Perú-Castro Prieto* (2011). He has been the recipient of the Bartolomé Ros Prize (PHE, 2002), and the Photography Prize of the Comunidad de Madrid (2003).

— NU

Selected works

Perú, viaje al sol (Peru, journey to the sun). Lunewerg, 2001; *Extraños* (Strangers). Comunidad de Madrid and Lunewerg, 2003; *Cuenca en la mirada* (Cuenca in the eyes). Diputación Provincial de Cuenca and Lunewerg, 2005; *Castro Prieto. PHEoto-Bosillo*. La Fábrica, 2007; *Etiopía*. Lunewerg, 2009; *Albarracin*. Blume, 2010; *Chambi-Perú-Castro Prieto*. La Fábrica, 2011.

2



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1



2

Castro Prieto. The Inner Voice

PUBLIO LÓPEZ MONDÉJAR

In those bewildering times, when the poisonous flower of that childish *gauchiste* frivolity, which is praised so often today by conservative politicians, was still fresh, Castro Prieto began to shore up the foundations of the sturdy craftwork that was to be his trade. Not a bad start. But this timid, melancholy photographer was already much more than a beginner. He had had the good fortune to meet some of his first and greatest masters, such as Gabriel Cualladó and Paco Gomez, in the ancient halls of Madrid's Royal Society of Photography. Just as a distressed soul happens on the right path in the half-light of chaos, their work showed him an expressive course. These artists released the powerful creative energy he had been incubating from the time he was a taciturn teenager.

He inherited from them their simple, intimate nature and talent for perceiving what is delicate and enigmatic in the humblest spheres of everyday reality. Ultimately, as Castro Prieto is well aware, reality is built out of the universe of shadows. For him, photography is simply a form of introspection, a tool that enables him to seek light in the darkness of his worst nightmares [...] No photographer is as far removed as Castro is from any elitist pretensions; none is as unassuming. Although he is a virtuoso in his field, this fact doesn't seem to affect him and he is never overbearing. For him, technique is like a second skin, something taken for granted in photographers, just as soldiers are assumed to be courageous. A fervent believer in the work-well-done ethic, he holds no brief for all those who scorn technique and the trade. One of his greatest qualities is humility, the trait that is so necessary for any creative act. His images are always simple, no matter how technically complicated their elaboration process may be [...]

Like all artists, Castro Prieto shows us a universe never revealed before, although he wouldn't be pleased if it should occur to anyone to label him as such, aware as he is that this term is too high-flown and doesn't suit him because it usually encourages the mediocre and discourages those who are sensitive. But it would be very hard for us to find any work of his in which the tense serenity of beauty cannot be seen, even in his barest and harshest photographs, such as those gathered here in what resembles a compendium of all his previous books. He has selected the most lyrical, profound and delicately subtle part of these books as well as the darkest and most disturbing. The implacable coherence of his images still retains traces of his long exploration inside the fissures of memory, along the exhumed territory of his dreams. Because, if Castro has done one thing over the last 30 years, he has made an exhaustive inventory of his life in a dangerous pilgrimage to the heart of darkness. —

"The Inner Voice," by Publio López Mondéjar. *Juan Manuel Castro Prieto*. *PhotoBolsillo*. Madrid: La Fábrica, 2007.



3

2 — Cespedosa, 2002.
3 — Lázaro Galdiano. Madrid, 2000.

Juan Manuel Castuera

PONTEVEDRA, 1921
— LA CORUÑA, 1990

His passion for photography dates back to his military service at the Coastal Artillery Regiment, of which he became the official photographer. Self-taught, he pursued photography professionally after completing his degree in the army. He would soon come in contact with the artistic scene of Pontevedra in the 1940s, within which a number of artists developed their creative aspirations, such as Valentín Roldán, Schmidt de las Heras, and the painter Xosé Conde Corbal. From the latter

he would learn artistic concepts that would inform his work with a noticeable pictorialist influence. The painter Rafael Alonso would play a significant role in his life, as they traveled across Galicia when he was a young man, one painting and the other photographing. He also befriended Manuel Ferrol, with whom he would carry out some collaborative projects. He contributed to the dailies *La Noche* and *El Correo Gallego*, and he also worked for the Ministry of Information and Tourism, and as studio photographer for Televisión Española in Galicia, where he got to be at the helm of the photographic archive and the film library during the last years of his life.

Initially he dealt exclusively with the Galician landscape, depicting the effects of the atmosphere and the climate over marine seascapes through backlit images and reflections. From 1948 he specialized in children portraiture, earning the appellation "The photographer of children." Among his most outstanding photographs feature a report of a Gypsy camp near Pontevedra, and the ones titled *De mi valle* (Of my valley), *De la ría* (Of the estuary), and *El pescador de reflejos* (The fisherman of reflections). In the '70s he photographed famous characters from the sports scene and the show business, such as Sara Montiel or the tennis player Manolo Orantes, and he worked in the documentation and archiving section of *NO-DO*.

His photography production is kept by his widow, Olga Piedras Salgueiro. In 2001 the Museum of Pontevedra organized an exhibition of Castuera's photographs, taken between 1946 and 1956, his most productive time. The exhibition gathered a total of 75 images, arranged around two major themes: the landscape and the portrait. — AGM

Selected work

Juan Manuel Castuera. Paisajes y retratos 1946-1956 (Juan Manuel Castuera. Landscapes and portraits 1946-1956). Pontevedra: Museo de Pontevedra, 2001.



Behind the choir. León, ca. 1949.

Carma Casulá

BARCELONA, 1966

She completed an undergraduate degree in fine arts, with a specialization in painting, from the Complutense University of Madrid. She received further education in photography at the Istituto Europeo di Design in Milan (Italy) and completed her training at the International Center of Photography in New York. She finished her PhD in fine arts in 2011, and presently combines her career as a visual artist and freelance photographer with research and teaching.

Focused on nature and the impact of humans on the landscape, one of her latest projects is *Al natural* (2010-13), about the relation of city dwellers with protected natural environments. Along similar lines of research about the city, its expansion and the relation of humans with the environment, she has developed *De-construcción* (2007-09), and *Piel ibérica* (Iberian skin, 2000-04), a project that originated in a commission by the Museo Nacional Centro de Arte Reina Sofía (MNCARS) to be part of the group exhibition *Escenarios, costumbres y protagonistas de un siglo* (Stages, traditions and protagonists of a century, 2000). Inscribed within a more intimate and melancholy tone, more attentive of the people who live in the cities and their intrinsic relation to it, is *Ciudadanos de San Petersburgo* (Citizens of Saint Petersburg), part of the photo documentary *Peter*, a personal portrait of Saint Petersburg; *Mediterráneos*, about the people from the Mediterranean who live in Madrid, commissioned by La Fábrica for PHotoEspaña in 2005; or *Copenhague by night*, a project developed with

the support of the Ministry of Foreign Affairs and Copenhagen Visual in 1996. Equally of note is her installation about memory and place *En la boca de la Filomena* (In the mouth of Filomena, 2008).

Her more introspective work, *13x13x13* (1993), was exhibited at the Centre de la Photographie of Geneva and at the Corcoran Gallery of Art of Washington; *Ciudadanos de San Petersburgo*, in the Photography Biennial of Tenerife, and in *Kursala* at the University of Cádiz (2008); and *Al natural* in La Zona de Entrenarte, in San José (Costa Rica, 2012). She has been recognized with the plastic arts and photography scholarship of the Ministry of Culture and the Colegio de España in Paris and the scholarship FotoPres'05 (2004), among others. Her work is featured in the collections of the MNCARS, the Valencia Institute of Modern Art, and the University of Cádiz.

— AGM

Selected works

El Eo. Murcia: Mestizo, 1996; *La noche* (The night). Valencia: Fundación Cañada Blanch and Club Diario Levante, 1997; together with Olivares, José. *Cráneo y flor* (Skull and flower). Valladolid: El gato gris, 2001; *Ciudad* (City). Madrid: La Fábrica, 2005; *Tan cerca, tan lejos* (So near, so far). Madrid: La Fábrica, 2007; *Territorios*. Moscow: Instituto Cervantes, 2007; *Ciudadanos de Peter* (Citizens of Peter). Cádiz: Universidad de Cádiz, 2008.

www.carmacasula.com



Pere Català-Pic

VALLS, TARRAGONA, 1889
— BARCELONA, 1971

He began as the assistant to Barcelona-based photographer Rafael Arefias Tona, and in 1915 opened his first photo studio. During World War I he worked primarily as a portraitist, although he also developed a line of work that featured ample documentary iconography. In 1921 he began a crucial task of dissemination, which he combined with the work from his studio in Valls, and which, once in Barcelona, would lead him to work as a

teacher at the Institut Psicotécnic of the Generalitat, and to create a number of groups and associations such as the Publi-Club, where he conducted many seminars. During the Spanish Civil War he was the head of publications at the Propaganda Committee of the Generalitat de Catalunya. During this period he produced one of the most iconic images of the Civil War, in which a farmer's espadrille crushes a Nazi swastika in a poster that bears the title *Aixafem el feixisme*. After the war, he carried on as a photographer with the support of his son, Francesc Català-Roca.

A man of great cultural concerns, he undertook numerous journeys abroad to study pieces in different museums and to strengthen his ideas about the plastic image and technique. His work reveals the influence of modern artists such as Moholo-Nagy, Man Ray, John Heartfield and the New Objectivity.

He published articles in magazines such as *Ford*, *Art de la Llum* and *Publi-Graf*. During the Primavera Fotogràfica of 1998, the "la Caixa" Foundation organized an exhibition with the advertising material that Català-Pic produced between 1940 and 1960. His graphic work is part of the collection of the Valencia Institute of Modern Art.

— LA

Selected works

Visions útils de Pere Català i Pic i Josep Sala. Reus: Fundación "la Caixa," 1994; *Impressions d'un fotògraf*. Memòries. Barcelona: Ediciones 62, 1995; *Pere Català i Pic: fotografia y publicidad* (Pere Català i Pic: photography and advertising). Barcelona: Fundación "la Caixa" and Lunewerg, 1998.



1— "Let us crush fascism," a poster commissioned by the republican government in 1937.



Català-Pic. The Eye of Modern Photography

PILAR PARCERISAS

If within the framework of Catalonia and Spain there is a photographer with a modern spirit it is without any doubt Pere Català i Pic. His efforts in favor of science, technique, progress and modernity lead him from an early age to consider photography as art. This modern attitude releases him from the prevailing pictorialism and makes him a champion of photographic language with artistic criteria.

He was born fifty years before the first daguerreotype, enjoyed the privilege of living through all the ages of photography, which were defined by himself as the following: the heroic age, or that of abnegated inventors and cultivators; the pictorial age, or that of pigmentary and oleographical procedures, which had its height around 1906 with the expansion of techniques like gum bichromates, the Fresson process, carbon prints, platinum photography prints, the bromoleum, procedures in which Steichen, Pla Janini and Ortiz Echagüe had distinguished themselves; the modern age, identified by the application of photography to advertising and by the use of resources derived from the New Vision and arrived at through artistic experiences, such as photo-montage; and finally, the popularization of photography or the Kodak age [...]

At the end of his life, and always according to his autobiographical notes, Català i Pic leaves a record in a letter written to his friend Miquel Saperas (which we do not know whether he got to read) on his feelings about life: “my life is full of epic, elegiac landscapes, and—who knows? [...] I’m the one who advertises others and I haven’t been able to do the same for me. With a shoe and a sandal you don’t go very far when you need weapons, cannons and atom bombs in order to fight; I have never thought of life as a struggle and I have always protested against this.” Through these reflections, Pere Català i Pic puts an end to his struggle; we find a gaze full of exhaustion and an appraisal of what has taken place.

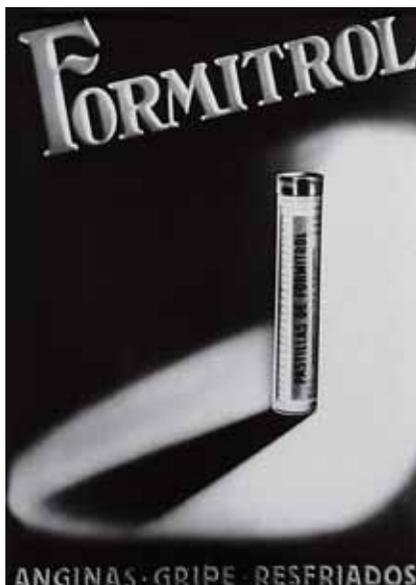
Without any doubt, Català i Pic gave himself to photographic creation and to its dissemination; he was on the side of modernity and of the new techniques. He was a true avant-garde artist in his attitude and believed that society could be transformed with the application of photography, due to a new vision. His advertising legacy from the '30s is the best witness to this concern, when business and companies were ready to defray the risk of creativity that was imposed by progress.

Pere Català i Pic was a pioneer of modern photography in Catalonia and Spain, with no equal. His texts, articles and writings, many of which have not yet been published, are a defence of photography as an autonomous art, as a *techno-art* governed by sensitivity and intuition, which Català i Pic knew how to develop to its highest degree. —

“El ojo de la fotografía moderna” (The eye of modern photography), by Pilar Parcerisas. *Pere Català i Pic. Fotografía y publicidad* (Pere Català i Pic. Photography and advertising). Barcelona: Lunwerg and Fundación “la Caixa,” 1998.

2 — Formitrol. Barcelona, 1933.

3 — Blanco Cinzano. Barcelona, 1932.



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Francesc Català-Roca

VALLS, TARRAGONA, 1922
— BARCELONA, 1998

1 — Ladies of the Gran Vía, ca. 1955.

He started training and working with his father, Pere Català-Pic. He studied drawing at the Escola Llotja, entering the most avant-gardist groups of the contemporary scene in Barcelona. In 1937 he started contributing to the Propaganda Committee of the Generalitat de Catalunya. His friendship with the most modern artists at the time, such as Joan Miró, Salvador Dalí, Eduardo Chillida or Marcel Duchamp, enabled him to develop his visual potential. He opened his own studio in 1947.

From his father he learned the technique and aesthetic formulae which he would use to develop his own work. His work is full of symbolic gestures, striking compositions and courageous perspectives in which the light creates volume and contributes to the meaning. He wants the spectator to reflect and seeks a deep reading of his images through shots of remarkable technical prowess and narrative interest. He projects a particular interest for human beings, for details, for the decisive instant, and for naked realism. Català-Roca favored a square format, and his images have not become less modern. He constitutes a step between the formulae from the times prior to the Spanish Civil War and the documentary approaches formulated after the 1940s. He is considered one of the most notorious photographers of his time, and is recognized for the significant role he played in the

renovation of photography after the 1950s and even the '60s. From 1951 he also produced various documentaries, such as *La Ciudad Condal en otoño* (The city of counts in autumn). A tireless traveler, he drove around all of Spain on his Vespa, leaving behind an exceptional photographic record.

As a reporter he was a contributor of publications such as *Revista*, *Destino*, or *La Vanguardia*. He was conferred a number of major awards during his career, including the National Plastic Arts Award of the Ministry of Culture (1983), and the one of the Generalitat de Catalunya (1991).

— PIH

Selected works

Tauromaquia (Bullfighting). Barcelona: Nauta, 1962; *Los Espacios de Chillida* (Chillida's spaces). Barcelona: Polígrafa, 1974; *Ver Barcelona* (Seeing Barcelona). Barcelona: Destino, 1984; *El turista interminable* (The endless tourist). Las Palmas de Gran Canaria: Viceconsejería de Cultura, 2005; *Català-Roca. Obras maestras* (Català-Roca. Masterworks). Madrid: La Fábrica, 2010.

www.catala-roca.com



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Català-Roca. A Devastated Intimacy

ENRIQUE VILA-MATAS

I am thinking of Walter Benjamin, who liked literary quotations, and his ideal project seemed like an exalted version of the photographer's activity. This project, if my memory serves me right, was a work of literary criticism that would be totally made of quotations and thus stripped of all indications of identification, of subjectivity. This is a rejection of identification, disdain for messages and an intention towards invisibility. Does this not perhaps remind us all of the maybe involuntary aesthetic strategies of Català-Roca? Now, when I think that many photographs are literary quotations, I think about that great Catalan photographer, the master of the masters in his native land, as without any room for doubt the magnificent Xavier Miserachs, Leopoldo Pomés, Colita, Oriol Maspons and company emerge from the huge work of this genius of the art of snapshot photography.

I do not believe that it matters whether I was aware or not of this, but the case is that this photographer entered into a project that seemed to look for the fact that in the future their images would be like literary quotations and where the silent past would speak with a voice of its own, although indeed avoiding, through the same act of having wished to be preserved, that past might appear transformed into the negation of any creative explosion. Obviously, in any case, it is true that Català-Roca always took into account that in relation to life we tend to say or explain

our “now;” that is, what is happening, what we are living through, and not what we have traveled through in order to get to this “now” that we are living. The fact that this was taken seriously is shown just by looking at his photographs from the fifties, for example, where we are lucidly told about what we have travelled in order to reach this “now.” Or at least this is what it looks like to me. His photographs speak directly to the years of my childhood and tell me that they are covers that my city changed and life did less so, the city changed more, and that is clear. But it is also clear that in changing cities I ended up being lost, with my intimacy destroyed. Català-Roca's photographs from the fifties speak about this dissolved intimacy. In his images of Barcelona I can perceive the affirming of a creative explosion. I think that if these images are still alive nowadays it is because they tell many of us about the journey traveled in order to get to this “now” in which we contemplate them and in which, if we wish, we can create them, comment on them and invent them to our liking, according to what has been our destination and the path followed until now. —

“Barcelona años 50, una intimidad arrasada” (Barcelona 1950s, a devastated intimacy), by Enrique Vila-Matas. *Català-Roca. Barcelona/Madrid años cincuenta* (Català-Roca. Barcelona/Madrid 1950s). Madrid and Barcelona: Instituto Cervantes, Museo Nacional Centro de Arte Reina Sofía and Lunweg, 2003.

2 — Plaza Colón. From the series *La ciudad condal en otoño*. (The city of counts in the autumn). Barcelona, 1950.
3 — Via Laietana. Barcelona, ca. 1949.

Toni Catany

LLUCMAJOR, MALLORCA, 1942
— BARCELONA, 2013

A self-taught photographer, he enrolled in Barcelona in 1960 to carry out studies in chemistry. He was part of the group *Alabern*, together with Joan Fontcuberta and Rafael Navarro. He was a regular at the Spectrum Gallery, a gathering place for the cutting edge among photographers in the 1970s. In 1967 he began his professional career as a contributor to *La Vanguardia* and *Destino*.

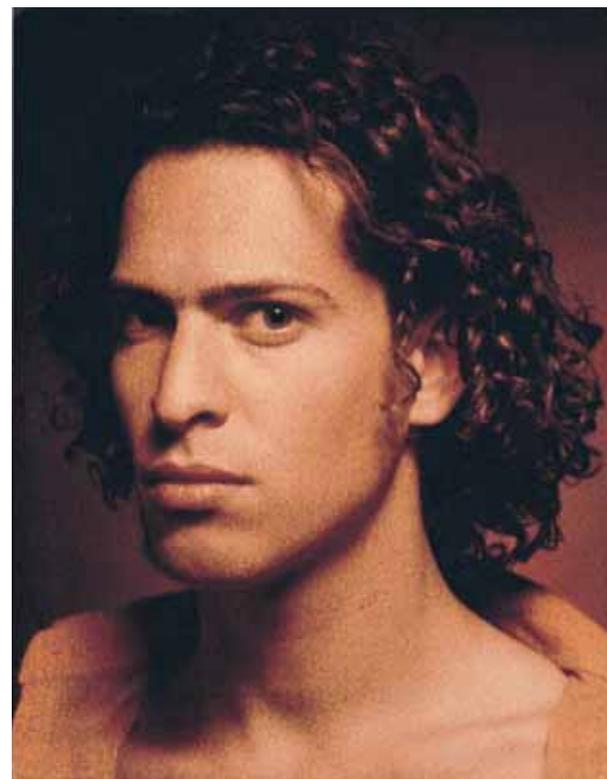
Catany goes beyond autobiographical depiction and escapes the Ego in order to capture urban landscapes, nooks and crannies, and the everyday rhythm of cities that feature a considerable element of neglect and disregard, as well as the trace of History. He has produced significant series of still life's and has photographed the human body with a great deal of passion. He has primarily developed the historical process of calotype in his work, with which he began experimenting in 1979, and which has led him to international recognition.

His long list of exhibitions includes *La meva Mediterrània* (Casal Sollerich, Palma de Mallorca e Institut d'Estudis Mediterranis, Barcelona, 1991), and the retrospective *El artista en su Paraíso* (The artist in his Paradise, Museu Nacional d'Art de Catalunya, Barcelona, 2000, and Telefónica Foundation, Madrid, 2003). In 1988, his book *Natures Mortes* was awarded during the Primavera Fotogràfica. In 1991, *La Meva Mediterrània* won the prize awarded by the Generalitat de Catalunya to the Best Illustrated Book. That year, the Ministry of Culture of France awarded Catany the title Chevalier de l'Ordre des Arts et des Lettres. He has also been the recipient of: the European Publishers Award for *Toni Catany. Fotografies* (1997); the Premi Nacional d'Arts Plàstiques of the Generalitat de Catalunya (2001); the National Photography Prize of the Ministry of Culture (2001); and PHotoEspana's Festival Off Prize for the exhibition *Archivo de sombras* (Cabinet of shadows, 2012). In 2009 he bequeathed his entire collection to the city of Mallorca for the creation of an international photography center. — PIH

Selected works

Natures Mortes. Barcelona: Lunweg, 1987; *La meva Mediterrània*. Barcelona: Lunweg, 1991; *Soñar dioses* (To dream gods). Barcelona: Lunweg, 1994; *Obscure memoria* (Dark memory). Barcelona: Lunweg, 1994; *Toni Catany. Fotografies*. Barcelona: Lunweg, 1997; as author/editor, *Dels qui escriuen*, 2002; *Mare Nostrum*. Barcelona: Lunweg, 2002; *Toni Catany. PHotoBolsillo*. Madrid: La Fábrica, 2002; *Record de Llucmajor*. Barcelona: Lunweg, 2003; *Liébana infinita* (Infinite Liébana). Barcelona: Lunweg, 2004; *Venessia*. Barcelona: Lunweg, 2006; as author/editor, *Visions de Tirant lo Blanc*, 2007; *Toni Catany. LW Photo*. Barcelona: Lunweg, 2010.

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1 — Oliver. Barcelona, 1994 (Transported Polaroid).

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to his criteria, were likely to be good models. In Barcelona, with his fellow citizens, the exercise was even more difficult. Then, with time and the collaboration of friends, stimulated by the use of the Polaroid system and the chromatic treatment it allows, Catany decided to go ahead and face the facts, from 1994 on, and without renouncing his search for aura. From some time previously he had known that sooner or later he would have to turn to the portrait, the greatest artistic genre in Western art since the Renaissance, in order to bring questionings into his photographic world, and then, to bring the disturbances and bemusements that other people's faces provoke. At the same time he could, like Pontorno, Giovanni Bellini, Piero della Francesca and Antonello da Messina, participate in the major work that is the representation of the human face. He valued the pre-eminence of a gaze, the intensity of a personality, all the humanity that is reflected by the traces of a face, of an attitude, of an outfit. —

"Un apóstol de la belleza al encuentro de sí mismo" (An apostle of beauty finds himself), by Pierre Borhan. *Toni Catany. El artista en su paraíso* (Toni Catany. The artist in his paradise). Madrid: Lunwerg, 2000.



Toni Catany. An Apostle of Beauty Finds Himself

PIERRE BORHAN

The keys to his creation refer essentially to his origins, to his childhood with no major tensions or afflictions, to the decisive impressions (emotional and visual) he experienced in his youth, as well as his relationship of love with the lands of Mallorca and with the Mediterranean sea that bathes it. What attracted Catany, the directions he took and the interruptions he observed show above all his inner life, a mixture of spirit and feeling, or, to put it another way, a mixture of Utopia and of his desire to be, of his desire to photograph and of the satisfaction he got from photographs. His search for himself and the making of the photographic work are inextricable from the complexity of his personality. Catany finds himself in his work, in the heart of the work, solitary, silent, without being either egocentric nor exhibitionist, being present, on the other hand, in friendship, in music, in painting, in literature, in daily life... But on the other hand, what he takes he gives, in one way or another, to photography [...]

Catany, the traveler subjected to his own attractions, had difficulties for a long time in making portraits during his travels: out of shyness he rarely asked for posed photographs from those people who, according

2 — Still life. 1978 (Calotype).
3 — Nin. Ibiza, 1967.

José Cendón

CARACAS, 1974

Mogadishu, Somalia,
March 28th 2007.

He grew up in Santiago de Compostela, graduating in journalism from the Carlos III University of Madrid. He studied film before turning fully to photojournalism. He has worked as an independent photographer in Venezuela, Palestine, the African continent and Colombia, where he currently lives. In November 2008 he was kidnapped for 40 days in Somalia, together with English journalist Colin Freeman.

In recent years he has focused his work on raising awareness about the difficult living conditions in countries in the Horn of Africa and the Great Lake region. In this sense, his work about psychiatric hospitals in the Democratic Republic of Congo, Burundi, and Rwanda (*Fear in the Great Lakes*), and on the Somali humanitarian crisis should be highlighted. Also in Africa, he has produced features about the role of women in the continent's economy and family environment (*Africa's Pillars*), about the gangs of Cape Town, or about the lives of those affected by HIV and tuberculosis in this region. He recently produced a new report on the Colombian guerrilla, the National Liberation Army, titled *ELN: The Invisible Guerrillas*.

He has collaborated with daily newspapers such as *The New York Times*, *The Washington Post*, *The Guardian*, or *Le Monde*, among others. His series

Fear in the Great Lakes was shown at the Valencia Institute of Modern Art in 2009; and *Africa's Pillars* was displayed in the Mutua Madrileña Foundation of Madrid in 2010. That same year *Africa Through a Photographer's lens* was exhibited at the Modern Art Museum of Ethiopia (Addis Ababa). Among the awards he has received throughout his career feature the First Prize at World Press Photo, the First Prize at Pictures of the Year, and an Honorable Mention at the Leica Oskar Barnack Award (all in 2007), as well as an Honorable Mention in the Best of Photojournalism competition (2009), and the Ortega y Gasset Prize for Photography awarded by *El País* (2010).

— AGM

Selected works

Billete de ida, el secuestro de un reportero español en tierra de piratas (One way ticket: the kidnapping of a Spanish reporter in pirate territory). Madrid: Temas de Hoy, 2009; *Miedo en grandes lagos* (Fear in the Great Lakes). Valencia: IVAM, 2010; José Cendón. *PHotoBolsillo*. Madrid: La Fábrica, 2013.

www.josecendon.com



Agustí Centelles

VALENCIA, 1909
— BARCELONA, 1985

He always lived in Barcelona. In 1924 he started an apprenticeship with portraitist Ramón Baños, and a year later Josep Badosa introduced him to graphic reportage. After collaborating with photographers Torrents and Segarra, he finally turned independent in 1934: publishing his work in newspapers and magazines, such as *La Vanguardia*. After the war, he went on exile to France with his Leica in order to hide his archive of over 9,000 negatives, which he left to the care of a French family. In 1940 he joined a group of the French Resistance which would be uncovered by the Gestapo in 1944. He was not able to recover his archive until 1976.

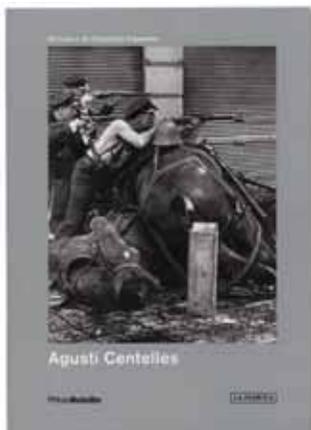
His work is charged with great expressive force and shocking images. He was one of the first photographers to use a Leica, a small format camera that was discreet, very easy to handle, and featured large apertures. With it he captured the first moments of the insurrection of July 19, 1936 in Barcelona, toured the front in Aragon, and documented some of the most significant battles of the Civil War. He is undoubtedly the most important photographer of the Spanish Civil War. During 1939 he documented the situation in the concentration camp of Bram, where he was held captive.

He was awarded the National Plastic Arts Prize in 1984. During the Primavera Fotográfica 1988 the Fundació la Caixa de Catalunya organized the exhibition *Agustí Centelles. Fotoperiodista (1909-1985)*. His archive was sold by his heirs to the Spanish Government in 2009. Since then it is kept in the Documentary Center of Historical Memory of Salamanca. Additionally, his work can be found at the Museo Nacional Centro de Arte Reina Sofía in Madrid, the Spanish National Library, and since 2012 the Museo Nacional d'Art de Catalunya has devoted a room to his work.

—LA

Selected works

Agustí Centelles: fotografías de la Guerra Civil (Agustí Centelles: photographs of the Civil War). Valencia: Ajuntament, 1986; *Diario de un fotógrafo, Bram, 1939* (A photographer's diary, Bram, 1939). Madrid: Península, 2009; *La maleta del fotógrafo* (The photographer's suitcase). Madrid: Península, 2009; *Agustí Centelles. PHotoBolsillo*. Madrid: La Fábrica, 2011; *Una crónica fotográfica de los años 30* (A photographic chronicle of the 1930s). Fundació Vila Casas, 2012.



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1— Assault guards in the Calle Diputación, Barcelona, 1936.
2— Militiaman, Barcelona, July 19th 1936. Reproduced in *Agustí Centelles. PHotoBolsillo*. Madrid: La Fábrica, 2011.
3— Lluís Companys arrives in Plaza San Jaime after being freed, March 2nd 1936.



3

Lucidity

CHEMA CONESA

Centelles, who was not unfamiliar with the trials of working-class families (his father was an electrician and blacksmith), set out to show in his work the street life of the city and the wonderful variety of characters that earned their living on those streets. He shied away from Catalonian high society, their parties and charity events, and drew his inspiration from the streets, the sidewalk cafes, the harbour, the petty crimes, and the hustle and bustle of normal people struggling to earn a living.

With this militant working class attitude, it comes as no surprise that with the outbreak of the Civil War, he chose the side of the legal, republican government [...] It was at this point, then, that an inflection occurred in Spanish documentary photography. Whereas up to then the photographer had been no more than a silent witness of events and his pictures merely cold and aseptic documentary statements, the passion and conscience of Centelles' work opened up a whole new avenue of possibilities for the use of documentary photography.

Thus the photographer with a conscience supplanted the photographer whose images demonstrated polished technical skill but coy, antiseptic reporting. Man with this personality, training and ideals surpassed the merely technical aspects of photography when he decided to use them to support his wish to tell a story with each picture. Documentary

reportage was no longer pure and untouched, but now open to manipulation. Reality could be reached and the photojournalist could no longer remain an innocent bystander.

Through his work, Centelles demonstrates how to be consistent with one's personal principles and produce emotionally moving images without deceit. Agustí Centelles photographs the facts as he sees them from his side of the trenches. His eye and technique are brought to bear at the service of his cause. Even when he poses a soldier with a flag on top of a pile of rocks in a conscious effort to produce an image that will be used as a symbol on the home front, he is not being purposely deceitful. He is perfectly aware of what he hopes to achieve, and takes full responsibility for his acts. In this way, he demonstrates the point that the objectivity of any photograph depends entirely on the hand and brain of the person that takes the picture. It is impossible to be entirely objective and therefore far better to try to be honest.

And Centelles was that. He cannot be accused of deceit when he photographed the aerial bombing of Barcelona and Lérida, only a lack of objectivity in pointing his camera at the demolished buildings and human victims, and ignoring those that were untouched. —

"The Lucidity of War Photography at Its Best," by Chema Conesa.
Agustí Centelles. PHotoBolsillo. Madrid: La Fábrica, 1999.

Koldo Chamorro

VITORIA, 1949
— PAMPLONA, 2009

He spent his childhood and adolescence in Equatorial Guinea. At the age of 16 he returned to Spain to study telecommunication engineering, marketing and economics. A self-taught photographer since 1965, he was the recipient of a scholarship from the Dotación de Arte Castellbach (Castellbach Art Fund) to enhance his training abroad, and he worked with photographers such as Ansel Adams and Brassai. He traveled through Europe, Africa and the American continent and was a member of Minority Photographers (New York)



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and the group Alabern. He worked in editorial photography (*El País*, *Geo*, *Condé Nast*, *Goldberg*), as well as advertising, fashion, and industrial photography, and he produced a significant corpus of personal projects. He was a writer and guest academic in numerous seminars and workshops.

His essays and features (*Los Hijos-Dalgo de Iturgoyen*, *El Santo Cristo ibérico* [The Iberian Holy Christ], *España mágica* [Magical Spain], *Los Sanfermines* [The feast of San Fermin], *El nacimiento de una nación* [The birth of a nation], etc) are decisive in the construction of a new language in Spanish documentary photography and focus the limelight on a country where religious and pagan traditions remain relevant. A master of black and white photography, his framings feature an exquisitely balanced composition in which light and shadows become the protagonists. He completed visual poems (*La violación cósmica* [The cosmic violation], *Pubis pro Nobis*, *El exquisito cadáver verde* [The exquisite green corpse], etc), and series of portraits, and in the '90s he delved into socially committed reportage (*Algo llueve sobre mi corazón* [Something rains in my heart]).

In 1989 the Círculo de Bellas Artes of Madrid organized a retrospective of his work, together with that of Josef Koudelka. During his career he received the Soho News Prize (1981) and the Prize of the Instituto Nacional del Libro (National Book Institute, 1982 and 1991), and he was selected among the finalists of the W. Eugene Smith Prize (1981 and 1987). His work is included in the collections of the Center of Creative Photography (Arizona, USA), the Bibliothèque nationale de France (Paris), the Polaroid Collection (Boston, USA), and the Museo Nacional Centro de Arte Reina Sofía (Madrid), among others.

— NP

Selected works

Koldo Chamorro. Madrid: CBA, 1989; *El nacimiento de un barco* (The birth of a boat). Madrid: Astilleros Españoles, 1994; *Sueltos de amor y otras carnes* (Loose for love and other flesh). Murcia: Mestizo, 1995; *Koldo Chamorro. PHotoBolsillo*. Madrid: La Fábrica, 1998; *Koldo Chamorro*. Cádiz: Universidad and Ayuntamiento de Cádiz, 2001; *Filico*. Pamplona: Ayuntamiento de Pamplona, 2003.

1, 2 — From the series *España mágica* (Magical Spain). Andalusia, 1982.



2

Our Decisive Photographer

CLEMENTE BERNAD

Koldo was a storyteller. A studious person. His homeland was photographic reporting seen as the most complete, daring and pertinent way of talking about people's lives. He saw several different solutions within it, such as the photographic essay, the monographic reportage or the visual poem, which would allow him to use some expressive resources or others. The photographic essay was his favourite because it is the decisive narrative space for putting all the stakes, all the solutions and all the energies into the ring. In order to do this he even developed an interesting theory that applied proxemics to the practice of reporter photography, and which would allow him to analyze the characteristics of the social spaces in which they work and to determine what distance would be suitable for each circumstance and even what material and what focus distance would be most pertinent in each particular case.

Now, when the simulacrum has absorbed everything, it is difficult to understand the ethical attitude, the energy and the passion of someone like Koldo for building a life and work without concessions nor half measures or exemptions. They say that no one is a prophet in his own land, and from the start Koldo wasn't either. He was a traveler, although he devoted years of great effort photographing Navarre with care, but without pulling any punches. Even so, here he never received anything more than crumbs, slaps

on the back and well-intentioned words. But a photographer does not live off this. He photographed this city at breakneck speed for over 25 years, dealing with it in its full complexity, in a manner that was very different to the straightforward postcards by the American photographer Inge Morath or the naïve reportage by Ramón Masats. But his photographs are not a part of the imaginary of Pamplona, simply because they are not known. Indeed, those who lament those days as mournful because he ended up being misunderstood should perhaps ask themselves why they were not capable of understanding a photographer who was forceful, unruly and fascinating, and who was always at hand; why was he always cut off from daily work, and why his work never received the recognition or the incentives for it to grow, acquire visibility and become comprehensible for many other people; why is there not a single monographic book with not even one of his essays in a complete and dignified manner. His indispensable photographs unjustly populate the boxes of an unknown archive that is startling due to its size [...] —

"Nuestro fotógrafo decisivo" (Our decisive photographer), by Clemente Bernad. *Noticias de Navarra*. Pamplona, October 25th 2009.

Carlos Cid

MADRID, 1965

He trained in the Arts and Crafts School of La Palma (Madrid, 1983-86). His beginnings in sculpture and painting took him to photography and video, the media that have best delivered the results he sought for his works, as a product of intuition, instincts and freedom, with which he develops an interesting visual language. His successive periods in Havana, London, Berlin and New York enhanced his vision until he cemented his career between 1994 and 2006. He is a very prolific author. Presently he lives and works between Madrid and London.

An intuitive artist, he builds a visual discourse based on creative freedom and the fluctuation of

desires and emotions. His photography is full of mental labyrinths in which the notion of something indeterminate, undefined, inscrutable, is always latent. Nevertheless, his series have something in common: emotion. Through introspective photography, he has explored new interior spaces, revealing a deep and disquieting reflection through architecture or nature. An example of this would be *Ciudad interior* (Interior city, 2006-07).

Carlos Cid has displayed his works in galleries and art centers around the world. Of note are his exhibitions *Kaizen* (La Casa Encendida, Madrid, 2009), *Liv* (Museos Científicos Coruñeses, La Coruña, 2011) and *Smell Colour. Chemistry, Art and Education* (Arts Santa Mònica, Barcelona, 2011). He has also taken part in PHotoEspaña (1998 and 1999), Miami Photo (Florida, USA, 2007), SCOPE Basel (Switzerland, 2008) and ARCOmadrid 2009. He has been the recipient of the Special Prize Óptica of the International Video Art Festival of Gijón in 2006 and the Bancaja Prize in Painting, Sculpture and Digital Art in 2009. His work is featured in public and private collections such as the Norte Collection (Museum of Fine Arts of Santander) or the olorVISUAL Collection (Barcelona).

— PPF

www.carlos-cid.com



From the series *Selva* (Forest), 2013.

Santos Cirilo

SANTURCE, VIZCAYA, 1956

A photo reporter, he began his professional career in 1984 as a correspondent of French newspaper *Libération* in Bilbao. He moved to Madrid in 1985 and after collaborating with different media he began working for *El País* in 1988, joining the staff in Madrid between 1993 and 1997 before moving back to Bilbao as part of the newspaper's delegation in the Basque Country. He worked there until 2012.

His graphic coverage of all kinds of events and current affairs has been recognized with major awards, such as the First Prize in the category of

"Politics and Society" at FotoPres 1985; the Third Prize in the category of "Snapshots" at the same competition in 1988; and the First Prize by Children in Focus the following year.

— RA



Vicenta Sagarna, sister to José Sagarna, one of the Basque priests shot by Francoist firing squads in 1936, next to Juan Zabala, José's altar boy and a witness to his death, visiting the country house where he spent his last moments in captivity before being shot next to an apple tree in Amalloa, near Markina.

Gregori Civera

LA CORUÑA, 1971

Following studies at the Institut d'Estudis Fotogràfics de Catalunya, he opened an architectural photography studio, where he worked until 1999. He then began to broaden his professional scope, reaching out to commercial fashion photography, a discipline in which he has become a specialist.

Gregori Civera's production reveals his admiration for color photography pioneers William Eggleston, Joel Sternfeld and Stephen Shore, as well as for the renowned fashion photographers Richard Avedon and Irving Penn, or the works of Philip-Lorca diCorcia. Almost all of his projects are carried out with the methodology and technical tools used in architectural photography, and he also adds a special interest in combining commercial and

personal traits. Given these factors, he manages to create unique photo sessions, which stand out for their composition and especially for his use of light.

A contributor to the most prestigious fashion magazines, such as *Yo Dona*, *Vogue*, *Elle*, or *Vanidad*, he has also produced features for *The New York Times Sunday Magazine*, *The Guardian*, *Wallpaper*, and *El País Semanal*, among others. —RLdC

Selected work

La ciutat de les paraules. Barcelona: L'Eixample, 1998.

www.gregoricivera.com



Airport. Barcelona, 2013.

Louis de Clercq

FRANCE, 1837 — 1901

He was born into a well-to-do family from northern France. After serving in the French army in the campaign against Italy, in 1859 he requested the Ministry of Fine Arts the mission of acting as accompanying photographer to archeologist Emmanuel-Guillaume Rey in his project to produce the photographs that would illustrate a feature about the fortifications of the Crusades in Syria. Together they traveled for five months in the Middle East, and in January 1860 De Clercq would carry on his journey to Jerusalem, Egypt and Spain. Once in Paris he published on his own six volumes with his photographs under the title *Voyage en Ori-*

ent, betraying Guillaume Rey in a way by including in the collection the photographs produced during the joint expedition. His activity as a photographer and as an explorer would be curtailed by his activity as a politician, even becoming a deputy of Pas-de-Calais.

The style of his photography oozes an ingenious primitivism that is wholly photographic, devoid of any theatricality, adopted exoticism or external artifices; direct photography in its purest state. *Voyage en Orient*, which consists of albumen prints developed from negatives in waxed paper, is split into the volumes *Villes, monuments et vues pittoresques de Syrie; Châteaux des temps des croisades en Syrie; Vues de Jérusalem et des lieux saints, Palestine; Les stations de la Voie douloureuse à Jérusalem; Monuments et sites pittoresques de l'Égypte*; and *Voyage en Espagne*. The Spanish album focuses on the Arab monuments of Granada and Seville, in an effort to establish a comparison with those he visited in the Middle East. It also includes vistas of Cádiz and Málaga, panoramic views of the city of Granada, and shots taken in Aranjuez, El Escorial and Madrid.

In 1861 he exhibited the full series in an exhibition by the Société française de photographie in Paris. In 1862 he took part with three images in the Universal Exposition of London, where he merited the honorable mention. The Bibliothèque nationale de France (BnF, Paris), which boasts a virtual photo gallery of the author in its website, organized and held in 2012-2013 the group exhibition *La photographie en cent chefs d'oeuvre - BnF*, a selection of 100 masterworks of photography included in the library's archives, which featured the work of Luis de Clercq. The Metropolitan Museum of Art, the Louvre Museum, and the Musée d'Orsay (among others) hold full strips of *Voyage en Orient*. —JFP / CC

Selected work

Parry Manis, Eugenia. *Louis De Clercq. Voyage en Orient*. Stuttgart: Mayer & Mayer, 1989.



1— View of the Triana bridge over the Guadalquivir, Seville.
2— La Torre del Oro, Seville.

Charles Clifford

UK, 1819 — MADRID, 1863

1 — Iron bridge, Seville, 1862.
 2 — Court of the Lions, Alhambra, 1862.
 3 — Façade of the church of St. Pablo, Valladolid, May 1854.
 4 — General view from Montjuich, Barcelona, October 1860.
 5 — Panoramic view of the Puerta del Sol before it was remodeled, Madrid, 1857.

Reproduced in *Clifford en España: un fotógrafo de la corte de Isabel II* (Clifford in Spain: a photographer in Isabella II of Spain's court), Madrid: El Viso, 1997.

He arrived in Spain in 1850 and settled in Madrid, where through the years he opened a number of studios in remarkable locations (Sol, Alcalá, Carrera de San Jerónimo...). Alert to technical innovations, he traveled to London and Paris to update his knowledge and improve his photographs. He was the official photographer of Queen Isabella II between 1852 and 1862. Additionally, he produced stereoscopic tests published by Ferrier et Soulier, which he signed with the initials "C. S." and he worked as a photo reporter for *Museo Universal*.

The bulk of his work is devoted to the Spanish geography. For the royal family he produced a tremendous amount of graphic documentation, accompanying them in their travels across Spain and documenting the most important public works carried out during that period. But he also produced several albums of Spain, of its people and its trades, amassing a major compendium of XIX century Spain seen through the eyes of a respectful and thorough witness. Less known is his interest for nature and images of plants, flowers, and trees, of which only a few pieces are known, and which ooze a literary and romantic aura. Initially he used daguerreotypes, but already in 1852 he started experimenting with negatives on paper, and from 1856 he would focus on the use of collodion glass plates. He is considered one of the introducers of these techniques in Spain.

In 1854 he exhibited in the Photographic Society of London, of which he was made a member

two years later, and also on three occasions in the Société Française de Photographie. In 1861 he published *A Photographic Scramble through Spain*, a book that also featured other authors and that was sponsored by the kings of England and Spain and the emperors of France and Russia. His work is kept in the Royal Palace (Madrid) and The Royal Collection (London), among other collections. The George Eastman House of Rochester (New York) preserves photographs of the Crimean War which are thought to have been taken by Clifford.

— LA / PHI / CC

Selected works

Talbotipia de los monumentos erigidos en conmemoración del restablecimiento de S.M. y la presentación de S.A.R. la Princesa de Asturias (Talbotypes of the monuments erected in commemoration of the restitution of HM and the presentation of HRH the Princess of Asturias), 1852?; *A Photographic Scramble through Spain*, 1860; *Vistas de las obras del Canal de Isabel II*, Madrid: Canal de Isabel II, 1988; *Álbum de Andalucía y Murcia: viaje de S.M. la reina Isabel II de Borbón y la familia real en 1862* (Album of Andalusia and Murcia: travels of HM the Queen Isabella II of Spain and the royal family in 1862), Seville: Fundación José Manuel Lara, 2007.



Clifford and His Scramble

LEE FONTANELLA

How and why do we realize that a photograph by Clifford was taken by him? Why do we simply talk about “a Clifford”? Is it perhaps more than a sixth sense that drives us and even grants us the right to do so? the *Lumière* (1856) wrote about “The works of Monsieur Clifford.” “Indeed we would have to have stated that this skilful artist, who has resided in Paris since a few months ago, has made his works figure alongside those of our compatriots; besides, Monsieur Clifford possesses that spirit which is so eminently French (in the favourable sense of the word) and *his manners* are so different to those of the English photographers, that we have confused his products with those of the French School, just as in painting.”

Whether or not we agree with Ernest Lacan in his assessment of Clifford's work, whether or not we are ready to accept the judgement of XIX century art criticism in making easy—and even nationalistic—groupings about the tendencies of artistic production, we have to acknowledge that Lacan has in fact hit on the subject of style. This necessarily implies contemporary associations, although they may not have been intended. In my later comments about the reconstruction of the Puerta del Sol, for example, Clifford's relationship with Charles Marville will become clear. Likewise, his relationship with Roger Fenton will be obvious in several examples, in

that it refers to the subjects and types of photographs that both Fenton and Clifford cultivated. But it should be noted that in mentioning Fenton (British) and Marville (French) together as photographers similar to Clifford, we now do not consider ourselves to be trapped in that psychological nationalism of Lacan's that may have been so attractive in the XIX century. Inevitably, in talking about his style it would be necessary to include serious considerations about the methods and procedures, the technique and the devices, the finish and, often, the subject—all factors that are not necessarily linked to any specific country. These are certainly the factors with which we immediately deal when we state that a given photograph is “a Clifford” [...]

His main message concerns the discovery of exotic wonders, the essences of a romantic Spain. Clifford turns a corner and comes across an impressive sign of a glorious past; of a past that must be preserved at all cost, not only due to its grandeur but also because it is interwoven right at the heart of today's Spain. Clifford had this photographic experience in Segovia relatively early on, but would have it again many times in other places for almost another 10 years. In humble everyday Spain Clifford would discover, when turning any corner, magnificent things that left him astonished. —

“Clifford y su Scramble” (Clifford and his Scramble), by Lee Fontanella. *Clifford en España: un fotógrafo en la corte de Isabel II* (Clifford in Spain: a photographer in Isabella II of Spain's court), Madrid: El Viso, 1999.

Jacques Athanase Clouzard

SAINT-CLÉMENT, BOURGOGNE, 1820
— 7, 1903

His period of greatest activity comprised the years between 1850 and 1870. Interested in the experiments carried out by French photography pioneer Nicéphore Niépce, especially in relation to the application of albumen to glass, in May 1853 he joined the photographer Charles Soulier and together they opened a photo studio in Paris in order to carry out stereoscopic tests on glass. They collaborated until 1859, when he was accused by Soulier of unfair competition and he moved to Nice. From 1870 and until his death he was a member of the Société française de photographie (SFP).

Collodion and albumen photographs on stereoscopic glass were Clouzard's favored techniques. Together with Soulier he produced in Spain a series of 114 stereoscopic collodion photographs which were later commercialized on glass and on paper mounted on 8 x 17.5 cm cardboards.

Clouzard featured in the Universal Exposition of 1855, where he scooped a medal. For three consecutive years, from 1855 to 1857, he presented his

photographs in the exhibitions of the SFP. He also carried out other exhibitions in Paris in which he exhibited some of his stereoscopic photographs. During the Primavera Fotográfica a Catalunya 2004 his work was part of the exhibition of the Museu Nacional d'Art de Catalunya (Barcelona) *De París a Cádiz: calotipia y colodión* (From Paris to Cádiz: calotype and collodion). His legacy is partly preserved in the Bibliothèque nationale de France. The Photographic Fund of the University of Navarre (Pamplona) also owns works by the author.
— LA

Selected work

De París a Cádiz: calotipia y colodión (From Paris to Cádiz: calotype and collodion). Barcelona: MNAC, 2004; p. 217.



Courtyard of the Casa Pilatos, produced during his collaboration with Charles Soulier.

Cobertura Photo

The collective Cobertura Photo (CP) was created in Seville in 2010 as a group of intercommunication between experienced and emerging photographers. Its members are Alberto Rojas Maza (Seville, 1971), Fito Carreto (El Puerto de Santa María, 1965), Antonio Pérez (Tarifa, 1970), Agustín Hurtado (Seville, 1967), Valentín Luján (Seville, 1969), María Aya (Ibiza, 1977), Tomás Murube (Madrid, 1966) and Yedra Vargas (Seville, 1978). The pedagogic element remains tuned to the development of common projects for publication and exhibition, with a rich program of workshops and courses.

Of note are the collective works *EU Women Project* (2006-09), a collaboration with other European collectives that blends fantasy with impertinence and commitment; *Proyecto Mu* (2011-13), designed to document the complex reality of bullfighting; and *Los otros viajeros europeos* (The other European travelers, 2012-14), with which they explore the transformation of European families that for economic reasons decided to leave their country of origin between 1950 and 1970.

Alberto Rojas Maza studied photography at the International Center of Photography (ICP) of New York and is the founder of the space Cobertura Photo. Some of the most relevant projects in which he has participated include *NY Taxis* (2000), *EU Women* (2006) and *La Saca* (2008), as well as the documentaries *El americano* (The American, 2005) and *Camino in verso* (2009). Fito Carreto has collaborated as a journalist with *El País*, *Diario 16*, and *Cambio 16*, and subsequently as a photographer with *Diario de Cádiz*. His personal projects are characterized by the use of analog cameras and traditional development. Noteworthy among them are *Patio de Cuadrillas* and *Mozos y Espadas* (Swords and pages), about the bullfighting scene. Antonio Pérez specialized in sculpture and came to photography looking for new connections between the image and space. Of note among his works is *Simetrías de un espacio* (Symmetries of a space, 2011), which looks into the geographical, cultural, and social continuity of southern Andalusia and northern Morocco. Agustín Hurtado works as a freelance photographer since 1995 and has garnered experience in several fields of professional photography. His personal work focuses above all on portraiture. In recent years he combines photography with audiovisual media. Valentín Luján works as a professional photographer since 1998. He produces street and social reportage, advertising photography, and events photography. María Aya has worked in Madrid, Bristol and London managing social and cultural projects. Her images combine documentary photography with portraiture. Tomás Murube trained as a photographer in London and Madrid. Presently he develops personal projects. Yedra Vargas studied photography in the ICP of New York, completing her training with an experience placement in the agency Magnum Photos. In 2010 she started working on conflict photography and carried out her first trip to Palestine. She presently works with the agency Anatomica Press.
— MMN

www.cobeturaphoto.com

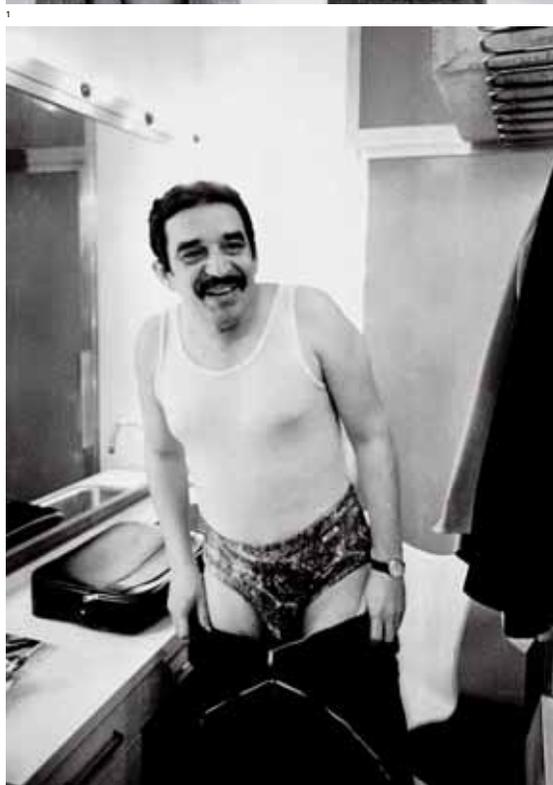


2

3

Colita

BARCELONA, 1940



2

Having studied French civilization in the Sorbonne she returned to Barcelona, where she came to photography by the hand of Oriol Maspons, Julio Ubiña and Xavier Miserachs. She would work with the latter in 1961 in the lab and as a stylist. Resulting from her collaboration the following year in the film *Los Tarantos*, she spent two years in Madrid photographing Flamenco dancers Antonio Gades and *La Chunga*. Her first exhibition, the group one *Evocació del modernisme*, would take place in 1965 in the Colegio de Arquitectos (Association of Architects) of Barcelona, once she returned to this city.

She explored press and cinematographic photography (she collaborated with the Barcelona School) until specializing in portraiture. Hence, during the '60s and the '70s, she photographed the *Gauche Divine* of Barcelona and the members of the Catalan *Nova Cançó*. Additionally, the publishing house Tusquest entrusted the collection *Serie Negra* (Noir series) to her, which she collated with the direction of the photography department of the magazine *Vindicación feminista* until 1978. After the fall of Franco's regime she has worked primarily in photographing her neighborhood and her city.

Interviú, *Cuadernos para el diálogo* and *Boccaccio* are some of the publications with which she collaborated. In 1971 her exhibition *La gauche qui rit* at the venue Aixelà in Barcelona would be terminated by the police the day after it opened. Other exhibitions to have left a mark in her career include *El Serrat de Colita* (1998, itinerant), *Carmen Amaya 1963* (Flamenco Biennial of Seville, 2004), or the retrospective organized by EFTI in 2009 (Madrid). In 1998, the Ayuntamiento de Barcelona conferred her the Medal for Artistic Merit. She has also been the recipient of the Creu de Sant Jordi (2004) and the Premi Internacional Terenci Moix (2011). In November 2012 she was named Doctor Honoris Causa by the Autonomous University of Barcelona. Her work features, among others, in the collection of the Museu Nacional d'Art de Catalunya.

— LA

Selected works

Luces y sombras del flamenco (Lights and shadows of Flamenco). Barcelona: Lumen, 1975; *El ensanche de Barcelona* (The Eixample of Barcelona). Barcelona: Fundación "la Caixa", 1982; *Els Barcelonins*. Barcelona: Edicions 62, 1988; *Cronica apassionada de la Nova Cançó*. Barcelona: Flor del vent, 1996; *Piel de toro* (Bull skin). Barcelona: Edhasa, 2005; *Colita. PHotoBolsillo*. Madrid: La Fábrica, 2010.

www.colitafotografia.com



3

I Am Not a Mirror!

LAURA TERRÉ

The air Colita portrayed had nothing to do with the usual anti-Franco elements with long hair and sinister gazes, sacrificed to a clandestinity ruled by strict party rules and the observance of an almost religious morality. Colita's friends in Barcelona fought within their own personal biographies to free customs ranging from clothing to sex life, with a voracious thirst for culture. The headquarters of that *Gauche Divine* was in the Boccaccio discotheque. Who would suspect that among go-go girls and whiskies the Montserrat sit-in was being planned? If their gaiety had any merit it was because it was based on the top quality professional work they each carried out. They met by chance in dinners and inaugurations and exchanged viewpoints based on the various disciplines in which they worked. No one was unaware of the other's concerns (...)

Those were the last years of Franco's regime and Colita had reached her creative and professional plenitude and was politically committed to feminism. She touched all genres including work for the daily press—*Tele-xPresa*, *Mundo Diario*, etc.—and most of the magazines, from *Destino* to *Interviú* and including *Cuadernos para el diálogo*. "For me working for the daily press was a way of being in the centre of

news during the fascinating era of the transition to democracy," said Colita. Work for *Interviú* during its first period was very stimulating. It was investigative journalism in which photography had a lot to say. The editor and photographer worked hand in hand, and image and text were equally important. It published great reportage by the country's best photographers. —

"I Am Not a Mirror!," by Laura Terré. Colita. *PHotoBolsillo*. Madrid: La Fábrica, 2010.

1— Antonio Gades with squire ramblas. Barcelona, 1963.
2— Gabriel García Márquez. Barcelona, 1969.
3— Joan Arlequin, 1968.

Joan Colom

BARCELONA, 1921

After working initially in a film advertising company and as bookkeeper at a textile manufacturer, in 1957 he began teaching himself photography, ultimately joining the *Agrupació Fotogràfica de Catalunya*. The following year he would begin to take blind shots of the Barrio Chino (Chinatown), present-day Raval neighborhood of Barcelona, activating his Leica from the pocket of his gabardine. In 1960 he founded the group *El Mussol*, together with Ignasi Marroyo and Jordi Vilaseca, among others. His first solo exhibition, *El carrer* (The street), took place in 1961 in the Sala Aixelà of Barcelona. Camilo José Cela's book *Izas, rabizas y colipoterras* (Whores, harlots and strumpets) was published in 1964 with Colom's photographs. Disgusted by the legal proceedings brought against him that same year by one of the women pictured in the book, he quit photography and would remain distanced from it for a long period of time. In 1982 he began to exhibit regularly, and most recently has made public his work of the past three decades in which he uses color.

His work about the Barrio Chino is the result of an extraordinary combination of the most advanced photojournalism and the most faithful portraiture of the poorest proletariat of Barcelona. Pursuing the themes of the street and its characters, he also explored the neighborhoods of the Born and Somorrostro. Equally famous are his features on bullfighting.

Joan Colom has taken part in numerous exhibitions about the 1950s and '60s in Catalonia, among which should be highlighted *El Carrer. Joan Colom a la Sala Aixelà, 1961* (Museu Nacional d'Art de Catalunya, Barcelona, 1999) and *Resonancias: Brassai-Paris/Colom-Barcelona*, *Fundació Foto Colectania*, Barcelona, 2003). In 2002 he was conferred the National Photography Prize; in 2003 he received the Gold Medal of Cultural Merit from the Ayuntamiento de Barcelona; in 2004, the National Visual Arts Prize of the Generalitat de Catalunya, and in 2006 the same institution awarded him the Cruz de San Jorge (Saint George's Cross). In 2012 he donated his entire archive to the Museu Nacional d'Art de Catalunya. It comprises more than 9,000 photographs on paper, as well as negatives, an 8 mm film, and all the documentation. — JF

Selected works

With Cela, Camilo José. *Izas, rabizas y colipoterras* (Whores, harlots and strumpets). Barcelona: Lumen, 1964; *El Carrer. Joan Colom a la sala Aixelà, 1961*. Barcelona: MNAC, 1999; *Joan Colom. Fotografías de Barcelona 1958-1964*. Madrid and Barcelona, Ministerio de Cultura and Lunewerg, 2004; *Álbum. Joan Colom*. Barcelona: Fundació Foto Colectania and RM Verlag, 2011.



1

Making the Street (Seen)

SANTOS ZUNZUNEGUI

Joan Colom's work fell like a meteorite on the weak panorama of the Spanish photography of the early 1960s. A meteorite in more than one sense. Firstly due to it being, in practice, reduced to the photos (49 exactly) that Colom exhibited at the Sala Aixelà in Barcelona in June 1961 and in which he presented the work of "hunting" that he had carried out in the Chinese Quarter of Barcelona over two long years. Photos to which one can add those that would be the graphic part of the book published three years later by Lumen, in its pioneering collection *Palabra e Imagen*, which brought together Colom's photographs and the deeply Spanish prose by the Galician writer Camilo José Cela in a volume titled *Izas, rabizas y colipoterras* (Whores, harlots and strumpets). Secondly because despite being recognized by his colleagues from the same generation due to his importance, the eclipse of Colom-the-photographer that would follow almost immediately turned his impact into little more than a mark that was there but whose origins, outlines and medium- and long-term potential were not easy to specify and measure [...]

Deep down, Colom's photographic work is characterized more by its intensity than by its extensiveness, which without doubt contributes to the extraordinary feeling of coherence that it transmits. Colom was an obsessive explorer and visual predator of a limited hunting ground, but which he scrutinized down to its most hidden places, and thus his work takes place in the field of a clear radical nature, through an unusual combination between a subject (the "underground world," prostitution) which corresponds in an unusual manner to an attitude



2



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by the photographer that is capable of embodying a "form" that we might define as being made up by a "view without a gaze." I state this not only due to the fact that Colom's photos were taken without looking through the visor and with his camera at waist height, but above all because this "view without a gaze" becomes the cornerstone of the place that is built for a spectator seen not only as a mere disinterested observer but as that figure that Duchamp called the *regardeur*, and which was different to the spectator in the sense that the former represented the advantage in relation to the latter because it could not help inscribing its gaze in a clear manner on the action shown. —

"Hacer (ver) la calle" (Making the street [seen]), by Santos Zunzunegui. *Joan Colom: Fotografías de Barcelona, 1958-1964*. Madrid and Barcelona: Ministerio de Cultura and Lunewerg, 2005.

César Comas

BARCELONA, 1874 — 1956

Graduated with a degree in medicine and a great enthusiast of photography, he introduced the use of X-rays in Spain. He devoted 50 years of his life to the study, application, and dissemination of radiology. At the same time he took more than 3,000 photos that document Barcelona at the start of the XX century.

In 1895, when the German physicist Wilhelm Röntgen presented the scientific discovery of the X-rays, Comas was in the fifth year of his degree and had been working for three years as the photographer of the Faculty of Medicine of Barcelona. Wishing to combine his passion for medicine and photography, he gathered the elements required to develop the photographic action of X-rays, and on February 2nd 1896 began his trials.

His work was rewarded after his retirement with the Medal of Fellow Doctor (Médico Numerario) from the Hospital of the Holy Cross and of Saint Paul, and with the Silver Medal of the Ayuntamiento de Barcelona, granted posthumously in 1957. Many exhibitions have paid tribute to his career, such as the ones held at the Hospital Princesps d'Espanya and in the Instituto de secundaria Mercè Rodoreda of Barcelona. In 1996, on the occasion of the hundredth anniversary of radiology in Catalonia, the Ayuntamiento de Barcelona named after him the garden located before the Military Hospital.

— AGM

Selected work

Cid, Felip. *La obra de César Comas en el contexto de la radiología ibérica (1896-1950)* (The work of César Comas in the context of Iberian radiology [1896-1950]). Barcelona: Espaxs Publicaciones Médicas, 1998.



1



2

1— Florinda Ulacia Nandín (César Comas' wife), July 20th 1919.

2— The Eixample of Barcelona, ca. 1910.

Juan Comba García

JEREZ DE LA FRONTERA, CÁDIZ, 1852
— MADRID, 1924

The funeral procession of poet José Zorrilla passing through. Calle Montera, 1893 (col. Olmedilla). Reproduced in *Madrid. Laberinto de memorias (Cien años de fotografía, 1839-1936)* (Madrid. Labyrinth of memories [One hundred years of photography, 1839-1936]) by Pablo López Mondéjar. Barcelona: Lunberg, 1999: p. 57.

He joined the Naval Military School of San Fernando in 1862, where he remained until he moved with his family to Madrid in 1866. There he studied in the Special School of Painting, Sculpture and Engraving and met painters Eduardo Rosales and Joaquín Sigüenza, his mentors. Thanks to them he made inroads in the Spanish Royal House, and started his career as a graphic reporter in *La Ilustración Española y Americana*. He was a witness to the life of Rosales, was a privileged chronicler the Regency, and a painter.

His images constitute a highly informative record of the historical and artistic period in which he lived. He used photography to document the royal family's free time and the travels of the king through Spain and Central Europe. Perfectly knowledgeable of the medium, he used multiple-exposure plate cameras to produce features, and small button cameras to produce discreet photographs. In painting, his favored themes were ordinary life and the picturesque aspect of the Spanish people. His informative duties were performed almost exclusively in woodcut.

Additionally, he collaborated with *L'Illustration, The Graphic, and Blanco y Negro*. In 1879 he was named Knight of the Royal Order of Charles III and in 1902 decorated as Commander by Number of the Order of Alfonso XII. Among many other honorific mentions he was awarded two third prizes in the National Exposition of Fine Arts in 1895 and 1899. The work *Tapices, muebles y objetos del estudio de Rosales* (Tapestry, furniture and objects from Rosales' studio), is part of the collection of the Museo del Prado de Madrid. The greatest portion of the author's work was destroyed during the Spanish Civil War.

— LA

Selected works

Bobo Márquez, M. *Análisis, catalogación e indización de la obra de Juan Comba y García, informador gráfico de "La Ilustración Española y Americana"* (Analysis, cataloguing and indexing of Juan Comba y García's oeuvre, graphic reporter of *La Ilustración Española y Americana*). Seville: Universidad de Sevilla, 2006.



Ricardo Compairé

VILLANŪA, HUESCA, 1883 — 1965

He began his studies with the Piarist priests in Jaca, attended high school in Huesca, and was initially attracted to painting, which in turn led to his interest and passion for photography. An amateur botanist, he enrolled in 1900 in the Faculty of Pharmacy of Barcelona. After working in some pharmacies in the province of Huesca, he took charge of the pharmacy of Echo in 1908, and in 1921 opened his own pharmacy in Huesca. In 1924 he opened a photo shop in yet another of his pharmacies. He photographed the villages of Alto Aragón which still kept intact their traditions and customs, creating a significant archive prior to 1936, which provides a good insight into the society and peoples of the region of that time.

He was a pioneering photographer in the study of human diversity and landscapes from an ethnological and anthropological point of view. Cultivated a form of photography focused on traditions and folklore, developed in the shadow

of pictorialism and influenced by the aesthetic ideas of regional regenerationism of the time. He humanized the architecture and the landscapes he photographed, and highlighted the dignity of the trades he captured, showcasing the good work of Aragonese artisans. He also directed his lens at everyday objects and the most anodyne utensils, portraying them with great beauty. He experimented with stereoscopic cameras and backlighting and *chiaroscuro* techniques.

In 1929 he was awarded the Grand Prize of the photography contest at the International Exposition of Barcelona and the Ibero-American Exposition of Seville. During the Civil War, he moved his archive to the cellars of the castle of Tudela, and thanks to this precaution approximately 4,000 of the author's originals are preserved to this day, most of them on 13 × 18 cm glass plates, which are part of the collection acquired by the Diputación Provincial de Huesca. In 1982, the Palacio de la Lonja of Zaragoza hosted the exhibition *Compairé 1883-1965*. Equally noteworthy was the exhibition held by the Diputación Provincial de Huesca in 2009, titled *Ricardo Compairé. El trabajo del fotógrafo* (Ricardo Compairé. The work of the photographer) to commemorate the 20th anniversary of the acquisition of his archive.

— LA

Selected works

Ricardo Compairé. El trabajo del fotógrafo (Ricardo Compairé. The work of the photographer). Huesca: Diputación Provincial de Huesca, 2009; De la Cruz, Eduardo. *Ricardo Compairé, memorias de una mirada* (Ricardo Compairé, memories of a regard), 2012. Documentary.



Hungarian blacksmiths. The girl with the basin. Huesca, 1921-1934.

Josep Compte

? — ?

Josep Compte was a photographer and gallery owner focused on advertising and fashion photography. He founded the firm Compal together with photographer Palatchi sometime around 1930, and he remained active until the start of the Spanish Civil War. He stood out for his innovative style linked to the European avant-garde, although Josep Compte's popularity was largely due to his work for the National Department of Propaganda. This portraitist was, during and after the war, an active member of Franco's regime. He was in charge of managing the seizure of the photography archives of the Republic in Catalonia and, once the Civil War was over, he established an association with portraitist and fashion photographer Ramón Batles, who authored several of Francisco Franco's portraits.

The photographs produced by Compal were highly recognized in the fashion and advertising industries. Similarly, the company produced commercial features, portraits and group photos. Its photographs were published by magazines such as *Brisas*, *D'Ací i D'Allà*, or *Tricornio*, and it produced multiple photo montages for brands such as *Formitrol* or *Lápis Termosán*, using, among others,

dry plate techniques. Compte and Palatchi blended photography and advertising with the typographic advances of the time, creating a new visual narrative. Their works, furnished with a surrealist character and with the use of *chiaroscuro*, can be considered predecessors to advertorials. Of note are their photographs of stages and shows by the Russian ballet in Barcelona's Gran Teatre del Liceu.

In 2010 some of Compal's works were exhibited in the Museu Nacional d'Art de Catalunya (Barcelona), as part of the group exhibition *Praha, Paris, Barcelona. Modernidad fotográfica de 1918 a 1948*. The exhibition, curated by David Balsells, proposed a journey through avant-garde photography. Compal's photographs are preserved in the collection of the Museo Nacional Centro de Arte Reina Sofía in Madrid.

— AGM / CC

Selected work

Praha, Paris, Barcelona. Modernidad fotográfica de 1918 a 1948 (Prague, Paris, Barcelona. Photographic modernity from 1918 to 1948). Madrid and Barcelona: La Fábrica and MNAC, 2010.



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1, 2 — Lápis Termosán, 1930-1939.

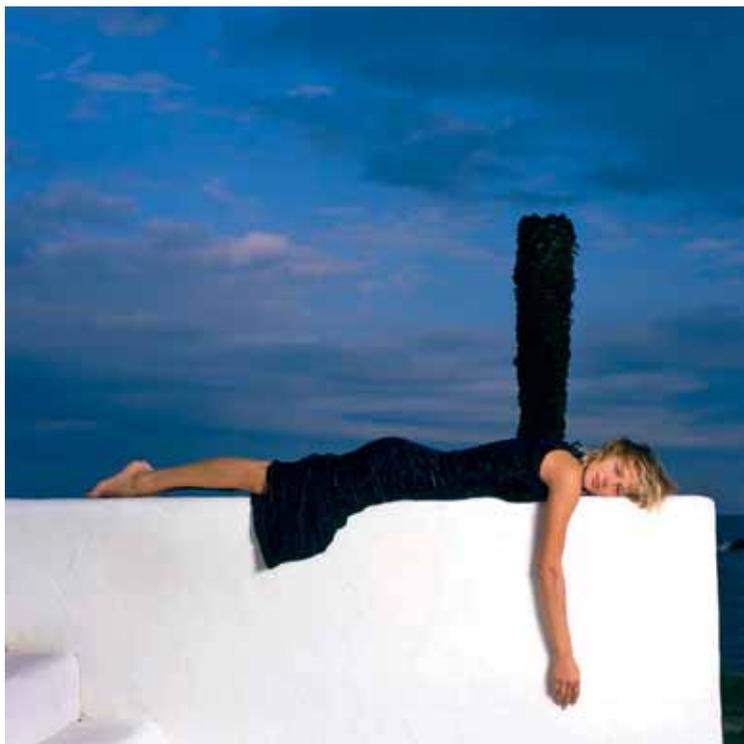
Chema Conesa

MURCIA, 1952

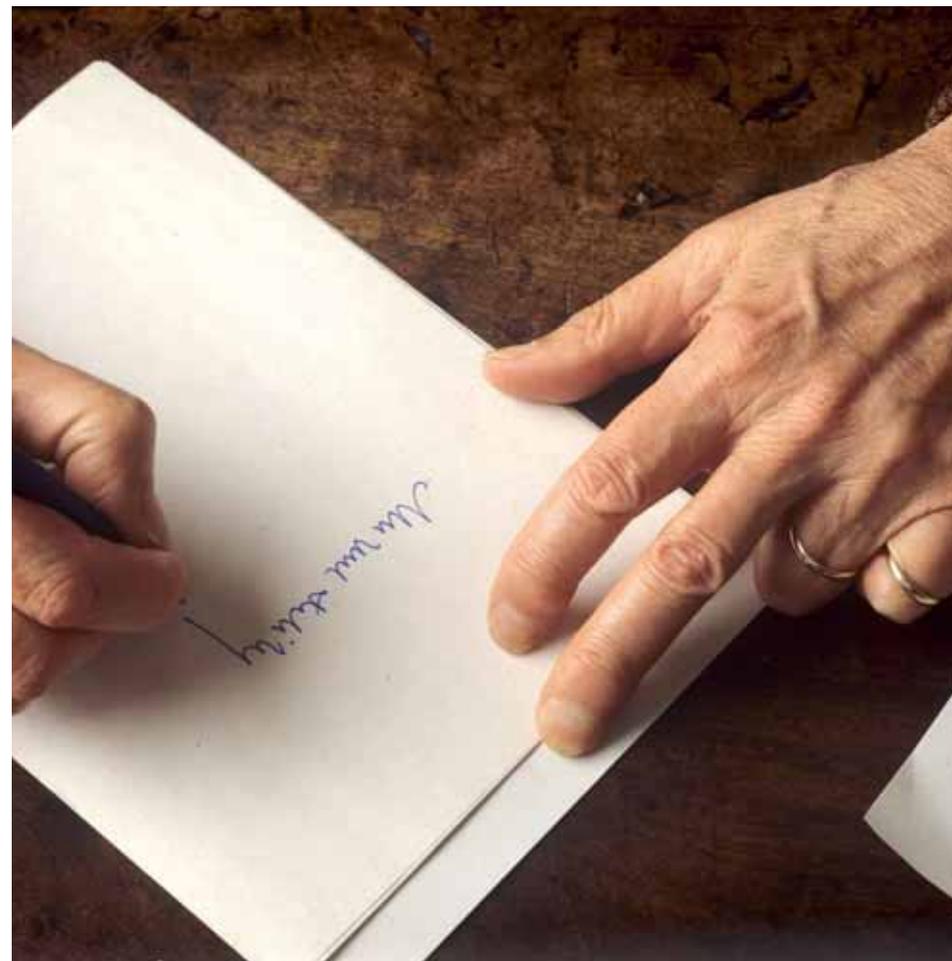
He holds an undergraduate degree in history of art from the Complutense University of Madrid, and also read journalism and imaging in the newly created faculty of the same university. He combined these studies with his incorporation as editor to the staff of the newspaper *El País* in 1976, the year when it was created. He combined his work as a reporter and as a photographer, but soon opted for the latter. After working for two years as chief of photography for the weekly *El Globo*, he returned to *El País Semanal* as photo editor, where he remained until 1995. That same year he joined *El Mundo*, where he held various positions: deputy director of photography for the Sunday supplement until 2004, director of image at *Yo Dona* magazine, and deputy director of photography of the supplement *Magazine*. In 2013 he broke all ties with the press in order to continue developing his personal work from his own studio.

Portraiture is the main genre developed by this author, who conceives of it from a journalistic point of view. Chema Conesa is a master of the portrait, approaching it from a journalistic perspective but producing it with great character, creating different landscapes around each of his models. From Felipe González to José María Aznar and from Eduardo Chillida to Fernando Alonso, Conesa has assembled a true archive of portraits of contemporary Spain.

He was awarded the Culture Prize 2011 in the category of "Photography" of the Comunidad de Madrid, and the Bartolomé Ros Prize in PhotoEspaña 2010, for his work as a photographer and director of La Fábrica's PHotoBolsillo collection. As a curator, he has organized exhibitions on Ramón Masats, Ricard Terré, Català-Roca, or Nicolás Muller, unearthing previously unpublished images.
—NP



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Soledad Córdoba

AVILÉS, ASTURIAS, 1977

A plastic artist, she uses photography to create fictions. In her early projects she works around the idea of the body linked to identity, and reflects on illness, pain, abuse and existence. Her recent work consists mostly of self-portraits framed by nature. Forests, fields of sunflowers, or stubble surround the female figure. When the stage is located indoors, light becomes the main protagonist. This can be seen in series such as *En el silencio* (In silence, 2009-12), which raises the need to open a dialogue with nature, or its predecessor *Un lugar secreto* (A secret place, 2007-08). Both play with the boundary between reality and fiction.

Of note are her exhibitions *Soledad Córdoba* (Círculo de Bellas Artes, Madrid, PhotoEspaña 2002), *WOMEN & WOMEN* (Cervantes Institute of Albuquerque and Chicago, USA, 2010-11), and the retrospective *Cuerpo, lugar, silencio 2001-2012* (Body, place, silence 2001-2012, Niemeyer Center, Avilés, 2012). She has been the recipient of several awards, among them the First Prize for Photography of *El Cultural* supplement of the newspaper *El Mundo* (2001), the First Prize for Photography of the Jóvenes Creadores (Young Creators) competition of the Ayuntamiento de Madrid (2003), and the First Prize for Plastic Arts

in the Youth Prize 2004 of the General Foundation of the Complutense University (2005). She has profited during her artistic training and research from scholarships and residencies such as those offered by the Cité Internationale Universitaire de Paris (2012-13), the Casa de Velázquez (Madrid, 2008), or Hangar, Centre de producció d'arts visuals i multimèdia (Barcelona, 2002). Her work can be found in the collections of the Museum of Fine Arts of Asturias (Oviedo), the Complutense University Foundation, INJUVE, the Government of Cantabria, and the Ayuntamiento de Zaragoza, among others. — AGM

Selected works

Soledad Córdoba. Valdés: Ayuntamiento de Valdés, 2004; *Ingrávida* (Weightless). Zaragoza: Ayuntamiento de Zaragoza, Área de Educación y Acción Sociales Especializados, 2006; *Un lugar secreto* (A secret place). Oviedo: Galería Vértice, 2007; *Soledad Córdoba, cuerpo, lugar, silencio 2001-2012* (Soledad Córdoba, body, place, silence 2001-2012). Gijón: Gestión de Infraestructuras Culturales, Turísticas y Deportivas del Principado Asturias, 2012.

www.soledadcordoba.com



1 — In the silence VII, 2010.
2 — In the silence XI, 2011.

Eduardo Cortils

SAN PEDRO DEL PINATAR,
MURCIA, 1963

Eduardo Cortils's work exudes an *impure* conception of photography. Texts, objects, music, touch-ups, and image manipulations would make it difficult to confine this semantically rich proposal to the field of photography, were it not for the fact that the image ultimately emerges as the raw material in his production.

His work conveys a concern for the state of humanity, immigration, and the relationship between the West and other cultures in the XIX and XX centuries, as evidenced in his series *Casi un objeto... lo inexorable* (Almost an object... that which is inexorable, 1987-) and *Ecos de una nación-Hechos de una narración* (Echoes of a nation-Facts of a narrative, 2000). Between 2009 and 2012 he has completed projects that revolve around the concepts of gender and equality, and has created the group of transgender immigrants *Trans_Atlánticas*, which seeks to improve the social acceptance of this marginal group through multidisciplinary artistic works. In 2013 he produced *Aves Humanizadas* (Humanized birds), a relational and contextual art project about farmers, hunters, the wildlife, and the environment.

His work has been exhibited on numerous occasions, among which stand out the exhibitions held in 1991 at the Museo Nacional Centro de Arte Reina Sofía (MNCARS, Madrid); and the following year at

the Spanish Museum of Contemporary Art, also in the capital. In 1994 he exhibited at the Museum Enschedé de Haarlem (Netherlands); in 2000, at the "la Caixa" Foundation in Barcelona; and in 2002 he was part of Paris Photo. In 1993 he won the European Photographic Award. Since then, his work has been recognized with a residency at the Visual Studies Workshop Press in Rochester (New York), the New Tendencies in Art scholarship of the Ministry of Culture (2003), and the scholarship for Cultural Projects with a Social Impact of the "la Caixa" Foundation (2010), among other aids for creation. His work has been acquired by The Metropolitan Museum of Art in New York, the MNCARS, and the collection of the Ayuntamiento de Alcobendas, among others. — JFP

Selected works

A los que se vieron forzados a desaparecer (To those who were forced to disappear). Valencia: Levante, 1992; *Al hombre vencido* (To the beaten man). Murcia: Mestizo, 1994; *A un mundo fragmentado, una poética* (To a fragmented world, a poetics). Rochester: New York, 1997 (essay, poetry); *Pequeñas certidumbres: arte, museo, público: una finalidad sin fin* (Small certainties: art, museum, audience: an endless finality). Murcia: Dirección General de Bellas Artes y Bienes Culturales, 2005.



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Antonio Cosmes

MÉXICO, 1820 ? — ESPAÑA, ?

Antonio Cosmes was born in Mexico to a Mexican mother and a Spanish officer with the rank of captain who joined the Mexican independence movement in 1821. In 1847 he opened together with daguerreotypist Charles S. Betts a photo studio in Mexico City, and a year later he went solo. In 1849 he traveled to the United States to learn the latest technical innovations prevalent in American galleries, which he brought back to Mexico, producing works in Atlacomulco and Cuernavaca. In 1852 he moved to Spain, where he opened a studio in Cádiz, in the number 7 of the Calle Novena. He traveled to other Spanish cities like Valencia and Madrid, where he would settle sometime around 1859.

Antonio Cosmes was a highly versatile photographer. Initially he used the daguerreotype technique, although soon thereafter he would

switch to the ambrotype, a cheaper photographic process. He was one of the few people to develop this procedure in Spain, despite the fact that it was highly popular among portraitists in the United States. He also practiced stereoscopic photography and worked as a miniaturist and coloring photographs, although he is known above all as a precursor of photojournalism. In 1858 he produced, together with José Martínez Sánchez, one of the most personal features of the early days of Spanish photography, the arrival of Isabella II of Spain to the port of Valencia on the occasion of the inauguration of the railway Valencia-Alicante. This piece was the first sequential report of an official act produced in Spain.

The photographer's work has featured in the exhibits *Memoria de la luz: fotografía en la comunidad Valenciana 1839-1939* (Memory of the light: photography in the Comunidad de Valencia 1839-1939, Valencia, 1992), *El retrato en la fotografía española del siglo XIX* (Portraiture in Spanish photography of the XIX century, University of Navarre and Ayuntamiento de Pamplona) and *De París a Cádiz: calotipia y colodión* (From Paris to Cádiz: calotype and collodion, Museu Nacional d'Art de Catalunya, 2004), a tribute to the key authors in the dissemination of photography. Most of this author's work preserved to this day belongs to the Manuel Castellano collection.

—LA

Selected work

Montellano, Francisco. *Antonio L. Cosmes de Cossío: un precursor del fotorreportaje* (Antonio L. Cosmes de Cossío: a precursor of photojournalism). Mexico: Consejo Nacional para la Cultura y las Artes, Dirección General de Publicaciones, 2001.



Portrait of a man.

Matías Costa

BUENOS AIRES, 1973

From the series *Cuando todos seamos ricos* (When we are all rich). Beijing, 2006.

He arrived in Spain when he was a child, in 1977. He graduated in journalism from the Complutense University of Madrid and began taking photographs in 1989 as an autodidact. In 1992 he published his images in the press, after completing a course on documentary photography at the Audiovisual Technologies Workshop in Madrid. He was a founder and until 2012 a member of the group NOPHOTO, which included Marta Soul, Juan Valbuena, Carlos Sanva, Juan Santos and Juan Millás, among others. Currently, he works for the British agency Panos Pictures and resides in Madrid, where he teaches courses and workshops as an associate professor at TAI, EFTI and LENS.

His are long-term projects in which he reflects about migration, memory and chance. Among the most recent ones should be mentioned *Cuando todos seamos ricos* (When we all become rich, 2006), about the unstoppable and merciless metamorphosis of Beijing; *Cargo* (2008), a series that addresses the abandonment of the Soviet fishing fleet off the coast of the Canary Islands; and *The Family Project*, a work in progress since 2009 in which the focus is placed on the way the experiences of our ancestors play a role in the lives of future generations.

He is a regular contributor to *El País Semanal*, *The New York Times*, and *La Repubblica*. His work has been featured in PhotoEspaña (PHE) 1999, 2006, and 2007, in *Visa pour l'Image* (Perpignan, France, 2000), the Photofestival Nida (Lithuania, 2010), and Guatephoto (Guatemala City, 2012), among others shows and festivals. In PHE 1998 he received the Descubrimientos Prize to the best portfolio. He was awarded the World Press Photo in 2000 and 2002, and has been the recipient of the scholarships of the Colegio de España in Paris, the "la Caixa" Foundation, and Generación 2010 Premios y Becas de Arte Caja Madrid. His work is included in the collections of the Ministry of Culture, the Spanish Embassy in Washington, the Museo di Fotografia Contemporanea of Cinisello Balsamo (Milan, Italy), the Moscow House of Photography, the Hubei Museum of Art (China), and the Nedelrans Fotomuseum (Rotterdam, Netherlands).

—AGM

Selected works

Matias Costa. PHotoBolsillo. Madrid: La Fábrica, 2011; *The Family Project*. Madrid: LENS, 2012.

www.matiascosta.com



Gabriel Cualladó

MASANASA, VALENCIA, 1925
— MADRID, 2003

At age 16 he moved to Madrid to work in his uncle's freight company, which he would subsequently direct until his retirement. An amateur photographer, his earliest photographs were of his first-born son taken in 1951 with a Capta camera, which he ultimately discarded to work with a Rolleiflex. In 1956 he joined the Royal Society of Photography of Madrid where he struck up a friendship with Gonzalo Juanes and Paco Gómez, entering the photography group Afal. The following year he participated with Paco Gómez in what is considered to be the first exhibition of the trend of photographic renovation that began sweeping the Spanish soil. Together with Leonardo Cantero, Paco Gómez, Ramón Masats, Francisco Ontañón and Rubio Camín he formed in 1959 the group La Palangana, first seed of the Madrid School. He assembled one of the greatest photography collections in Spain.

Cualladó turned his family album into the central axis of an oeuvre charged with humanism, melancholy and lyricism. Conditioned by the pessimism of the post-war era, his images reveal a troubling vital angst: the loneliness of a man faced with his own existence.

He published his work in the yearbooks *Photography Year Book*, *Everfoto*, and *Cotecflash*, and he was a member of the editing committee of *Cuadernos de Fotografía* and of the magazine of the Royal Society of Photography from 1972. In 1962 he was a guest exhibitor at the Museum Fodor of Amsterdam and received this institution's gold medal. That same year he featured in the First World Photography Exhibition of the magazine *Stern*; in 1966 he took part in *Interpress-Foto* (Moscow); and in 1978 in *Les Rencontres d'Arles*. The Valencia Institute of Modern Art (IVAM) organized a retrospective of his career in 1989. His two final major accomplishments were the ICI Photography Award (National Media Museum, Bradford, England, 1992) and the National Photography Prize (1994). His work is included in the collections of the Museo Nacional Centro de Arte Reina Sofía of Madrid, the IVAM, the Fundació Foto Coleccania (Barcelona), the Bibliothèque nationale de France (Paris), and the Center for Creative Photography of the University of Tucson (Arizona, USA), among others.
— JF

Selected works

Gabriel Cualladó. Fotografías. Valencia: IVAM, 1989; *Cualladó: puntos de vista* (Cualladó: points of view). Madrid: Fundación Colección Thyssen Bornemisza, 1995; *Cualladó, PHotoBolsillo*. Madrid: La Fábrica and TF Editores, 1999.



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2

1— Old woman at Atocha railway station, Madrid, 1957.
2— German brewery, Madrid, 1960.
3— Self-portrait, Madrid, 1968.



3

The Limbo of Photography

MARIE GENEVIÈVE ALQUIER B.

Unlike most of his friends, he was not a professional photographer. He never earned his living from photography. His main occupation was running the small transport company that his uncle left him. He retired in 1989 after transforming the company into one of the country's largest. He was not just an academic photographer though, despite the fact that he occasionally wrote articles for photography magazines and in the 1950s and '60s served as a judge for several photo contests, and was always willing to give lectures or participate in conferences if asked. All his life he was an enthusiastic amateur photography fan, just as he was a fan of jazz music, literature and graphic design [...]

His friends showered praise on his first still life shot of grapes for its delicate subtleties of tone, a simple but powerful composition, and lifelike

textures. But that was the academic side of Cualladó that was not to evolve. The real Cualladó can be seen in the shots of, for instance, the wedding of his friend Masats (a crushed gladiola on the ground), or a solitary hanging hand (Madrid's *Cervecería Alemana* bar and restaurant), or the fluttering of the wings of a dove on the Rue de la Paix (Paris), or the white Thyssen Infante. These are small touches of brilliance within a naturally brilliant corpus of work. And exquisite. Not subject to trends or fashion, as if these things were totally foreign to him. This photographer is so totally unconcerned with technique and mechanics that with only his sharp, innately wise perception would he become the most emblematic artist of his generation. —

"The Limbo of Photography," by Marie Geneviève Alquier B. Cualladó. *PHotoBolsillo*. Madrid: La Fábrica and TF, 1999.

Cuatro15

Cuatro15 was a group of young photographers with highly diverse styles, which used contemporary and signature photography as a tool of artistic and social expression. It was established in Barcelona in 2007 and remained active until 2010. It originated from the need to move forward as a group within a solitary discipline, sharing ideas, projects and concerns. Ten photographers were part of the group: Anna Bresoli, Javier Ferrando, Eugeni Gay, Isabel González, Alejandro Maestre, Eugeni Gay, Isabel González, Alejandro Maestre, Camilla de Maffei, Susana Oñoro, Manu Pineda, Francisca Ribeiro, and Piko Zulueta. While the group has disbanded, they remain in contact and still produce joint works on a sporadic basis.

During its three years of existence its members produced both solo and group work, such as the projects 3R for SevillaFoto09; *Cotidianidad de una memoria apuntalada* (The everyday routine of a shored up memory), on the occasion of the 20th anniversary of the concrete degeneration crisis

in the Turó de la Peira (Barcelona); or *Yak42*, by Isabel González and Eugeni Gay.

Cuatro15 took part in a number of festivals, such as Passanant Foto, Tráfico 2008 and 2009, or Luna Krea. On a personal level, outstanding projects by Anna Bresoli include *Metamorphosis of the Soul*; by Javier Ferrando, his narrative and travel photography; by Eugeni Gay, the project *Dioses de alquitrán* (Gods of tar); by Isabel González, her works in which she explores emotions; by Alejandro Maestre, his investigative work in new techniques of digital post-production; by Camilla de Maffei, her work on the Balkans and Eastern Europe; by Susana Oñoro, her reportage about working women in Spain and Morocco; by Manu Pineda, his documentary signature photography; by Francisca Ribeiro, his research about the therapeutic potential of photography; and by Piko Zulueta, his photo-reportage and his photography produced with pinhole cameras.

— MMN



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1— Eugeni Gay, *Isla de la Culebra* (Snake Island), one of the seven islands around Isla del Sol (Sun Island) in Lake Titicaca, Bolivia.

2— Piko Zulueta, *From the series La mar de fondo* (Ocean swell).

3— Anna Bresoli, *Photograph VII. Project: Between you and me*, produced together with Francisca Ribeiro.

Pep Cunties

VILANOVA, BARCELONA, 1946

His beginnings in the world of photography were conducted under the creative umbrella of the Spectrum Gallery of Barcelona and the Grup Taller d'Art Fotogràfic which Albert Guspí created in the mid-1970s. In 1975 he enrolled in a journalism course with Chilean photographer Lucho Poirot and in 1976 he was a student at the Mediterranean Photography Workshop of Cadaqués, organized by the Grup Taller. Between 1978 and 1983 he worked as a lecturer at the Centre Internacional de Fotografia de Barcelona (CIFB).

His career as a documentary photographer began in 1975 with a feature about the former municipal abattoir of Barcelona. This would be followed by another feature about Asturian miners (1976). A discreet photographer, he would go unnoticed as he captured his models in their environment without disrupting their activity. An exemplary sample of this way of working was his feature about prostitution in Barcelona's Chinatown, *Meublés*, which he began in 1977 and retook in 2008. The images are taken inside the bedrooms and construct a troubling topography with their tenants posing as if they were standing before their clients. The work reflects the situation faced by women in this sordid environment with utmost respect, resulting in pieces of great beauty, surprisingly close and

routinely. Other noteworthy projects include his feature about the old Mental Hospital of the Santa Cruz of Barcelona, produced with Jesús Atienza and Eduardo Subías (1980), and his feature about El Rocio (1978-80).

His work on the mental hospital would be projected that same year in the CIFB, synchronized with a recording of piano music composed and performed for the occasion by Mariano Zuzunaga, who is a pianist as well as a photographer. During the exhibition *Centre Internacional de Fotografia Barcelona (1978-1983)*, organized by the Museu d'Art Contemporani de Barcelona in 2012, these photographs were projected again. *Meublés* was on display in 2010 in Barcelona, in La Virreina Centre de la Imatge, as part of the group exhibition *La guía secreta de la Rambla* (The secret guide of the Rambla); and in 2011 his features of the '70s were part of the exhibition *1979, crónica de un tiempo* (1979, chronicle of an era), held in La Virreina Centre de la Imatge.

— JFP

Selected works

La guía secreta de la Rambla, Barcelona, Polígrafa, 2010; *Centre Internacional de Fotografia Barcelona (1978-1983)*, Barcelona, MACBA, 2012.



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1— A depiction of the clergy with a bank in the background, which does it justice. Oviedo, 1977.

2— *Meublés*, former Chinatown of Barcelona, 1978.

Gerardo Custance

MADRID, 1976

He holds an undergraduate degree in photography and digital creation from the Universitat Politècnica de Catalunya (2004), and he furthered his studies in 2005 with a postgraduate degree in documentary photography from the University of Westminster (London). Thanks to an artistic creation scholarship from the MUSAC (León), which he was granted in 2006, he began his series *Perímetro* (Perimeter), which in 2008 would merit him the plastic arts scholarship of the Botín Foundation. He would hold his first exhibition that same year, at the Galerie Polaris of Paris. Presently, he lives and works between the French capital and Madrid.



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In the context of new documentary photography, the work of Gerardo Custance reflects about the identity of space, highlighting the relation between human beings and nature. Technically impeccable in their finishing and of a beauty reminiscent of surrealism, his images cause great aesthetic impact. They are devoid of any stridency, they venture into the territory of experience and sensitive perception, exercising a hypnotism of sorts that detaches the spectator from reality. These are the lines that govern his projects *Perímetro* (2006-08), a documentary inquest beyond Madrid's periphery; *Ciertos paisajes* (Certain landscapes, 2006-07), a documentary inquest about Castilla y León commissioned by the MUSAC; *Órbigo* (2007), also commissioned by the León-based museum; or *Yellow Sea*, a photographic series shot on the island of Baengnyeong (South Korea), the natural beauty of which has been deformed by the conflict between the two Koreas.

Among the latest exhibitions in which he has taken part feature the group shows *Sense of Place*, *European Landscape Photography* (BOZAR, Brussels, 2012), *Delimitations* (Herzliya Museum of Contemporary Art, Israel, 2012), and *Urbscapes: espacios de hibridación* (Urbscapes: spaces of hybridation, Vetrinjski dvor, Maribor, Slovenia, 2012). A finalist of the Descubrimientos section in PHoto-España 2005, he was awarded the Third Prize in the V Photography Competition Purificación García (2007) and the FotoPres scholarship in 2013. His work is included in major collections, such as the MUSAC, the Comunidad de Madrid - Centro de Arte Dos de Mayo (Móstoles), the Centre national des arts plastiques - Ministère de la Culture et de la Communication de France, and the Maison Européenne de la Photographie (Paris). — NU

Selected works

Castilla y León, un cierto paisaje (Castilla y León, a certain landscape). León and Barcelona: MUSAC and Actar, 2007; *La Rivera del Órbigo. Invierno* (The bankside of the river Órbigo. Winter). León: MUSAC and Asociación Séptimo Centenario de Benavides, 2007; "Perímetro" (Perimeter). EXIT, Madrid, 2010.

www.gerardocustance.com

1— Atienza, 2007.
2— Olimpo, 2006.

Ricky Dávila

BILBAO, 1964

After completing his undergraduate degree in biology from the University of the Basque Country (1989), he studied photography at the International Center of Photography in New York (1991). Between 1991 and 2000 he worked for the daily newspaper *El Sol*, contributed to *El País Semanal*, was photo editor of the magazine *EGM* and was a member of the now-defunct agency Cover. Presently he combines his personal work with his duties as director of the Center of Contemporary Photography of Bilbao.

The personal and professional work of Ricky Dávila moves between the document and a profound reflection that emanates from the self. He uses black and white photography with sharp

contrasts to provide the dark shadows with a metaphorical and poetic meaning that links his style with literary photojournalism. The themes he explores include love, death, friendship, and the passage of time. Set within these lines are his latest projects *Todas las cosas del mundo* (Everything in the world, 2012), an introspective voyage into the author's photography and poetry; *Nubes de un cielo que no cambia* (Clouds of an unchanging sky, 2009), which features Bogotá as the travel headquarters of the personal quests of the photographer and of the poet Dufay Bustamante; or *Manila* (2005), which resulted from two years of work in the capital of the Philippines.

His latest exhibitions include *Manila* (Canal de Isabel II, Madrid, 2005; Casa Asia, Barcelona and Les Rencontres d'Arles, France, 2006), *Ibérica* (Iberian, PHotoEspaña, 2007; Centro de la Imagen de Lima, 2008; Círculo de Bellas Artes de Madrid, 2010; and imageSingulière, Sète, France, 2011), and *Nubes de un cielo que no cambia* (Clouds of an unchanging sky, Casa de América, Madrid, 2009 and Andalusian Center of Photography, Almería, 2010). He has been the recipient of the Ortega y Gasset Prize for Journalism awarded by *El País* (1994), FotoPres (1995), the Second Prize in the category of "Reportage" of the World Press Photo, and the Best American Picture (both in 1995). — PIH

Selected works

Ricky Dávila. PHotoBolsillo. Madrid: La Fábrica, 1998; *Manila*. Madrid: Gran Sol, 2005 (PHotoEspaña Prize to the Best Photography Book of the Year); *Ibérica*. Madrid: Gran Sol and SEACEX, 2006; together with Bustamante, Dufay. *Nubes de un cielo que no cambia* (Clouds of an unchanging sky). Madrid: Gran Sol and Casa de América, 2009; *Ricky Dávila*. Barcelona: Lunwerg, 2012.

www.rickydavila.com



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1— Manila, 2005.
2— Sole Bank. Ireland, 1995.

Carlos de Andrés

MADRID, 1954

Devoted to documentary photography and photojournalism since 1987, he was part of the workforce of the agency Cover, as well as of the weekly newspaper *El Globo*, and the daily *Diario El Sol*. He worked with the agency VU' in Paris for a decade and has also worked with Getty Images. Presently he combines his photographic works with his duties in the EFTI academy in Madrid.

Carlos de Andrés' photographs are characterized by the thoughtfulness and immediacy of his shots. He maintains that a photographer's job is and must be lonely, and that not only must you be able to capture the image but also to edit it. He has worked, among other projects, in *Open Spain, Cultura del Olivo* (Olive Culture), *EFTI 20 años de Historia* (EFTI 20 years of history), and *Fototraballos 2007*. Since the 1990s he has spent a lot of time in a personal project titled *La juventud, una generación* (Youth, a generation).

He featured in the show *Cuatro direcciones. Fotografía contemporánea española 1970-1990* (Four

directions. Contemporary Spanish photography 1970-1990), held at the Museo Nacional Centro de Arte Reina Sofía of Madrid (1991). He has been the recipient of, among others, a FotoPres prize in the category of "Politics and Society" (1990) and the First Prize in 30 Years of History in Spain organized by HSBC Spain in 2012. His work is included in the collections of the Museum of Contemporary Art of Chicago, the Marugame Hirai Museum of Spanish Contemporary Art (Marugame, Japan), and the Museum of Fine Arts in Bilbao.

—PIH

Selected works

Románico Palentino (Romanesque from Palencia), Renfe, 1989; *Soria imaginada* (Soria imagined), Caja Soria, 1998; *Jaén, cultura del olivo: 5 visiones* (Jaén, olive culture: 5 visions). Jaén: Diputación Provincial de Jaén, 2004.



Spanish youth. Madrid 1988.

Debas Brothers

FRANCE, 1850? — ?

The Debas brothers opened different photo studios in Madrid in the 1870s, enjoying great success. Their French origin was palpable in the studio's advert: "Parisian photography." Although they started together, Edgardo chose as location the Puerta del Sol and the Carrera de San Jerónimo, while Fernando settled in the Calle Príncipe. Additionally, in 1878 Fernando opened a franchise in Valladolid, with great commercial success. Edgardo's studio enjoyed its best period between 1880 and 1890. Both siblings collaborated with Madrid's illustrated press, and as well as studio photography they produced vistas of the city's streets. Their notoriety remained intact for many years, although toward the beginning of the XX century other photographers, such as Antonio Cánovas, Campúa, or Alfonso ended up eclipsing their predecessors in what ultimately became the passage of professional photography from an activity focused on portraiture to a more artistic concept of photography.

They were exceptional portraitists, specializing in group portraits. Both enjoyed tremendous

social recognition and notoriety. Their reputation was such that as soon as Alfonso XII arrived in Spain, he had his portrait taken by them; Fernando introduced himself as "First photographer of HM and HRH the Princess of Asturias, and Infantas." Meanwhile, Edgardo photographed Infanta Isabella La Chata, a very popular figure among the people of Madrid, and he also took the portrait of the intellectuals of the time. Enrique Rumoso worked as lighting technician for both of them.

Edgardo published his work in the magazines *Blanco y Negro*, *Nuevo Mundo*, *El Teatro* and *La Ilustración Española y Americana*. He was awarded the Gold Medal in the expositions of Porto (1880), Florence (1887) and Barcelona (1888), and the Silver Medal in the one of Paris (1889). The Archivo de la Nobleza (Nobility Archive) of the National Historic Archive of Spain features some photographs by Fernando Debas in its collection.

— JFP

1 — The Princess of Asturias with the infantas Eulalia, Paz, and Pilar of Spain, ca 1875.
2 — Alfonso XII, ca. 1875.



1



2

Evaristo Delgado

CÁCERES, 1951

He works and lives in Madrid since 1969. Together with other photographers from Madrid's Real Sociedad Fotográfica (Royal Society of Photography, RSF), he established in 1979 the group Colectivo 28, with which he produced a large number of activities linked to photography. Following its disbanding, he started to exhibit regularly and to deliver seminars and conferences; he contributed to Guadalajara's SIF-82, in 1994 was a member of the Advisory Committee of Plastic Arts of Caja de Ahorros del Mediterráneo (CAM), and in 1999 he and other photographers set up and kick-started the organization Entrefotos.

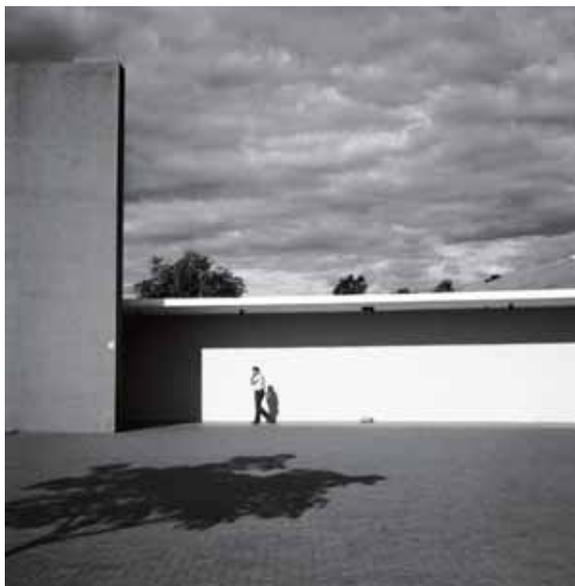
His work, essentially in black and white, reflects his special interest for geometry and composition, perhaps due to his academic training as an engineer.

Especially notable among his exhibitions was the one that took place in the Sala del Canal de Isabel II (Madrid, 1996), and his participation in the Encuentros da Imagem de Braga (Portugal, 1997); as well as those held at the gallery El Gayo Arte (Madrid, 1998); the RSF (Guadalajara, 1999); the Conde Duque Center (Madrid, 2004); and the Gloria Gallery (Madrid, 2012). His work is included in the Bauzá Collection, in the collections of CAM, the Ayuntamiento de Móstoles and the Ayuntamiento de Alcobendas, and in the Contemporary Art Museum of the Ayuntamiento de Madrid, as well as in numerous private collections.

—RLdC

Selected works

Leve, Breve, África (Easy, brief, Africa). Madrid: *Siete de un Golpe*, 2001; *Un viaje a Madrid* (A trip to Madrid). Madrid: Taric, 2003; *Saharais, solo el Desierto* (Saharais, only the desert). Barcelona: Rivas Sahel, 2004; *Guadalajara, paisaje y territorio* (Guadalajara, landscape and territory). Guadalajara: Agrupación Fotográfica de Guadalajara, 2007.



1— Image of the project *Estamos solos* (We are alone). Foz de Iguazú, Brazil, 2005.
2— Image of the project *Estamos solos* (We are alone). Llanes, Asturias, 2000.

Juan Manuel Díaz Burgos

CARTAGENA, 1951

1— Bocanueva. Dominican Republic, 1992.
2— Havana, interior image. Cuba, 1999.
3— Rota, Cádiz, 1989.

He first came to photography at the age of eight, when he was gifted a Kodak Retinette. In 1976 he replaced it for a Canon Ftb and began his professional career. He completed studies as *maestro industrial* (technical studies in engineering) and in 1973 joined the staff of lecturers in the Polytechnic Institute of Cartagena. His career is marked by the collation of his work as a teacher and as a photographer.

His first images, a series of portraits taken in Cartagena, led to the proposal *Historias de la playa* (Tales of the beach, 1988-1992). In 1990 he took part together with his great friend, Juan Manuel Castro Prieto, in developing the negatives of Peruvian photographer, Martín Chambi. Series such as *Camino del inca* (Inca trail) and *Raíz de sueños* (Root of dreams) document his passion for Peru and the Dominican Republic. But it will be Cuban culture which will inspire him most: he has captured the reality of its people with intensity. In this sense, *Deseo* (Desire), and *Bienvenidos a La Boca* (Welcome to La Boca) stand out. Of note is his work in the recovery of historic photography and the project *Fotografía en la Región de Murcia. La imagen rescatada* (Photography in the region of Murcia. The rescued image), which led to the creation of the Historic Photography Center of the Region of Murcia, which he directed between 2001 and 2007.

He has held exhibitions at the Museum of Contemporary Art of Chicago (Illinois, USA), The

Meadows Museum of Dallas (Texas, USA), Forum for Photography (Cologne, Germany), and the Fine Arts Museum of Havana, among others. His work is included in the collections of institutions such as the Marugame Hirai Museum of Spanish Contemporary Art (Marugame, Japan), the Haydée Santamaría Foundation (Havana), or the Valencia Institute of Modern Art.

—NP

Selected works

Raíz de sueños (Root of dreams). Cartagena: Ayuntamiento, 1995; *Malecón de La Habana: "el gran sofá"* (The jetty of Havana: "the big sofa"). Murcia: Mestizo, 1997; *Juan Manuel Díaz Burgos. PhotoBolsillo*. Madrid: La Fábrica, 2002; *La Habana. Visión interior* (Havana. Internal vision). Barcelona: Lunberg, 2002; *Fachadas* (Facades). Cartagena: La Naval, 2005; *Retratos. 1980-2005* (Portraits. 1980-2005). Alicante: Caja de Ahorros del Mediterráneo, 2006; *Bienvenidos a La Boca* (Welcome to La Boca). Cartagena: Ayuntamiento de Cartagena, 2007; *Deseo* (Desire). Murcia: Consejería de Cultura, 2007; *Son*. Murcia: Ayuntamiento de Murcia, 2009; *Puerto Eterno* (Eternal port). Cartagena: Ayuntamiento de Cartagena, 2013; *Cuenca en la mirada* (Cuenca in the eyes). Cuenca: Diputación de Cuenca, 2013.

www.diazburgos.com



1



2



3

José María Díaz Casariego

MADRID, 1905 — 1970

A precursor of photojournalism in our country, Díaz Casariego started from a very early age to collaborate with the magazine *Nuevo Mundo*, founding in 1911 together with photographers Landi, Mariano Zabala and José Campúa the magazine *Mundo Gráfico*, a popular publication and the one with the largest print run among all specialized ones in the medium. In 1913 he began collaborating with the newly founded *La Esfera*. He photographed the Moroccan War and the Spanish Civil War, producing in the latter the photographs for which he is most remembered to this day. After the Civil War, he was sentenced to death but he was pardoned and forced to give up his trade as a photojournalist. He then worked as a civil servant in the Municipal Newspaper Library of Madrid.

Like the rest of the first generation of Spanish photojournalists, Díaz Casariego used for his work the recently invented Leica camera, with its eye-level viewfinder. Thanks to his friendship with Alfonso Sánchez Portela he was able to take the famous photographs of Abd el-Krim and his camp during the Moroccan War, which derived in great recognition for him at the time. His work about the Spanish struggle, produced from both sides of the action, had to be kept hidden for over 50 years.

Díaz Casariego's archive was passed to the agency EFE during the Transition, and approximately 800 plates were also found in the Municipal Newspaper Library of Madrid. In order to make available to the public all the important graphic material hidden or confiscated from this and each and everyone of the reporters of the magazine *Mundo Gráfico*, in 2010 the project *Héroes sin armas* (Unarmed heroes) saw the light of day—a documentary produced by the Sociedad Estatal de Commemoraciones Culturales (state-owned society of cultural commemorations) in collaboration with La Fábrica and premiered in the Cinema Academy of Madrid.

—RA

Selected works

Arribas, Marta and Ana Pérez de la Fuente. *Héroes sin armas. Fotógrafos españoles en la Guerra Civil* (Unarmed heroes. Spanish photographers in the Civil War). Madrid: SECC and La Fábrica, 2009; Bauluz y de la Iglesia, Alfonso and Rafael Moreno Izquierdo. *Fotoperiodistas de guerra españoles* (Spanish war photojournalists). Madrid: Turner, 2011.



Roadblocks following the military insurrection against the republic, July 19th 1936 (graphic archive of the agency EFE). Reproduced in *Madrid. Laberinto de memorias (Cien años de fotografía, 1839-1936)* (Madrid. Labyrinth of memories [One hundred years of photography, 1839-1936]) by Publio López Mondéjar. Barcelona: Lunewerg, 1999: p. 255.

José María Díaz-Maroto

MADRID, 1957

Toward the beginning of the '80s he met in Arles, southern France, foreign photographers such as Jacques-Henri Lartigue and Robert Doisneau, and he established a relationship with Spanish photographers Tony Catany and Joan Fontcuberta, among others. He was a cofounder of Colectivo 28, of which he was a member until its disbandment, and he was the founder of the association Entrefotos, which he presided until 2005. He has worked in the magazine *Diorama-Foto* as editor of signature photography material, and in the graphic design magazine *Visual*. Presently he works at the Plastic Arts Department of the Ayuntamiento de Alcobendas as a curator of the Alcobendas Collection, and he is the artistic

director of the TAI academy (Madrid). Additionally, he is also an exhibition curator.

In formal terms, Díaz-Maroto's photographs have evolved slowly toward his latest works, focusing his creative interest on the landscape, increasing the formats he uses and openly displaying a technical control that remains essential in all his works.

His first solo exhibition took place in the Royal Society of Photography of Madrid (1984). Since then, he has held solo exhibitions in, among other venues, the Círculo de Bellas Artes (Madrid, 1995), the University of Havana (1998), La Caja Negra Gallery (1999), the Café at the Kursaal (San Sebastián, 2001), the Photomuseum of Zarauz (2002), the Casa Revilla Foundation (Valladolid, 2003), the Photography Association of Guadalajara (2005), La Aurora Gallery (2005), the Sala Kursala (University of Cádiz, 2011), and the Photo Espacio Gallery (Madrid, 2012). As a curator he has organized the exhibitions *Agua al desnudo* (Water exposed, 2004), *Ocultos* (Hidden, 2007), and *Mitografías. Mitos en la intimidad* (Mythography. Myths in intimacy, 2012) for the Canal Foundation (Madrid), as well as *El cuerpo revelado* (The body revealed, Royal Botanic Garden of Madrid) and *Los Premios Nacionales de Fotografía en la Colección Alcobendas* (National photography prize winners in the Alcobendas Collection, Antonio Saura Foundation, Cuenca), both held during PHotoEspaña 2013. In 2008, he was awarded the Plastic Arts Prize by the Government of Cantabria and the CCM Photography Prize. His work is included in the Museo Nacional Centro de Arte Reina Sofía (Madrid), the collection of the Ayuntamiento de Alcobendas, the Bibliothèque nationale de France (Paris), and other renowned institutions.

—LF

Selected works

José María Díaz-Maroto. *PHotoBolsillo*. Madrid: La Fábrica, 2000; *Hecho en Cuba* (Made in Cuba), 2000; *Un viaje a Madrid* (A trip to Madrid). Madrid: Museo Municipal de Arte Contemporáneo de Madrid, 2004; *Bloc de notas* (Notepad). Cádiz: Sala Kursala, 2011; *Leve, breve, África* (Easy, brief, Africa). Madrid: Ivorypress, 2011.



1



2

1— Boxing school. Trejo, Havana, 2012.
2— Train station. Berlin, 2011.

Victoria Diehl

LA CORUÑA, 1978

La Coruña / Madrid, 2003.

She holds an undergraduate degree in fine arts with a specialization in painting and a diploma of advanced studies in photography from the Universidad de Vigo.

Influenced by romanticism and classical sculpture, her images make reference to the myths and legends of antiquity. The body is the central axis of her work, and the female nude is one of her favored themes. These are the precepts that guide her series *Vida y muerte de las estatuas* (Life and death of statues, 2003-04), *El cuerpo vulnerable* (The vulnerable body, 2007) and *En las moradas del castillo interior* (Shelters of the interior castle, 2013). She combines new digital technologies, which allow her to bring inert matter to life, with myths.

Of note are her exhibitions *Leben und Tod der Statuen*, held at the Cervantes Institute of Viena and *Dalla carne a la pietra*, in the Cervantes Institute of Milan (both in 2007); *Frias, frágiles, durmientes* (Cold, fragile, slumberous), which was on display during PHotoGalicia 2008; *Carmencita*:

4 diciembre 1938, held at the Cultural Center Torrente Ballester de Ferrol, and *El cuerpo vulnerable*, in the Young Art Laboratory of Murcia (both in 2009). She has been the recipient of the 2005 Tentaciones Estampa scholarship and the scholarship of the Academy of Spain in Rome in 2006. Her work is included in the collections of Artium (Vitoria-Gasteiz), INJUVE, Caja Madrid, the Academy of Spain in Rome, and the Norte Collection of Contemporary Art.
— AGM

Selected works

Vida y muerte de las estatuas. Vigo: Cef, 2003; *90:08 Artistas galegos do século XXI*. Santiago de Compostela: Dardo DS, 2008; *El cuerpo vulnerable*. Santiago de Compostela: Dardo DS, 2008; *En las Moradas del castillo interior*. La Coruña: MACUF, 2013.

www.victoriadiehl.wordpress.com



Raúl Docasar

LA CORUÑA, 1977

A film collector during his teens, he studied photography for the cinema, entering the audiovisual scene as a lighting technician and cameraman for film, television and theater. Influenced by the work of Herb Ritts, from 2002 he focused on photography, a trade he carries out professionally, specializing in portraits, advertising and fashion. Presently he develops his career between Spain, Italy and Asian cities such as Hong Kong or Singapore, working with prestigious brands such as Affinity, Burberry, Delpozo, Massimo Dutti, and Tous, among others, and publishing material in magazines such as *Diva*, *Esquire*, *Look*, *Man*, *Ragazza*, *FHM*, *Men's Health*, *GQ*, *DT*, and *Female*.

His style is marked by the aesthetics of comic books and science fiction. He always uses carefully

selected patterns of light that result in images with a sharp contrast and a quasi-cinematographic look or other images in which the light is warm and romantic instead.

In December 2007 he was identified as a world young emerging star in the field of fashion and advertising photography by Hasselblad's *Victor* magazine. In 2009 the Association of Professional Photographers of Spain awarded him the silver LUX Prize in the category of "Fashion and Beauty" for his photograph "Old Fighters."

— AGM

www.rauldocasar.com



Twister. Barcelona, 2009.

Juan y Elías Dolcet

JUAN DOLCET
MADRID, 1914 — 1990

ELÍAS DOLCET
MADRID, 1948

He trained visiting the National Library, La Casa del Pueblo, and attending the gatherings of the time. His father, a photoengraver with a keen interest in art, died when Juan was still a teenager, which led him to work in the family engraving workshop at an early age. Later he would come to be the head of the engraving section of the National Coinage and Stamp Factory. In 1954 he became a member of the Royal Society of Photography in Madrid, joining the group La Palangana, from the so-called Madrid School, together with Gabriel Cualladó and Ramón Masats, among others. After winning the First Prize at the Negtor awards in 1955, he distanced himself from engraving in order to focus on photography.

He photographed the work of artists such as Manolo Millares, Pablo Serrano, Luis Gordillo, Antonio López, Lucio Muñoz and other artists of the

time with whom he would establish great friendships, soon turning into the favored photographer by art galleries in Madrid. He also looked into the personality of the artists in their artistic creations and in their work methods, taking introspective portraits of them—charged with satire and humor—engaged in the middle of their artistic activity or in the company of their families, showing the more human and unknown side of those he pictured.

In 1992 his work was featured in the group exhibition *Tiempo de silencio: panorama de la fotografía española de los años 50 y 60* (Time of silence: landscape of Spanish photography in the '50s and '60s), and in the Centre d'Art Santa Mònica (Barcelona) and Palais de Tokyo (Paris). That same year his *Retratos de artistas* (Portraits of artists) were exhibited in the Museo Nacional Centro de Arte Reina Sofía of Madrid. This work was again on display in 2006 in the exhibition *A través del espejo. Retratos de artistas en la obra de Juan Dolcet* (Through the looking glass. Portraits of artists in the work of Juan Dolcet), organized by the Fondo Fotográfico de la Fundación Universitaria de Navarra (FFF) (Photography Fund of the University of Navarre Foundation, Pamplona).

Other awards merited by the artist during his career included the Luis Navarro Prize in 1965 and a second Negtor Prize in 1966, among others. Since 2001 the Photography Fund of the University of Navarre Foundation preserves his legacy, comprised of 776 prints and 90,000 negatives.

His son, Elías, began taking photographs when he was 10 years old, assisting his father. In 1971 he was named director of photography of the Official School of Cinematography, specializing in cameras. That same year he began his collaboration with the newly formed magazine *Nueva Lente*, which would mark the beginning of modernity in Spanish photography. Together with Juan Ramón Yuste, Pablo and Luis Pérez Minguez, Paco Roux, Jorge Rueda, Miguel Oriola and Cristina García Rodero, all of them regulars of this magazine, he was part of the so-called "Fifth Generation." Presently he combines his creative activity with advertising work and with collaborations with various plastic artists in Spain.

He has exhibited his photographs, among other places, at the Arles Festival, the Círculo de Bellas Artes de Madrid, the Tourism Office of New York, and the Valencia Institute of Modern Art.

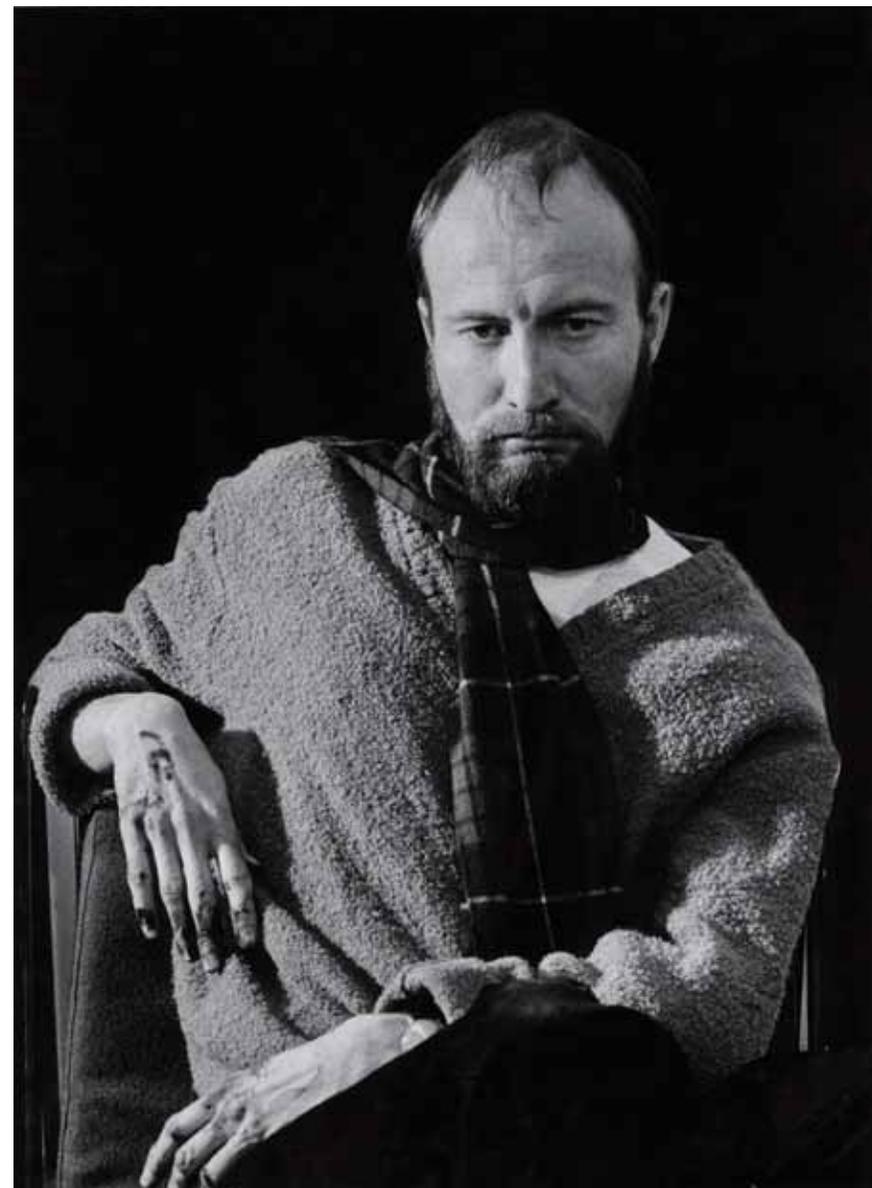
—LA



1

1— The impaled one (dry plate), 1968.

2— Portrait of Manolo Millares (dry plate), 1970.



2

Neuhat de Dubois

DOUAI, 1799 — BRUXELLES, 1872

Having trained as a magistrate, he served as a first instance court judge in Lille until the break of the French Revolution of 1848. For his contribution to keeping the uprising from reaching the border with Belgium he was named Knight of the Order of Leopold. In 1851 he moved his residence to Brussels, escaping further political revolts.

A pioneer of photo reportage, he is known for his works in collodion. He produced studies about portraiture and landscape photography, but stood out for his photographs of social events and celebrations of the time. An example of such

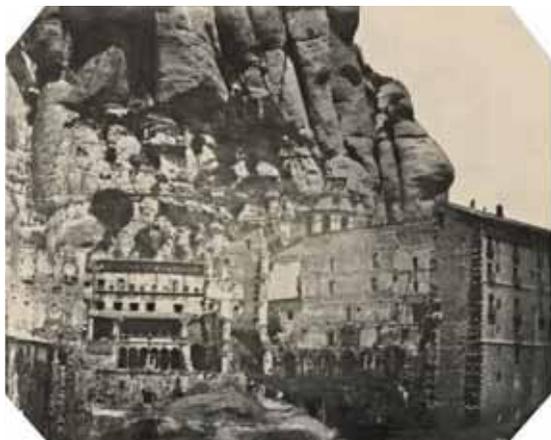
is the photograph *La place pendant les fêtes de septembre* (The square during the celebrations of September, Brussels), one of the first attempts to record a public episode, or his feature about the celebrations of the 25th anniversary of the reign of King Leopold I (1856). Given the limitations of collodion and the long exposure it required, he took his photographs from a high point, reducing as much as possible the blur of the images in motion. Equally of note are his photographs of animals from the Brussels zoo (1851), a work that confirms his interest in capturing movement. He would continue his activity as a photographer until the 1860s.

In 1856 he received a medal in the photographic exposition of Brussels, and recently he was the subject of an exhibition in the Provinciaal Museum voor Fotografie (Antwerp, Belgium, 1987). Works of his are kept in the Bibliothèque royale de Belgique (Brussels) and in The Metropolitan Museum of Art of New York, where an album with 32 of his photographs is stored, after it was donated by the Gilman Paper Company.

—RA / CC

Selected works

Joshep, Steven. *Le Chevalier L. P. T. Dubois de Neuhaut, 1799-1872, sa vie et son œuvre*. Joshep, Steven. "Chevalier Louis-Pierre-Téophile Dubois de Neuhaut." *Encyclopedia of nineteenth-century photography*. Edited by John Hannavy. New York and London: Routledge, 2008: pp. 443-444.



1— View from Montserrat.
2— View from a roller coaster.

Ramón y Antón Eguiguren

ANTÓN EGUIGUREN
ZUMAYA, GUIPÚZCOA, 1946

RAMÓN EGUIGUREN
ZUMAYA, GUIPÚZCOA, 1948

Pioneers of advertising photography in Spain, during the '60s they revolutionized the artistic landscape of their locality with bold shorts and the audacity and sensuality of their nudes. Their main interests were always painting, film, and photography. At the age of 10 and 12 respectively they produced their first tape, *Una de romanos* (A tale of Romans). In 1969, Ramón received a scholarship to further his photography studies in Florence. Upon his return they decide to work in a flat in Barcelona, thus developing their creative work in one of the main centers of the advertising and fashion industries. During the "golden age" of advertising photography in Spain, the Eguiguren brothers stood out for their sensibility and innovation, creating mysterious images with a soft focus, much sensuality, and evident technical ability. From this period are the campaigns for

Perlas Majorica and the five covers for the album *Purísimo Sara*, by Sara Montiel. The arrival of the new millennium saw the paths of this creative tandem split. Having worked in photography and in directing adverts, Antón decided to focus entirely on painting. His brother, Ramón, remains active in professional photography.

By personal preference and by design, the images of the Eguigurens are pictorial. Using photomontage, the motifs of their photography approach the classic genres of painting, with a slight predominance by still lifes. Whatever is placed before their lens becomes objectified and controlled to the smallest detail, as if it were an inanimate and malleable object. Their photographic reveries feature women as their axes; Mary Paz, Antón's wife, is a model and the muse behind many of his images.

— PFF



Nude, 1974 (top). Reproduced (next to a photograph by Rafael Navarro, bottom) in *Historia de la fotografía en España. Fotografía y sociedad desde sus orígenes hasta el siglo XXI* (History of photography in Spain. Photography and society from its origins until the XXI century), by Pueblo López Mondéjar. Barcelona: Lunwerg, 2005: p. 508.

Paco Elvira

BARCELONA, 1948 — 2013

Kabul, 2003.

He first came to reportage photography documenting student protests during the final years of Franco's regime. His images saw the light of day in magazines such as *Interviú* and through the now-defunct agency Cover. His dedication to capture the evolution of Spanish society over the following 40 years turned him into the crafter and witness of the most emblematic photographs of the recent past in the country. He was the photo editor of the reportage portal *Obtura* and a contributor to Getty Images and A.G.E. Fotostock, as well as a lecturer at the Faculty of Communication Sciences of Bellaterra, at the Universitat Pompeu Fabra and at the Idep Barcelona. He passed away aged 65, after suffering an accident while photographing the coastal massif El Garraf (Barcelona).

As a reporter he covered the current affairs of countries such as China, Cuba, Nicaragua, Northern Ireland, or Afghanistan, documenting conflicts such as the Balkan wars. The results of this activity are projects such as *China, Misión en Kabul* (Mission in Kabul), or *Nicaragua, café solidario* (Nicaragua, coffee with solidarity). Equally of note is his work *En el umbral del cambio* (Under the threshold of change, 1970-1982), comprised of 71 photographs of a social nature documenting the political changes of the Transition period. In 2011 he published his first novel, *Un día de mayo* (A day of May).

In recent years he was the focus of the following exhibitions: *Paco Elvira, la vitrina del fotógrafo* (Pau Robert, Barcelona, 2001), *Un día de mayo* (Vàlid Foto Gallery, Barcelona, 2011), and *Irlanda del Nord 25 anys. Del Bloody Sunday a l'Arc de Sant Martí* (IV Jornades de Fotografia Creativa del Masnou, Barcelona, 2012). He was awarded the Civic Prize to the best reportage of the Generalitat de Catalunya en 2004, as well as the FotoPres prize in the category of "Nature". The publication *Photography Year Book* selected on two occasions his photos among the best of the year. The Valencia Institute of Modern Art and the Museu Nacional d'Art de Catalunya feature his work in their collections. — NP

Selected works

Las Ramblas. Barcelona: Lunweg, 1988; *Barcelona, plein air*. Barcelona: Lunweg, 1998; *Latidos de un mundo convulso* (Heartbeat of a troubled world). Barcelona: Lunweg, 2007; *La Transición española. Imágenes de la sociedad en los años del cambio* (The Spanish Transition. Images of a society during the years of change). Barcelona: Lunweg, 2011; *Un día de mayo* (A day of May). Barcelona: Galería Válid Foto, 2011.

www.pacoelvira.com



Pepe Encinas

BARCELONA, 1954

He studied photography at the school of Audio-visual Media of Barcelona (EMAV). From a very early age he worked as graphic chronicler of his neighborhood. He started contributing to local magazines such as *Quatre Cantons*, *Grama*, and *Presencia* (Gerona). Between 1974 and 1978 he worked in the Barcelona-based daily newspaper *Tele/Xpres*. From then and until 2009 he worked as a photographer and later as photo editor in *El Periódico de Catalunya*, while at the same time teaching and curating exhibitions. He has taught in the Institut d'Estudis Fotogràfics de Catalunya and the Universitat Autònoma de Barcelona, among other learning centers.

Captivated by his city, everyday life in Barcelona turned into the central theme of his work. Hence, his photographs are a visual testament to the political and social reality of Barcelona during the years of the Transition. As a member of the Junta del Colegio de Periodistas (Board of the Association of Photographers) of Catalonia, he has curated the exhibitions *Gabriel Casas, fotógrafo vanguardista olvidado* (Gabriel Casas, a forgotten avant-gardist photographer), *Josep Tarradellas, cien años, cien fotos* (Josep Tarradellas, one hundred years, one hundred photos), *Xavier Miserachs, un lujo periodístico* (Xavier Miserachs, a journalistic luxury), *La generación de fotoperiodistas del once de septiembre* (The generation of photojournalists of September eleven); and, together with Jaume Fabre, *Historia del fotoperiodismo a Catalunya (1976-2000)*.

Meanwhile, his most notable solo exhibitions are *L'escorxador* (1980), *Políticos a cien por hora* (Politicians at a hundred per hour, 1998), and *Pepe Encinas: antes del 98. Fotografías y un recuerdo* (Pepe Encinas: before '98. Photographs and a memory, 1999), as well as his participation in the group exhibition *Memoria gráfica de una transición* (Graphic memory of a transition, 2001), held at the Telefónica Foundation of Madrid and in which he shared the limelight with other photographers such as Colita or Juantxu Rodríguez. He has been awarded the prizes Ciutat de Barcelona (1976), Mariano José de Larra (1984), FotoPres (1984), Best Photojournalist of the Year by the National Association of Graphic Reporters for the Press (1986), and the Ferrer Eguizábal (1991). — AGM

Selected works

L'escorxador ahir: una visió fotogràfica de Pepe Encinas. Barcelona: Mercabarna, 2004; *Poblenou, blanc i negre*. Barcelona: Arxiu Històric del Poblenou, 2004.

www.pepeencinas.com



1— The thoughts of La Pasionaria (Dolores Ibarruri) in a meeting of the PSUC at the Plaza de Toros La Monumental). Barcelona, May 1978.

2— Federica's fan (Federica Montseny in a meeting of the CNT in Barcelona). Barcelona, 1980.

Manel Esclusa

VIC, BARCELONA, 1952

1— Ombra d'ombra. Serie L'ombra del paisatge, 2006.
2— Barcelona, pell i ombra. Barcelona, 2006.

He first comes to photography when he is just eight years old. He works on images in his father's photo studio on a commercial capacity from 1966 to 1972. He produces his first exhibition in 1973 with the series *Git* and *Ahucs* in the Aixelà Gallery of Barcelona. In 1974 he is awarded the photography scholarship of the Castellbach Art Fund, and he attends together with Koldo Chamorro the Stages Internationaux de la Photographie of Arles (France), where he is taught by photographers of the stature of Ansel Adams and Lucien Clergue. In 1975 he teaches in the Grup-Taller d'Art Fotogràfic of Barcelona and subsequently in the Nikon School (1979-80); Centre Internacional de Fotografia - Barcelona (1981-82); Institut del Teatre - Barcelona (1982-83), and presently in EINA, Centre Universitari de Disseny i Art, and in the Institut d'Estudis Fotogràfics de Catalunya.

In 1976 he founds together with Pere Foriguera, Rafael Navarro and Joan Fontcuberta, the group Alabern, which vindicates photography as an art form. Two series should be noted, which propose a reflection about creative processes that involve art and science: *Scantac* (1995-2000); a series of self-portraits of the interior of his own head which uses X-ray computerized tomography, a 3D technique of visualization of X-rays employed by modern science for diagnostic purposes through imaging. A reflection about the interior nature of the self and the world, that which is internal and that which is external, microcosm and macrocosm. Light once again, this time outside the specter, the light that cannot be captured by the human eye, the shadow, darkness. And the series *El jardí*

d'humus (2006), which explores the degradation of the photographic medium and consequently the creation of a new photographic image through the transforming action performed by water, time and chance through a process of cultivation and germination in a lab. Photographs of natural landscapes altered by the very action of nature itself. Equally of note are the series *Naus* (1983-86), *Urbe de nuit* (1984-96) and *Aguallum* (2000).

Winner of the Laus Prize in 1985 for *Cuadernos de Arquitectura y Urbanismo* (Architecture and urbanism notebooks), the Prix du Livre Photo 1988 at Les Rencontres Internationales de la Photographie, and of the Laus/ADGFAD Prize for Photography for the book *Barcelona, ciutat imaginada*. The book/object *Des d'unes correspondències - Manel Esclusa/Víctor Sunyol* was awarded the 2012 Silver Laus Prize for Graphic Design. His work is included in the public and private collections of institutions such as Musée Reattu, Arles; Château d'Eau, Toulouse; CCCB (Center of Contemporary Culture), Barcelona; Birmingham Museum of Art, Alabama, among others.

— PPF

Selected works

Des d'unes correspondències-2005-2011. Manel Esclusa / Víctor Sunyol. Barcelona: Fotointerpreta, 2011; *Barcelona, pell i ombra*. Nova Era and Ediciones Municipales Ayuntamiento de Barcelona, 2010; *Manel Esclusa. PHotoBolsillo*. Madrid: La Fábrica, 2004; *Silencios latentes*. Lunwerg, 2002; *Barcelona, ciutat imaginada*. Ediciones Municipales Ayuntamiento de Barcelona, 1988.



1

2

Luis Escobar

VILLALGORDO DEL JÚCAR,
ALBACETE, 1987 — ALBACETE, 1963

It was in Valencia, having migrated there in 1903, that he first came in contact with photography as an apprentice in Daniel Tregón's photo studio. In 1920 he returned to Albacete and opened a small shop, Fotografía Valenciana, but due to the competition of another local photographer, Jaime Belda, he opted for outdoor and itinerant photography. During the Spanish Civil War he captured on behalf of the republican faction the International Brigades, political gatherings, and everything connected to the conflict. After the war he was jailed for two years in the Provincial Prison of Albacete, and upon his release he went back to portraiture, photographing members of the political, military and ecclesiastical

authorities of the regime. In 1953 his son, Luis Escobar Ureña, took control of the family business.

Luis Escobar recorded the most outstanding events to take place in Albacete between 1920 and 1936. Some of his best photographs correspond to the knife traders (1923), Juan de la Cierva and his autogyro (1926), the prostitutes of Alto de la Villa (1928), and those taken during the war. He stood out for his talent for reportage, evident in the ease with which his characters conduct themselves and in his composition of group photos.

He contributed sporadically as a reporter to the newspapers *Blanco y Negro*, *El Defensor de Albacete*, *Mundo Gráfico*, and *La Unión Ilustrada* de Málaga, among others. A large retrospective exhibition was devoted to his work in 2001 at the Círculo de Bellas Artes in Madrid, titled *Luis Escobar. Fotógrafo de un pueblo* (Luis Escobar. A town's photographer). The latter was curated by Pablo López Mondéjar, whose research is primarily responsible for the reassessment of the photographer's merit. The Escobar Photographic Files of the Castilla-La Mancha archive holds approximately 2,000 negatives (plates) and 1,000 prints of his work; the enormous bank of photographs and negatives kept by the photographer in his residence was all lost in the looting that followed his incarceration.

— JFP

Selected works

Retratos de la vida (Portraits of life). Barcelona: Lunwerg, 1989; *Luis Escobar, fotógrafo de un pueblo* (Luis Escobar. A town's photographer). Barcelona: Lunwerg, 2001; *Luis Escobar, PHotoBolsillo*. Madrid: La Fábrica, 2002.

➔



1



2

1— Militia woman in the studio. Albacete, 1938; and Maruja Fernández, secretary of Agit-Prop by the Juventudes Socialistas (Socialist Youth), during the harvest time of 1938.
2— Agrupación Socialista (Socialist Association) of Villalgorde del Júcar, 1925.

Reproduced in *Luis Escobar. PHotoBolsillo*. Madrid: La Fábrica, 2002.



Luis Escobar. Photographer of a People

PUBLIO LÓPEZ MONDÉJAR

But the most memorable aspect of Escobar's work is the dazzling result of his firm determination to hold an exhaustive graphic record of the intimate and public life of the Manchuela region, although it is not known whether this was natural or provoked by the urgent need to earn a living. If there is anything in his work that is of interest to us today it is precisely his unforgettable images of the streets and the hustle and bustle of the ancient tradition of transhumance.

In this passionate zeal for making an inventory of the daily life of the neighbourhood, Escobar was always proud of his remarkable tenacity, given over to the honest practising of his craft, without the slightest prejudice or preconceived idea about the subjects or people who would pose for his cameras: he would portray the bishop in the same way that he would do with the beggars who asked for alms at the doors of the modest cathedral in their town; the members of the political, economic or financial aristocracy just as the most humble people he met in the street. But he almost always gave way to his heart. His best pictures, the most remarkable ones that should be remembered, were always taken among his peers.

It is not difficult to imagine him at work, with the camera on the tripod and the black cloth covering his head, taking those remarkable photographs of groups in which, like an overhanging spirit or stage director, he would be able to stage the people who made up the scene, placing them always in the right place in order to make good postcards. In them one can see his firm and spontaneous tendency towards a simple aesthetic, far from the bureaucratic routine of his colleagues, like the solemn and pompous pretentiousness of those who then dominated the concept of photographic art.

That is why his best pictures are precisely those that appear to be the simplest, in which he shows us the people from his local places during their daily affairs: barbers, teeth-pullers and traveling salesmen who with great difficulty trod the routes of the region; the jesters and all of the traveling troupes with whom he shared the road and lodging; the bold bus driver surrounded by the admiration of the local people; the gangs of kids with knives who would burst into the old Albacete railway station and attack travelers; the local country people dressed up as Romans during the days around Holy Week; the extremely dignified post office officials looking proudly at the camera; the prostitutes, in their poses of invitation to frivolity; or, now in the dark years of the police state, those still figures that accompany the Virgin of Consolation, escorted by a couple of Civil Guard policemen [...] —

From López Mondéjar, Publio. *Luis Escobar. Fotógrafo de un pueblo* (Luis Escobar. Photographer of a people), Madrid: Lunberg, 2001.



3 — Carriage of the Atheneum.

Mikel Eskauriaza

BILBAO, 1969

Having completed an undergraduate degree in fine arts from the University of the Basque Country, he studied at the International Center of Photography (ICP) in New York. His work focuses on the landscape, with a methodological devotion to explore and date his most immediate territory. Hence, the intimate territory becomes the stage for an in situ representation of the reminiscent thickness of the territory, and not only in the extreme thinness of the surface.

In his most current works, the critical analysis of urbanism becomes especially relevant: the periphery and its empty spaces, the disappearance of the place, that ruin to which Robert Smithson alluded; the suburban landscape, which once deprived of the syntax of a local memory becomes opaque, resulting in enigmatic logics or in a number of representations that, having become blind, replace a reality to which they no longer refer.

He has held exhibitions such as in the Museum of Fine Arts of Bilbao (2001), in the Gabarron Foundation in New York (2011), and Artium of Vitoria (2012). He has been the recipient of a number of scholarships and awards including the first prize of the Proyecto Cities of the Metrópoli Foundation 2002, the honorable mention in 2003 and the first prize in 2004 of Generaciones, Premios y Becas de Arte Caja Madrid Caja Madrid; and the scholarships for artistic creation of the Diputación Foral de Bizkaia in 2001, Bilbaoarte in 2004, and the Basque government in 2010.

— AGM
www.mikeleskauriaza.com



Brooklyn, New York, 2001.

María Espeus

BORÅS, SUECIA, 1949

She left her country of birth when she was in the middle of her adolescence. After spending five years in Paris, in 1977 she established permanently in Barcelona. Her professional work in the fields of fashion, advertising and portraiture stem from her fondness for photography. She is also a film producer and shares a studio in the Raval with designer Pere Torrent, *Pere*.

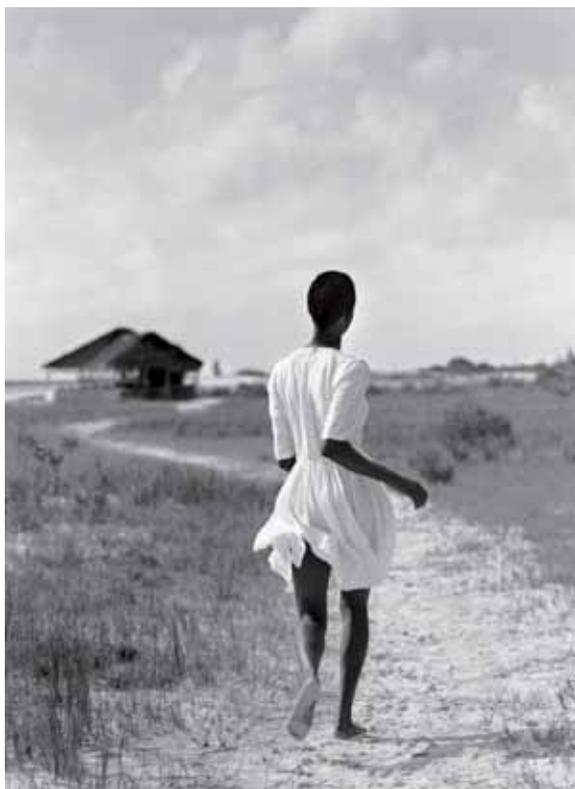
Her personal work is intimate, and focuses on Barcelona's urban landscape, its unique buildings and the nooks and crannies of the Raval neighborhood. María Espeus's photographs possess a magic aura that enraptures, that envelops the spectator in an ethereal and imperceptible atmosphere. Her regard, deep and quiet, scrutinizes the world, revealing the details, the hidden corners. The vigor of the black and white chiaroscuro enhances the detailed observation of images that result fascinating due to their visual power and their evocative presence.

Espeus has contributed with public institutions such as the Generalitat de Catalunya, and the Ayuntamiento de Barcelona, and has published her work in *El País*, *La Vanguardia*, *The New York Times*, *The Sunday Times*, *Time*, *Vogue*, *Elle*, and *Marie-Claire*. Her work was displayed in the Universal Exposition of Seville (1992), and in museums and institutions such as the Cultural Center "La Caixa" (Barcelona, 1994), the Hasselblad Center (Gothenburg, Sweden, 1995), the Guifré Foundation (Barcelona, 2003), the Foyer of the Gran Teatre del Liceu (Barcelona, 2008), or the Palau Robert (Barcelona, 2009). Her work in the film industry has merited her, among other awards, the Silver Lion in Cannes 2002 for the film *Orígenes: año internacional Gaudi* (Origins: international Gaudi year). — PP

Selected work

El otro / The other: el Raval (Barcelona). Barcelona: Nova Era Fotocomposició, 2007 (Qwerty Prize 2007 of Barcelona Televisió).

www.mariaespeus.com



1— Sabor latino (Latin flavor) campaign for the brand Ducados. Havana, 1997.
2— La Vanguardia Mujer (The female vanguard). Cayo Largo, Cuba, 1988.

Saturnino Espín

MADRID, 1952

The background (Second version), 2007.

When he was but a few months old his family moved to Murcia, the place where he grew up and which he considers his home. At the age of 10 he was gifted a Nerasport camera, with which he began taking photographs of his friends. Six years later he won his first competition, and in 1969 he joined the Agrupación Fotográfica de Murcia (Photography Group of Murcia), where he came in contact with photographers such as Juan Orenes Gambín, from whom he gained technical knowledge. At this time, toward the end of the '60s, he began his activity as a professional photographer, which he would combine with the production of personal work until 1985. He founded the collective *Imágenes* (1978-1982) together with Paco Salinas and other photographers from the region of Murcia, as an attempt to draw attention to the artistic photography of the area. After almost 20 years of photographic slumber, he returned to active creative duty in 2004 thanks to the incentive created by the publication of a book about his work by the Historic Photography Center of the Region of Murcia (CEHIFORM)

Soon he stood out as a rejuvenator. A great advocate of a type of photography distanced from an exact replica of reality, where the final result and

the photographer's action on the image are what truly matters, he has become known for producing photo montages with lithographic film and for his high-contrast photographs. This, together with the use of wide-angled lenses, has equipped his work with much expressive force. The magazine *Nueva Lente* included him among the young Spanish photographers of the "Fifth Generation," together with, among others, Joan Fontcuberta, Josep Rigol, or Pere Formiguera.

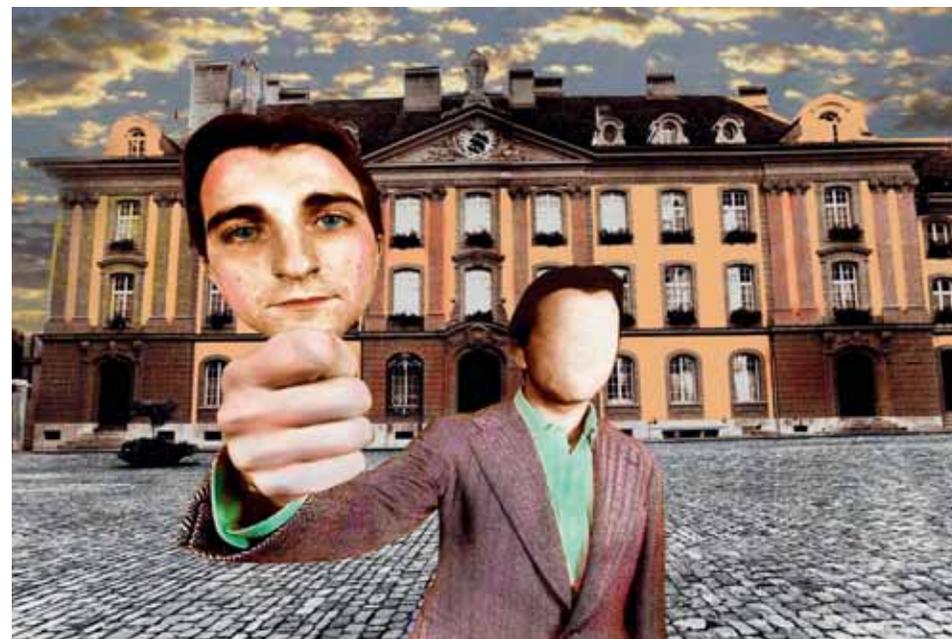
His latest exhibitions include a retrospective held in 2005 by the CEHIFORM; *Fotografía inventada* (Invented photography) during the Fotoencuentros de Murcia in 2008; and *Retratos de Murcia en un día de lluvia: iglesias* (Portraits of Murcia on a rainy day: churches) held in 2011 in the Museum of the City of Murcia.

— JFP

Selected works

Saturnino Espín Muñoz. Murcia: CEHIFORM, 2005; (Portraits of Murcia on a rainy day: churches). Murcia: Ayuntamiento de Murcia, 2011.

www.saturninoespin.blogspot.com



Josep Esquirol

BARCELONA, 1873 — GERONA, 1931

A corner of L'Escala (dry plate with sepia toning), ca. 1900-20.

He developed almost his entire professional career in La Escala, Gerona, where he settled after marrying Francesca Alonso, who was originally from that town. According to an article published in May 1908 in *El Autonomista*, Esquirol already worked in photographer Antoni Esplugas' studio in Barcelona during 1900, which hints at his solid training. The same piece emphasizes his restless nature and his interest for technological advances. His most active years as a photographer spanned the period between 1905 and 1915. He managed a photo studio and, simultaneously, a shop where he sold, among other products, precision lenses. He also opened the first gas station in town and was *concejal* of the Ayuntamiento de La Escala between 1910 and 1914.

He focused his work on documenting everything connected to La Escala and the neighboring towns of the *comarca*. His work can be split by themes into three different sections: photographs produced in his studio, which he occasionally colored; a more artistic production focused on landscapes; and his documentary images about the life of seamen, popular celebrations, work in the

fields, and the archeological diggings in Empúries. A number of his collections were widely distributed, as he printed them in postcard format.

He published his work in magazines such as *Feminal*, *Vell i Nou*, and *L'Esquella de la Torratxa*. His work has been the focus of the shows *Josep Esquirol. La memoria de paper* (Sala Plaça Catalunya, Barcelona, 1990) and *Josep Esquirol. La memòria fotogràfica* (Museu Marítim de Barcelona, 2012). Most of his oeuvre is stored in the files of negatives and postcards kept by the Archive of La Escala. The original prints (in collodion and dry plate), which document life in La Escala and the photographs of Empúries, are preserved in the Servei del Patrimoni Arquitectònic Local of the Diputació de Barcelona. Similarly, some of his works are featured in the Graphic Unit of Barcelona.

— LA

Selected works

Josep Esquirol. La memoria de paper. Barcelona: Fundació Caixa Barcelona, 1990; *Josep Esquirol, fotògraf d'Empúries*. Barcelona: Servei del Patrimoni Arquitectònic, 2012.



Javier Esteban

ALCORA, CASTELLÓN, 1963

A graduate in imaging sciences from the Complutense University of Madrid, he began his career photographing shadows on the beach, which he later developed on the very sand. He earned the Young Photographers Prize of the Instituto de la Juventud (Youth Institute) in 1988. On occasions he combines photography with video works and installations. He worked as an assistant to Alberto García-Alix, a period during which he developed his sandwiches of "Madonnas" and his "camara cutre" (tacky camera), revealing his eagerness to break with the traditional photographic act.

He is notorious for his photographic prints on emulsified sand. Once the sand is free of salts and organic products, it is stuck to the canvas, which is treated with a chemical process that makes it sensitive to light. Throughout his career he has progressively added elements to his creations, such as hooks, sardines, or starfish. Thus, he makes use of collage to create new realities which he then photographs, and from which he develops only a single copy. These are the guidelines that govern his series *Naturalezas muertas* (Still lifes), *Tempus fugit*, and *Bodyscapes*.

He has collaborated with the magazines *Diorama*, *Visual*, *La fotografía*, *Matador*, *Aquí imagen*, and *El canto de la tripulación*, of which he is a founding member. In 1996 he exhibited *Bestiario* (Bestiary) in the Círculo de Bellas Artes of Madrid, and *Naturaleza Muerta* was on display at the Moriarty Gallery of Madrid during PHotoEspaña 1998 and in 1999 in Toulouse (France), in the Galerie du Forum. His installation *Bodyscapes* has been exhibited in the galleries H₂O and Spectrum (Barcelona and Zaragoza), and more recently in Claustro and Pictograma (Segovia and Castellón, 2007).

— AGM

Selected works

"Naturalezas muertas" (Still lifes). *Matador*. Madrid: La Fábrica, 1996; *Naturalezas muertas*. Madrid: Galería Moriarty, 1998.



1 — From the series *Madonnas*, 2000.

2 — Spanish Fish. From the series *Bestiario* (Bestiary), 1990.

Max de Esteban

BARCELONA, 1959

From the series Proposition One: only the ephemeral. Barcelona, 2011.

He studied at the Universitat Politècnica de Catalunya (Barcelona), Stanford University (Palo Alto, California, USA), and the Universitat Ramon Llull in Barcelona. He has lived and worked in Palo Alto, New York, Madrid and London. In 2009 he opened his own studio in Barcelona, where he presently resides, focused solely on the development of personal projects.

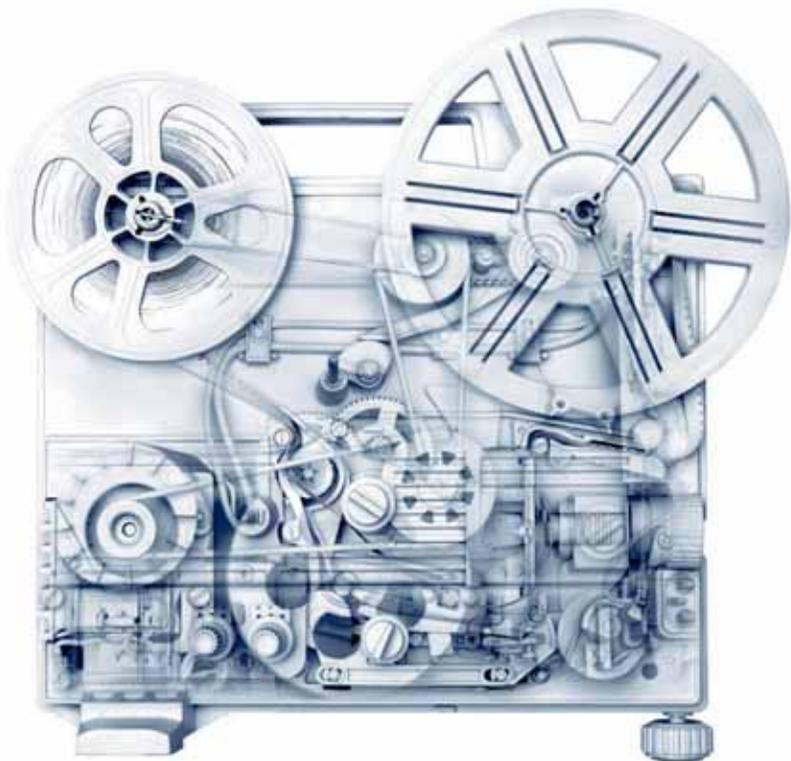
His work revolves around two major ongoing projects, *Elegies of Manumission* and *Propositions*. The former makes use of portraiture as a conceptual tool. The four elegies that comprise it so far question the construction of the identity of the subjects depicted and propose social and political issues through symbolic images prone to interpretation. His second work, and one of his most remarkable series, *Proposition One*, looks into the expressive and formal contradictions of photography as an artistic form, and its capacity to represent conflicts inherent to contemporary societies.

Of note are his exhibitions *Vertige* (Fotofestival, Lodz, Poland, 2010), *Proposition One* (Klompching Gallery, New York, USA, 2011, and Festival of Light, Buenos Aires, 2012), *Elegies* (Central European House of Photography, Bratislava, 2012, and Fo-toQuartier Gallery, Vienna, 2013), and *Proposition* (Uno Art Space, Stuttgart, Germany, 2013). Max de Esteban has been the recipient of a number of awards, among them the Gold LUX National Professional Photography Prize (2010), and the Special Jury Prize of the Fotofestival of Lodz in 2010. — AGM

Selected works

Elegies of Manumission. Portland: Nazraeli Press, 2012; *Proposition One*. Barcelona: Spicer House, 2013; *Proposition Three*. Barcelona: Spicer House, 2013.

www.maxphotos.es



Jordi Esteva

BARCELONA, 1951

An author, journalist and photographer, he has been passionate about Eastern and African cultures since his childhood. He lived for five years in Egypt, where he worked as a journalist in Radio Cairo International. He has published his work in *Altair*, *Fundamentos de Antropología*, *El País* and *La Vanguardia*, and was the chief editor and art director of *Ajoblanco* in 1987-1993.

He produced a photography series about the medina of Marrakesh (1994) and the architecture of the Moroccan Atlas Mountains (1996) on behalf of Unesco. During his stay in Egypt he developed one of his most important projects, *Los oasis de Egipto* (The oases of Egypt, 1995), a chronicle about daily life in the desert. Since the end of the '90s he has been producing the work in progress *El país de las almas* (The country of souls), about the animist beliefs of the Akan people in the southeastern portion of the Ivory Coast. This has resulted in the book *Viaje al país de las almas* (Journey to the country of souls, 1999) and the film *Retorno al país de las almas* (Return to the country of souls, 2009), which scooped the Prize to the Best Docu-

mentary in the Black International Cinema of Berlin and in the Bangkok Indie Festival.

He has held exhibitions in the Círculo de Bellas Artes de Madrid (1999), and participated in the cycle *Viajeros del mar, viajeros del desierto* (Tres Culturas Foundation, Seville, 2008). In 2012 he was awarded the V Travel Literature Prize Caminos del Cid for *Socotra, la isla de los genios* (Socotra, the island of geniuses). — AGM

Selected works

Los oasis de Egipto. Barcelona: Lunweg, 1995; *Viaje al país de las almas*. Valencia: Pre-textos, 1999; *Los árabes del mar. Tras la estela de Simbad: de los puertos de Arabia a la isla de Zanzibar* (The Arabs of the sea. In the wake of Sinbad: from the ports of Arabia to the island of Zanzibar). Barcelona: Península, 2009; *Socotra, la isla de los genios*. Madrid: Atalanta, 2011.

www.jordiesteva.com



Storm in the oasis of Dahla. Egypt, 1985.

Francesc Esteve

SABADELL, BARCELONA, 1932

His first incursion in the world of photography came in 1943, photographing the people of Sabadell while they performed their daily activities. Most of his production dates back to the '50s and the first years of the '60s, after which point he gave up photography to turn solely to the family business.

With his images he sought to give a reflection of the society of the time. He produced photographs of all the social events he attended, seeking to convey the atmosphere of the moment, shooting his camera as discreetly as possible in order to go unnoticed, and always using black and white films. He also produced self-portraits.

Winner of the Prize of the Agrupació Fotogràfica de Catalunya and the Photography Prize of Sant Adrià del Besòs, in the '90s he returned to his camera and produced over a thousand photos of personalities from Sabadell for the exhibition organized as a tribute to him by the Museu d'Art de Sabadell in 2000. His work is included in the permanent photography collection of the Museu Nacional d'Art de Catalunya.

—JFP

Selected work

Francesc Esteve. Sabadell: Museu d'Art de Sabadell, 2000.



1— Victory parade (Coca-Cola), Barcelona, 1960.
2— Serious business. Sabadell, 1958.

2

F/8

A photography collective originated in Linares (Andalusia) toward the end of 2012, the name of which makes reference to the common photographic aperture and to its eight founding members. The collective is formed by Ángel Tirado, Mario J. Higuera, Jesús Cañas Escudero (Gsusce), Joaquín Alejandro, Jordi Casasempere, Alberto R. Cámara, Ana Núñez, and Vicente Fernández, authors with very different careers who turn to photography as a means of artistic expression in order to interpret and understand what they see. Their regard goes beyond the faithful reproduction of reality, seeking to reach an emotional level, always through innovations and developments inherent to photographic creation. With their work they try to provoke readers, prompting them to interpret each photographic proposal with thoughtfulness and imagination.



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Ángel Tirado is a trained doctor and a self-taught creator. He produces images of great evocative power, melancholy and emotive, which subtly speak about his life experiences. He is a member of the art collective La Casa Pintada de Linares. He won the first prize at the Nature, Patrimony and Tradition Photographic Rally (2012). Mario J. Higuera, a photographer and designer, uses photography as a form of expression, and is also a member of the art collective La Casa Pintada. He won the National Easter Competition of Linares (2010 and 2011). Jesús Cañas Escudero (Gsusce), also a self-taught photographer, favors a quest for fantasy in which reality remains on the background. He was the recipient of the first prize in the II University Photography Competition EPSL (2012). Joaquín Alejandro is also a self-taught photographer, although he collaborates regularly with several image banks and has exhibited his work in La Casa Pintada de Linares and the Club Chilango. Jordi Casasempere, a press photographer, stands out for his travel, nature and street photography, in which he always seeks to show the most human side. Alberto R. Cámara has artistic training, opting for photography belatedly, although his work has merited him the first prize in the IV Photography Competition "Paisajes Naturales de Quesada" (Natural landscapes of Quesada) and in the I Photography Competition "El Perro Fiel, una vida entre perros" (The faithful dog, a life amongst dogs). Ana Núñez is técnico superior in artistic photography and has developed her professional career in close connection to photography, both in the press and as a teacher. Since 1998 she holds solo exhibitions in private spaces and in official institutions such as the Women's Institute and the Ministries of Social Affairs or Education, which have acquired some of her work. Vicente Fernández first came into contact with photography at an early age, and he seeks to convey through it a highly personal vision which he maintains to this day, focusing on an emotional reinterpretation of reality.

The collective has produced two group exhibitions in the Casa de la Juventud de Linares and in the Provincial Public Library of Jaén: *F/8, primera exposición* (F/8, first exhibition, February 2013) and *El tiempo que fue* (The time that was, May 2013).

—MMN

www.grupof8fotografia.com

1— In fancy reflections. Linares, 2013.
2— Effects of the RAM Society. Forge of la Tortilla, Linares, 2011.

Manuel Falces

ALMERÍA, 1952 — 2010

He graduated with an undergraduate degree in law but from 1970 worked on researching the theory, practice and history of photography, specializing in architecture and magic realism. In 1976 he represented the magazine *Nueva Lente* at the Photokina of Cologne (Germany). As a photography critic he wrote for the cultural section of *El País* from the moment it was founded, as well as in *El País Semanal* and *Babelia*. Additionally, he was a lecturer of photography technique and aesthetic in the Faculty of Information Science at the Complutense University of Madrid and the director of the same university's summer courses "La fotografía inventada" (Invented photography, 1991) and "Las palabras de la luz" (The speech

of light, 1993), held in Almería. Between 1989 and 1992 he designed and directed the project *Imagina*, which became the stepping-stone for the creation of the Andalusian Center of Photography (Almería) in 1992, which he directed until 2006.

In 1988 he held a solo exhibition at the IX Rencontres de la Photographie de Montpellier (France). In terms of photomontage, that same year his work was exhibited side-by-side to Josep Renau's in the show organized by the University of Salamanca, the Josep Renau Foundation, and the Valencia Institute of Modern Art (IVAM). In 1990, the Andalusian Center of Contemporary Art (Seville) hosted the retrospective exhibition of his work, *El tránsito 1970-1990* (The transit 1970-1990). The following year he took part in the group exhibition *Cuatro Direcciones* (Four directions), held at the Museo Nacional Centro de Arte Reina Sofía of Madrid. In 1996 he was awarded the Medal of Andalusia for his contributions to the cultural world. His work is included in the permanent collections of museums and institutions such as the George Eastman House of Rochester (New York), the Cultural Center Conde Duque (Madrid), the Museo Nacional Centro de Arte Reina Sofía, and the IVAM.

— JFP

Selected works

Introducción a la fotografía española (Introduction to Spanish photography). Granada: Universidad de Granada, 1976 (winner of the Ángel Ganivet Essay Prize); *El tránsito 1970-1990* (The transit 1970-1990). Seville: Productora Andaluza de Programas, 1990; together with Valente, José Ángel. *Las islas extrañas: lugares andaluces de Juan de la Cruz* (Strange sites: Juan de la Cruz's Andalusian locations). Madrid: Turner, 1991; —. *Cabo de Gata, La memoria y la luz* (Cabo de Gata. The memory and the light). Granada: Unicaja, 1992.

www.manuefalces.com



1— The signs of Saturn. Mediterranean counterpoint, 1989.

2— I want to die being yesterday! (Suite of the return, Federico García Lorca), 1978.

Raniero Fernández

VIGO, 1909 — 1999

Raniero Fernández was one of the main promoters of amateur photography in Galicia in the '50s and the beginning of the '60s through various business associations. He presided the Agrupación Fotográfica Galega (Galician Photography Group), which organized an annual National Salon from 1954, the competition *Ibéricos* to support the members of the association, and exhibitions such as one by Otto Steinert in 1962. He also promoted the first cine club of Vigo, which he presided from the 1960s to 1977.

His work as a photographer is characterized by its great elegance—with special attention to geometry and to the composition of the images—and its formal attachment to the academy, both in the framing and in the subsequent lab work. In terms of its content, in Raniero's photography there is no concern for humans or social critique. He made the

fishing port of Vigo the preserve where he would conduct his photographic hunt, depicting the fish market, the pedestrians along the bay, or simply some fishermen using rods, indifferent to the intense traffic of the emigration to South America.

In 1965 he edited with Pedro Rica one of the first albums about the city, which he titled *Vigo, puerta del Atlántico* (Vigo, gate of the Atlantic). He also captured the processions and village feasts, the raised granaries, mills, wild horses and cattle fairs.

In 1988 his work was included in the group exhibition *Crónica dunha cidade* (Concello de Vigo). — JFP

Selected works

Vigo, el fragoso y el miñor. La Coruña: Ramón Blanco Areán, 1978; *Raniero Fernández. Álbum*. Vigo: CEF, 1996.



Transatlantic port. Vigo, 1957.

José Manuel Ferrater

BARCELONA, 1948

1 — Metal Marina Jamieson, 2008.
2 — Arena, 1988.
3 — Big Nikki Butler, 1991.

Since the mid-'70s he has worked in fashion photography, participating in international campaigns at the highest level and working with the best models (Naomi Campbell, Cindy Crawford, Claudia Schiffer). He spent seven years working between New York, Paris and Milan, in a compulsive maelstrom of photographic and film advertising production that placed him at the very top of fashion photography. In 1990 he underwent a period of personal soul searching that led him to drastically reduce his prolific photographic output and to return to Barcelona, where since 2008 he directs Ferrater Studio, an interdisciplinary project based on teamwork and a common goal: getting back to the free spirit of the 1970s.

The constant search for the expressiveness of the model is the most characteristic aspect of his photography. His images, mostly black and white portraits, partake of a vibrant force that seeks to fully extract internal beauty, beyond the evident superficial beauty. His work conveys something more than the values of the product: emotion, tension, even pain sometimes. He works around frus-

tration, disenchantment or discomfort with games of lights and shadows that are striking due to their visual force, condensing beauty in a frozen instant. During his latest stage he has found in painting a form of personal expression that photography had been unable to afford him.

He has published his work in the most important publications of the world, such as *Harper's Bazaar*, *Vogue*, *Glamour*, *Donna*, or *Arena*. In 2009 he held his first exhibition; the display, *Los niños de Benín* (The children of Benin, Imaginart Gallery, Barcelona, 2009), consisted of an installation comprising 36 paintings, 66 photographs gathered in a video, and 23 poems. Presently, he is preparing a retrospective exhibition of his paintings at the Museu Brasileiro da Escultura of São Paulo and at the Museu Oscar Niemeyer of Curitiba (Brazil). — PPF

www.ferraterstudio.com



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The Children of Benin

CARLOS FERRATER

I have always believed that artistic creation is produced when the artist skirts the knife edge and takes the intellectual risk which involves penetrating into an area in which the obvious, the known and the already learnt have no place. For me it is extraordinary to present the exhibition *The Children of Benin* by my brother José Manuel in that it is, up to now, the end of a long process of evolution in his work, which has led him from fashion photography to the pure expression of painting. A process which starts at the beginning of the seventies with his first editorial reportages for the magazines *Centromoda* and *Moda*, and which has developed his particular and profound way of seeing until he discovers the hidden face of people's natures. The world of fashion, glamour and beauty has paradoxically led his gaze to discover a complex and occasionally dark and tortured world, but which in the end is magical and fascinating. The interest that his personality and his work have always aroused in me over the years has allowed me to explore and try to discover what the keys underlying his process of development have been, and, in short, the motivation and the reasons for his learning process.

The first photographs I saw by José Manuel, and which he could never sign, were taken when he stood in for Xavier Miserachs, his photography teacher in Eina, a school where I helped him matriculate in 1968,



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behind our father's back, as he wanted my brother to finish his studies in engineering. The snapshots captured the moments of a double accident on the Montjuïc Formula 1 circuit. The cars driven by Graham Hill and Jochen Rindt flying over the track, and their final collision. The magazine *Triunfo* published one of those photographs and refused the rest because of their extreme brutality.

Later, now in the field of fashion, he made many reportages that helped him to form a new personal aesthetic, with great originality and beauty, and which turned him into one of the major photographers of reference in the world of fashion since the early seventies until nowadays.

I particularly recall the underlying reportage on the platforms of the Barcelona underground, which received great national and international recognition. After that there were reportages and editorials for the best fashion magazines in the world: *Donna*, *Mondo Uomo*, *Vogue USA*, *Glamour* and *Harper's Bazaar*, and I remember his photographs of Elle Macpherson, Claudia Schiffer, Naomi Campbell, Cindy Crawford and Linda Evangelista, among other famous models. In those days we shared a studio and we attended the casting shows and the preparatory sessions for his reportages.

His way of working, of masterfully using natural lighting, the sophistication of his stagings, his firmness without concessions, a certain underlying violence and the determined and swift ending of his photographic sequences have characterized all of his work. It was enough to flick through a fashion magazine to immediately know the authorship of the photographs he signed. —

"The Children of Benin," by Carlos Ferrater, Barcelona, 2008.

José Ferrero Millares

VILLAREJO DE ÓRBIGO,
LEÓN, 1959

Untitled, 1992.



Based in Asturias, since 1991 he teaches photography and printing techniques, presently at the Escuela Superior de Arte (School of Advanced Studies of Art) of the Principality of Asturias (Avilés).

His photographic discourse consists of clean images free of decorative elements, deconstructive propositions from which antagonistic details are derived. Faithful to analog formats, he favors the use of black and white.

Some of his most noteworthy works include *Espacio Vacío/Vital* (Empty/vital space, 1992-2001), *Roma* (2001), *Colección permanente* (Permanent collection, 2002-08), or *The Elements* (2007-2012). Equally of note are the solo exhibitions he has held at the Palais de Tokyo (Paris, 1990), the Museum of Fine Arts of Asturias (Oviedo, 1991), the Museum of Fine Arts of Santa Cruz de Tenerife (1995), the Orangerie du Parc du Thabor (Rennes, France, 1998),

the Historical Archive of Álava (2000), the Barjola Museum (Gijón, 2001), or the Utopia Parkway Gallery (Madrid), where he last exhibited in 2013.

His work is included in the collections of the Príncipe de Asturias Foundation, the Musée de la Photographie de Charleroi (Belgium), and the Bibliothèque nationale de France (Paris), among others. —RLdC

Selected works

José Ferrero. Espacio Vacío/Espacio Vital (Empty space/vital space). Gijón: Museo Barjola, 2001; *José Ferrero. Colección permanente* (José Ferrero. Permanent collection). Pamplona: Ciudadela de Pamplona, 2009; *José Ferrero. The Elements*. Oviedo: Universidad de Oviedo, 2012.

www.joséferrero.es

Pere Ferrier & fils et Soulier

CLAUDE-MARIE FERRIER
FRANCE, 1811 — 1889

JACQUES-ALEXANDRE FERRIER
FRANCE, 1831 — 1912

CHARLES SOULIER
FRANCE, 1834 — 1876

1 — Granada.
2 — Madrid.

Claude-Marie Ferrier was the creator of one of the greatest photography enterprises in history. In 1851 he established the studio Ferrier photographe, which in 1859 would become Ferrier père, fils et Soulier, when he was joined by his son, Jacques-Alexandre, and by Charles Soulier. This partnership lasted until 1864, when it was handed down to two of its employees, Moisé Leon and Isaac Georges Lévy (J. Lévy et Cie); although through different associations—the last one of which was with Roger-Viollet—it has survived to our days.

Ferrier was one of the few authorized photographers of the Universal Exposition of London in 1851. At the beginning, he worked taking stereoscopic daguerreotypes for Jules Duboscq before moving onto glass in 1853. Between 1851 and 1853 he produced his first series about Paris; between 1853 and 1854, vistas of England, of the Loire valley, of Provence, the French Riviera, and Italy; and between 1855 and 1857, a second series of Italy, Savoy, Switzerland, Constantinople, and Athens. The 1858 catalog of Smith, Beck & Beck featured Spanish vistas.

In 1853 Soulier registered a patent to illuminate stereoscopic tests on glass, and the following year he entered into partnership with Athanase Clouzard to produce stereoscopic images on glass, but they would be forced to part ways due to unfair competition issues. Soulier would then enter into partnership with Ferrier and his son, contributing some 1,200 plates to their archive, among them some panoramic views of Spain. Soon the business reached industrial proportions with over 15 employees, becoming the largest and most prestigious producers of stereoscopic vistas on glass. While Ferrier often traveled personally to expand the stock, he also used material by other photographers. Meanwhile, in 1859 Soulier accompanied Napoleon III as a photographer in the Austrian campaign.

In 1904, the company Lévy et ses fils (successor to Ferrier père, fils et Soulier) published the *Catalogue des Épreuves Stéréoscopiques sur verre et vues pour la projection. Espagne, Portugal, Maroc, photographiés et publiés para Lévy et ses fils*, which gathers all the stereoscopic vistas shot during two trips to Spain, in 1857 and between 1863 and 1864 respectively), grouped under the generic subtitle of *Voyages en Espagne*. The photographs of the first trip belonged to Soulier's archive and were taken by Charles Clifford, who signed them with the initials C.S. —JFP / CC

Selected works

Una imagen de España. Fotógrafos estereoscopistas franceses (1856-1867) (An image of Spain. French stereoscopic photographers [1856-1867]). Madrid: TF and Fundación Mapfre, 2011. *Encyclopedia of nineteenth-century photography*. Edited by John Hannavy. New York and London: Routledge, 2008. Hernández Latas, José Antoni. *Zaragoza en la mirada ajena. Instantáneas del archivo Roger-Viollet de París: J. Lévy et Cie., 1889* (Zaragoza through alien eyes. Snapshots of the Roger-Viollet archive in Paris: J. Lévy et Cie). Zaragoza: Cortes de Aragón, 2012.



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Manuel Ferrol

CAMARIÑAS, LA CORUÑA
1923 — 2003

During his youth he was an interested enthusiast of photography, with Juan Manuel Castuera becoming his first teacher. Encouraged by him, he opened a photo studio in Betanzos in 1950, which he would later move to Ferrol and, finally, to La Coruña. Already as an established photographer, he would go to study color photography at the Hamburg Fotoschule (Germany). As a correspondent of Televisión Española in Galicia the following year, he entered the workforce of NO-DO as a reporter in 1965, combining photography and film, and taking charge of the section *Imaxes*, devoted to monographs with an industrial, artistic, or social theme.

The feature that made his name came from an assignment from the Catholic Commission of Emigration about the send-off of Galician emigrants departing to Argentina. He carried it out on November 27th 1957 in the port of La Coruña as the transatlantic ship *Juan de Garay* prepared to set sail, and it became an icon of the drama of Galician emigration. In order to shoot it he favored the discretion of his Rolleiflex camera, which, with the viewfinder on top, allowed him to take the photographs chest-high, without intimidating those he depicted. Moved by the emotional charge of the events, Ferrol shot far more pictures than he had been commissioned, and his series *Emigración* is today considered an example of emotive photography.

Emigración was exhibited for the first time at the Centro de Estudios Fotográficos de Vigo in 1986. Since then, the work of Manuel Ferrol has been displayed in cultural centers and international shows such as the Museum of Contemporary Pho-

tography in Chicago (Illinois, USA), and the Palais de Tokyo in Paris (both in 1992); Fotofeils (Edinburgh, 1995), or the Biennial of Cagliari (Sardinia, Italy, 1997). Meanwhile, his work has been featured in numerous group exhibitions about Spanish photography, as was the case of *España 1950: una década de creación* (Spain 1950: a decade of creation, SEACEX and Museo Nacional Centro de Arte Reina Sofía, 2004. Toured around Europe). In 2005, the Galician Center of Havana and the Círculo de Bellas Artes of Madrid paid tribute to the memory of the photographer with an exhibit of his photographs, and presently the Mapfre Foundation (Madrid) is preparing an exhibition of his work. He posthumously received the Medal Os Bos e Xenerosos of the Xunta de Galicia (2003), and the Medal of Honor of Emigration from the Ministry of Labor and Immigration (2011).

— JFP

Selected work

Emigración 1956. Vigo: CEF, 1986.



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Maritime Dock

FRANCISCO VÁZQUEZ VÁZQUEZ

The case of Manuel Ferrol is that of many other artists whose genius work, with great splendor, has hidden a life full of light, sensitivity and work. Manuel's photograph of the father and son on La Coruña's maritime landing stage in 1957 has remained one of the paradigmatic scenes of emigration: few images can show the desolation, sadness and fear of separation like this one. And it is this brilliant photograph, and thus this reportage, that has been hiding the rest of his work from us. But almost everything has been said about this photograph and this reportage. And Manuel Ferrol is much more: he is a professional with hundreds of series since he opened his studio 50 years ago in the heart of our city (La Coruña).

Manuel Ferrol is also a photographer of children, and he began with these pictures. He is also the photographer of the traditional Galician sailing boats, of religious festivals, the documentary photographer committed to preserving a disappearing world for us. He is also a portrait photographer, recreating the feasts and meals or the world of fishing, taking help from his friends, particularly from the famous Eumedre, whom (like Doisneau with his brother-in-law) he made famous in his poses. These series, published in different newspapers and magazines, contributed towards transmitting a varied image of Galicia that was sometimes topical and on occasion new, but always full of interest.

Manuel Ferrol is the photographer of black and white, contrasted and marked out by a certain pictorialism in his compositions. It is true that on a professional level he worked in color, but his photos, when he speaks of his photos, he always does so in black and white. The warmth transmitted in his images is woven in this range of greys. —

From Vázquez Vázquez, Francisco. *Manuel Ferrol. Emigración, estación marítima de la Coruña, 1957* (Manuel Ferrol. emigration, Maritime Dock of La Coruña, 1957). La Coruña: Ayuntamiento de La Coruña, Servicio Municipal de Educación, 2001.

1, 2 — From the series *Emigración* (Emigration), 1957. Reproduced in *VIII Fotobienal Vigo 98*. Vigo: Concello de Vigo, 1998. pp. 70-73.

Isabel Flores

SANTA CRUZ DE TENERIFE, 1971

Having completed a PhD in fine arts from the University of La Laguna (Tenerife, 2011), she has taught at the Centre de l'imatge i la Tecnologia Multimèdia in Terrassa, the Escola Illa in Sabadell, the photography academy GrisArt, and the Centre Pont del Dragó in Barcelona. She combines different disciplines, techniques, and languages in her work, blending classical processes with current technology, which leads to unpredictable positions and solutions.

In her works, real creatures and landscapes refer us to dream-like situations that prompt a journey through more internal territories with the purpose of finding symbolic references with which to transform real environments into more hospitable landscapes. The result is reminiscent more of Orientalist landscape art, always attentive to the images evoked by memory, than of the western documentary; it does not question the origin or degree of verisimilitude of the image. The combination of procedures, disciplines, and visual

languages allow her to move beyond traditional limits and to shape the imagined object while it moves toward its materialization. These are the premises that govern *Viaje a las Islas Raras* (Journey to the strange islands, 1995), which illustrates the journey to an imaginary archipelago using as referent small models of settings; also the two series *Notas fotográficas de un aficionado en sus viajes* (Photographic notes of an aficionado during his travels, 1996), which propose a dialogue between technology and artisanship, or *iNafragio!* (Shipwreck! 1998) and *Noticias de un marinero naufrago* (News of a shipwrecked sailor, 1999), which, inspired by the classic iconography of travel literature and cinema, reconstruct an imaginary shipwreck out at sea. In her latest series, *Kachogas* (in progress), birds and flowers blend in exotic prints of landscapes inspired by the symbolist imagery of Chinese and Japanese art.

Her most recent exhibitions include *Paisajes del Aire* (Air landscapes, Sala Kursala of the University of Cádiz and XI Photography Biennial of Tenerife, 2011) and her participation in the group exhibition *Zoología Fantástica* (Fantastic zoology, Tenerife Espacio de las Artes, 2012), as well as in the Multiplied Art Fair in London (2012), the International Contemporary Engraving Festival of Bilbao (2012), and JÁÁL Photo (Madrid, 2013). She won the Revelación Prize at PHotoEspaña 2000, and was awarded the Photography Prize Generación 2001 Premios y Becas de Arte Caja Madrid, and the Engraving Prize of the XVIII Painting and Engraving Competition of the Círculo de Bellas Artes of Madrid (2012).

—MMN

Selected works

El imaginario del paisaje (The imagery of the landscape). Tenerife: Universidad de La Laguna, 2012. PhD thesis; *Cuadernos fotográficos de la Kursala nº 21: Paisajes del Aire* (Photographic notebooks of the Kursala nº 21: Air landscapes). Cádiz: Universidad de Cádiz, 2012.

www.isabelflores.carbonmade.com
www.isabelflorespaisaje.blogspot.com



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Marisa Flórez

LEÓN, 1948

She started her professional career in the Madrid-based newspaper *Informaciones* when she was 23 years old. In 1976 she became part of the founding team of *El País*, where she presently works as photo editor, combining her duties with her teaching activities in the School of Journalism UAM-El País. In 1979 she was awarded the National Journalism Prize.

She is one of the first female photojournalists in the history of Spanish photography. She recorded the years of the Transition in daring, fresh and innovative images. She also made certain to depict the nascent role of women during those years. Thus, her camera captured the return to Spain of Dolores Ibárruri, the *Pasionaria*, holding Rafael

Alberti by the arm after almost 40 years of exile; the meeting between the infanta Cristina and Lady Di; the lives of the inmates in the prison for female convicts in Las Yeserías, Madrid; King Juan Carlos with José María Pemán; as well as the actress Susana Estrada showing her bust next to Tierno Galván, a snapshot that would become one of the most emblematic of the *destape* (uncovering).

Her work has been the focus of a number of exhibitions, including *Imágenes de la transición. Una mirada personal* (Images of the transition. A personal regard), held in the headquarters of the Press Association of Cádiz in 2006. That same year she exhibited together with Queca Campillo *Memorias y miradas de un fin de siglo constitucional* (Memories and regards of the end of a constitutional century) at the Palace Hotel in Madrid, and in 2010 the Sala Sociocultural of Caixa Galicia (Santiago de Compostela) hosted her exhibition *Mulleres*. The display paid tribute to the female figures, notorious and anonymous, who played a leading role in the first years of democracy in Spain. Equally of note is her participation in the exhibition ZAJ, which took place in the Museo Nacional Centro de Arte Reina Sofía of Madrid in 1996. Some of her photographs of the Transition belong to the Public Collection of Photography of the Ayuntamiento de Alcobendas (Madrid). —AGM

Selected works

Marisa Flórez, imágenes de la transición: una mirada personal (Marisa Flórez, images of the transition: a personal regard). Alcobendas, Madrid: Ayuntamiento de Alcobendas, 2002; *Toreros* (Bullfighters). Madrid: Comunidad de Madrid, 2009; *Mulleres*. La Coruña: Diputación de La Coruña, 2010.



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1— Pasionaria and Alberti, Cortes Constituyentes, July 13th 1977.
 2— Susana Estrada and the Old Professor, February 14th 1978.

Pepe Florido

UTRERA, SEVILLA, 1960

São João del Rei. MG, Brazil, 1994.

His interest in photography comes from his father, who owned a domestic lab. Toward the mid-'80s he worked as an overseer of the photography workshops at the House of Culture of Utrera, coming in contact with photographer Ignacio González, a key figure to understand the careers of a number of photographers in Andalusia. This activity marked him deeply from a professional perspective. Between 1988 and 1994 he took part in workshops with Koldo Chamorro, Humberto Rivas, Joan Fontcuberta, and Manel Serra, among others. He has developed most of his activity as a freelance photographer. He combines photography with graphic design and music, and is the drummer of the band Los Centellas.

Essentially documentary, his photography is characterized by a special treatment of color; he gets the most out of the chromatic possibilities of digital printing. A generalist vision that contextualizes the spectator prevails in his creations, although sometimes he prefers a more conceptual form of photography, forcefully adapting the framing to a very personal and characteristic vision. His work is buoyed by personal projects such as *La pradera de Plata* (The silver meadows), a work about the navigable portion of the Guadalquivir river which he produced over five years and which

merited him the Cajasol scholarship to the Best Photography Project in 2005; *Sevilla-Cádiz, ida y vuelta* (Seville-Cádiz, there and back), a series of photographs taken from the train that links these two cities; or *Floridópolis*, photographs of an imaginary city. Both this project and some others—*Crónica del día que no hablé con nadie* (Chronicle of the day when I did not speak to anyone), for instance—use images taken in different countries.

In 1992 he took part in the exhibition curated by Bernard Plossu, *Dos visiones poéticas de Utrera* (Two poetic visions of Utrera), which was held in the Casa de Cultura. Between 2007 and 2009 *La Pradera de Plata* was displayed in the rooms of the Caja San Fernando in Jerez de la Frontera, Seville, Cádiz, and other cities. His work is included in the permanent collection of the Cajasol Foundation, the Ayuntamiento de Córdoba, and the Contemporary Art Collection of Utrera.

— JFP

Selected works

Santa Luz (Holy light). Utrera: Siarum, 2005; *La pradera de Plata* (The silver meadows). Seville: Cajasol, 2006.

www.pepeflorido.com



Joan Fontcuberta

BARCELONA, 1955

He holds a degree in information sciences, and was one of the most active contributors to the groundbreaking magazine *Nueva Lente*, and of *Photovisión*, which he cofounded in 1980. In Barcelona in 1977 he founded the group Alabern, together with Manel Esclusa, Pere Formiguera and Rafael Navarro. In 1982 he cofounded Primavera Fotográfica a Catalunya, the first photography festival in Spain. He has been the artistic director of *Les Rencontres d'Arles*. Additionally, he combines his work as a photographer with duties as a critic and theorist; he is a historian of photography, curator, editor, and university lecturer.

Both his creative production and theory reflect on the semiology and ontology of images to focus on conflicts between nature, technology, photography, and truth. His projects regularly feature a multidisciplinary character and explore the narrative and documentary nature of the uses of photography, parodying different aspects of knowledge and experience, and ultimately of any form of authoritative discourse: science, art history, politics, religion...

He has held solo exhibitions at The Museum of Modern Art (MoMA, New York, 1988), the Art Institute of Chicago (Illinois, USA, 1990), the Valencia Institute of Modern Art (1992), and Artium (Vitoria-Gasteiz, 2003), among other cultural centers and international galleries. Winner of the National Photography Prize in 1998, he has also been awarded the Premi Nacional de Cultura ("Visual Arts" category) of the Generalitat de Catalunya (2011), and the National Essay Prize (2011). In 2013 he was the recipient of the International Hasselblad Prize. His work is part of the collections of the Centre Pompidou (Paris), the MoMA, the National Gallery of Art (Ottawa), the Museu d'Art Contemporani de Barcelona, and the Museo Nacional Centro de Arte Reina Sofía (Madrid).

— PIH

Selected works

Herbarium. Barcelona: Gustavo Gili, 1984; *Frotogrammes*. Paris: Centre d'Estudis Catalans, 1988; *Fauna*. Seville: Photovisión and Museo de Arte Contemporáneo, 1989; *Sputnik*. Madrid: Fundación Arte y Tecnología, 1997; *Joan Fontcuberta. PHOTOBOLSILLO*. Madrid: La Fábrica, 2001; *Joan Fontcuberta habla con Cristina Zelich* (Joan Fontcuberta speaks to Cristina Zelich). Madrid: La Fábrica, 2001; *Karelia: Milagros & Co*. Madrid: Fundación Telefónica, 2002; *Googlegramas*. Paris: Instituto Cervantes, 2005; *Landscapes without Memory*. New York: Aperture, 2005; *Deconstructing Ossama*. Barcelona: Actar, 2007; *A través del espejo* (Through the looking glass). Madrid: La Oficina de Ediciones, 2010; *La cámara de Pandora* (Pandora's camera). Barcelona: Gustavo Gili, 2010; *The Photography of Nature / The Nature of Photography*. London: Michael Mack, 2013.

www.fontcuberta.com



1— Official portrait of astronaut Ivan Istochnikov. From the series *Sputnik*, 1997.



Joan Fontcuberta. The Cleverness of the Image

ALBERTO MARTÍN

Fontcuberta's works always have a remarkable degree of disturbance for the spectator, of imbalance for the stability of his gaze, for the commentator on his work they also bring a challenge in the sense that this should stand out over the firmness of his methodological approaches, over the clarity of his analysis. It is not easy to find texts about his work that go any further than what he himself has stated already. In some ways he acts as a magical conjuror who has left his procedures, machinations and keys to his performance for everyone to see, yet without losing the incisive capacity or—why not state this?—the magic, fantasy and predisposition towards the game that characterizes him. Magic, fantasy, game and trickery are terms that we will come back to later.

So on most occasions there is no other option but to endorse his approaches or try to bring about some exegesis, no longer on his works, but on his texts. The tricks have already been revealed by the main actor in the plot. I believe that the space that is open for analysis is mainly in an epistemological aspect; that is, in the possibilities his work provides for deepening knowledge of the nature of the image, in its mechanisms of construction and, finally, in the changes that are taking place in the field of viewing as a consequence of technological development. The theoretical implications of the Fontcuberta's artistic project form a basic approach towards knowing the limits in which the production and

reception of the photographic image move; or, to put it in a more direct manner, to go on building a dialectic of the image. To a good extent his proposals could be seen as a practice, a development and a verification of the essence and the capacities of the dialectic image [...]

It isn't difficult to associate Fontcuberta's creative programme to the symbolic referents of the child and the wizard in his search for this disturbing condition for the image. A search which in his case is related to the showing of the false truths of the photographic approach and with the questioning and continuous re-setting of the role that is played by the technological device in both the construction of the image and in the modeling of the gaze and the standardizing of view. Questions like the intended objectivity and innocence of the camera, the ambiguous, objective/subjective, nature of the mental or psychic images, the supposed value of the camera as a trustworthy vehicle for communication and information, the scientific, technical and military uses of photography, or the progressive indifference in relation to images, have been at the centre of his concerns. At the same time, it is easy to note the political dimension of this critical nucleus about the photographic element that is strictly linked to aspects like the historical dimension and the context in which the image is produced and received, to its function as a witness, its instrumentalisation and to its value in use. —

"La astucia de la imagen" (The cleverness of the image), by Alberto Martín.

In Fontcuberta, Joan. *Tierras de nadie; paisajes-concepto* (No-man's lands: landscapes/concept). Seville: Fundación CajaSur, 2007.



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2 — The miracle of levitation. From the series *Milagros & Co* (Miracles & Co), 2002.

3 — Orogeny; Hokusai. From the series *Orogeny* 2004.

Pere Formiguera

BARCELONA, 1952 — 2013

His first steps in the field of photography date back to 1969. Four years later came his first exhibition, *Homenatge a François Arago*, together with Luis Millán. Since the beginning he was part of the most progressive trend within the field of photography and he strived to institutionalize it. He contributed with the Spectrum Gallery of Barcelona and the magazine *Nueva Lente*. Additionally, he was a founding member of the group *Alberni*, together with Manel Esclusa, Joan Fontcuberta and Rafael Navarro, as well as of the Photography Department of the *Fundació Joan Miró* (Barcelona). A graduate in history of art from the Autonomous University of Barcelona (1977), he was part of the advisory council of the Photography Department of the *Museu Nacional d'Art de Catalunya* (Barcelona).

His series, primarily black and white, feature almost every genre of photography with a treatment that has turned manipulation, appropriation, and the passage of time into the drivers of his career. Projects such as *Fauna Secreta* (Secret fauna, 1983-87), together with Fontcuberta, recreate various ideas about simulation with a sense of irony, while others, such as *Nens-il·lustres* (1985), look into the transformation of childhood images of major celebrities. From that moment onward time gains relevance, and in *Cronos* (1990-2011) the author establishes a process of anthropometric research through the serialization of portraits of a single person during 10 years. His images are not alien to pictorial creation, and in his work *Diàlegs amb pintura* (2005) he creates new versions of famous works using color to impose a very personal and caustic vision.

Of note is his parallel activity as curator and creator. His work has been exhibited at The Museum of Modern Art of New York (MoMA, 1988), the Centre d'Art Santa Mònica (Barcelona, 2000), and *PHotoEspanya* 2011, and he has curated, among others, the shows *Agustí Centelles, fotorepòrter* (1988), *Ricard Terré* (1995), and *Introducció a la Fotografia en Catalunya* (Introduction to Photography in Catalonia, 2000). In 2010 he was awarded the *Premi Ciutat de Sant Cugat* for his artistic career. The MoMA in New York, the *Maison Européenne de la Photographie* (Paris), the *Museo Nacional Centro de Arte Reina Sofía* in Madrid, and the *Museu Nacional d'Art de Catalunya* (Barcelona), among many other institutions, feature some of his works in their collections. — NP

Selected works

Se llama cuerpo (It's called a body). Barcelona: Alinco-Aura, 1997 (Innovation Prize at the International Fair of Bologna); *Cronos*. Barcelona: Actar and Generalitat de Catalunya, 2000; *Ulls Clucs*. Barcelona: MNAC, 2002; *Pere Formiguera. Revisions, 1974-2006*. Barcelona: Museu de Sant Cugat and Obra Social Caja Madrid, 2006.

www.pereformiguera.com



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1 — *Reunió*, 2012.



2

Pere Formiguera. The Memory of Time

EMILI TEIXIDOR

Time. In her book on photography, Susan Sontag speaks about cameras being transformed into rifles. Weapons often shoot out of fear. Cameras often shoot out of nostalgia, which is the retrospective fear of the passing of time, the attempt to recover lost time. In order to trap time, the miracle of the art of the photographer, Pere Formiguera's rifle is always present, despite the series of people who have hunted over the years. In these series time passes but does not remain behind; it is always present, as if in the privileged moments chosen by the photographer these were the pillars that support the building of memory.

Is it this background, which when we close our eyes we recall as being bright white, against which bodies are dancing, even those which do not move, as if the photographer's gaze lit them up with the light of eternity—is it this background that turns these portraits into weightless, almost transparent material, transfigured from flesh into a lightness that makes the wings given to them by the artist appear invisible? There is a mystery—or a recipe—that only the author knows. The models become forms, lights, volumes, shadow zones, questionings, open spaces... Portraits that turn their backs on us, adolescents who jump, eyes lined with wrinkles

that hide all the secrets, the stretching of the bones and the change in physiognomies, always with the complicity of the photographer who can be sensed in some detail: a sidelong glance, a twisted foot like a bow with five arrows, a cry of alarm or of depression that only the presence of the photographer can provoke... Pere Formiguera stops time. The artist who sets up and captures the moment and makes it last. A moment that accumulates a huge pile of experiences, like a welling up of life. These are figures in the classical form, clear, well set out and precise. Time is the unlimited background, the extremely white light that is entrusted to memory, to the background that is the infinite. Pere Formiguera is the magician of the memory who brings us out of the temporal, out of life without milestones and without which the attention shown by any artist would individualize and capture us in the most characteristic detail and let us discover ourselves as we never see ourselves, as only the others see us, as we can only be seen by a photographer aware of his extremely powerful weapon, his rifle, which he knows how to use. —

"Pere Formiguera, la memoria del tiempo" (Pere Formiguera, The memory of time), by Emili Teixidor. *Cronos, Pere Formiguera*, Barcelona: Actar and Generalitat de Catalunya, 2000.

2 — Ocell, 2012.

Franck

VOYENNES, 1816
— ASNIÈRES-SUR-SEINE, 1906

Having studied in Paris and devoted his time to literature, he harbored an interest for photography and began making daguerreotypes in 1845. With the proclamation of the Second French Republic he went into exile in Barcelona in 1849, setting up a photo studio in the Rambla del Centro, 18, which soon earned a favorable reputation. Franck became one of the most notorious portraitists in the city, becoming one of the pioneers of professional photography.

Especially noteworthy from his career in Spain are his daguerreotypes, considered to be among the best of his time. In the 1850s he started working with paper negatives, and later still he was

interested in collodion and leptographic papers. Additionally, his stereoscopic vistas were met with great approval. During his final years in Spain he also focused on selling photographic material and teaching photography. Toward 1855 he formed an association with lithographer Alexander Wigle, commercializing their works under the brand name Franck y Wigle. In 1866 he joined the Photography Society of France, to which he would belong until 1900, becoming a member of the administrative council in 1882.

In 1857 he decided to move back to Paris, although he might have kept the studio in Barcelona until 1865, combining it with his work in France. In 1859 he opened in Paris a luxurious portrait studio together with Wigle, initially located in the Place de la Bourse, 15 (1859-1862), and subsequently in the Rue Vivienne, 18 (1861-1880). The studio became notorious in the court of Napoleon III, and Franck delivered photography classes in several national schools (such as the Ecole Centrale or the Imperiale). In France he again stood out as a portraitist, but he also produced artistic reproductions, vistas or images of monuments. Equally of note in his career are the images he took after the events of the Commune of Paris (1871). In 1880 he sold his photo studio to photographer Chalot, and focused on manufacturing plates until 1890. Part of his work is preserved in the National Portrait Gallery of London, in the University of Navarre, in the Musée d'Orsay, and in the Arxiu Fotogràfic de Barcelona, among other institutions.

— LA

Selected works

Rius, Núria F. "Fotògrafs barcelonins a les Exposicions Universals de París i a la Societat Française de Photographie, 1859-1889." *XI Congrès d'Història de la Ciutat: La Ciutat en xarxa*. Barcelona: Arxiu Històric de Barcelona, 2009; Voignier, J. M. *Répertoire des photographes de France au dix-neuvième siècle*. Le Pont de Pierre, 1993.



Portrait of Manuel Ruiz Zorrilla.

Christian Franzen y Nisser

DANMARK, 1864 — MADRID, 1923

He was a Danish diplomat based in Madrid toward 1885. That year he opened in the number 11 of the Calle Príncipe a photo studio that soon gained an excellent reputation. The prestige of the enterprise was further boosted by the portraits he did of the royal family, who also granted him permission to stamp the royal ensign onto the cardboards of his photos. He worked for the first illustrated magazines of the time, and in 1888 took part in the Universal Exposition in Barcelona. Together with Kaulak and Manuel Company, he is considered to be one of the best portraitists of the transition toward the Restoration.

His work was highly influential due to the use of platinotype, with which he attained more stable images, and to the quality of his portraits. He pho-

tographed in his studio the high society of Madrid in staged poses; he would also take the portrait of his models in their private homes, lived-in interiors which he revealed as a public showcase of private life. Among others, his clients included Doña Eulalia de Borbón, Baroness de Renzis de Montanaro, the writers Concha Espina and Emilia Pardo Bazán, and the painter Joaquín Sorolla, who would in turn paint his portrait.

The largest group of his images of the high society was published in 1895 in the magazine *Blanco y Negro*. His work is included in the collection of the National Portrait Gallery of London. Part of his legacy is also at the Cerralbo Museum and in the Sorolla Museum (Madrid), where many positive prints of his portraits of the king and queen of Spain and the aristocracy of the time are kept. —LA

Selected works

Together with Rodríguez de Escalera, Eugenio, and Emilia Pardo Bazán. *Los Salones de Madrid* (Madrid's salons). Madrid: El Álbum Nacional, ca. 1898 (includes 67 photoengravings in copper by Franzen).



Alfonso XIII.

Ferran Freixa

BARCELONA, 1950

Between 1965 and 1968 he began his artistic training in several drawing and painting schools in Barcelona, learning photography as an autodidact. At the age of 19 he opened his first photography and graphic design studio, becoming one of the youngest photographers in the Spanish landscape to turn to industrial, advertising and fashion photography. Since 1978 he has focused his work on architectural photography and interior design.

From his 1979 series about businesses in Barcelona to his images of the Teatre del Liceo after the fire, his work reveals itself as a reflection on time, space and inanimate objects. Harmony and balance are two of the recurring elements that best represent Ferran Freixa's oeuvre. The sobriety of the square frame, with its inherent stability, results in exquisite compositions in which objects render time as relative. A patient observer, a domesticator of lights and shadows, he tends to avoid the presence of humans in his images, instilling objects and shapes with a new sense of life.

His work has been exhibited in different places in Europe and the United States, among which stand out the shows held at the University of Salamanca in 1994 and in the Palau de la Virreina of Barcelona in 1996. It is featured in the permanent collections of the Valencia Institute of Modern Art, the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Museu Nacional d'Art de Catalunya (Barcelona), and the Bibliothèque nationale de France (Paris), among others. —PPF

Selected works

Fotografías (1997-1994). Salamanca: Universidad de Salamanca, 1994; *Ferran Freixa. PHotoBolsillo*. Madrid: La Fábrica, 2001.



1 — Morocco, 1987.

2 — Hotel María Cristina, San Sebastián, 1985.

Pepe Frisuelos

TOLEDO, 1956

He studied professional photography in Madrid at the school of design CEI (1980) and completed his training at the Royal Society of Photographers of Madrid (RSF), at the Image Gallery with Pepe Puga, and attending several workshops conducted by professionals like David Lloyd, José María Mellado, Manuel Sonseca and José Manuel Navia. In 1983 he founded the Agrupación Fotográfica de Correos (Photography Postal Group) A-FOCO. He is also the cofounder of the Association entreFotos, which he directs since 2005. Presently he devotes his time to research, creative work, and teaching. He has delivered workshops at the RSF, at the Photography Group of San Sebastián de los Reyes (Madrid), at the Photography Group of Guadalajara, in the EFTI academy (Madrid), and at the Daylight lab, which he also directs.

His personal work consists of portraits and urban photography: charming images that seek the complicity of the spectator to subtly carve their space in memory. This is the style of his series *Playeras*, a personal approach to the beach and to holidaymakers from this photographer, who first saw the ocean when he was 18 years old. A sur-

rounding from which he derives calm, and which he likes to observe, as he has confessed on some occasion, "with his feet in the sand."

His photographs have been published in *ABC*, *El Correo*, *Diorama*, and *Arte fotográfico*, and exhibited in international venues, such as the Red Herring Gallery (Brighton, UK, 1988) and the Northbrook Photography Gallery (Worthing, UK, 1994), or the Foto Club Buenos Aires during the VII Jornadas Argentinas de Fotografía (Argentinean photography meeting, 2001). He has been the recipient of the First Prize by Campsa in 1982 and 1983, the First Prize Rallyrama of the Comunidad de Madrid in 1988, and the Black and White Prize of the IV Cultural Exhibit of the UGT in 1989. His work is featured in the collections of the Ayuntamiento de Madrid, the Conserjería de las Artes (Regional Council of Arts) of Madrid and the RSF, among other institutions.

— AGM

Selected work

As author/editor, *iClick!*. Madrid, 2000.

www.daylightlab.com/pepefrisuelos



Women on their own. Amsterdam, 2008.

Jorge Fuembuena

ZARAGOZA, 1979

Untitled. From the series
The Holidays. Hverir, 2009.

A sponsored artist at the Casa de Velázquez (Madrid), he lives and works between Madrid and Nantes (France). He has completed workshops with photographers and theorists such as Martin Parr, Jean-François Chevrier, Elger Esser, or Joan Fontcuberta. He was the recipient of a scholarship by the Istituto Europeo di Design to carry out the European master in signature photography.

He combines his personal work with his professional career, producing projects for the contemporary art fair ARCOmadrid, the Cervantes Institute, working as stills photographer in films, as official photographer of the Festival du Cinéma Espagnol de Nantes, or for the Filmoteca Vasca [Basque Film Library]. In his photographs, he explores the boundaries of the subject and the thin line that separates one individual from another, and he investigates the relations between humans and their surroundings. Those are the directives that guide series such as *Holidays*, which he presented in La Casa Encendida in 2011 (Madrid), and *The New Painting*, which he exhibited at Madrid's art festival, *Jugada a 3 bandas*. Portraiture features prominently in his work, being the focus of exhibitions such as *Portraits* (Matadero Madrid, 2013), and the solo exhibition *The Argonauts* (IAACC Pablo Serrano, Zaragoza, 2012), with images that reflect about the nature of the subject.

His work has been published in specialized magazines, such as *OjodePez*, *EFE24*, and *30y3 Spanish Photography*, and *PMS 485C*. He took part

in the prestigious international program Plat(i) form 2013 of the Fotomuseum Winterthur (Switzerland). Selected for the Austro Sino Arts Program Exhibition 2012 (Beijing, China), he was also part of Fotoseptiembre 2011 (Spanish Cultural Center, Mexico City), Fotonoviembre 2011 (Mapfre Foundation, Tenerife), and the Casablanca Biennial 2012, as well as the festivals Encuentros da Imagem 2012 (Braga, Portugal), PHotoEspaña 2013, PalmaPhoto 2013, or the II Regards of Women Festival (MAV). He has been awarded the Santa Isabella of Portugal Photography Prize (2008), the International Visual Arts Festival Emergent Prize (2010), the Photo Reportage Prize in ARCOmadrid 2010, the Generaciones Prize 2011, the OCEMX Prize (2011), and he has earned the Gold Medal at the Prix PX3 2012 and the Honorable Mention of the IPA Competition (Lucie Foundation, New York), his work is included in collections such as Huesca's Art and Nature Center or the Buñuel Foundation.

— AGM

Selected works

Generación 2011. Madrid: Caja Madrid, 2011; *Contexto Crítico. Fotografía española del s. XXI* (Critical context. Spanish photography of the XXI century). Museology, 2013; together with Barbancho, Juan Ramón. *Travelling City*. Gass, 2013; *Left and Right. Austro Sino Arts Program*. Beijing, 2013.

www.jorgefuembuena.com



Ana Galán

MADRID, 1969

She holds an undergraduate degree in economy, and wrote her dissertation on speculation in art. Since 1993 she has combined her career as an economist with photography, for which she received training completing the "concept and creation" master in photography from the EFTI academy in Madrid (2009-10), and attending photography workshops by Pierre Gonnord, Eduardo Momeñe, or Chema Madoz, among others, which have guided her evolution toward a more personal kind of photography. Presently, she lives between Madrid and Paris and is the marketing director of a Madrid-based magazine.

Highly interested in human nature, she has specialized in portraiture, always using a natural background in a reinterpretation of the formula of Italian portraiture of the end of the quattrocento. The most representative examples of this are her series of female portraits *Essence* (2009-) and *The Holodeck* (2011), and she revisits this formula in her most significant work to date, *Viv(í)de la vie* (2010-). This series is ongoing. So far it is being produced between Guadalajara, USA, Finland, and the Philippines, and, inspired by the diptych of the Dukes of Urbino by Piero della Francesca, it proposes a photographic typology of couples through the portraits of mature couples who continue to

celebrate life gathering to dance every Sunday. One of the snapshots of the series was selected in Paris Photo 2010 within the category "SFR by young talent." Actively exhibiting since then, over the last few years she has taken part in international group exhibitions, such as *Portraits* (The Center for Fine Art Photography, Fort Collins, Colorado, USA, 2012), *In transit* (Le Festival des Photoautomaux, Beauvais, France, 2012), or *Made in Arles* (La Galerie du Magasin de Jouets, Arles, France, 2013). Her work has been selected among the finalists of competitions such as *Encontros da Imagem* in Braga 2010-12, and the *Descubrimientos* section of PHotoEspaña during the same years. Her work is included in the Bibliothèque nationale de France (Paris), and in the North American collections of the Philadelphia Art Hotel (Pennsylvania), The Center for Fine Art Photography (Fort Collins, Colorado), and CENTER (Santa Fe, New Mexico). — AGM

Selected work

Getxophoto (2011): *elogio de la vejez* (Getxophoto [2011]: a tribute to old age). Getxo: Begihandi, 2011.

www.anagalanphoto.com



1— *Vivre la vie*. United States, 2011.

2— Mónica. From the series *Essence*. Madrid, 2009.

Julia Galán

CASTELLÓN, 1963

She holds a PhD in fine arts from the Department of Painting of the Universitat Politècnica de Catalunya (Barcelona) and is a tutor of the engineering course in Industrial Design and Product Development at the Universitat Jaume I of Castellón.

Her highly dramatic works ooze an unmistakable sense of social conscience. So much can be seen in *Acha*, a photographic and audiovisual installation that uses as starting point an apparent study about the photographic possibilities of floral art in order to encourage reflection about the consequences of traditions, the manipulation of the female body, and domestic violence. These same guidelines govern her project *Bacia*, which

looks into the various roles imposed by religion and culture on both men and women, specifically condemning sexual slavery, mutilation, and stoning. In previous works, such as *Metamorfosis*, she reflected about the transformation symbolized in the molting of the skin, and in *Mordazas* (Gags) about imposed silence and lack of communication.

The former two works have recently been exhibited in the Ferran Cano Gallery of Barcelona (2012) and of Palma de Mallorca (2013). Equally of note was her incorporation to the *Descubrimientos* section of PHotoEspaña 2002, as well as her participation in the art fairs Art Chicago (2010 and 2011), Art Miami (2010 and 2011), or Art Bologna (2010 and 2011). Her work is included in the collections Ordóñez Falcón and Juan Redón, as well as the in the collections of the Museum of Contemporary Art of Caracas Sofía Imber, the Museum of Modern Art of Tarragona, the Caja de Ahorros del Mediterráneo, the Polytechnic University of Valencia, and the Universitat Jaume I of Castellón, among others. — AGM

Selected works

As author/editor, *Padshima*. Palma de Mallorca, 1998; *Fune*. Tarragona: Diputación de Tarragona, 2001; as author/editor, *¿Qué tal estás?* Castellón, 2010; *Acha*. Valencia: Consorcio de Museus de la Generalitat Valenciana, 2012.

www.juliagalan.com



Tear. Valencia, 1999.

Carlos Gallego Rodríguez

LA NUEVA, LANGREO, OVIEDO, 1958
— CARTAGENA, 2005

His passion for photography began when he was 17 years of age, having just arrived in Cartagena, where he lived for the rest of his life. He left his work and studies at the School of Industrial Technical Engineering and established a relation with the Cartagena Photography Association AFOCAR. He was a very active member of the association, which enabled him to deepen his technical knowledge of photography, and which led him to favor social photographic reportage. In 1988, following the disbandment of AFOCAR, he began working as photo editor for *La Opinión* at its headquarters in Cartagena, until his premature death in 2005.

A great admirer of Henri Cartier-Bresson, he devoted his career as a photographer to socially committed and vindicatory reportage from

countries with a social conflict. Between 1983 and 1984 he traveled as a photojournalist to Sandinista Nicaragua, as part of the Spanish committees of solidarity with the Nicaraguan people. A result of this trip was the feature he carried out in collaboration with fellow Catalan photographer Josep Maria Ribas i Prous, for which he received the Pravda Photography Prize in 1986. The award allowed him to visit the former Soviet Union, a journey he also documented with his photographs. In 1988 he traveled to Chile during the campaign against Pinochet, recording the protests of Chilean democrats against the military. His camera also captured the social and labor conflicts that took place in Cartagena in the '90s, affected by the industrial restructuring, which ultimately led to the fire of the Regional Assembly. Similarly, he was one of the first voices to condemn the situation of the Sahrawi people in the camps of Tindouf (Algeria).

In 2003 the Historic Photography Center of the Region of Murcia presented a retrospective show of his photographs. As well as Pravda, during his career he was awarded the Prize of Honor of the City of Cartagena (1985), and his work was selected for FotoPres 1993. Since 2007 the Association of Press and TV Photojournalists of the Region of Murcia and the Ayuntamiento de Cartagena hold the Press Photography Competition Carlos Gallego as a tribute to the photographer. His archive of photographs, comprised of approximately 470,000 images, was acquired by the Comunidad Autónoma de la Región de Murcia in 2008 and is kept in the General Archive of the Region.

— AGM

Selected works

Carlos Gallego. Murcia: CEHIFORM, 2003;
Asamblea Regional: crónica gráfica (Regional Assembly: graphic chronicle). Murcia: Asamblea Regional de Murcia, 2006;



1— Carlos Fonseca. Managua market, Nicaragua, 1984.
2— Farewell of soldiers heading to the Gulf War. Cartagena, 1991.

Antonio Gálvez

BARCELONA, 1928

An innovative artist, his explosive images overflow with surprising ideas that result in a highly personal style, with which he battles mediocrity and existential injustice. Linked to the surrealist movement in Spain, between 1965 and 1992 he lived in Paris, where he established a relationship with the rest of the intellectuals exiled in France.

During the '60s he worked the image in stage design for the theater both in Spain and in France. From 1969 he started collaborating with Luis Buñuel and began works such as *Huellas de una mirada sobre Luis Buñuel* (Footprints of a vision on Luis Buñuel), accompanying the cineaste in his filmings, discreetly photographing him amid everyday situations and highlighting his most human side. He also recreated his universe through the photomontage, a technique he then supplemented with a number of others, including painting. From 1971 to 1972 he

collaborated in several films and in a documentary on painter Francis Bacon, commissioned by the French television. In 1973 he began the series *Esa falsa luz del día* (That fake light of the day), which he would finish in 1992. He combined the production of this project with a series of works on Gaudí (1979) and the start of his series of 70 portraits of great personalities of the cultural scene *Mes amis les grosses têtes*. Among those photographed feature Antonio Saura, Juan Goytisolo, Julio Cortázar, Pablo Neruda, Marguerite Duras, Mario Vargas Llosa, and Gabriel García Márquez. From 1976 he worked in the project *Antonio Gálvez y la descomposición de los mitos* (Antonio Gálvez and the decomposition of myths), 10 chests that comprise 10 works and five hand-written texts of great contemporary writers, which he completed in 1979. Equally noteworthy is his collaboration with the Unesco as photographer of the International Year of the Child, and his series *El erotismo con la ironía Quevedesca* (Eroticism in Quevedo's irony, completed in 1987) and *La maravillosa monstruosidad de París* (The marvelous monstrosity of Paris), a work developed in color about Marta Kuhn Weber's dolls.

Among the exhibitions focused on his work stand out the ones held at the Théâtre Sarah Bernhardt in Paris, currently Théâtre de la Ville (1966), the Museo Gaudí (Barcelona, 1966), the Palais des Papes of Avignon, during the theater festival (France, 1968), the Posada del Potro (Córdoba, 1988), the Palacio de la Virreina (Barcelona, 1992), the 17-city tour of *Huellas de una mirada* (2000), the one held at the Palau Robert (Barcelona, 2005), and many other exhibits in European museums. Official institutions such as the Bibliothèque nationale de France and the Fonds national d'art contemporain (Paris) have purchased part of his work.

— JFP

Selected works

Alegoría a Luis Buñuel (Allegory to Luis Buñuel). Córdoba: Ayuntamiento de Córdoba, 1989; *Antonio Galvez: inédit*. Barcelona: Ayuntamiento de Barcelona, 1992; together with Cortázar, Julio, Juan Goytisolo and Julián Ríos. *Buñuel, una relación circular con Antonio Gálvez* (Buñuel, a circular relation with Antonio Gálvez). Barcelona: Lunewerg, 1994; together with Cortázar, Julio. *Prosa del observatorio* (Prose from the observatory). 1972. Barcelona: Lumen, 1999.



From the series *Los 10 mandamientos* (The 10 commandments), Paris, 1973.

Antonio García

VALENCIA, 1841 — 1918

The son of a tailor, he became one of the most notorious and enterprising photographers in Valencia at the time. Between 1851 and 1860 he read fine arts in the San Carlos School of Valencia, where he studied together with future artists, such as Juan Antonio Benlliure. As a photographer he trained in the workshop of stage director and photographer Baldomero Almejún, for whom he worked as an assistant for two years. In 1862 he opened a studio together with Hipólito Cebrián, and three years later he refounded his own. A very young Joaquín Sorolla joined said studio to work as lighting technician and retoucher, and later Antonio García

would become his father-in-law, protector and patron. In 1903 he was the president of the Valencia Photographic Union.

He lived through the rise and development of photography. His photographic activity lasted approximately 50 years and spanned everything from portraiture of all social classes and of his own family to institutional and industrial features, going through the production of postcards and journalistic collaborations with local and national magazines such as *Blanco y Negro*. The legend of painter Joaquín Sorolla was forged in his studio, one of the most important of the time. Antonio García contributed substantially in creating the painter's public image through a long series of photographic portraits of the artist and the reproduction of his paintings.

He was the recipient of various awards which culminated in the gold Medal he received during the National Photography Exposition of 1905 (Madrid). The bulk of his work was thought lost after his business ceased trading. Thanks to the son of Pascual Boldún, García's successor, some negatives have been preserved, which are kept in the Archive of the Diputación de Valencia. The collection consists of 104 dry plate negatives on glass plates dated approximately between 1880 and 1915.

— LA

Selected work

Antonio García: Fotógrafo. Valencia: Generalitat Valenciana, 2007.



1



2

1— Regional Exposition of Agriculture, Industry and Arts. View of the exterior pavilion, 1884.
2— Regional Exposition of Agriculture, Industry and Arts. Interior view, 1884.

Carmela García

LANZAROTE, 1964

A visual artist, she combines video and photography. Having studied photography in Madrid and Barcelona, she began displaying her work to the public in 1998.

Her work, narrated through an open discourse that is prone to various readings, features women as the sole protagonists of an idealized world. Of note are her series *Chicas, deseos y ficción* (Girls, desires and fiction, 1998), *Paraíso* (Paradise, 2000) or the more recent *Constelación* (Constellation, 2008), in which she looks into genre, identity, memory, and space through the pseudo-fictional reconstruction of the life of female artists of the

1920s based on their biographies. Her latest projects go through the various stereotypes attributed to the female image, as is the case in *La conspiración de las pintoras portuguesas* (The conspiracy of Portuguese painters, 2012).

Her solo exhibitions include *Chicas, deseos y ficción* and *Planeta Ella* (Planet She, Juana de Aizpuru Gallery and Museo Nacional Centro de Arte Reina Sofía, MNCARS, Madrid, 2000), *El hueco en el espacio* (The hole in space, Atlantic Center of Modern Art, Las Palmas, 2005), and *Constelación* (MUSAC, León, 2008), as well as her participation in ARCOmadrid (1999-2013), Art Basel (1999-2013), or Paris Photo (2000-11), and in group exhibitions such as *The Real Royal Trip*, which took place in the PS1 of the MoMA (New York), in 2003. Among the prestigious collections where her work is included feature the MNCARS, the Fine Arts Museum of Álava, the Centre national de la photographie (Paris), the 21st Century Museum of Contemporary Art of Kanazawa (Japan), or the North American Celebrity Cruises Art Collection.

— JFP

Selected works

Chicas, deseo, ficción (Girls, desires and fiction). Valladolid: Centro de Arte de Salamanca and Junta de Castilla y León, 2001; *Mujeres, amor y mentiras* (Women, love and lies). Madrid: TF, 2003 (PHotoEspaña 2004 Prize to the Best Photography Book); *Constelación* (Constellation). Valladolid: Fundación para las artes en Castilla y León, 2008.

www.carmelagarcia.com



1



2

1— Girls, desires, and fiction.
2— The conspiracy.

Alberto García-Alix

LEÓN, 1956

His first negatives date back to 1976. Toward the beginning of the '80s he produced his first solo exhibitions in Madrid-based galleries such as Buades or Moriarty, as well as in international galleries such as the Portfolio Gallery of London. In 1986 he switched to medium format photography and started producing commissioned work for designers like Chus Bures or Manuel Piña, as well as editorial work for *El País* or *Vogue*. In 1989 he founded the group El Canto de la Tripulación and the magazine that carried the same name. He delivered his first courses and seminars.

In 1998 he produced a major retrospective exhibition during the first edition of PHotoEspaña, which revealed him as one of the most recognizable characters among Spanish photographers. Also at this time, he began working with the galleries Juana de Aizpuru in Spain and Kamel Mennour in France, and produced exhibitions in galleries in New York, Brussels and Rome. Between 2003 and 2006 he moved to Paris, where he produced the video trilogy *Tres videos tristes* (Three sad videos), alternating filmed and photographed images. In 2009 he held a large exhibition at the Museo Nacional Centro de Arte Reina Sofía (MNCARS), which has traveled to the Ullens Center for Contemporary Art of Beijing and the Multimedia Art Museum of Moscow, accompanied

by the video *De donde no se vuelve* (From where there is no return), which was also screened in the International Festival of Cinema in Estoril/Lisbon and in the Spanish Cultural Center in Mexico and Miami (Florida, USA). His admiration for the great American photographers is palpable in his passion for black and white photography. Specializing in portraiture, his nudes and autobiographical images are especially noteworthy.

Featured in Les Rencontres d'Arles 2007 with *Alberto García-Alix. Retrospective*, equally of note are his exhibitions *Llorando a aquella que creyó amarme* (Crying for the one who thought she loved me, Spanish Museum of Contemporary Art, Madrid; Museum of Fine Arts of Rosario, Argentina; and Spanish Cultural Center of Lima, 2006) and *Alberto García-Alix. Autorretrato* (Alberto García-Alix. Self-portrait, La Virreina Centre de la Imatge, Barcelona, 2013). He was conferred the National Photography Prize in 1999, and since then has been the recipient of the Bartolomé Ros Prize (PHotoEspaña 2003), the Photography Prize of the Comunidad de Madrid (2005) and the PHotoEspaña 2012 Prize, as recognition for the artistic merit of his oeuvre. His work is featured in the collections of institutions and museums such as the MNCARS, the MUSAC (León), the Fonds national d'art contemporain (France) and the Speed Art Museum of Louisville (Kentucky, USA), among others.

— LF

Selected works

García-Alix. Fotografías 1977-1986. Madrid: La Fábrica, 2001; *García-Alix. Llorando a aquella que creyó amarme* (Crying for the one who thought she loved me). Madrid: La Fábrica, 2002; *Tres videos tristes* (Three sad videos). Madrid: La Fábrica, 2006; *Moriremos mirando* (We shall die watching). Madrid: No hay penas and La Fábrica, 2008; *Alberto García-Alix; disparos en la oscuridad* (Alberto García-Alix; shots in the dark). Madrid: La Fábrica, 2009; *De donde no se vuelve* (From where there is no return). Madrid: La Fábrica, 2010; *Lo más cerca que estuve del paraíso* (The closest I have been to paradise). Madrid: La Fábrica, 2010; *El paraíso de los creyentes* (Believers' paradise). Madrid: Oficina de Arte y Ediciones, 2011; *Alix Box*. Madrid: La Fábrica, 2012; *Autorretrato* (Self-portrait). Madrid: La Fábrica, 2013.

1— Lisa. Taken in the beach in Murcia, 2005.



1



2



3

No Hope to Stop Me

JENARO TALENS

To start off, turning oneself into an icon of a supposed politico-cultural movement (the base problematic of which was elsewhere, in any case) depends only on the need to construct a coherent tale that makes the loose pieces fit, although it obliges one to distort the events. That Nietzschean maxim that there are no facts but only interpretations could on few occasions be understood in a more thorough manner than when applied to the period of upheaval that was the transition from four decades of dictatorship to an incipient parliamentary democracy in Spain. In relation to García-Alix's work, many of the characters, settings or places that populate the universe of his images can be considered as typical of the period in question, particularly during his early years, but they are so in a manner that they could be nothing else. A photographer does not invent realities; he produces typologies of gazes in order to face them. Realities, thus, are what they are. They neither depend on their will nor necessarily represent something different from a pretext to reflect on the ways of seeing. As I put forward earlier, from his beginnings as a photographer, the camera acted moved by the *desire* to express a stupor or, at the most, to understand its reasons, never through the *will* to communicate or define anything. As García-Alix himself told me one afternoon in his studio in Madrid, "no one today understands that in those days it was more subversive for a girl to go to buy bread wearing a leather miniskirt that all of the paraphernalia of a political speech." Indeed, the important aspect of the example lay (and García-Alix knew how to capture this lucidly), in the inscription of that gesture (which is moved by the logic of desire and not by the rationality of will) in the scope of daily life. The motor of his work, in the middle of the whirlpool of life, was always "take shots when he felt fear."

The fact that his images are full of dead people (many of the protagonists of those first years died early, dragged by a wave that very few people could control) may be at the base of the strange phenomenon that has accompanied the reading of his work. According to that phenomenon of interpretational distortion, the richness of García-Alix's photography would be based, among other things, on its denotative and informative charge; that is, on the fact of constructing the graphic testimony of a period, the visual mark left by a now non-existent time. However, it seems to me that what matters in it is something completely different. The romantic idea of *dying young* (as an unwise and unaware Nick Cohn requested when referring to the Rolling Stones) is idiocy. There is nothing romantic about death. Nor is the unwanted sordidness of lives lived on the edge without having known how to escape from the dizziness of the abyss. Thus, what the photographs from those years show is not so much a time that has disappeared, but the emptiness of some absences that no longer answer any why. —

"No Hope to Stop Me," by Jenaro Talens. In García-Alix, Alberto. *From Where There Is No Return*. Madrid: La Fábrica, 2008.

2— Self-portrait. My feminine side. Madrid, 2002.
3— Ewa. Budapest, 2000.

Julio García de la Puente

VALLADOLID, 1868 — VITORIA, 1955

Paseo de Cupido, Reinosa, ca. 1906.



One of the primary representatives in Cantabria of pictorialism, he captured the life and customs of the county of Campoo in a body of work that boasts significant ethnographic content. He graduated in law from Salamanca and was a member of the Royal Society of Photography of Madrid. In April 1909 he opened to the public the photo gallery Bridge, in Madrid. Given that the commercial success of the business did not meet his expectation, he opened a photo studio the following year in Reinosa.

Inspired by the literary oeuvre of José María Pereda, García de la Puente depicts a sublimated Cantabria in his photographs, just like it is described in Pereda's books. *Peñas Arriba* (Up the crag) and *El sabor de la tierra* (The taste of the land), two highly successful series of postcards at the time, take their name precisely from two of the writer's works, whom de la Puente also photographed. He published some of the very first postcards made in Spain in the cities of Santander, Torrelavega and Reinosa at the beginning of the century. The series of postcards he devoted to the visit paid by the Royal Family in 1900 to the city of Santander is a true graphic chronicle, with the full sequence of official acts that took place. Addition-

ally, he wrote a technical manual for photographers about the process of carbon print, four tourist guides, and a book about the cinema.

Some of his works, carbon prints, merited awards in domestic exhibitions. He won the Gold Medal in Madrid in 1903 and in Vitoria in 1904, the Bronze Medal in Bilbao the following year, the Silver Medal in Valencia in 1906, the Prize of Honor in Santander that same year, and the Gold Medal in Murcia in 1908. He also took part in the Fine Arts Exhibition of Valladolid in 1912 and in the London International Tourism Show in 1914. Since 2003 the Casa de Cultura Sánchez Díaz of Reinosa organizes a photography competition that bears his name. —MMN

Selected works

Positivas en papel Charbon-Velours Artigue (1906); *La Colegiata de Cervatos* (1915); *Reinosa y el Valle de Campoo* (1916); *Torrelavega y Santillana* (1917); *Bilbao y una ligera idea del Señorío de Vizcaya* (Bilbao, and a faint idea of the Lordship of Biscay, 1919); *El Cine* (The cinema). Valladolid: Afrodísio Aguado, ca. 1936.

Cristina García Rodero

PUERTOLLANO, CIUDAD REAL, 1949

Following studies in fine arts from the Complutense University of Madrid, she was awarded the scholarship for plastic arts by the Juan March Foundation in 1973, which enabled her to carry out her first piece of research, *España oculta* (Hidden Spain). With the publication of the project in 1989, which earned her the Best Photography Book Award at Les Rencontres d'Arles and the Kodak Prize for Best Photography Book, also came international fame. A photography lecturer at the School of Art and Design of Madrid, she combines her career as a photographer with her academic duties, teaching both in this institution and until 2005 also at Madrid's Complutense University.

Cristina García Rodero's photography—internationally renowned—constitutes a monumental body of work focused on the ancient traditions of mankind. Enticed by the contrasts found in human nature, she approaches the stage with a poetic style, developing a passionate narrative filled with great emotional force, usually highlighted by the use of black and white. *España oculta* marked the beginning of a journey that has led her to photograph other cultures and customs. A socially committed photographer, she went to Macedonia to document the displacement of the Kosovar population in 1999, and has also captured the consequences of the military conflicts that took place in Georgia in 1995 and 2008.

The long list of exhibitions where her work has featured includes the group exhibitions *Le mythe W. Eugene Smith* (Paris, Centre Georges Pompidou, 1991) and *The Real Royal Trip* (New York, PS1 MoMA Contemporary Art Center, 2003); her presence in the 49th and 51st editions of the Venice Biennale; and her most recent solo exhibitions, such as *Transtempo* (Centro Galego de Arte Contemporánea, Santiago de Compostela, 2010, and Círculo de Bellas Artes, Madrid, 2011) or *Combatiendo la nada* (Fighting nothingness, Alcobendas Art Center, 2012-2013). She has merited a number of awards, such as the first prize by World Press Photo in the "Art" category (1993); the National Photography Prize (1996); the Bartolomé Ros Prize (PHotoEspaña, 2000), and the Gold Medal for Merit in Fine Arts awarded by the Ministry of Culture (2005). In 2009 she became the first Spanish photographer to join Magnum Photos, and in 2013 she became a permanent member of the Royal Academy of Fine Arts of San Fernando (Madrid). Her work is part of the collections of the Museo del Prado, the Museo Nacional Centro de Arte Reina Sofía (Madrid) and the International Center of Photography (New York, USA), among many other art centers and cultural institutions. —LF

Selected works

España oculta (Hidden Spain). Barcelona: Lunberg, 1998; *Europa, el sur* (Europe, the south). Barcelona: Lunberg, 2000; *Rituales en Haití* (Rituals in Haiti). Alcobendas, Madrid: TF Editores e Interactiva, 2001; *Cristina García Rodero: historia de una pasión* (Cristina García Rodero, the story of a passion). Madrid: La Fábrica, 2004; *María Lionza, la diosa de los ojos de agua* (María Lionza, the goddess with eyes of water). Madrid: Publicaciones de la Comunidad de Madrid, 2008; *Cristina García Rodero. PhotoBolsillo*. Madrid: La Fábrica, 2009; *Transtempo*. Madrid: La Fábrica, 2010; *Combatiendo la nada* (Fighting nothingness). Alcobendas, Madrid: Ayuntamiento de Alcobendas, 2012.



1— The dance of kings. Guláns, 1990. Reproduced in *Transtempo*. Madrid: La Fábrica, 2010: p. 27.





Cristina García Rodero. From This World in the Eternal Comedy

MIGUEL VON HAFE

More than in natural landscape, more than in culturally constructed elements, artifacts, architecture or interiors, Cristina García Rodero moves within a geography of feelings. The spectrum of human emotions is revealed here in all its splendor: emotions shared by figures that in their universality preserve a unique anonymity.

We observe and are observed. Although this body of work is divulged in a comprehensive fashion, we observe a specific territorial condition, but we are also observed. After all, what do we know about these people, their yearnings and hardships, their beliefs and their individual and collective modes of catharsis? Cristina García Rodero likes to work within extreme contexts and therefore such festivities are a particularly beloved theme for her. Religious devotion goes hand in hand with a considerable number of these images, and in it, gestures, rituals and gazes are deposited that touch both extreme happiness and the harshest pain. Many of these religious events presuppose tragic moments of loss, illness and absolute fragility. In contrast, at times we find liberation, excess, laughter, affection—there are an amazing number of images of women, supposedly grandmothers, and children, in a surreptitious

affirmation of the matriarchy that is clear in an eminently rural context—and voluntary or involuntary absurdities, all strangely interlaced with this unique religiosity.

These extreme contexts include recent images of forest fires where man engages the force of nature in twilight combat and of festivities that recreate Celtic traditions in which people experiment with this remote relationship. They would also have included moments characterized by an up-front, carefree sexuality if the photographer had been satisfied with the material she obtained during a visit to an erotic festival in La Coruña (just as in similar visits in Catalonia or when accompanying various love parades in Europe and the United States). Soul and flesh. Pain and pleasure. Extremes that meet continuously.

Furthermore, from outside the photographs we can imagine the proximity and speed of action needed to take them. Even in the anxiety inferred from many of the situations portrayed, whether individual or group, there is always something particularly defiant in these works: the gaze that formally composes the photograph or more frequently a gaze directly focused on the viewer. Don't forget, that gaze is directed at a camera; it is directed at the photographer, or in other words, at something unknown, at the tension of the unfamiliar. That is why it is so sincere. That open gaze, immune to the circumstance of being portrayed, essentially shares a moment with a substrate of innocence and veracity that escapes any kind of commercialism [...] —

"From This World in the Eternal Comedy," by Miguel von Hafe. In García Rodero, Cristina. *Transtempo*. Madrid: La Fábrica, 2010.



2

2— The slumberous soul. *Romería of Our Lady of Miracles of Saavedra*. Reproduced in *Transtempo*. Madrid: La Fábrica, 2010. pp. 126-127.

Amparo Garrido

MADRID, 1962

Having studied drama and worked in the film industry, she began her professional career as a photographer in 1986 after being awarded the III Prize in the National Photography Competition "Los jóvenes vistos por los jóvenes" (The young seen by the young), organized by the Ministry of Culture. Ever since then, she has maintained a philosophy of constant training through courses and seminars linked to visual culture, analysis of texts, and, more recently, language and audiovisual creation. Since 2000 she also works as a teacher.

Refined, delicate and formally perfect, her work revolves around personal themes, resulting in thought-provoking series. Through her different projects Amparo Garrido questions her unconscious, seeking a subjective reality with which the spectator can identify. In this sense, especially noteworthy are the series of photographs *Sobre perros*, *la mirada y el deseo* (On dogs, the regard, and desire, 1998) and *De lo que no puedo hablar* (That of which I cannot speak, 2006), in which solitude, communication and introspection lead to one another through the gazes of animals. Along these lines, but playing with elements of everyday reality, are developed *Ventanas, papeles y el Hombre del saco* (Windows, papers and the Man with a sack, 2000), *Vacaciones en el mar* (Holidays by the sea, 2001), and *Una casa es un texto* (A house is a text, 2004), until we get to *Tiergarten*. *Un jardín romántico alemán* (Tiergarten. A German romantic garden, 2010), a series of diptychs apparently there for contemplation but in which, again, the contradictions between domestic and wild elements meet.

Her work has been recognized, among others, with the Second Prize of the Purificación García competition and the INICIARTE Prize of the Junta de Andalucía (both, 2007), as well as the First Prize of the ABC Photography Competition in 2001. Her work is included in major Spanish collections, such as that of the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Photography Archives of the Comunidad de Madrid, or the Coca-Cola Foundation, among others. —MMN

Selected works

Una casa es un texto (A house is a text). Madrid: Travesía Cuatro, 2004; *Tiergarten*. *Un jardín romántico alemán* (Tiergarten. A German romantic garden). Madrid: Ministerio de Cultura, 2012.

www.amparogarrido.com



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2

1— Of dogs, the regard, and desire. Madrid, 1998.
2— Holidays by the sea. Benidorm, 2001.

Rafael Garzón Rodríguez

GRANADA, 1863 — 1923

He studied photography in Madrid and in 1883 opened his first photo business in Granada, in the number 24 of the Calle Real de la Alhambra, one of the most centric and popular streets in the city. Between 1898 and 1901 he maintained an association with fellow photographer Rafael Seán, and later opened his own studios in Córdoba and Seville, where he enjoyed great commercial success. He also produced photographs in Toledo, Algeciras, Gibraltar and Tangier. He was the official photographer of Alfonso XIII during his trip to Granada in 1904, and photographed popular figures of the time, such as Manuel de Falla and José Zorrilla. His studios remained open until 1935.

A precursor of photography as a tourist business in Spain, Garzón Rodríguez is primarily known for working the postcard format. He devoted his first years as a photographer to the Palace of the Alhambra and to the city of Granada. He later produced an extensive oeuvre about vistas and monuments of Andalusian cities which he reproduced in various formats, among which the postcard format remained the most profitable. He also photographed the first tourists, who appear in his photographs clad as courtesans from the Nasrid court in sets that reproduced Hispano-Islamic architecture and vistas of Andalusian cities. Hence, his shop in Córdoba was called "Estudio Fotográfico Hispano-Árabe Casa Kalifa" (Hispano-Arabic Photo Studio Casa Kalifa).

His works illustrated various publications and travel guides of the time, and recently have featured in the retrospective exhibits *Viaje de ida y vuelta: fotografías de Castilla-La Mancha en la Hispanic Society of America* (Journey there and back: photographs of Castilla-La Mancha in the Hispanic Society of America), which boasts works by the author in its funds; *Imágenes en el tiempo, un siglo de fotografía en la Alhambra (1840-1940)* (Images back in time, a century of photography in the Alhambra [1840-1940]), held in Granada by the Patronato de la Alhambra y el Generalife in 2002; and *La fotografía a España al siglo XIX*, organized by the "la Caixa" Foundation of Barcelona in 2003. The photographer's grandson, also called Rafael Garzón, keeps approximately 2,500 of his grandfather's photographs; equally, the Fernández Rivero collection features works by the author; and some of his photographs are also included in the collection of the Palacio Guevara (Lorca, Murcia).

— LA

Selected work

Together with Martínez, Gregorio. *Granada*. Paris: Garnier-Frères, 1910 (also edited by Saturnino Calleja, Madrid, 1920).

www.rafaelgarzon.webcindario.com



1



2

1— Pathways of the Alhambra. Granada, ca. 1880.
2— Granada Cathedral. General view of the transept and the high altar, ca. 1880.

Juan Gatti

BUENOS AIRES, 1950

Editorial Vogue Spain, 2000.

A designer, photographer and plastic artist, he trained in visual arts at the Di Tella Institute in Buenos Aires. He designed the covers of the first albums of Argentinean rock, working as an art director and graphic designer until the start of the military dictatorship, when, following a short stint in New York, he moved to Madrid in 1979. In 1980 he began working as art director at the record label CBS. He produced the first vinyl records of Miguel Bosé, Alaska, Mecano, or Nacha Pop, coming in contact with the protagonists of *La Movida madrileña*. In 1985 he opened his own design studio, Stvdio Gatti.

Since 1988 he works closely with Pedro Almodóvar, for whom he has produced the full graphic design of a large number of his films: from posters and credits to signs, illustrations, and all forms of props. Other film directors with whom he has collaborated include the likes of Fernando Trueba, John Malkovich, Álex de la Iglesia, Manuel Gómez Pereira, and Gerardo Vera. His work follows two clearly differentiated paths: the professional one,

which reveals his colorist universe in film placards, record covers, or fashion photographs; and a more personal side, with black and white photography. The unmistakable style of his posters revisits strategies typical of the aesthetics of the 1960s. With an impeccable and kitschy finish he creates seductive images, caught halfway between the elegance of fashion and the punk of his origins.

Creative director of *Vogue Italy*, he has also worked as a photographer, graphic designer, or art director for, among other publications, *Vanity Fair*, *Vogue*, *Candy*, *Yo Dona*, and *GQ*, and with designers such as Purificación García, Karl Lagerfeld, or Jesús del Pozo. In 2004 he received the National Prize for Design, and in 2010 the Gold Medal for Merit in Fine Arts.

— PFF

Selected works

Photografics. Madrid: Comunidad de Madrid and La Fábrica, 2011; *Contraluz*. Madrid: TF, 2011.



Gaudin & Frères

MARC-ANTOINE GAUDIN
FRANCE, 1804 — 1880

ALEXIS PIERRE IGNACE GAUDIN
FRANCE, 1816 — 1894

CHARLES JACQUES EMMANUEL GAUDIN
FRANCE, 1826 — 1905

The professional career of the Gaudin brothers began with Marc-Antoine Gaudin, a researcher in the fields of lenses, chemistry and mechanics, who lived in Paris from a very early age. Enticed by the scientific discoveries he made and by the commercial potential of photography, his younger brother, Alexis Gaudin, arrived in the French capital when he was 28 years old and opened a number of photo shops, first in the Rue du Faubourg, in Montmartre, and later in the number 9 of the Rue de la Perle. In 1855 he joined his other brother, Charles Jacques Emmanuel, and together they established the firm Gaudin & frères, which remained active until 1872.

In commercial terms, the companies linked to Alexis Gaudin enjoyed a great reputation in Paris during the 1850s. Together with the firm Ferrier & Soulier, they were among the most successful. In 1851 Alexis acquired the specialized magazine *La Lumière*, in which the three brothers were involved until the end of the following decade. In 1856 they wrote about the applications of stereoscopes in photography. Focusing primarily on this technique, the company was a pioneer in sending photographers to locations of touristic interest to shoot stereoscopic photographs for commercial purposes. Landscapes in Switzerland and snapshots of buildings and cities in Italy, France and Spain were the main targets of these trips.

From Spain stand out the photographs taken of the Alhambra in Granada in 1858. Their works have featured in exhibitions such as *Imágenes en el tiempo, un siglo de fotografía en la Alhambra, 1840-1940* (Images through time, a century of pho-

tography in the Alhambra, 1840-1940, Exhibition Hall of the Palace of Charles V of the Alhambra, Granada, 2003, and the San Isidro Museum, Madrid, 2004) and *Una imagen de España: fotógrafos estereoscopistas franceses (1856-1867)* (An image of Spain: French stereoscope photographers [1856-1867], Mapfre Foundation, Madrid, 2011). Although the legacy of the Gaudin brothers is scattered widely in different collections, a number of their stereoscopic vistas feature in the archive of the Casa de los Tiros Museum in Granada and in the Fernández Rivero collection.

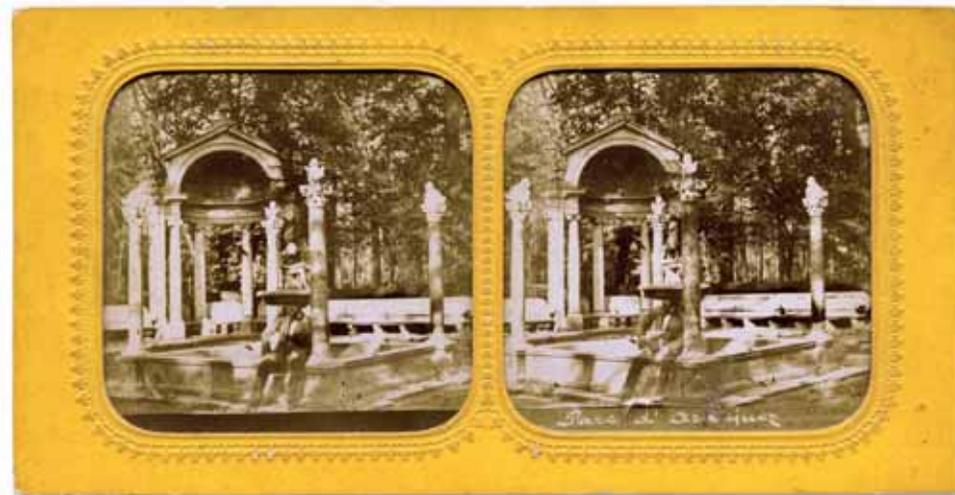
—LA

Selected works

Catalogue général des épreuves stéréoscopiques sur plaque, verre et papier. Paris: Henri Plon, 1856; *Imágenes en el tiempo, un siglo de fotografía en la Alhambra* (Images through time, a century of photography in the Alhambra). Granada: Patronato de la Alhambra y Generalife, 2002: pp. 86, 102; *Una imagen de España: fotógrafos estereoscopistas franceses* (An image of Spain: French stereoscope photographers). Madrid: Fundación Mapfre, 2011: pp. 135-175.



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2

Eugène Sevaistre and the Spanish Collection of the Gaudins

JUAN ANTONIO FERNÁNDEZ RIVERO

In the Canadian Centre for Architecture in Montreal there is an album with stereoscopic photographs corresponding to those in the Spanish collection by the Gaudin brothers. This album is signed by the elusive photographer Louis Eugène Sevaistre (1817-1897), and so it seems somewhat probable that he was the material author of this collection.

But who was this Sevaistre? Great mystery surrounds this character. His father was Louis Philémon Eugène Sevaistre (1787-1865), married to Victorine Adèle Dubard (1791-1862) in 1813. He was the eldest and only male among five siblings. The Sevaistre family are from the town of Elbeuf, on the banks of the River Seine in the northwest of Paris. The town was known during the XIX century for its textile industry, specifically wool, and the Sevaistres were among the most influential families. Louis Philémon Eugène was also interested in poetry and literature and published a play and other minor works. With these facts it is disconcerting that Sevaistre, the first-born male of the family, devotes himself to take photographic travels around Spain and Italy between 1857 and 1860, when he was already forty years old and when until that date there had been not the slightest sign even in France of any previous devotion to photography.

The practice of amateur photography among the middle classes is not totally strange, but what seems surprising is that Sevaistre abandoned everything to devote himself exclusively to photography. The fact is that in 1857 he went on his first trip around Spain and in 1858 he settled in Palermo, where he opens a studio and, according to Italian historians, he remains at least until 1880. In the middle of 1860 he carries out

a stereoscopic reportage on the Garibaldian revolts, which he then publishes under the title: *La Revolution de Palermo: les barricades*. He later went to Naples after the Garibaldian troops on their attack on the last Bourbon stronghold, Gaeta, in February of 1861, and published a series that he titles: *Bombardamento e presa de Gaeta*. These works are among the first and most interesting photographic war reports since those carried out in the Crimea. But Sevaistre also made other series, of which the respective albums are known, such as those titled: *Sicilia*, and *Souvenirs Stéréoscopiques d'Italie*.

His Italian biographers lament the scant information existing about him, "of whom one knows no wife, lover nor children, nor even letters or diaries." Such discretion in a photographer who worked for many years in a studio in Palermo, publishing a large quantity of stereoscopic series is strange, not by chance, and inevitably linked to his enigmatic abandoning of his family surroundings. —

1— Málaga.
2— Aranjuez.

Pablo Genovés

MADRID, 1959

1— The kiss 2. From the series *Extravíos* (Misplacements), 1997.
 2— Gran Sol. From the series *Precipitados* (Rushed), 2010.
 3— The cloud. From the series *Precipitados* (Rushed), 2010.

The son of painter Juan Genovés, he combines photography with painting and digital editing. He garnered the bulk of his training in London and New York, in specialized art and photography centers such as the Camden Arts Centre and the Art Students League.

His work, which outlines an iconography of memory, has evolved from the electronic colors and pop and futuristic tropes of his first series (1995-2008) to the sobriety of his works *Precipitados* (Rushed, 2008-11) and *Cronología del ruido* (Chronology of sound, 2011-12), in which the black and white and sepia images adopt a visually striking mature style. Using pre-existing images as his starting point—ancient prints and photographs taken by himself—he generates final spaces, of closure of a period, in which he challenges the very validity of the photographic image as testament. In these series pompous neoclassical and Baroque interiors are inundated with the effects of nature or of industrialization: huge machines covered in mythological representations, engines that break into beautifully decorated spaces with classical pieces, or furnaces from whose fires sirens seem to escape.

Noteworthy among his latest exhibitions are the ones held in the Pilar Serra Gallery of Madrid (2009-12), the Espacio Loewe of Madrid and Barcelona (2012), the EastMen Gallery of Hasselt (Belgium, 2012), the Marlborough Gallery of New York and Madrid (2013), and the Galerie Max Weber

Six Friedrich in Munich (Germany, 2013). Equally of note was his participation in PHotoEspaña 2000 and 2001, and in Paris Photo 2003 and 2005, as well as in every edition of ARCOmadrid since 1998. Presently he is preparing the exhibition *Cronotados* for the Canal de Isabel II of Madrid. He has been the recipient of the Honorable Mention of the Special Prize Fundació Miró a Palma de Mallorca (1996). His work is included in the permanent collections of several museums and institutions such as the Patio Herreriano Museum (Valladolid), the Contemporary Art Center of Málaga, the Coca-Cola Foundation, and the Centro Galego de Arte Contemporánea (Santiago de Compostela), among others.
 — PIH

Selected works

Pablo Genovés. PHotoBolsillo. Madrid: La Fábrica, 2000; *Viaje interior con paisaje* (Interior journey with landscape). Murcia: Art Nueva, 2005; *Viaje Interior* (Interior journey). Vigo: Baelos, 2007; *Precipitados* (Rushed). Madrid: Exit, 2011; *Pablo Genovés, Cronotados*. Palma de Mallorca: Casal Solleric, 2012.

www.pablogenovés.com



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2



3

The Virtual Dream Produces Shadows

PILAR RIBAL I SIMÓ

Like an archaeologist, Pablo Genovés carries out his search for the exceptional—those are his most prized “journeys”—within the old bazaars and backstreet shops and second-hand bookstores and in the collections of old prints kept in family attics. The treasures that Genovés seeks are in fact visual relics of the pre-digital civilization, mysterious “passwords” through which he can lead our imagination to the old frontiers of the material and written culture.

There is a certain feeling of loss, an infinite nostalgia for that mythical time when each man or woman had their own memories in the photographs of Pablo Genovés. Genovés is an anthropologist of the gaze, and takes up the position of those photographers who captured what was considered important and worthy of showing so that the world could carry on dreaming its wonders.

As metaphors of duration and temporality, his photographic collages sensitively and playfully revive that magic of the real which is art. Narcissistic, exalted and sensual “clouds of fantasy,” unlikely transformations of antagonistic realities simultaneously show the static time of an empty architectural surroundings and the dynamic aspect of nature in action.

Pablo Genovés’s images without human presence at the same time possess that surrealist atmosphere of the mysterious and anomalous. Furthermore, they empower their alteration through contradictions. How is it possible for all those books that still slumber trustingly on their shelves not to be hurled into the air by these powerful waters? Why are the sculptures, columns and all the furniture in these places not dragged away by the force of the sea? Pablo Genovés’s compositions are the height of suggestive visual paradoxes and are all the more attractive and more melancholy as their identity is less precise.

Facing this voluptuous present in which any parallel reality is now possible, Genoves recuperates the aesthetic of a heroic past, fabricating visual dreams that even further alienate a past that is practically disappearing at breakneck speed before our eyes. [...] Genovés’s beautiful fictional compositions are emotive and nostalgic views of those temples of knowledge and power that symbolize the triumph of a conception of Man that has practically disappeared, and also reveal the passage of time, contradicting the perfect conservation of the digital support. The chips, cracks and creases accentuate their anachronistic poetic character and create a sort of “temporal pyramid” that awakens our desire for reality from its virtual sleep. —

“Pablo Genovés: el sueño virtual produce sombras” (Pablo Genovés: The virtual dream produces shadows), by Pilar Ribal i Simó. *Pablo Genovés. Cronotados*. Palma de Mallorca: Ajuntament de Palma, 2012.

Antonio Girbés

TABERNES DE VALLDIGNA, VALENCIA, 1952

He trained at the American School of Photography in Paris, where he had the chance to meet photographers Guy Bourdin and Helmut Newton. From Horst P. Horst, for whom he worked as an assistant in 1980, he learned the dramatic use of light. He was also a pupil of German photographer Reinhart Wolf. Between 1984 and 1990 he worked as a press photographer. Since then he lives in Valencia, devoted to his artistic work.

The beginnings of his career are marked by the use of flowers as the primary theme of his photographs, with series such as *The Untitleds* (1992). Toward the end of the '90s, after traveling to the ruins of the ancient city of Ephesus (Turkey), he abandoned the floral theme and embarked on the project *Cabezas cortadas* (Severed heads, 2001), a series of photographs in which stone and skin seem to blend. From this series onward he started a group of works that would use architecture as their central theme. The first of them was *Somewhere Nowhere* (2000-08). Having won the C-Action Prize by the magazine *C-Photo* in 2006, he carried out *Forbidden City* (2006-07), which entailed a radical change in his work. Since 2007 he develops *Delirious City*, a series that plays with urban space from a

plastic and geometric perspective, using as starting point the architectural works of Andrea Palladio, Otto Wagner, Antoni Gaudí, and others.

His latest exhibitions include *Gotham City* (Aidan Gallery, Moscow, 2008), *Somewhere Nowhere* (Monastery of la Valldigna, Valencia, 2009), and *Delirious City* (Venice Biennial, 2011, Ivorypress, Madrid, 2011; and Ramis Barquet Gallery, New York, 2012). International collections such as the Estée Lauder Collection of New York, or the collection of the "la Caixa" Foundation, among others, own works by the artist.
— AGM

Selected works

Cabezas cortadas (Severed heads). Milan: Giampaolo Prearo, 2001; *Fashion Art*. Valencia: Generalitat Valenciana, 2003; together with Vargas Llosa, Mario and Álvaro Mutis. *Horizons. A Book about Travel*. Ivorypress, 2008; *Somewhere Nowhere*. Valencia: Monasterio de la Valldigna, 2009; Ewing, W. A. "Real-Venice, 54 Bienal de Venecia." *C-Photo* n° 2. Ivorypress, 2011.

www.antoniogirbes.com



Susana Girón

HUÉSCAR, GRANADA, 1975

She studied photography and visual arts at the University Miguel Hernández of Elche, and in 2010 founded the group of documentary photographers BLUEPHOTO together with José Antonio de Lamadrid, David Estrada Larrañeta and Lolo Vasco. Since then she has been developing her personal work, combining it with her duties in teaching and taking part in photography projects from non-governmental organizations, such as Doctors Without Border. She resides and works in Madrid.

She produces signature reportage and socially committed documentary photography which aims to give visibility to everyday occurrences. To this end, she has traveled with her camera to countries such as Nepal, Turkey, Vietnam, Cambodia, Kenya, Cuba and Bolivia, producing staggering features, like *Lepra en Mumbai* (Leprosy in Mumbai, 2006) or *El último rey de América* (The last king of America, 2012). She conducts much of her work in Spain, championing with her regard the importance of divulging anonymous and close stories such as the ones documented in the projects *Mariscadoras de Cambados* (Female shellfish gatherers from Cambados, 2011-12), or *Memoria de la Reconciliación* (Memory of the reconciliation, 2012), about

a pensioner who has spent 50 years recovering objects lost during the Battle of Jarama.

She has published her work in *ABC*, *El País*, *GEO*, or the French daily newspaper *Le Figaro*. Her latest exhibitions include *Legados* (Legacies), held in the Museum of Fine Arts of Tucumán in 2012, and her participation in 2013 with her project *Fe, pasión y destino* (Faith, passion and destiny) in the group exhibition of the latest winners of the International Fototrabajo Prize (Museum of the Galician People, Santiago de Compostela). She has been the recipient of the Prize of Honor Fernando Quiñones in 2007, as well as of two Honorable Mentions at the International Photography Awards (2012). Her work is included in the collections of the Ayuntamiento de Cádiz, the Nortempo Foundation (La Coruña), and the Photographic Center Nykyaika, in Finland.
— AGM

Selected works

Legados: generaciones en tránsito (Legacies: generations in transit). Madrid: Artual, 2009; *Fe, pasión, destino* (Faith, passion, destiny). Nortempo, 2012.

www.susanagiron.es



Emili Godes

BARCELONA, 1895 — 1970

1— Still life ad.
2— Test tubes.
3— Interior of a building.

A multifaceted author, he was the oldest of seven siblings in a family closely linked to the art world. He first came in contact with photography at the age of 15, when he started working as an apprentice at the House of Photography in Riba. In 1920 he became manager of the workshop of photographer Narcís Cuyàs, one of the most prominent figures of the time. In 1923 he was among the founders of the *Agrupació Fotogràfica de Catalunya*. As a photographer he evolved in the same measure as the European cultural environment of the years prior to the war, going through the various styles and tendencies of the time, such as the New Vision, pure photography and the New Objectivity, of which he is considered a representative in Catalonia. Emili Godes died when he was 74 years old, still active professionally.

His legacy has multiple readings, given the areas it spans. Professionally devoted to industrial and advertising photography, he was also prominent in scientific photography, medical reportage and macro photography of plants and animals. Additionally, he documented in photographs the works of artists from his generation, such as Marc Chagall, André Masson, Emili Grau-Sala, or Pablo Gargallo, and worked professionally in the film

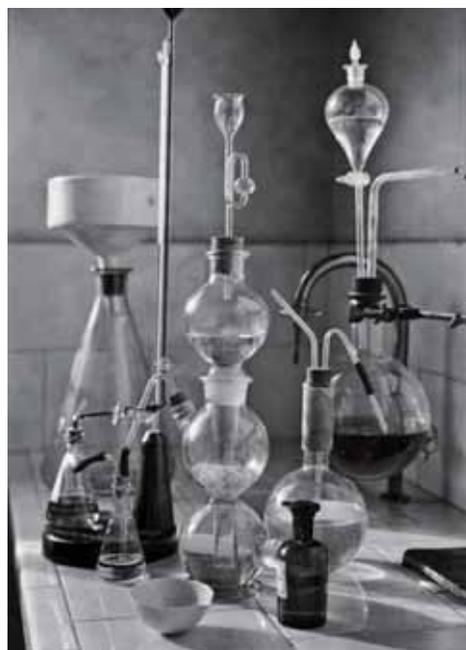
industry. Despite the multidisciplinary nature of his work, his oeuvre displays common features that can be surmised as: sharpness, an emphasis on details and contrasts, precision in the framing, and the prominent role of light in his photographs.

Emili Godes produced a chronicle of everything related to the International Exposition of Barcelona in 1929, a key step for the metropolis in the direction of modernity, and these photographs were published in the albums *Exposició Internacional de Barcelona MCMXXIX* and *Exposició de la Luz en el Certamen Internacional de Barcelona 1929-1930* (Exposure of light in the International Competition of Barcelona 1929-1930). The Institut d'Estudis Fotogràfics de Catalunya preserves 886 images of the author (723 negatives and 163 positives). Since 2012 some of the author's photographs can be seen in the new room devoted to Catalan photographic avant-gardes in the Museu Nacional d'Art de Catalunya.

— LA

Selected works

Emili Godes, Barcelona: Actar, 1996; *Emili Godes, fotògraf de la Nova Objectivitat*. Barcelona: Generalitat de Catalunya, 1996.



Miguel Goicoechea

ALSASUA, NAVARRA, 1894
— PAMPLONA, 1983

1— The road ahead. Navarra, ca. 1927-1928.
2— A funeral in Zubiri. Zubiri, Navarra, ca. 1927-1928.

Born into a wealthy family, his interest for photography surfaced in 1917 while he carried out his studies in Bordeaux (France), where he took his first steps in the discipline with a stereoscopic camera. In 1919 he started using coloring processes, and until the Civil War he used these procedures in most of his production. In his home of the number 1 of Pamplona's Calle Bergamín he built a personal studio, and there, with no commercial interest whatsoever, he invited many ordinary people from Pamplona and personalities of the region, such as Father Shurhammer, Francis Xavier's biographer, politicians of Navarre, writers, and so on, to have their portrait taken. He remained active until the end of his life.

Remarkable among late-pictorialist Spanish photographers, for years he researched the photographic processes available to him. In 1928 he would write in the magazine *Foto*: "[...] every procedure can be used to produce artworks. There is no need to be inflexible with any product." Together with Pla Janini and Ortiz-Echagüe, with whom he had a close relationship, he succeeded in controlling the coloring procedures like no other photographer outside Spain, especially in relation to the use of bromoil, carbon and Fresson. He was the biggest international expert in "transported grease ink" (TGT). His production reveals a clear passion for documentary and focused on popular tropes from Navarre. He also struck up a friendship with Navarre photographers Nicolás Ardanaz, Pedro María Irurzun and Jalón Ángel, among others.

He published regularly in *El Progreso Fotográfico* and in *Art de la Llum*. His only solo exhibition

took place in the Foto Club of Valencia (1930), although his participation in Spanish photography salons was systematic until the break of the Civil War. In 1927 he was awarded the Gold Medal in the Spanish Photography Salon of Barcelona. He also took part in the Parisian *Salón International d'Art Photographique* from 1927 to 1936, as well as in the fairs of Milan and London. In 1994, the Photographic and Cinematographic Association of Navarre devoted to him the exhibition *Miguel Goicoechea: un pictorialista marginal* (Miguel Goicoechea: a marginal pictorialist) in Pamplona. His archive is split between the Fernando Goñi Goicoechea collection (Bilbao) and the Mikel Esparza San Juan collection (Pamplona).

— LA

Selected works

"Todos son buenos según para quién" (They are all good depending on what). *Foto Dec.* 1928; Cánovas, Carlos. *Miguel Goicoechea: un pictorialista marginal* (Miguel Goicoechea: a marginal pictorialist). Bilbao: Ikeder, 1994.



1



2

Gombáu

CABANILLAS DE LA SIERRA, MADRID, 1861
— SALAMANCA, 1929

Born into a notorious family of photographers, in 1880 he joined his uncle's studio in Madrid as an apprentice and a year later he moved to José Oliván's establishment in Salamanca, as an assistant. He would open his own studio in 1904, in the number 18 of the Calle Prior of said city. He managed to run branches in Peñaranda de Bracamonte and Ciudad Rodrigo simultaneously, and developed portraiture, documentary photography, reportage and postcard photography. He left behind an ample record of the city of Salamanca, of the people and the villages of the province. Upon his death, his studio was bequeathed to his sons Amalio and Guzmán, who were also photographers.

As a portraitist he attained significant notoriety toward the end of the XIX century, becoming the

most popular photographer in the province. The most faithful follower of his style was Miguel de Unamuno, to whom the photographer dedicated several hundred photographs between 1903 and 1913, linked to almost every aspect of his life. Among them is included the portrait that would adorn the front cover of the writer's book *Paisajes* (Landscapes), published in Salamanca in 1901. During the first years of the XX century he acted as graphic correspondent to several illustrated publications in Madrid, such as *Nuevo Mundo*, where fellow photographers José Campúa and Alejandro Merletti also published. In terms of his documentary work, particular attention should be paid to the photographs produced in Mogarraz (Salamanca) in 1908. They were used to illustrate the book *Por la España desconocida* (Through the unknown side of Spain), published in 1911 as a supplement of *La Ilustración Española y Americana*.

Additionally, he published his work in the magazines *El Teatro*, *La Esfera*, *Mundo Gráfico*, and *Blanca y Negro*. A considerable portion of the Gombáu Archive is kept in the Film Library of Castilla y León (Salamanca), and another significant part belongs to the collection of José Luis de la Parra. The photographs connected to Unamuno's visual archive are kept in his House Museum in Salamanca. Works by the photographer are also featured in the Arxiu Joan Maragall of the Library of Catalonia (Barcelona).

— LA

Selected works

Sena, Enrique de and Jaime Peña. *Salamanca en las fotografías de Venacio Gombáu* (Salamanca in Venacio Gombáu's photographs). Salamanca: Ayuntamiento de Salamanca, 1989; Conesa, Maité. *La Salamanca de los Gombáu* (The Gombáu's Salamanca). Salamanca: Ayuntamiento de Salamanca, 1996.



1



2



3

1— Colegio de Nobles Irlandeses. Salamanca.
2, 3— San Esteban. Salamanca.

Germán Gómez

GUJÓN, 1972

He has ample academic training, having attained an undergraduate degree, a master's degree, and a diploma of advanced studies in fine arts. His interest for the human being is palpable in his photographic work, comprised almost fully by portraits through which he explores different questions of identity. As his discourse has become more complex so has his technique, which has derived onto the superposition of photographs combined with drawing.

Among his most relevant projects feature his first work *Yo, tú, él, ella, nosotros, nosotras, vosotros, vosotras, ellos y ellas* (I, you, he, she, we [male], we [female], you [male], you [female], they [male], they [female], 1998-2001), a series of portraits of children and teenagers with special needs; *Igualito que su madre* (Just like his/her mother, 2003), about family relations; or *Compuestos*

(Composite, 2004-2009), one of his best structured series, in which the artist first introduces collage as an instrument to, yet again, question the identity of the individual. His subsequent projects have adopted this same technique and acquired progressively more complexity. In this sense, the following series stand out: *Del susurro al grito* (From a whisper to a scream, 2004-2011), *Dibujados* (Drawn, 2006), *Condenados* (Convicted, 2008), *En éxtasis* (In ecstasy, 2009), *De padres y de hijos* (Of parents and of children, 2010), and *Años 30* (The 30s, 2012), an autobiographical installation.

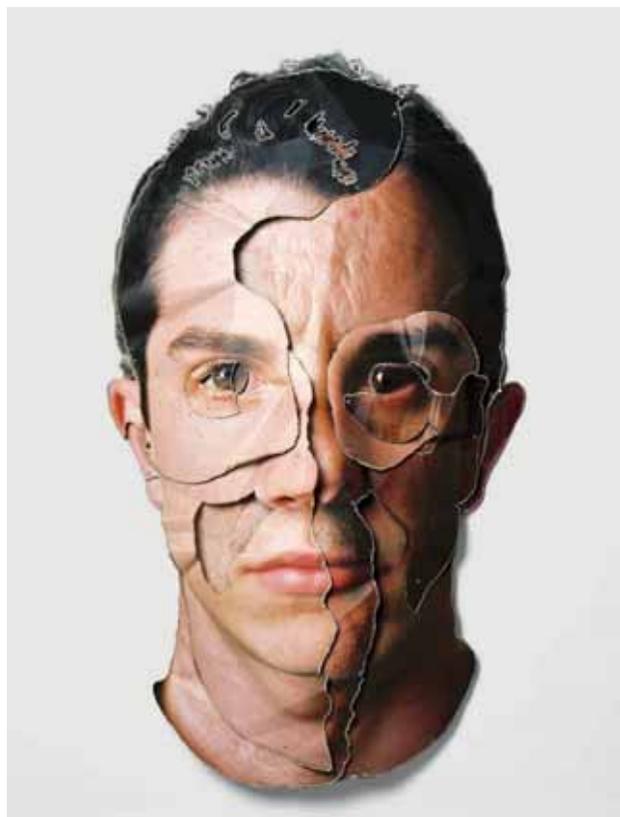
Featured in fairs and festivals such as ARCOmadrid 2007 and PHotoEspaña (PHE) 2008 and 2009, his works have been on display in museums and galleries around the world, such as the Museum of Modern Art of Barranquilla (Colombia, 2010), the Fernando Pradilla Gallery (Madrid and London, 2006 and 2012), or the Bridgette Mayer Gallery (Philadelphia, USA, 2012). Throughout his career he has been recognized with the INJUVE Prize 2001, the scholarship of the Royal Academy of Spain in Rome in 2007, and the Prize to the Best New Photographer at PHE 2008. His work is included in the collections of the Museo Nacional Centro de Arte Reina Sofía (Madrid), the 21c Museum of Kentucky (USA), and the ministries of Foreign Affairs, and of Labor and Social Issues, among other institutions.

—MMN

Selected works

Fichados / Tatuados (Marked / Tattooed), Madrid: Galería Fernando Pradilla, 2006; *Condenados* (Convicted), Madrid: Galería Fernando Pradilla, 2008; *Yo, tú, él, ella, nosotros, nosotras, vosotros, vosotras, ellos y ellas* (I, you, he, she, we [male], we [female], you [male], you [female], they [male], they [female]), Madrid: Exit, 2009.

www.germangomez.es



Of parents and of children. Study VI-IV.

Paco Gómez García

MADRID, 1971

The angel of time. Los Modlin, 2007.

A trained civil engineer, he never practised his profession. Since 1996 he spends his time dealing with images, and currently combines photography with the production of documentaries and the design and curatorship of exhibitions. For nine years he worked as film developer in Juan Manuel Castro Prieto's lab in Madrid, thanks to which he came in direct contact with the masters of Spanish photography. He has taken part in the creation of the projects *República no fotos* (Republic no photos), the editing of digital screenings PROYECTA, and the creation of the collective NOPHOTO, of which he is presently a member.

His personal photography is marked by dreams, memories, literature and film. His photographic series question the boundaries of reality, combining the use of hidden messages with documentary research in order to build striking stories. Set within these lines are *Proyecto K* (Project K, 2003), a wild historic inquiry, halfway between reality and fiction, about various events in the life of Franz Kafka; or his most important project to date, *Los Modlin* (The Modlins, 2007), which recreates the life of a family of artists from some photographs found in the garbage. This work would further lead to the crea-

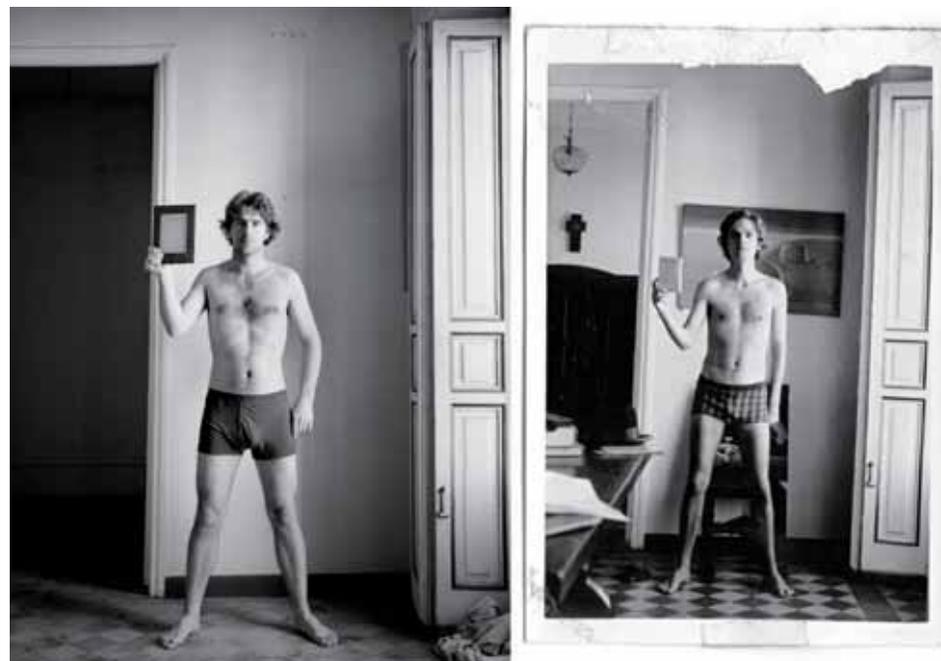
tion of a novel and a documentary which scooped a Goya prize in 2013. More recently, he has produced *La felicidad* (Happiness, 2012), in which he shows how Spain finally overcame the Transition thanks to the victories of its national football team. He has also carried out commissioned projects, such as the graphic documentation and design of the exhibitions at Matadero Madrid.

His photographs have been published in magazines such as *El País Semanal*, *Matador*, *Vanity Fair*, *Rolling Stone*, or *Siete Leguas*. He was present in PHotoEspaña (PHE) 2002 and 2003, took part in the Bratislava Photo Festival with *Proyecto K*, and in Fotonoviembre 2003 (Tenerife) with *Imágenes desclasificadas* (Declassified images). He has been the recipient of the Photography Prize INJUVE 2001 and the Prize for Best New Photographer at PHE 2002.

—MMN

Selected works

Proyecto K (Project K), Madrid: 2003; as author/editor, *La felicidad* (Happiness), 2012; as author/editor, *Paco Gómez. Photo Poche 103*, Paris, 2012; *Los Modlin* (The Modlins, 2007), Ediciones Fracaso, 2013.



Paco Gómez Martínez

PAMPLONA, 1918 — MADRID, 1998

1— Facade in the Paseo de la Habana. Madrid, 1974.

2— Turégano family, 1959.

In 1943 he bought his first camera and in 1956 he joined the Royal Society of Photography of Madrid, where he struck up a friendship with Gabriel Cualladó, with whom he learned photography through the books and magazines he imported. In 1959 they founded the group La Palangana together with Leonardo Cantero, Ramón Masats, Francisco Ontañón and Joaquín Rubio Camín. He was the official photographer of the magazine *Arquitectura* of the Colegio de Arquitectos of Madrid from 1959 to 1974.

His photographs look for beauty in that which is banal, decadent, in timeless and silent spaces that turn the photographer into a poet of walls, traces and small objects. They are reflective images, resulting from the observation of the world and a highly peculiar regard, which take as starting point a sensibility deeply rooted in reality but transcend and heavily charged with a symbolic sense.

As a member of Afal he exhibited in the Bienial of Pescara (1958) and in the Spanish Library of Paris (1959). He held three solo exhibitions in his life. His work has been part of the exhibitions *Fotógrafos de la Escuela de Madrid, obra 1950-1975* (*Photographers of the Madrid School, works 1950-1975*), held at the Spanish Museum of Contemporary Art (Madrid, 1988) and *Afal. El grupo fotográfico 1956/1963* (Afal. The photography group

1956/1963), at the Contemporary Andalusian Art Center (Seville, 2006). Among the awards his work merited him features the Luis Navarro Trophy of Modern Photography by the Agrupación Fotográfica de Catalunya (1959). His photographs are included in the collections of the MNCARS (Madrid), the IVAM, the Foto Colectania Foundation (Barcelona), the Contemporary Andalusian Art Center, and the MACUF. Since 2001, the Foto Colectania Foundation keeps his photographic archive, which was bequeathed by his heirs.

— JFP

Selected works

Francisco Gómez: La emoción construida (Francisco Gómez: the constructed emotion). Barcelona: Lunberg and Fundación "La Caixa", 1995; *Paco Gómez. PHotoBolsillo*. Madrid: La Fábrica, 2008; *Paco Gómez. Veranos en San Sebastián - Uda Donostian*. Barcelona: Fundación Foto Colectania and Kutxa, 2009; *Paco Gómez, orden y desorden: fotografías de Paco Gómez* (Paco Gómez, order and disorder: photographs by Paco Gómez). Barcelona: Fundación Foto Colectania, 2010; *Paco Gómez. Barcelona: RM verlag*, 2010; *Paco Gómez. Viatge a Eivissa - Viaje a Ibiza*. Barcelona: Fundación Foto Colectania and Obra Social Sa Nostra, 2010.



1



2

María José Gómez Redondo

VALLADOLID, 1963

1— I shall await a sweeter accomplishment, 2002.

2— Final, 1999.

She studied at the School of Applied Arts of Segovia (1977-1983), before entering the School of Fine Arts of Madrid (1982-1987), earning a PhD in 1994. She had previously completed her training taking part in various courses delivered by international personalities from the photography scene, such as the American Richard Artschwager (1989), as well as attending the creative photography workshops of the Círculo de Bellas Artes in Madrid.

Gómez Redondo has created a singular and personal body of work. She has used a series of formal procedures that have remained constant over the last decade. Closely attached to the autobiographical account, she uses her own body—especially her hands and her face—as the protagonist of most of her work, projecting elements of herself in order to trigger a sense of identification in the spectator. Her pieces connect with one of the great tendencies of contemporary art: through the aesthetic experience she exposes real experience. All of this within the world of emotional relations, attempting through her photographs to get the vision of herself to have an impact in the personal knowledge of the audience.

She has exhibited in the Círculo de Bellas Artes (Madrid, 1990), and in the Patio de las Escuelas of the University of Salamanca (1997). Of note is *Había*

dibujado (Had drawn), an exhibit based on the artist's production during 1999, which traveled to various museums through the years 2003 and 2004. Similarly, she took part in every edition of the fair ARCOMadrid between 1991 and 1998, and in other international art fairs, such as the Chicago Art Fair (Illinois, USA). In addition to numerous scholarships of artistic creation, during her career she has been the recipient of the Amigos de Madrid Foundation Prize (1987), and the Icaro Prize for Plastic Arts awarded by *Diario 16* (1991), among other awards. Her work is included in the permanent collection of museums and institutions such as the Museo Nacional Centro de Arte Reina Sofía, the Bank of Spain, and the Academy of Fine Arts of San Fernando (Madrid); the University of Salamanca, and the "la Caixa" Foundation (Barcelona), among others.

— RA

Selected works

Impuros. Última generación (Impure. Latest generation). Madrid: Comunidad de Madrid, 1993; *Converti mi mirada en una caja* (I turned my regard into a box). Salamanca: Ediciones de la Universidad de Salamanca, 1997; *María José Gómez Redondo. Había Dibujado* (María José Gómez Redondo. Had drawn). León: Junta de Castilla y León, 2003.



1



2

Joaquim Gomis

BARCELONA, 1902 — 1991

He took his first photographs when he was 12 years old with a 6 x 9 cm Brownie camera. In 1930 he became friends with Joan Miró, Josep Lluís Sert, and Joan Prats, and in 1932 he and the latter two established the collective ADLAN (Amics de l'Art Nou), devoted to the promotion of avant-gardist art. A fan of Antoni Gaudí's work, he organized a number of exhibitions about the architect together with GATCPAC (Grup d'Arquitectes i Tècnics Catalans per al Progrés de l'Arquitectura Contemporània). With the break of the Civil War he moved to Paris, where he was introduced to photographers Man Ray, Brassai, Irving Penn, and Henri Cartier-Bresson. During World War II he



worked for the allied forces, which earned him the Médaille de la Reconnaissance française. In 1949 he established the Club 49, which included Miró, Antoni Tàpies, Modest Cuixart and Joan Ponç among its members. He endorsed the Museu d'Art Contemporani of Barcelona and the Fundació Joan Miró in the same city, presiding the latter institution between 1972 and 1975.

He pioneered the use of a photographic language that preceded the postulates of the New Vision. His photography prior to 1939, shot during stays in cities such as New York and Paris, has been instrumental for the understanding of modern European photography. From 1940 onward, he developed together with Joan Prats one of the least known aspects of his oeuvre, *fotoscops*, an editorial project not distant from conceptual artistic creation. Halfway between cinematographic language and photojournalism, these original photo books presented six photography series sequentially arranged around a single theme, whose joint visual narrative was enhanced by the typography, the design, and the layout. They were essential in the dissemination of the work and the reputation of the likes of Miró, Gaudí, or Le Corbusier.

Exhibitions of the photographer's work include that carried out together with Miró in 1948 at the Galerie Maeght in Paris, the one which took place in 1955 at the Guggenheim Foundation of New York, the 1957 one at The Museum of Modern Art of the same city, and the 1965 event at the Institute of Contemporary Art in London. In 2002 the Fundació Joan Miró organized and hosted the exhibition *Joaquim Gomis*, and in 2012 the same institution put together the retrospective *Joaquim Gomis: de la mirada obliqua a la narración visual* (Joaquim Gomis: from an oblique regard to a visual narrative). The greater part of the photographer's work (70,000 images and additional documents) is included in the Arxiu Joaquim Gomis, owned by his heirs and at the same time stored at the Arxiu Nacional de Catalunya.

— JFP

Selected works

Together with Prats, Joan. *La sagrada Família de Antonio Gaudí* (Antonio Gaudí's La Sagrada Família). Barcelona: Omega, 1952; —. *Atmosfera Miró* (Miró atmosphere). Barcelona: RM, 1959; *Joaquim Gomis, fotógrafo*. Valencia: IVAM, 1997; *Joaquim Gomis: de la mirada obliqua a la narración visual* (Joaquim Gomis: from an oblique regard to a visual narrative). Barcelona and Madrid: Fundació Joan Miró and La Fábrica, 2012.

1 — Upper deck Mauretania, 1922.

2 — Rivièra, 1949.



2

The Sniper

JOAN FONTCUBERTA

Gomis always subordinated his talent to that of the artists he admired. He didn't undervalue his own work, obviously, although he perhaps did not grant it the value that we see it has today. This excess of humility has held back attention on his career as a creator, which was often eclipsed by his role as an artistic promoter and cultural agitator. These facets would place him in a prominent position in civil society, which was not always comfortable judging by the conflict between the political circumstances and his moral self-demand. But this humility always favored the spontaneity and the freshness of his gaze as a photographer: the absence of pretensions allowed him to show a genuine originality for which it was not necessary to borrow either resources or effects [...]

Perhaps Gomis was too restless to embrace a single creed, and that logically excluded him from the interpretational orthodoxy of the critics. Or perhaps he was too quick and came earlier than the artistic currents

became consolidated. We could state that there are two classes of artists: those who open up paths and those who venture into the depths of the first ones. What one can see when looking at his overall production is, in fact, the existence of different bodies of works that are in line with currents or categories that were standardized throughout the history of photography: the New Objectivity, New Vision, poetic realism, subjective photography... It is as if his genius were too free and fluent to accept the stylistic impositions of the different "isms." This independence was previously paid for by ostracism from the history manuals, but, however, nowadays, with the crisis of values of modernity, he represents a symptom of contemporary sensitivity. Gomis thus resists any nomination, and was an example of creative freedom, above uniform tendencies and doctrinaire gurus. A creative freedom that today pleases the younger artists. —

"El Francotirador" (The sniper), by Joan Fontcuberta. *Joaquim Gomis, fotógrafo*. Valencia: Generalitat, IVAM Centre Julio González, 1997.

Pierre Gonnord

CHOLET, 1963

1 — Ali. Paris, 2006.
2 — Sandro. Alentejo, Portugal, 2011.



1

He lives in Madrid since 1988. A self-taught photographer, he began his career taking the portraits of his friends toward the end of the 1990s. Since then his work as a portraitist looks into the identity of individuals who belong to minorities, communities and clans, displaced people, or people with an endangered lifestyle in western society. He pays particular attention to the psychological aspect of his subjects, and to their peculiar clothing. Realism, sobriety, and stationary poses in individual portraits are constant trends in Gonnord's language.

His first series, *Interiors* (Madrid, 1999) and *City* (New York, 2001), approach urban youth. They would be followed by the series *Regards* (2000-03), *Far East* (Japan, 2003) and *Utópicos* (Utopian, 2004-05), which by now approach characters who are considered outsiders by the urban establishment: vagabonds, prisoners, yakuza, mentally ill people... Later still he would harbor an interest for ethnic communities who live in urban peripheries, such as the Gypsies or Roma in the Balkans. In the series *Testigos* (Witnesses), he focuses on migrant work-

ers from the Maghreb. His following works explore the faces and the spaces (landscapes) of the most recondite rural world in the Iberian peninsula: *Terre de personne* (2009), *Lusitania Suite* (Portugal, 2011) and *Portraying the South* (Alabama, USA, 2012). The series *Venetian Portraits* (2011), presented on the occasion of the Art Biennial of Venice 2011, reveals unusual faces from the Jewish ghetto, far distanced from the beaten tourist track. Presently he develops a piece on the last nomad community in Alentejo, Portugal, which has Gypsy origins.

His work is characterized by a formal treatment that uses dark backgrounds to highlight the photographed subject, outlined with an illumination that draws heavily from painters, such as Rembrandt and Velázquez, and from the forefathers of photographic portraiture, from Nadar to Penn. This treatment in intimate spaces, with a combination of natural light and the use of a flash, imbues the protagonists of his images, many of them outsiders, in an aura that places them inside the grounds of the stage.

In 2005 the Maison Européenne de la Photographie (Paris) hosted the exhibition *Pierre Gonnord. Oeuvres, 1999-2005*. His series *Utópicos* (Utopian) was on display in the Helsinki City Art Museum in 2008 and in the Kulturhuset of Stockholm. The Centro Internazionale di Fotografia di Milan focused the exhibition *Testimoni* on his work in 2009. He featured in the Official Section of PHotoEspaña 2003, in Les Rencontres d'Arles in 2008 and in the Festival Visa Pour l'Image in 2008. He was awarded the Culture Prize by the Comunidad de Madrid (2007). On the occasion of this event, the exhibition *Terre de personne* was held at the Sala Alcalá 31 of Madrid in 2009. His series *Venetian Portraits* was presented in 2011 in the Monastery of San Giorgio Maggiore in Venice. His work is featured in the collections of the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Centre national des arts plastiques (Paris), the Maison Européenne de la Photographie (Paris), and the Museum of Contemporary Art of Chicago (Illinois, USA), among others.

— NP

Selected works

Pierre Gonnord Oeuvres. Paris: La Maison Européenne de la Photographie, 2005; *Pierre Gonnord: en el Museo de Bellas Artes de Sevilla*. Junta de Andalucía, 2006; *Conversaciones con fotógrafos*. *Pierre Gonnord habla con Rafael Doctor*. Madrid: La Fábrica and Fundación Telefónica, 2008; *Pierre Gonnord. Terre de personne*. Madrid: Comunidad de Madrid, 2009; *Pierre Gonnord. PHotoBolsillo*. Madrid: La Fábrica, 2011; *Pierre Gonnord. Retratos*. Madrid, La Fábrica: 2012; *Pierre Gonnord. El sueño va sobre el tiempo* (Pierre Gonnord. The dream goes above time). Madrid: La Fábrica 2013.

www.pierregonnord.com



2

Dionisio González

GUJÓN, 1965

In 1996 he completed his PhD in fine arts from the University of Seville, where he currently acts as a tutor while simultaneously working on his artistic creation. He carried out his training at the Camberwell College of Art (London), the Heriot-Watt University (Edinburgh), and at the Escola de Artes Avanzadas Aula do Risco (Lisbon).

A plastic artist, his work revolves around spatial exploration, architecture and urbanism. He uses the techniques of advertising photomontage to inform his reportage with a clear message of condemnation. Such is the case in works like *Situ-acciones* (Situ-actions, 2001), where he rebuilds ruined houses in Havana, and *Cartografías para a Remoção* (2004-07), about the *favelas* of São Paulo, Brazil. Since 2007 he has continued his travels around the world to develop his illusory architecture in series such as *Busan* (2011) and projects such as *Preludio* (Prelude, 2011).

His latest work, *El algún lugar, ninguna parte: proyectos no ejecutados de Le Corbusier* (The some place, nowhere: Le Corbusier's undeveloped projects), was presented in ARCOmadrid 2013. During the last few years, his work has been exhibited in the Venice Biennial (Italy 2006 and 2011), in PHotoEs-

paña 2008, in the Biennial of Gwangju (South Korea, 2010), and in the Richard Gallery of New York (2012). He has been the recipient of the Pilar Juncosa and Sotheby's Prize (2001), the Unicaja Plastic Arts Prize (2003), and the European Month of Photography Arendt Award (Luxemburg, 2013). His work is included in the collections of museums and institutions such as the Museo Nacional Centro de Arte Reina Sofía (Madrid), Artium (Vitoria-Gasteiz), the Centre Georges Pompidou (Paris), or the Museum of Contemporary Photography of Chicago (Illinois, USA). — AGM

Selected works

Human Hive, Seville: Consejería de Cultura, 2001; *Panópticos: la escritura de lo visible* (Panopticon: writing the visible), Palma de Mallorca: Fundació Pilar i Joan Miró, 2003; *Del espacio amurado a la transparencia* (From walled space to transparency), Seville: Caja San Fernando, 2005; *Las horas claras. Situ-acciones* (The bright hours: Situ-actions), Milan: Project B Gallery, 2012; *Around*, Madrid: Comunidad de Madrid, 2013.

www.dionisiogonzalez.es



Nova Heliópolis II. Sao Paulo, Brazil, 2006.

Juan González

MADRID, 1973

In 1992 he completed his diploma in video and television from the University of Alicante, and in 2006 he graduated in photography from the Arts and Crafts School of Valencia. He lives and works in Madrid. The bulk of his photographic work revolves around religion. This interest, which began in 1998 with the project *Habitaciones* (Rooms), a series of photographs taken in cells of cloistered nuns, has turned into a reflection about mysticism and solitude. These are the guidelines that govern his other series: *Confesionarios* (Confessional boxes), *Cristos* (Christ, both from 2001), *Iglesias* (Churches), and *Osarios* (Ossuaries, both from 2002-03). His work has been rewarded with the Art Visual scholarship of the Generalitat de Valencia (2000), the scholar-

ship of the Academy of Spain in Rome (2002) and an Honorable Mention in Generaciones 2002. In 2004 he took part in the XIX Art Exhibition INJUVE of the Círculo de Bellas Artes of Madrid. Equally of note are his exhibitions *Habitaciones* (La Muralla Bizantina, Cartagena, 2000), *Valeriolá 11* (Can Basté, Barcelona, 2000), *Confesionarios* (Marco Capella Gallery, Milan, Italy, 2003), *Cristos* (Llucía Homs, Barcelona, 2003), *Iglesias, osarios* (Luis Adelantado, Valencia, 2004), and his participation in *Cinco miradas* (Five regards, Cervantes Institute, Madrid, PHotoEspaña 2008). His work is included in the permanent collection of INJUVE and in the Ayuntamiento de Alicante. — AGM



1— From the series *Habitaciones* (Rooms), Sister María Isabel, 1998.
2— From the series *Osarios* (Ossuaries), Osario 04, 2003.

Margarita González

PALENCIA, 1956

She holds an undergraduate degree in fine arts from the Complutense University of Madrid. Between 1982 and 1990 she was intensely active in the fields of painting, drawing, and etching, only to focus on photography and literature from 1991 onward. She has been influenced by American photographers, such as Mark Klett, Ruth Thorne Thomsen, Jane Evelyn Atwood, and Pablo Ortiz Monasterio. Also by European ones such as Bernard Plossu, José Manuel Navia, and Alberto García-Alix. She has attended workshops conducted by all of them. Her first solo photography exhibition came in 1999.



The internal landscape and the contemplation of the surroundings in search of a personal territory are the signs of her identity. To this end, she makes use of the experience of the journey and photographs timeless spaces, interpreting light, emptiness and silence as forms of communication. Of note are her photographic series *Viaje a China* (Trip to China, 1997), a journey through the Asian giant in which she depicts the human being between the chaos and the spiritual aesthetic of the Far East; *Egipto, la mirada en el tiempo* (Egypt, a look back in time, 2003-04), a reflection about the individual and its relation to the desert, silence, time, and light; *Cabo de Gata, más allá de la realidad* (Cabo de Gata, beyond reality, 1997-2007); and the most recent *Paisaje y metamorfosis del zapillo almeriense* (Landscape and metamorphosis of Almería's El Zapillo, 2010-13), with which she returns once again to elements such as the transitory nature of time and the impossibility of permanence of the individual in the landscape.

Viaje a China 1997-2000 (1997-2000) has been exhibited, among other places, in the Photomuseum of Zarautz (Guipúzcoa, 2001); *Cabo de Gata... in the Andalusian Center of Photography* (CAF, Almería 2008); and *Egipto...* in the Sala EFTI (Madrid, 2006). She has been the recipient of the Special Prize of the VIII Photography Award Rosa Pardo, and won the XIII National Photography Competition of the Jornadas Fotográficas Ciudad de Leganes (both, 1998), as well as the Special Prize of the VIII Photography Award Rosa Pardo (1999). Her work is featured in the CAF and in the Galerie Seine 51 of Paris, among other collections.

Selected works

As author/editor, *Viaje a China 1997-2000* (Trip to China 1997-2000), 2000; as author/editor, *Egipto, La mirada en el tiempo* (Egypt, a look back in time), 2007; as author/editor, *Cabo de Gata, más allá de la realidad* (Cabo de Gata, beyond reality). In collaboration with the CAF, 2007.

Vantage point of La Amatista, Cabo de Gata, 2002.

Ricardo González

NEILA, BURGOS, 1957

Court of justice #5, 2007.

A self-taught photographer, he holds an undergraduate degree in history of art from the University of Valladolid, and began exhibiting his personal work in 1980. Since then, he combines his creative activity with research in the field of history of photography, about which he has published a number of works.

Through his photography, Ricardo González champions the capacity to build a discourse about social relations. To this end, he reveals issues with a traumatic element, of conflicting realities—a conflict between the individual and the collective—through images that work as a tool of information or social commentary. Of note is his work *Rooms*, where he seeks to give visibility to anonymous people without an economic or social role through images of the rooms they once inhabited; or the works *Costa del oxígeno* (Coast of oxygen) and *Tribunal de Justicia* (Court of justice), focused on the struggle for survival of villages in the region of Pinares in the province of Burgos, and on the impossible task of delivering justice, respectively.

Rooms was on display in 2005 at the Calderón Theater of Valladolid; in 2006 at the Juan Manuel

Lumbreras Gallery of Bilbao and in the University of Salamanca; and in 2007 in PHotoEspaña. In 2011 he exhibited *La grieta* (The crack), articulated in his two series *Costa del oxígeno* (Coast of oxygen) and *Tribunal de Justicia* (Court of justice), at the Díaz Caneja Foundation of Palencia; and the following year at the Calderón Theater of Valladolid. His work is included in the collections of the Museo Nacional Centro de Arte Reina Sofía (Madrid) and of the universities of Salamanca and Navarre.

— JFP

Selected works

Imágenes de la otra historia. Castilla y León, 1880-1985 (Images from another history. Castilla y León, 1880-1985). Valladolid: Junta de Castilla y León, 1986; *Ricardo González. Salamanca: Universidad de Salamanca, 1994; El asombro en la mirada. 100 años de fotografía en Castilla y León (1839-1939)* (The surprise in the regard. 100 years of photography in Castilla y León [1839-1939]). Salamanca: Consorcio Salamanca, 2002; *La Grieta* (The Crack). Palencia: Fundación Díaz Caneja, 2011.



Frank Mason Good

DEAL, UK, 1839
—HARTLEY WINTNEY, UK, 1928

Renowned above all for his stereoscopic photographs of Egypt and the Holy Land, he started as an assistant to fellow British photographer Francis Frith, who would sponsor his first trip to Egypt. His most fruitful period as a photographer spanned the years between 1860 and 1880, managing several studios in London from 1866 to 1878. In the 1860s and 1870s he embarked on a number of travels to Orient and his photographs were published by Frith and by W. A. Mansell & Co. He was a member of The Royal Photographic Society from 1864.

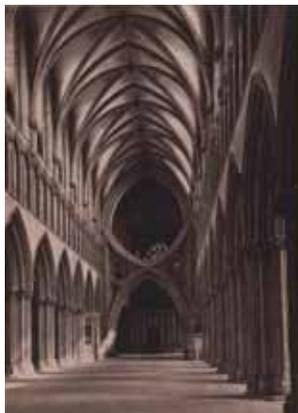
The rise in popularity experienced by photography in the XIX century led to many joining the increasing outpour of souvenir, engravings and postcard albums of the Holy Land. Although the photographs were taken under the presumption of veracity, the result of these photographic incursions into biblical lands often treaded the same imaginative and fantastical line explored by the Orientalist paintings that preceded them. Good, like so many others, was an expert in find-

ing decors and in dressing up and directing his models to recreate biblical and exotic landscapes. He traveled to Spain, photographing Barcelona, Lérida, Logroño, Burgos, Ávila, Aranjuez, Madrid, Granada, Córdoba, Seville, and Málaga, among other cities.

Some of the author's photographs could be seen in Paris in 2000, on the occasion of the group collection *Damas à travers la photographie, 1840-1918*, held in the Institute du Monde Arabe. The Brooklyn Museum of New York or the National Gallery of Art in Washington, among others, host works by Good.
— JFP

Selected works

The Isle of Wight. London: Provost & Co., 1869;
Holy Land Pictures. London: Mansell & Co., 1870;
Selected Photographs of the Nile and Its Scenery, including some of the most ancient and interesting temples. London, 1873.



1



2



3

1— Good Europe. Nave of Wells Cathedral, 1875.
2— Europe, Córdoba Cathedral, Spain.
3— Africa. Street in Cairo.

Fernando Gordillo

MADRID, 1933

A member of the Royal Society of Photography (RSF) of Madrid, he was part of the Madrid School (circa 1960) together with Gabriel Cualladó, Leonardo Cantero, Francisco Ontañón, Ramón Masats and Juan Dolcet, among others. Between 1972 and 1974 he was the editor and director of the magazine *Cuadernos de fotografía*, which featured works by many of the members of the Madrid School, and which on a quarterly basis published the works of different photographers, analyzing them from a critical perspective.

His work is characterized by an intimist documentary style with a romantic touch through which he sought to go beyond what meets the eye. Of note are his photographic essays *Pedro Bernardo* (Ávila 1950-1975), *En el desván de la familia* (In the family attic, Madrid, 1962) and *Los espíritus de Goya* (Goya's spirits, Madrid, 1997).

His works and loose pieces have been published by magazines and yearbooks such as *Arte Fotográfico*, *Imagen y Sonido*, the *Boletín de la RSF*, *Cuadernos de fotografía*, *Nuevo Índice*, *Foto Profesional*, *FV Foto Vídeo Actualidad*, *Diáfragma Foto*, and *Camera Internacional*. The collections of the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Valencia Institute of Modern Art, the Cultural Department of the Ayuntamiento de Córdoba, the Fundació Foto Colectania (Barcelona), the RSF of Madrid, the Agrupación Fotográfica (Photographic Association) of Guadalajara, and the Diputación de Soria, among others, own some of his works.
— LF

Selected works

Fernando Gordillo. PHotoBolsillo. Madrid: La Fábrica, 1999; *Madrid, Testigo real* (Madrid, royal witness). Madrid: Ayuntamiento de Madrid, 2006.



1



2

1— Portrait in the balcony, Basque Country, 1964.
2— Applause. New York, 1967.

Germán Gracia

VALENCIA, 1862 — ?

He studied painting with José Estruch—also a teacher to Sorolla—before settling at the age of 25 in León and opening a studio in the number 17 of Calle San Marcelo, these days known as Calle Ancha. This was, as stated in the sign on the entrance, a modern painting and photography workshop specialized in enlargements and reproductions. Later he would move to the Paseo de las Negrillas (today Ordoño II) and began advertising himself as a creator of artistic photography of the highest quality, painter, and his place also as a gilding workshop. In 1910 he was joined in the business by his son, Pepe Gracia, another outstanding name in Leonese photography.

A man with a strong character and an emphatic artistic temperament, he practiced both studio portraiture and street reportage, and soon became one of the first people to document the development and evolution of the province and the capital of León. In his studio he produced family and commemorative photographs as well as portraits of distinguished sportsmen, intellectuals, and authorities from the city. Driven by a permanent interest in ethnographic aspects he traveled the entire region,

photographing landscapes, villages, fairs, celebrations and popular tropes. This way he produced a large number of images meant for sale in postcard format, which today bear witness to the Leonese society of the time.

Germán Gracia was conferred an award in the Universal Exposition of Paris in 1900, as he let it be known on the back of his cartes de visite. Upon his death he left a significant legacy, the bulk of which is split between the private collections of José Luis García Maraña and Ninfa Gracia, the photographer's granddaughter. In 2011, the Concejalía de Cultura de León organized an exhibition with over 300 photographs and postcards by the author, *El León de Germán Gracia. Paisajes y personajes* (German Gracia's León. Landscapes and characters), which was on display at the Palacio de Don Gutierrez.

—LA

Selected work

El León de Germán Gracia. Paisajes y Personajes (German Gracia's León. Landscapes and characters). León: Concejalía de Cultura Leonesa, 2011.



Carnival in León, 1910.

Aurelio Grasa

ZARAGOZA, 1893 — 1972

Having graduated in medicine from the University of Zaragoza in 1917, he completed his specialization between Madrid and Paris. His interest in the image dated back to an early age: in 1907 he published his first photograph in the magazine *Blanco y Negro*. He recorded the Spanish-French Exposition (Zaragoza, 1908); published his work in the *Heraldo de Aragón* between 1910 and 1917; and completed his first aerial photograph in 1912, accompanying Tixier in his flights over Valdespartera (Zaragoza). He was a great enthusiast of mountaineering and took various shots of the Mont Blanc (1933) from a small aircraft. From 1934 he contributed to the magazine *Aragón* and was commissioned images by *The National Geographic Magazine* and *La Revue Moderne*. He features in the founding photograph of the Photography Society of Zaragoza, which he championed.

As a scientist he was always in touch with the latest technological discoveries in different fields. In photography, he backed the use of the Autochrome color photography process invented by the Lumière

brothers. He was also up to date with the contributions to the field of photography by Santiago Ramón y Cajal and he was fond of experimenting with new cameras and lenses. He worked with a varied set of equipment which included the brands Goerz (13 x 18 cm and 9 x 12 cm plates), Kodak, Ticks, Zeiss-Ikon (6 x 9 cm), universal mount Leica, and Polaroid. His images are varied, rich in styles and themes. He traveled copiously, both in Spain and in Europe, and he was interested above all in landscapes, historical and cultural centers, and traditions such as bullfighting, always captured with tremendous compositional synthesis.

—PIH

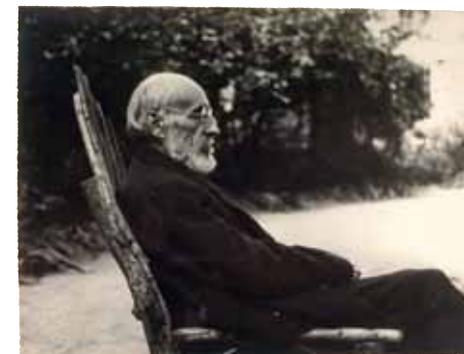
Selected works

Aurelio Grasa: 1893-1972. Zaragoza: Galería Costa 3, 1979; *Aurelio Grasa: reportero gráfico, 1910-1917* (Aurelio Grasa: photojournalist, 1910-1917). Zaragoza: Galería Costa 3 and Archivo Barboza-Grasa, 2003.

www.aureliograsa.es



1



2

1— Leica, 1943.

2— Profile of Santiago Ramón y Cajal, 1919.

Gabriela Grech

MADRID, 1961

Calle Chinguiti. From the series *Larache / Al-Araich*. Larache, Morocco, 2010.

She read agricultural engineering in the Polytechnic University of Madrid. Her first steps in the field of photography date back to 1993, when she attended various seminars and workshops about creative photography. She combines her professional activity in editorial and advertising photography with her personal projects.

Her artistic work taps into autobiography as a tool of expression. There is also an insistent presence in her work of water as a safe territory. In this respect, her works *Agua (Water)* and *Piel de mar (Sea skin)* should be highlighted. On a similar autobiographical note, *Larache/Al-Araich, entre la memoria y el presente* (*Larache/Al-Araich, between memory and the present*) recalls the memory of this coastal city in northern Morocco, where the author spent her childhood and adolescence. With it she has sought to recover a time and a society in decline, and to call attention to the need to preserve an intangible cultural heritage and an endangered urban landscape. This work merited her the Artistic Creation Prize of the Comunidad de Madrid in 2008. Her series *Gris Caribe*, a critical view of the abusive tourism of western society, should also be highlighted.

Larache/Al-Araich, entre la memoria y el presente, presented in the Festival Off during PHotoEspaña 2005, Blanca Soto Gallery, traveled to the six venues of the Cervantes Institute in Morocco. The author's work is included in various private and public collections, including the "la Caixa" Foundation, the Comunidad de Madrid, Artium Vitoria-Gasteiz, Cajastur, and the Ayuntamiento de Alcobendas (Madrid).
— AGM

Selected works

Agua (Water). Álava: Archivo del Territorio Histórico de Álava, 2001; *Variaciones cartográficas* (*Cartographic variations*). Vitoria-Gasteiz: Ayuntamiento de Vitoria-Gasteiz, 2007; *Larache / Al-Araich, entre la memoria y el presente* (*Larache / Al-Araich, between memory and the present*). Madrid: Instituto Cervantes, 2011. Further references: *El Cuerpo y la Memoria* (*The body and memory*). Madrid: Comunidad de Madrid, 1995; *Bordes Inasibles* (*Ungraspable edges*). Oviedo: Cajastur, 2000; *FotoArs 2003*. II Bienal de Lanzarote, 2003.

www.gabrielagrech.com



Jordi Gual

TERRASSA, BARCELONA, 1964

The aviator. Terrassa, 2009.

Hampered by severe dyslexia, he quit school when he was 14 years old to enter an art academy. Focusing on analog photography, he builds his own cameras and makes his own paper, and also develops and prints his photographs manually. He is based in Terrassa, his birthplace.

This photographer's images are characterized by a deliberate lack of focus and an ancient look, which provides them with a dream-like and mysterious quality. For years he has been photographing his family, always using his home or places close to nature as his stage. These portraits of his children, his siblings, and his wife are primarily shot in black and white and the objects and surroundings tend to become more important than the actual people. His oldest daughter, blind from birth, is the great protagonist of his images, impregnated with a poetic and emotive aura.

In 2007 he exhibited *Polaroid, la mostra d'un fragment de segon* in the space Amics de les Arts

i Joventuts Musicals de Terrassa (Barcelona). In 2010 he presented 45 photographs from his series *Equilibris inestables* (*Unstable balance*)—which focuses on the spatial and temporal dimension of the family spectrum—at the Tagomago Gallery of Barcelona. Additionally, he has taken part in the 2010-2012 editions of MadridFoto and in the Paris exhibition of emerging photography Photo OFF in 2010 and in 2011. In 2010 he was awarded the photography prize Premio Gráfica.
— AGM

Selected works

"El salt dels angels." *C Photo Magazine* n° 7. Madrid: Ivorypress; Portfolio. *C Photo Magazine* n° 9. Madrid: Ivorypress.

www.jordigualphotography.com



Xavier Guardans

BARCELONA, 1954

Having studied *ciencias empresariales* (business studies) he went on to read photography for three years at the Bournemouth College of Art in London before starting his professional career between Barcelona, Madrid and Milan. After working as a freelance photographer in London, Tokyo and Paris, in 1983 he opened his studio in Barcelona and 10 years later he moved to the United States. He presently lives and works in New York and is a member of the Society of Industrial Artists and Designers and of the Royal Photographic Society.

In 1996, fascinated by jazz and blues, he traveled the south of the United States, from St. Louis to New Orleans, where he produced numerous portraits with which he sought to silently delve into the soul of the people depicted and to respectfully explore their lonely spirits. Both his personal and professional work reveal in images an austere reality, devoid of additives. With evident technical

expertise, he approaches industrial, commercial or advertising themes: travels, fashion, and primarily portraiture. His special awareness of the space in perfect compositional balance and the relation between the model and the surroundings display the uneasy loneliness that surrounds mankind.

He has been exhibiting his work since 1979, and his most noteworthy exhibitions include the solo show held at the Museum of Contemporary Art of Madrid in 1986 and his participation in the group exhibition *Veinte años de fotografía* (Twenty years of photography) at the Museum of Spanish Abstract Art (Cuenca, 2005). Equally of note is his participation in Photokina (Cologne, 1990), ARCOMadrid (1997) and in the group exhibition at the Arte y Naturaleza Gallery as part of the "Festival Off" of PHotoEspaña 2006. He is presently captivated by Japan, and after six months of perseverance he has begun to publish his work in major Japanese magazines and other specialized media in the fashion industry.

— PPF

Selected work

Xavier Guardans. Catálogo de la Exposición en Galería Carles Taché (Xavier Guardans. Catalogue of the exhibition at the Carles Taché Gallery). Sabadell: Via Gráfica, 1997.

www.xavierguardans.com



From the series Tankers. Propeller 1, 2007.

Joan Guerrero

TARIFA, CÁDIZ, 1940

Immigrants on hunger strike at the church of Santa María del Pi. Barcelona, 2001; and Immigrants on André Malraux Square. Barcelona, 2001. Reproduced in *Camino andado. Fotografías de Joan Guerrero* (Traveled road. Photographs by Joan Guerrero), pp. 54–55.

He displayed curiosity for photography as a child, playfully framing reality with a matchbox. He moved to Catalonia in the 1970s—for which he had to sell his first camera, a Voigtlander—and there began collaborating with the magazine *Gama*, initially as a film critic and later, encouraged precisely by the photography of Italian neorealist cinema, as a photographer. Since, he has worked for 36 years as a press photographer for *El Periódico de Catalunya*, *Diario de Barcelona*, *El Observador*, and *El País*. He is one of the cofounders of the association Gramenet Imatge Solidària (2004). Presently he works exclusively on personal projects.

Specializing in social reportage, his camera has captured the reality of Latin America, Palestine and India. But also of Galicia on the wake of the *Prestige* disaster, and of what has become his adopted city in the province of Barcelona, Santa Coloma de Gramenet. In 1996 he began what he considers to this day his most personal project, *Los ojos de los pobres* (The eyes of the poor), a journey, camera in hand, through Ecuador, Nicaragua and El Salvador focused on his personal vision of those who are in greatest need.

These black and white photographs were on display in Soria in 2006, as part of "Los pobres y la globalización" (The poor and globalization), the V Ethnic Forum of the NGO Tierra sin Males. One year earlier, La Virreina Centre de la Imatge (Barcelona) hosted a retrospective of his career of more than 30 years, titled *Camino Andado* (Traveled path), and a tribute was paid to him in the Centre de Cultura Contemporània of Barcelona. In 2009 he was awarded the Gold Medal for Artistic Merit of Barcelona.

— AGM

Selected works

Al Parc. Santa Coloma de Gramenet: Ayuntamiento de Santa Coloma de Gramenet, 1994; Camino andado: fotografías de Joan Guerrero. Barcelona: Institut de Cultura de Barcelona, 2005; Los ojos de los pobres (The eyes of the poor). Barcelona: Península, 2005; *La mirada est-ètica. Menorca: Departament de Cultura i Educació, 2006.*



José Guerrero

GRANADA, 1979

He trained in technical architecture at the University of Granada (1997-2001), and completed a *grado superior* in photography from the Art School of the same city (2002-2004). His visit in 1999 to the exhibition *Cantos del desierto* (Songs of the desert) by Richard Misrach marked a turning point both in his artistic and professional careers, and in the way he conceived of photography as a means of expression. In 2011 he traveled to the USA, where he was able to work with the master of contemporary landscape Mark Klett at the Arizona State University (Tempe).

This artist from Granada focuses his work on the iconic and symbolic nature of landscapes in photography, affecting their meaning in the imagery of mass culture. He contrasts the purity and gentleness of the final image with the abrupt and savage territory it represents, doing away with any human presence. In this respect, his series *To Come Back*, developed from 2011 in a number of travels through the south-east of the USA should be highlighted. Equally of note are his previous series *La Mancha* (2009-2012), *Órbigo* (2007) and *Efímero* (Ephemeral, 2005-2006), focused on Andalusia, where he ponders about the passage of time, the boundaries between memory and oblivion, and the rural environment.

José Guerrero has taken part in PHotoEspaña on three occasions: he was a finalist in Descubrimientos in the edition of 2006, with the exhibit *Landscapes* in 2007, and part of the program "Campus PHE book editing" in 2010. Equally noteworthy are his exhibitions in the Palacio de los Condes of Granada (*After the Rainbow*), and in Los Angeles, where the Kopeikin gallery hosted *The Thames Portfolios* (both, 2013). He has been the recipient of several scholarships and awards such as Purificación García (Second Prize, 2008) and INICIARTE (2011). In 2008 he also benefited from an artist's residency at the Colegio de España in Paris, and in 2011 he was granted the XIV Manuel Rivera scholarship. His work is included in the collections of the Ministry of Culture of Spain, the Contemporary Andalusian Art Center (Seville), the Banco Santander Foundation, and the Arizona State University, among others.

— RA

Selected work

Efímeros (Ephemeral). Seville: Caja San Fernando, 2006.

www.joseguerrero.net



Tehran I, Streets. Iran, 2011.

Jordi Guillumet

BARCELONA, 1953

Part of the movement that revitalized the photography scene in the 1980s, he was a member of the group promoting the Primavera Fotogràfica a Catalunya. He studied industrial design, which he combined with his work in stage design. He subsequently completed an undergraduate degree in photography from the Universitat de Barcelona, and since 1982 teaches photography in this university.

His work ranges from his origins in poetic documentary, going through elaborate *mise-en-scènes*, to montages that incorporate different disciplines, always favoring experimentation and reflecting about the very medium used. In this respect, he uses both black and white photography, photographic procedures of the XIX century, such as gum bichromate, hand-made cameras, or installations with complex technical devices. He is the author of the project *La càmera gegant* (1984), a pinhole camera of 100 x 150 cm in which he invited artists from different fields to get involved. In *Toulouse en càmera obscura*, he photographed the French city from the back of a truck, turned into a camera.

Since 1995 he works with fellow photographer Mònica Roselló in several projects. From this col-

laboration stand out the installations *L'armari de l'arquitecte*, presented in Les Rencontres d'Arles of 1996 and in which the image of the city is built from the personal objects provided by 20 architects; *Objecte d'observació* (1998), where the role of spectators is inverted, as they are suddenly observed by actors from the film industry; or *Tabula Rasa* (2000), a reflection about the mechanisms of memory which uses as starting point a fluorescent device that temporarily retains light.

His work is included in collections such as the Centre Pompidou and the Maison Européenne de la Photographie (Paris), the Centro de Arte Reina Sofía, MNAC, IVAM, and the Cultural Center of Contemporary Art of Mexico City, among others.

Selected works

Los objetos de este espejo están más cerca de lo que parece (Objects in this space are closer than they appear). Barcelona: Actar, 1996; *Retrats. Fotografia espanyola 1848-1995*. Barcelona: Caixa Catalunya, 1996.



1



2

1— Untitled. From the series *Galeria Imaginaria* (Imaginary gallery). Barcelona, 1988.
2— *Objecte d'observació* (detail of the installation in Taidemuseo, Jyväskylä). Barcelona, 1998.

Albert Gusi

CASTELLIBSAL,
BARCELONA, 1970

A Camp Nou in Sant Jaume de Frontanya, 2008 (artistic intervention of the landscape).

For five years he trains in the Escuela Superior de Fotografía (School of Advanced Studies in Photography) *GrisArt*, alternating this with various workshops and seminars linked to the medium. Between 1994 and 1995 he works with Mexican photographer Laura González, and until 1997 with Joan Fontcuberta. He is the coordinator of the Yearly Photography and Visual Arts Festival *Fotopisa*, and is part of the selection committee of the Primavera Fotográfica and of the forum organized by the Centre d'Art Santa Mònica (2002).

Using photography as a medium to explore the territory, Gusi documents the relation with landscape in order to get spectators to question the use to which nature is put. He regularly introduces an interactive element with the audience, making use of interventions or actions. His projects tend to be documented through photography as is the case with *Por el glacial del Aneto bajan cuatro pelotas de playa gigantes* (Four giant beach balls descend the glacier of Aneto), *Rastreando el territorio con papel fotográfico* (Tracing the territory with photographic paper) or *Explosión fotográfica en la troposfera* (Photographic explosion in the

troposphere), all topographical in kind, and *Objetivo Medacorba* (Target Medacorba) in which the landscape is the active subject.

In 1997 he represents the city of Barcelona in the VIII Biennial of Young Creators of Europe and the Mediterranean (Turin), and the same year he is a guest photographer at *Diálogos Talleres-Tertulias con Artistas* (Dialogues Workshops-Conversations with Artists), of the Arts Laboratory ("la Caixa" Foundation). Especially noteworthy is his retrospective exhibition at the Art and Nature Center, Belas Foundation (2011), in which a selection of works produced over 10 years is featured. His work has been exhibited in public and private collections such as the Sala Lazarillo (Salamanca), Espai Guinovart (Agramunt), the Museum of the History of the Great War (France), the Kowasa Gallery (Barcelona), the Museum of Modern Art of Tarragona, the Contemporary Art Center Maus Habitos of Oporto (Portugal), or the Center of Contemporary Culture of Barcelona.

—RA

www.albertgusi.com



Albert Guspi

BARCELONA, 1943 — 1985

Photographs by Albert Guspi in the magazine *Triunfo*, February 1969. Reproduced in *De la Galería Spectrum al CIFB. Apuntes sobre una historia. Centre Internacional de la Fotografia de Barcelona (1978-1983)* (From the Spectrum Gallery to the CIFB. Notes for a story. Centre Internacional de Fotografia de Barcelona [1978-1983]). Barcelona: MACBA, 2012. pp. 16-17.

Having trained as a chemist, he joined a photography studio in 1961 and before turning 19 years old he opened a studio in the Paseo de Gracia, initially focusing on advertising, although in 1962 he would go traveling through Andalusia photographing children from the slums. He went from advertising to architectural photography, thanks largely to his friendship with architects Jacinto Esteve and Ricardo Bofill, and later he would work as a stills photographer in the films *Los pianos mecánicos* (The player pianos, 1965) by Juan Antonio Bardem, and *Noche de vino tinto* (A night of red wine, 1966) by José María Nunes. Between 1967 and 1971 he focused solely on reportage, working with magazines such as *Siglo 20* and *Triunfo*, where he published his feature on Palestine refugee camps. Regarded as the primary agitator of the photography scene in Barcelona during the period of the Transition, in 1973 he established together with his wife Sandra Solsona the Galería Spectrum, the first commercial gallery in Spain to focus on photography, and five years later he would found the Centre Internacional de Fotografia de Barcelona (CIFB).

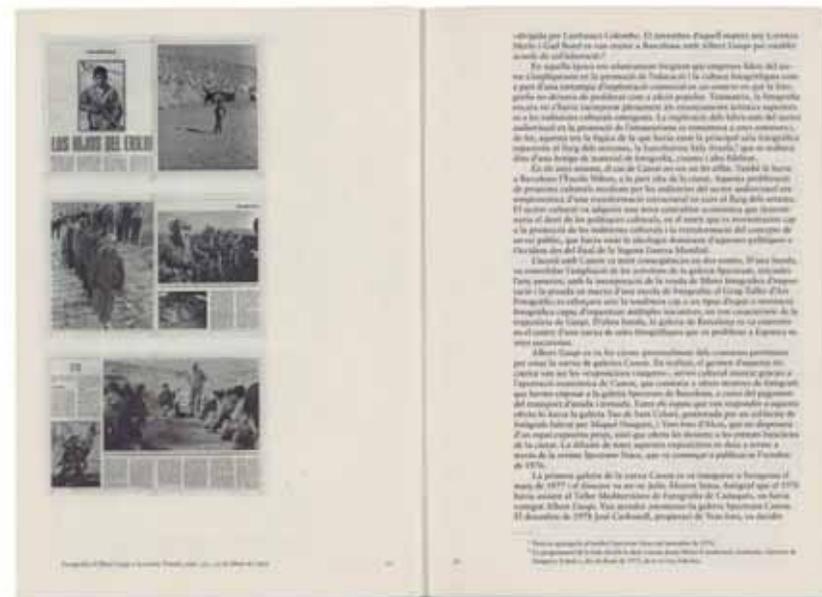
Spectrum became the epicenter of contemporary photography at the time, exhibiting material by contemporary national and international

photographers. Associated with Canon since 1976, it launched the bulletin *Spectrum News* and set up the Grup Taller d'Art Fotogràfic. Albert Guspi's other major contribution to photography, the CIFB (1978-1983), was a pioneering institution in Spain devoted to the dissemination, exhibition and teaching of photography, which also featured a cinema and a library. With a clear international orientation, the CIFB conceived of photography as a means of social communication and an integral element of visual culture and the social environment, constituting an attempt to institutionalize photography.

In 2012, the Museu d'Art Contemporani de Barcelona hosted the exhibition *Centre Internacional de Fotografia Barcelona (1978-1983)*, in order to give visibility to Barcelona's documentary project. —JFP

Selected work

Ribalta, J. and C. Zelich. "De la Galería Spectrum al CIFB. Apuntes para una historia." *Centre Internacional de Fotografia Barcelona (1978-1983)*. Barcelona: MACBA, 2012.



Ciuco Gutiérrez

TORRELAVEGA, CANTABRIA, 1956

Inspired by the frequent rainy days in his natal city, he found his visual universe playing with and erecting imaginary worlds that he later photographed. When he arrived in Madrid in 1975, he came into contact with Jorge Rueda and Ouka Leele. A trip to Mexico in his youth uncovered to him a world of primitive colors with deep social and cultural roots. In 1983 he created his first works, breaking into the photographic landscape of Madrid with an ironic and colorist language, and in 1986 he held his first exhibition in the Moriarty Gallery in Madrid.

Caught halfway between the iconography of pop art and kitsch, his works display a fascination with color. He builds his dioramas with small objects and characters, and he places them in a stage that reveals a dream-like universe of its own. His work has a strong narrative component, based in the game

of meanings that revolve around the metaphor and the visual paradox. His most recent production has begun to include outdoor scenes. This applies to the series *El coleccionista de nubes* (The cloud collector, 2007), *Desserts* (2008), or *Escenarios para la confrontación* (Stages for the confrontation, 2012). The incorporation of video to photographic cameras has provided a natural path for him to experiment with it as a medium for his creations.

Since 1986 he has held a number of solo exhibitions in Spain and abroad, such as the ones organized by the Cervantes Institute of Chicago (Illinois, USA, 2002), the Cultural Center of Spain in San José de Costa Rica (2003), the DeSantos Gallery of Houston (Texas, USA, 2005), the Antonio Pérez Foundation (Cuenca, 2008), or the National Photography Center José Manuel Rotella of Torrelavega (2012). In 2005, his city of birth awarded him the honorary title of Illustrious Torrelaveguense. Institutions such as the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Museum of Fine Arts of Santander, the *ayuntamientos* of Torrelavega and Córdoba, or the collections of Polaroid Spain (Madrid), the Coca-Cola Foundation, and the "la Caixa" Foundation, among others, own works by the artist. — PPF

Selected works

Ciuco Gutiérrez. PPhotoBolsillo. Madrid: La Fábrica, 2002; *Ciuco Gutiérrez, 1983-2001*. Santander: Museo de Bellas Artes, 2002.

www.ciucogutierrez.com



1— The collector of clouds. The wanderers II, 2007.
2— Desserts. Cairo, 2007.

Juan Gyenes

KAPOSVÁR, 1912 — MADRID, 1995

1— Antonio Buero Vallejo, ca. 1970.
2— Alfredo Kraus, ca. 1980.

He began studying photography at the age of 15. Between 1930 and 1936 he worked in Budapest for the magazine *Színhazi Élet*, covering events such as the Berlin Olympics of 1936. In 1937 he moved to Paris and began traveling in Europe, collaborating as a reporter with the agency Keystone. In 1938 he settled in Cairo, where he worked as a correspondent for *The New York Times* and other media. In 1940, after the break of World War II, he decided to leave Cairo and head to the USA. In his journey he made a stop in Spain, fell in love with the country and made it his home until his death. Between 1941 and 1947 he worked in Madrid in Campúa's studio, and in 1948 he opened his own studio in Calle Isabel la Católica. He worked as a portraitist of personalities and celebrities from all walks of life, such as the Duchess of Alba, Marisol, Isabel Preysler, or Salvador Dalí. In 1976 he produced the first official photograph of the king and queen of Spain, and his was also the image of Franco that appeared in postal stamps during the time of the dictator. He also worked on advertising and editorial photography, and was particularly passionate about bullfighting, dance and the theater. He was the official photographer of the Teatro Real between 1966 and 1988.

Knowledgeable in European photography and painting tradition, his work is defined by a careful technique, original compositions, expert handling

of light and shadows as formal elements of photography, and a dose of imagination. His portraits, which achieve psychological introspection by their protagonists, are a result of his efforts to capture the soul of his models.

In 2012 he was the subject of a major exhibition in Madrid, in the National Library, on the occasion of his centenary. Among the recognition he merited in his lifetime count the Gold Medal of the Círculo de Bellas Artes de Madrid (1957) and the conferment of the title of Knight of the Order of Isabella the Catholic, which later would be upgraded to Commander (1965). In 1991 he became the first photographer to be named a member of the Academy of Fine Arts of San Fernando.

His archive was acquired by the Ministry of Education and Culture and placed under the care of the National Library in 1998.

— PIH

Selected works

Ballet español. Madrid: Afrodísio Aguado, 1953; *Memorias de un fotógrafo en España* (Memoirs of a photographer in Spain). Madrid: Espasa Calpe, 1983; *Gyenes, 50 años en España: retratos de una vida* (Gyenes, 50 years in Spain: portraits of a lifetime). Madrid: Concejalía de Cultura, 1991; *Gyenes, maestro fotógrafo* (Gyenes, master photographer). Madrid: Biblioteca Nacional de España, 2012.



1

2

Cristóbal Hara

MADRID, 1946

He spent his childhood between the Philippines, USA and Spain, and read law and business administration in Madrid, Hamburg and Munich. In 1969 he decided to become a photographer. He lived in London between 1971 and 1980, collaborating with John Hillelson's agency and with the French agency Viva. He first displayed his work in 1974 in the exhibition *Three photographers*, organized by London's Victoria and Albert Museum. In 1980 he moved to Spain, where he would collaborate with the agency Cover.



1

He took his first photographs in black and white, following the conventional rules of reportage of the time. He was unable to develop a distinctive personal language, and this failure led him to consider quitting photography altogether. In 1985 he experimented with color, and finally found his way. He then decided to photograph in Spain; but he wanted his work to be Spanish not only in its themes but also in its formal characteristics. Consciously borrowing from painters such as Velázquez, Goya, Ribera, or Solana, he traveled constantly through Spain, seeking to find alternatives to the different conventions that govern the traditional language of reportage. In recent years, the fact that he has enough material has enabled him to experiment with new forms of photographic narrative. His counts among the works with most personality in contemporary Spanish photography.

His photographs have been published in specialized magazines such as *Aperture*, *Camera*, *Creative Camera*, or *Photovisión*, and in the magazines of *El País* and *La Vanguardia*. He has held solo exhibitions at ARCOmadrid (1989), the Alice Austen House of New York (2005), the Canal de Isabel II of Madrid during PHotoEspaña 2006, the Huis Marseille Museum of Amsterdam (2007), the Museu Coleção Berardo of Lisbon (2009), or the Marlborough Gallery of Madrid. His work is included in the collections of institutions such as the Victoria and Albert Museum, the Stedelijk Museum (Amsterdam), the Art Institute of Chicago (Illinois, USA), or the Museo Nacional Centro de Arte Reina Sofía (Madrid).

—LF

Selected works

4 Cosas de España (4 things from Spain). Madrid: Visor, 1990; *Vanitas*. Utrera and Murcia: Photovisión and Mestizo, 1998 (PHotoEspaña Prize to the Best Photography Book of 1999); *Cristóbal Hara. PHotoBolsillo*. Madrid: La Fábrica, 2000; *Antinatura*. Madrid: La Fábrica, 2006; *An Imaginary Spaniard*. Göttingen: Steidl, 2004; *Autobiography*. Göttingen: Steidl, 2007 (Deutscher Fotobuchpreis 2008); *Contranatura*, Madrid, La Fábrica, 2006; *Autobiography*, Göttingen: Steidl, 2007 (Deutscher Fotobuchpreis 2008).

1 — Arcos de la Frontera, 1997.



2

The Decisive Moment

CHEMA CONESA

Cristóbal Hara is an artist who starts off with a vocation as a documentalist in the best Bressonian tradition, ever on the lookout for the decisive moment. But after an inner voyage he changes his techniques and methods until reality has been reduced to fiction, the decisive instant to the irrelevant snap of the shutter, the impeccable composition to the theoretically skewed image, and all the while building up the grammar of a photographic language ideally suited for transmitting emotions in their full-blown, direct entirety, unconstrained by the corset stays of styles and rules.

Hara's images are laden with emotion. They penetrate deep into the awareness of the viewer who neither knows nor pretends to know the first thing about what he is seeing. A celebration exalting the faculty of intuition, and an inner certainty of the reality of the feelings being conveyed to us. Looking at one of Hara's photographs is like going to the bullfight for the first time without having the slightest idea of what is going to happen or what the whole thing is supposed to be about. You don't understand what is happening, you don't know why it is happening, but all that does not matter in the slightest. The only thing

that counts is the beauty of it, sometimes, and sometimes the horror, at other times fear, and the unremitting certainty that death is going to be present at the denouement. But whose death? Reason keeps you at a distance but emotion keeps you riveted to your seat.

Hara is a virtual matador whose solitary determination has brought him to just about every neglected corner of the country he calls home. He travels with no fixed goals in mind. No crowds are waiting for him at any of its bullrings. He never knows or cares what he is going to photograph when he gets to wherever it is he is going. The one sure thing is, however, that he will photograph his feeling about this country. His photographs are not of Spain, they are Spain. And it could hardly be otherwise. It is as if he had some old score to settle with this country, a love-hate relationship that can only be eased precisely by his embracing all of its contradictions and kneading them into a photographic language all his own, and an apparently chaotic one, to which he alone holds the key.—

"The Decisive Moment," by Chema Conesa. *Cristóbal Hara. PHotoBolsillo*. Madrid: la Fábrica, 2000.

2 — Ávila, 1995.

Hauser y Menet

Founded toward the end of the XIX century, it was one of the most important Spanish printers. Located in Madrid's Calle Ballesta, it was notorious for its colotype, highly popular in the printing of postcards up until the beginning of the XX century. The printer remained active until 1979, when it was forced to shut down due to economic troubles after 90 years in the business. By then, it printed magazines like *Hola*, *Triunfo*, *La Calle*, *Sábado Gráfico*, *Interviú*, and others with a varied reach and impact.

In 1897 it began its *Serie general* (General series), comprised of 690 postcards with vistas of cities, bullfighting themes, artworks from the Museo del Prado, front covers of newspapers... An ad from December 1902 in the magazine *España Cartófila* not only places Hauser y Menet's monthly postcard production on half a million items but also mentions the following series: portraits of the king and queen, Spanish vistas and monuments, Spanish traditions and tropes, artworks from the Museo del Prado, Royal Armory of Madrid, bullfighting matters, Company Collection (Spanish beauties and photographs by Company), illustrated poems by Campoamor, photographic notes, artistic drawings by M. Peña, Don Quixote by L. García Sanpedro, Alfonso XIII (10 portraits), royal celebrations, military affairs, Sajillo Collection, Covadonga, Collection, Cánovas Collection, and reproductions from Spanish newspapers.

The printer also produced bespoke special editions, with a minimum print run of 5,000 cards, and it printed the works of famous photographers, such as Cánovas, with the series *¡Quién supiera escribir!* (If I could only write!), of which 200,000 cards were printed.

— JFP

Selected work

Carrasco Marqués, M. *Catálogo de las primeras tarjetas postales de España impresas por Hauser y Menet (1892-1903)* (Catalogue of the first Spanish postcards printed by Hauser y Menet [1892-1903]). Madrid: Casa Postal, 1992.



1



2

1— Old house in the Calle Bilibio, Haro, ca. 1906-1915.
2— Viaduct to Pontevedra, Redondela, ca. 1892-1915.

Fran Herbello

MENZIKEN, 1977

The son of Galician immigrants based in Switzerland, he studied in the Fine Arts Faculty of the University of Vigo. Since, he has developed an artistic career in which he combines photography with sculpture and audiovisual installations. He lives in Vigo, where in parallel to his personal projects he works in advertising.

The use of the body as a field of plastic experimentation is a thread that runs through his work. His manipulated photographs, which result from the direct intervention of everyday objects on the body, such as a zipper, a clip, or a ring, are conceived to provoke in the spectator a reaction that ranges from repulsion to laughter. He bal-

ances the levels of aggression in his images with a methodical formal composition—characterized by fuzzy lighting, black backgrounds, symmetries, and frontal and centered framings—which gives his near-surrealist creations the realistic look of scientific documentary photographs. Set within these lines are, for instance, *A imaxe e semellanza* and *Mal de corpo*, photographic series with which he reflects about identity, memory, time, or death.

His work has been published in *La Voz de Galicia*, *El Cultural* supplement of *El Mundo*, and *ABCD las artes y las letras*, among other media. *A imaxe e semellanza* was on display during the Outono Fotográfico in 2000 (Casa da Xuventude, Orense), as well as in PHotoEspaña (Círculo de Bellas Artes, Madrid) the following year. In 2005 he exhibited *Detrás da pel* during the fair of Estampa (Madrid) and *Souvenir* at MARCO in Vigo. He took part in the Fotoencuentros of Murcia in 2008 with *Mal de corpo*. His work has been recognized in recent years with the scholarship of the Casa Velázquez (Madrid, 2006) and with the scholarship of the Academy of Spain in Rome (2007-08). His work is included in the collection of the Centro de Arte Dos de Mayo in Móstoles (Madrid).
— AGM

Selected works

A imaxe e semellanza. Vigo: CEF, 2000; *Mal de corpo*. Vigo: CEF, 2005; *Souvenir*. Vigo: MARCO, 2007; *Proxecto Costa da Morte + Crebas*. Santiago de Compostela: Factoría Compostela, 2011.

www.fherbello.wordpress.com



Untitled, 2000.

Amaya Hernández

MADRID, 1980

She completed an undergraduate degree in fine arts from the Complutense University of Madrid. That is where her interest for the use of lights as a narrative element originated, which led her to study photography direction for film at the TAI academy and to embark on the International master in photography at EFTI (Madrid).

Her work sits halfway between that of an architect, a sculptor, and a photographer, since she builds small models or livable spaces with wood and plaster in order to photograph them. A clear example of this peculiar creative process is *Resistencias* (Resistances), a series about the transformation of matter that takes as a starting point the creation of an imaginary world. Using these premises, she developed one of her most important works, *Detrás del gris* (Behind the grey, 2011), in which the perception of the architectonic space in construction changes with the transformation of

the model and the effects of light. Resulting from all this previous work is her latest project, *Memoria de un espacio* (Memory of a space, 2011), which merited her the Generación 2012 prize.

Resistencias (Resistances) was on display in 2008 at the Centro de Arte Joven (Young Art Center) Avenida de América (Madrid), and *Detrás del gris* (Behind the grey), at the EFTI Gallery the following year, as well as at the International Photography Festival Emergent-Lleida in 2010. Further recognition awarded to her work during her career includes the Bancaja Digital Art Prize (2009), and the INJUVE Prize and the Prize of the Plastic Arts and Photography Circuit of the Comunidad de Madrid (both in 2008). Her work is included in the collections of the EFTI academy, Caja Madrid, and Bancaja.

— AGM

www.amayahernandez.es



Resistencias XIII.

Manuel Hernández de León

MADRID, 1949

He has developed his career within the setup of the agency EFE, where he started as a trainee when he was barely 13 years old. That is when he shot his first photograph, with a Voigtländer camera, and subsequently published it in the daily newspaper *Arriba*. In 1977 he was promoted to the position of photojournalist of the agency, and since, he has contributed close to 20,000 negatives and digital images to its archive. After working for close to half a century, he took early retirement in 2012 while occupying the position of Chief Photography Editor at EFE. He has also represented photographers through the National Association of Graphic Reporters for the Press and Television.

A large part of his professional life has been devoted to following events surrounding the Royal House, both in Spain and in its official visits. He has photographed events such as the transfer of dynastic rights from the Count-Duke of Barcelona to his son, King Juan Carlos, or the signing of the Constitution by the King. Similarly, he has covered all kinds of events, including the attempted coup d'état of 23 February (1981). He was one of the two photographers able to smuggle out of Congress the film with the photographs from that night. He hid the film in his underwear and crossed the Carrera de San Jerónimo to take the photos to EFE.

In 2004, at the headquarters of the Press Association of Madrid, a retrospective exhibition was devoted to him, which was opened by the very king and queen of Spain whom he covered for over 30 years of his career. The 63 photographs displayed constituted a journey through the history of democracy in Spain. His photographs of the attack to the Congress of Deputies merited him the King of Spain award to Ibero-American Journalism and the Mingote Prize (1982). During his career he has also been the recipient of the National Journalism Prize in 1981 and the First Prize by World Press Photo in the category of "Sport" in 1983 for a snapshot of boxer Perico Fernández.

— AGM

Selected works

Crónica de un tiempo. Manuel Hernández de León (Chronicle of a time: Manuel Hernández de León). Madrid: APM, 2008.



1 — The King of Spain and Fidel Castro toast as they are initiated into the brotherhood of Vinho do Porto. VIII Ibero-American Summit. Porto, Portugal, 1998.
2 — Photographers object. Madrid, 1987.

2

Fernando Herráez

SAN FERNANDO, CÁDIZ, 1948

1 — Barcelona, 1947.
2 — Fornoselle, 1974.

Read pharmacy at the University of Granada, but his passion for the issues of *Life* magazine collected by his father led him to move to Madrid in 1974 in order to study photography in the Escuela Técnica. His love for traveling and for photojournalism inspired him to found together with Jordi Socias the now-defunct agency Cover, which focused on the press and reportage. During the 1980s he collaborated with the magazines *Viajar*, *Dinero*, and *Decisión*, starting his career as an academic at Fotocentro, where he taught reportage. In 2003 he founded and directed the Photoescuela of Madrid. Since 1981 he has been the director of Photography at the Popular University of Alcobendas (Madrid).

With a simple and audacious regard, he has documented everyday life in Spain from the end of the '70s. His control of black and white photography and an unpretentious technique anchored to a classical style have allowed him to delve into the rural world through its traditions, rites and feasts, dexterously highlighting its surreal, religious and

pagan aspect. His vision of the country, far distanced from *costumbrismo*, goes beyond reportage, exploring the human side and its context, isolating emotions, and above all showcasing the people: rural bullfights, processions in villages, countryside wayfarers, or bathers in the sea.

A contributor to *El País Semanal*, *Interviú*, *Objectif reporter*, or the Dutch magazine *Avenue*, his latest project, *Mediterráneo*, has been exhibited around the world through the various venues of the Cervantes Institute. Since 2013 he is codirects together with PHotoEspaña the academy Pic.A, which recently has merged into Pic.A, Escuela Internacional PHotoEspaña Alcobendas.
— PPF

Selected works

Fernando Herráez. *PHotoBolsillo*. Madrid: La Fábrica, 2001; *Línea de playa* (Beachfront). Seville: Consejería de Cultura de Andalucía, 2001; *Mediterráneo*. Barcelona: Lunwerk, 2004.



3

The Whys and Wherefores of Fernando Herráez

LUIS CARANDELL

For his narratives, Herráez seeks out the most pristine regions still left on Earth. He says he is attracted by people in their natural state and that, as far as he is concerned, city life produces nothing but nervous irritation, introversion and artificiality. He has also paid a certain amount of attention to cities, but he is more attracted to provincial celebrations, encounters with fighting bulls and *vaquillas*, and episodes that take place on that thin strip that separates the sea from terra firma. According to one common conceit, the faces of country folk offer a truer, purer, reflection of happiness or despair than those of their big city counterparts [...]

Some of Fernando's photos might as well have been culled if you will, as documents in the National Historical Archives or the Periodicals Library of some country. But the vast majority were not taken for the purpose of conveying information about their subject, nor even to call attention to one or another of its aspects. The last thing on earth they would be useful for is to illustrate a tourist brochure or a manual of "operating instructions."

His art lies in intimately linking the main character in his images with the landscape in which that character is depicted. In Herráez's photos, movement is halted, frozen and we are aware that it is going to continue. In one of his celebrated essays, the philosopher Ortega y Gasset cited the painter Velázquez as the precursor of photography, analyzing how in *The Surrender of Breda* he captured the movement of the horse in the act of turning its rump to the viewer as if with a stop-motion camera.—

"The Whys and Wherefores of Fernando Herráez," by Luis Carandell.
Fernando Herráez. *PHotoBolsillo*. Madrid: la Fábrica, 2001.

3 — Mondim de Basto, 1976.

Juan Jesús Huelva Esteban

ALGECIRAS, CÁDIZ, 1964

He studied in the Arts and Crafts School of Algeciras, furthering his professional training by attending various workshops. Since 1986 he has been exhibiting his work, and he is a member and counselor of the Instituto de Estudios Campo Gibraltareño in its plastic arts section, as well as a director of the Photographic Union of Algeciras.

His most recent production is defined by its inception in a creative line closely linked to painting and abstraction. Of note is his photographic series in Polaroid *Expansiones* (Expansions, 2007), which results from the experimentation with the chemical composition of this type of photographs: he intervenes the image before the conclusion of its drying process, creating new universes and textures. In *Puerto Bahía de Algeciras. Vivencias* (Bay port of Algeciras. Experiences, 2008) he develops the same procedure. This game of abstraction is meant to give spectators the opportunity to let their imagination run loose.

Featured in group exhibitions in PHotoEspaña 1999 and 2000, his participation in the Expo'92 of Seville is equally noteworthy. In recent years he has presented solo exhibitions at the Royal Society of Photography of Madrid (2005) and at the Rivadavia Gallery of Cádiz (2007). Named the Best Andalusian Photographer by the Andalusian Photography Federation in 1995, in 2002 he was conferred the National Prize of the Spanish Photography Confederation. He has also been the recipient of an Award *El País Semanal*, an Honorable Mention in the Polaroid International Photography Award within the section "Europa," and the Prize of the Royal Academy of Fine Arts of Granada, among others. — AGM



Photographs reproduced in the book *Nora*. Guadalajara: Photography Association of Guadalajara, 2004; pp. 6-7.

Eduard Ibáñez

TABERNES DE VALLDIGNA,
VALENCIA, 1954

He holds a PhD in fine arts from the Polytechnic University of Valencia (UPV). His work takes place somewhere in between photography, painting and engraving. He is known in the Spanish photography establishment for his career in photomontage, a technique in which he specialized toward the end of the 1970s with the help of Josep Renau. Presently he is a permanent lecturer of the Faculty of Fine Arts of San Carlos (UPV).

While his first series in photomontage were characterized by their ideological message and social condemnation, slowly he developed works with a more personal and poetic meaning (*Paisaje desnudo* [Naked landscape], 1987). In due course, the technique and aesthetics precepts of his creations matured toward a formal change, primarily through his subsequent pictorial activity on photographic surfaces. Of note is his series *Atrapados, analizados, desnaturalizados* (Caught, analyzed, distorted, 1987-1992), the genesis of this technical and formal turning point.

Since the 1970s he has produced several solo exhibitions both in Spain and internationally. Especially noteworthy are *Eduard Ibáñez* in the Spectrum Sotos Gallery (Zaragoza, 1992) and

in the Galerie Chateau d'Eau (Toulouse, France, 1996). Also on display in the Spectrum Sotos of Zaragoza have been *En sentido figurado* (Figuratively speaking, 1999) and *Narciso o la memoria del otro* (Narcissus or the memory of the other, 2006). Similarly worthy of mention was his participation in the 1996 group show *Photographic experiments from the collection of IVAM*, which was exhibited in the Valencia Institute of Modern Art, in the Muzel National de Arta Contemporana of Bucharest and in the Cervantes Institute of Brussels, Munich, Berlin, Prague, Bucharest and Manchester. Winner of the Senyera Prize in 1990, his work is featured in the collections of museums and institutions like the Generalitat Valenciana, the IVAM, the Fundació Foto Colectania of Barcelona, the Macedonian Museum of Contemporary Art of Salonika (Greece), or the Museo de las Américas of Denver (Colorado, USA). — RLdC

Selected works

As author/editor, *El rostro circunscrito* (The confined face). Valencia, 1995; *Francesc de Borja*. Gandia: Ayuntamiento de Gandia, 2010.



1



2

1, 2 — Photographs reproduced in *El rostro circunscrito* (The circumscribed face). Valencia, 1995; pp. 2-3.

Vicente Ibáñez

LINARES, JAÉN, 1930
— MADRID, 2010

He learned the trade from his brothers Juan María and Francisco in his father's studio in Madrid's Calle Montera. In 1951 he opened his first business in the Gran Vía, number 70, where he worked until his retirement in 1996. The grandson of Juan Ibáñez, he is the most notorious member of one of the largest dynasties of photographers ever known. One of his sons and a number of nephews presently continue his legacy.

His activity as a portraitist of many actors and singers during the '50s merited him the nickname of "The photographer of stars." He received from his family the secrets of posing, to which he added his boldness and above all his masterful knowledge of chiaroscuro. The entrance to his studio was a showcase of glamour which citizens of Madrid at the time would often go to just to dream on. He went as far as installing a bar and neon lights as props to work with the likes of Romy Schneider, Gloria Swanson, Ava Gardner, Buster Keaton, Cary Grant, Richard Burton, Kirk Douglas, Tyrone Power, or Deborah Kerr, who all paid him a visit, enticed by his originality. Among the Spanish figures

who posed for him feature Miguel Gila, José Luis Ozores, Carmen Sevilla, and Lola Flores. Using the same technique he took the portrait of Madrid's society, working for the press and in advertising. In a 1974 letter addressed to Carlos Pérez Siquier, he wrote: "it is a beautiful profession, mine is, I swear! I wouldn't know how to do anything else, I wouldn't want to do anything else. It is my center, my life, where I feel realized and where I leave, for my own benefit, the best of myself."

In 1974 *El Corte Inglés* exhibited a bullfighting project of his which bordered on abstraction and which was published in *Everfoto*. In 1991 the Comunidad de Madrid produced the retrospective exhibition *Vicente Ibáñez. Vida de un fotógrafo* (Vicente Ibáñez. The life of a photographer). The National Library acquired his archive in 1996. It comprises his studio activity between 1951 and 1996, and it consists of negatives in glass and celluloid, prints and slides.

— PJM

www.rostroseneltiempo.blogspot.com



Manuel Benitez el Cordobés, 1964; Antonio the dancer, 1963; and Tere del Río, 1953. Reproduced in *Historia de la fotografía en España: fotografía y sociedad desde sus orígenes hasta el siglo XXI* (History of photography in Spain: photography and society from its origins to the XXI century). Barcelona: Lunwerg, 2005; pp. 576 and 577.

Juan Ibáñez Abad

JUMILLA, MURCIA, 1846?
— YECLA, MURCIA, 1932

1— Juan Ibáñez Abad's children. From left to right: Juan, the children Vicente and Asunción (sitting on the floor), Pascual (standing), Luis and Saleta. Yecla, Murcia, 1895 (Guilleminot glass plate).
2— Self-portrait of Juan Ibáñez Abad. Yecla, Murcia, ca. 1886 (glass negative).

He developed his work over close to 60 years in the studio of house number 52 of at Yecla's Calle Niño. His professional initiation took place toward 1865 in Hellín (Albacete), where his parents had moved from Jumilla. He combined itinerant photography in the region of the high plateau with the studio in Hellín until 1875, when he finally established in Yecla after the death of his father. He was part of one of the greatest dynasties of professional photographers known to date. His father, one of the pioneers of photography in Castilla-La Mancha and Murcia, was a disciple of Luis Tarszenski, Count of Lipa. All of his brothers and his children became photographers with their own studio. Several grandchildren, including Vicente Ibáñez, and some great-grandchildren have perpetuated the brand Ibáñez to this date. He was also a luthier and a dessert chef, two activities with which he complemented his main trade as a photographer.

He took the portrait of thousands of people, documented traditions, ancient trades, and social events, and he created the first series of postcards of vistas from Yecla. He was familiar with primitive techniques (he used the collodion process, the albumen print, and papers of direct darkening), and

lived to see the great technological developments of the XX century. He built his own cameras, was a skillful editor of negatives and positives, handled the lighting, produced carbon portraits, and was outstanding in the intimate handling of the light: he was able to create magical surroundings with precious little means.

He earned a diploma at the International Exposition Gevaert from 1911-12 for his series (*Life*). In the same competition, his son Juan Ibáñez Navarro was the recipient of the bronze medal. The thick of his archive was lost when he sold the studio but family albums still remain, as well as one or the other work in the Museo Comarcal of Hellín.
— PJM

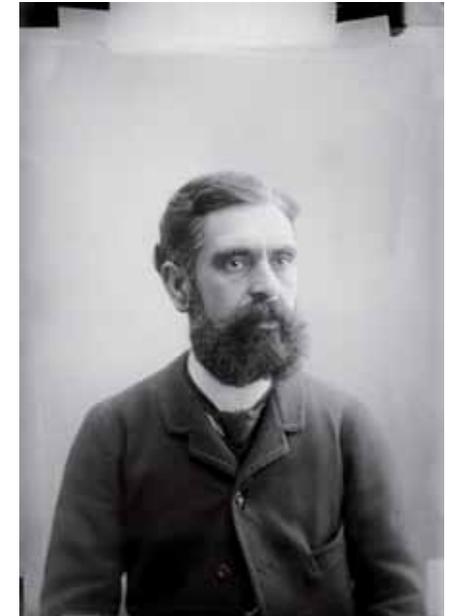
Selected works

Esteban, B., and P. J. Miguel. "Sobre la saga de los Ibáñez: Hellín en la Historia de la Fotografía" (Of the Ibáñez dynasty: Hellín and the history of photography). *Actas del V Encuentro de Historia de la Fotografía en Castilla-La Mancha* (Minutes of the V Meeting of History of Photography in Castilla-La Mancha), 2012. Print media.

www.rostroseneltiempo.blogspot.com



1



2

Mariví Ibarrola

NÁJERA, LA RIOJA, 1956

She read journalism at the Complutense University of Madrid, approaching the field of photography as an autodidact toward the end of the '70s with a borrowed 35 mm camera. Soon she would excel as a photojournalist, publishing throughout the '80s in music fanzines and in newspapers and magazines such as *Diario Vasco*, *Diario 16*, *Rock Especial*, *Ruta 66*, *Muskaria*, *Rockdelux*, *Interviú*, or *Madrid Me Mata*, among others. Her work would contribute to the creation of new sections and supplements in daily newspapers of general interest. She has worked as associate lecturer of photojournalism at the Carlos III University in Madrid.

Between 1981 and 1988 she documented the underground cultural and social life in Spain, pay-



ing particular attention to pop culture, from video art and punk to the rise of radical Basque rock. She traveled with her Nikkormat to Madrid, San Sebastián, Nájera, Pamplona, Guernica, Granada, and Vitoria, recording this historical period in the annals of artistic and musical Spanish culture and taking snapshots of musicians such as La Polla Records, Kortatu, Radio Futura, Los Secretos, Siniestro Total, Loquillo, or Antonio Vega. She captured the spirit and the aesthetic of an entire generation in a visual chronicle of the hairstyle, outfits, props, and stages of the *Movida*.

In 2012 the Cultural Center Ernest Lluch (San Sebastián) exhibited her photographs in *Lo juro por los Ramones* (I swear by the Ramones), a show that was part of the cycle *Directo a los 80* (Directly to the '80s); she also illustrated with a photo exhibition the International Congress *Entransición*, focused on the period of Transition in Spain at the Carlos III University in Madrid. In 2013, the Halcón Milenario of Vigo hosted *Disparos en los 80* (Shots in the '80s), a selection of black and white photographs collected in the photo book *Yo disparé en los 80* (I shot in the '80s).

— AGM

Selected work

Yo disparé en los 80. *Fotografías de Mariví Ibarrola* (I shot in the '80s. Photographs of Mariví Ibarrola). Madrid: Munster Records, 2011.

1— Evaristo and Txarri, members of La Polla Records in their first visit to Madrid, before the concert in the Escuela de Ingeniería de Caminos, Complutense University of Madrid, 1984.

2— First demonstration by squatting group Okupa, after occupying an empty electricity distribution plant in the Calle Amparo de Lavapiés, Madrid, 1984.

Jalón Ángel

VIANA, NAVARRA, 1898
— ZARAGOZA, 1976

He was one of the most outstanding names in portrait photography in Spain from the 1920s. He trained for a decade in Lyon and in Paris. He learned the trade from the Swiss photographer Arlaud, and later from Pacalet and the American Benjamin Benson, with whom he discovered the secrets of fashion photography. In 1926 he returned to Spain, setting up his studio in Zaragoza.

He made his name taking the portraits of the most distinguished individuals in Spanish society, culture, art, and politics in the XX century, and he always stayed up-to-date with the technical and aesthetic tendencies abroad. He introduced color photography in Spain, following his trip to the Swiss school Tellko (Agfa) in 1955, and disseminated it widely through his long-distance course. He was also a great source of cultural dynamism and a critic of the Photographic Society of Zaragoza, which holds some of his images in its photo library. Additionally he was a cofounder of the Escuela de Formación Profesional (School of Professional Training) San Valero (1953)

In 2011, his archive was donated to the San Valero group and stored in the University San

Jorge (Zaragoza). There it is preserved, while his legacy is studied and highlighted. In April 2013 a large exhibition was held at the Aragonese Institute of Contemporary Art and Culture Pablo Serrano with the least known work of Jalón Ángel: his travel photography, which places him right at the core of the most cutting-edge aesthetic tendencies of the first half of the XX century, above all in relation to urban photography.

— PIH

Selected works

Tartón, C. and Romero, A. *Jalón Ángel*. Zaragoza: Diputación Provincial de Zaragoza, 1985; "Jalón Ángel." *Gran Enciclopedia Aragonesa*. El Periódico de Aragón, GEA, 2000; Irala Hortal, Pilar. *Jalón Ángel: un fotógrafo moderno* (Jalón Ángel: a modern photographer). Zaragoza: Editorial Universidad San Jorge, 2013.

www.fondos.us.es/jalonangel



1



2

1— Barcelona, ca. 1930.
2— Venecia, ca. 1930.

Francesc Jarque

VALENCIA, 1940

Valencia, ca. 1960.

An artist who is hard to pin down to a single category, he has never wanted to focus solely on photography and therefore has combined this activity with duties as a graphic designer, advertising art director, and advertising art teacher at the School of Arts and Crafts of Valencia. His first photography exhibition, *Valencia*, took place in 1965 at the Ateneo Mercantil. One year later he joined the group Estampa Popular, which included artists such as Antonio Saura o Agustín Ibarrola, and whose aim was to disseminate new ethical, aesthetic and ideological proposals. In 1999 he became the first photographer to join the Royal Academy of Fine Arts of San Carlos (Valencia).

After depicting life in the city and the neighborhoods of Valencia, he traveled through the entire province, producing over 100,000 shots that captured the most ludicrous but also the happiest moments of life in the streets. For over 10 years he carried out a photographic study of the procession of the Corpus in Valencia. In 1974, his exhibition *España siglo XX* (Spain XX century), an ambitious display of types and traditions that played with irony and condemnation and that placed its focus on Spanish folklore, power, the Church, and the repression, was censored and terminated. In 1978 he published the series of postcards *Estampas Nacionales* (National

prints), colored by hand and printed in four colors and halftones, which revealed a dark and pessimistic vision of the powers that be. Three years later, as president of the Association of Professional Photographers of Valencia, he was detained, incarcerated and fined for refusing to hand his camera to a police officer while he covered a protest.

In the '60s and '70s he collaborated with the magazines *Gorg*, *Serra d'Or*, *La Marina*, *Valencia semanal*, and *Cartelera Turia*. Particularly noteworthy are his exhibition *El Corpus de Valencia* (1970, Sala CITE, Valencia) and his participation in the first edition of PHotoEspaña 1998 in the group exhibition *Fotografía Española del S. XX. El largo viaje* (Spanish photography of the XX century. The long journey) at Renfe.

— PPF

Selected works

El país valencià (I). Barcelona: L'Abadía de Montserrat, 1978; *Nuestras fiestas — Nostres festes* (Our feasts). Valencia: Editorial Vicente García Editores, S.A., 1980; *Las observaciones de Cavanilles, doscientos años después* (Tomos I, II, III, IV) (The observations of Cavanilles, two hundred years later [Volumes I, II, III, IV]). Valencia: Fundación BANCAJA, 1995-1997.



David Jiménez

ALCALÁ DE GUADAIRA,
SEVILLA, 1970

A graduate in fine arts from the Complutense University of Madrid (1993), he trained as a photographer attending during the first years of his degree workshops with various domestic and foreign authors, and constantly working on personal projects he has developed since 1990, when he fully embraced photography as a form of expression.

His visual proposition puts us in contact with the mystery that surround the ordinary, with the invisible relations that operate secretly in that which is familiar to us. His works, which are deliberately ambiguous, often contain partially hidden keys and invite spectators to build their own interpretation. He looks into the transformation of meaning through the regard, capturing and conceiving of reality as a dream-like vision that is only stable in appearance. His works, as books, exhibitions, and audiovisual screenings, have been exhibited in many Spanish cities and also in venues abroad,

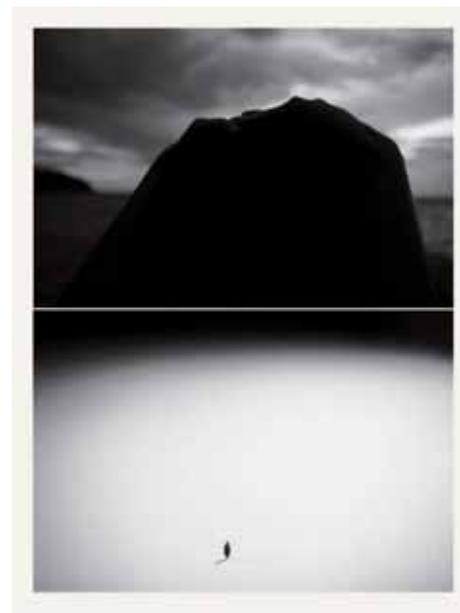
such as the Nederlands Foto Instituut of Rotterdam, the photo festival of Arles, the University of Staffordshire, the festival Seoul Photo, and the National Library of Colombia in Bogotá.

He was the recipient of the Fotógrafo Revelación prize in PHotoEspaña 99 and of the Kaulak Villa de Madrid in 2008. He has published five monographic books, including *Infinito* (2000), and a volume of the PHotoBolsillo collection of La Fábrica (2009). His work is included in the collections of institutions such as the Mapfre Foundation, the MACUF, and the art collection DKV, among others. He regularly conducts workshops and conferences about the creative process in photography.

— LF

Selected work

David Jiménez. PhotoBolsillo. Madrid: La Fábrica, 2009.



1



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1— Diptych n° 27, 2012.
2— Diptych n° 41, 2012.

Edmond Jomard

? — ?

Alhambra, ca. 1842.



Hurrying the World

RAFAEL LEVENFELD AND VALENTÍN VALLHONRAT

We have few facts about the use of the daguerreotype by travelers of note, and much less about documents about them. We may only be seduced by the etchings made by Lerebours between 1842 and 1844 with the title *Excursions Daguerriennes, Vues et monuments les plus remarquables du globe*, which he sends to an infinite number of daguerreotype artists throughout

He was a traveling photographer who was sent to Spain between 1842 and 1844 by Noël Paymal Lerebours, who in 1845 founded the company Lerebours & Secretan, and who in the years 1840-1850 was interested in the daguerreotype. This studio soon became an important center of innovation and a meeting point for photographers, among them Jomard, who participated in the publication of *Excursions daguerriennes représentant les vues et les monuments les plus remarquables du Globe*, one of the most significant works about monuments of the time, with an innovative edition that reproduced images of the different landscapes and monuments in Europe, the Near East, and America.

Of Spain, three vistas appear in the publication: one of the Alhambra taken from the Albaicín,

the Court of the Lions, and the Alcázar of Seville. The daguerreotypes, photographs that still lacked the reproductive nature usually associated to this medium, served as originals, and what was commercialized were intaglioed printing plates and engravings inspired in the photographic images, a job which was carried out by Lerebours, who was an artist. The work in which Jomard took part capturing emblematic places in Spain may be considered one of the very first illustrated tourist guides.

— LA

Selected work

Excursions daguerriennes représentant les vues et les monuments les plus remarquables du Globe. Paris: Rittner et Goupil, 1842.

the world in order to deal with the image and then have it engraved. On this work there are several different views of Spain made from daguerreotypes by Jomard.—

"De Paris a Cádiz" (From Paris to Cádiz), by Rafael Levenfeld and Valentín Vallhonrat. *De Paris a Cádiz: calotipia y colodión* (From Paris to Cádiz: calotype and collodion), Barcelona: MNAC, 2004.

Gonzalo Juanes

GIJÓN, 1923

Attracted by precision mechanics, he took his first photographs with his father's camera, an Agfa 6 × 9. He learned to develop when he was an industrial expert in the Welding Institute of Madrid, in 1952. In 1956, the magazine *Arte Fotográfico* published a portrait of César Manrique, with whom Juanes had taken part in the IV Modern Photography Competition of the Agrupació Fotográfica de Catalunya. Oriol Maspons, from the photography group Afal, got in contact with him and Juanes joined the group. In 1957 he joined the Royal Society of Photography of Madrid where he struck up a

friendship with Gabriel Cualladó. Tired of the lab, in

1966 he dismissed all his black and white negatives and focused his work solely on Kodachrome color slides—ever more intimate images which he kept to himself. He would not exhibit his work until the 1990s. But he never stopped photographing.

His work, firmly rooted in documentary foundations, constantly gravitates toward the human being, deriving in a portrait of the mentality of modern beings formulated as a recurrent question about the meaning of life. From this perspective, his work focuses on the mining landscapes of Asturias and its inhabitants, on schoolchildren, on corners of Gijón, or on the streets of Madrid. He was the only Spanish photographer of his generation to produce personal work in color in the '60s, moving ahead of his time.

He also published in *Arte Fotográfico* and the magazine *Imagen y sonido*. In 2003 a retrospective exhibition was organized on his behalf by the Instituto de Jovellanos in Gijón, which he would follow with his participation in the shows *Variaciones en España* (Variations in Spain) at Vigo's MARCO and at the Centro Cultural de la Villa de Madrid as part of PHotoEspaña 2007, and *El color de una vida* (The color of a life, FNAC and La Fábrica, Madrid, 2009). — JFP

Selected works

Gonzalo Juanes. Ese declinar de la luz (Gonzalo Juanes. That fading of light). Barcelona: Lunwerg, 2003. *Gonzalo Juanes. PHotoBolsillo*. Madrid: La Fábrica, 2011.

2



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1— Oseja de Sajambre, 1966.



Gonzalo Juanes. The Color of a Life

JOSÉ MANUEL NAVIA

In the mid-sixties, his technical curiosity, combined perhaps with having been a slave to the laboratory long enough—it was almost unthinkable for a photographer not to develop his own material—inspired him to try color slide film. He became so enthralled with it that, with the conviction that also characterizes him, he suddenly decided to abandon black and white. He got rid of the laboratory with no regret, swapping his enlarger, “the only thing worth anything,” with Camín, another Asturian artist and a good friend, for an iron sculpture. He sold the remaining gadgets, trays and even the cabinet housing them to a passing junk dealer. And inside that piece of furniture was the cardboard box containing all his negatives! A true start from scratch! I have never been sure whether he made a mistake or did it on purpose, and Gonzalo, who is always so affectionate and communicative, has never shown the slightest interest in dispelling my doubts, but it doesn’t seem to have bothered him. Since then, and except for a brief spell in the nineties, he has always used color. His best black-and-white work only survives in prints from that era.

But Gonzalo did not consider color as a new mode of expression that had to be treated differently or that required another language, and even less as a means to make work that was more commercial—he didn’t need it—or more “original.” Fascinated by the richness of color and convinced that life was in color, he continued practising the photography he liked or, more specifically, the photography that was important to him, only now in color. And therein lies the greatness of his task: he incorporated color totally naturally into his own gaze, which was personal yet immersed in the best documentary photography. The rest can be summarized as trends and adaptations, artists and markets, but this is all irrelevant when speaking of Gonzalo [...]

Our artist thus isolated himself doubly. Not only did he live far away in Gijón, but he also passionately embraced color in an era when “real” photographers used black and white. And so his own colleagues, who scorned photographs that “could only be projected,” gradually forgot him. But the strength of his work remained and time, although always mischievous, occasionally brings justice.—

“The Color of a Life,” by José Manuel Navia. *Gonzalo Juanes*.
PhotoBolsillo. Madrid: la Fábrica, 2008.



2 — Gijón, 1983.

Mariano Júdez

ZARAGOZA, 1832 — 1874

The owner of a photo studio in Zaragoza which he opened in 1856, he polished his technical knowledge of the trade in Paris, with the intention of offering his clients in Zaragoza the latest trends from the French capital. During his stay in Paris he had the opportunity to visit the photo studios of André Adolphe Disdéri and Nadar. Despite his early death, his photography shop was singled out as one of the most important of the time in Zaragoza.

He was one of the pioneers of photography in Aragon and the author of the first photographs on record of the city of Zaragoza. His camera recorded the transformations of the city and the

creation of new commemorative monuments: the Puerta del Ángel (Gate of the angel), erected to greet Isabella II during her visit of 1860, or the Puerta del Duque de la Victoria (Gate of the Duke of Victoria), built in 1861 as a tribute to General Espartero. Of note is his work *Fotografías de varias clases* (Photographs of various kinds), which merited him the Copper Medal in the Exposition of Aragon of 1868. It comprised, among others, a collection of cartes de visite of artists, literati, politicians and celebrities of the time in Zaragoza. He also produced photographs of the Monastery of Piedra, where he became acquainted with landscapist Carlos de Haes, included in his gallery of portraits. He would also collaborate with painter León Abadías, who colored many of his photographs with oil and watercolors.

The city of Zaragoza has paid tribute to him on several occasions in recent years, among which stand out the exhibition held in 2005 in the Palacio de la Aljafería, *El gabinete de Mariano Júdez y Ortiz (1856-1874)*, pioneer of the fotografía en Zaragoza (The cabinet of Mariano Júdez y Ortiz [1856-1874], pioneer of photographer in Zaragoza) and the inclusion of some of his photographs in the group exhibition *Primeros tiempos de la fotografía en Zaragoza* (Early days of photography in Zaragoza), held in 2010 in the Sala de Exposiciones Cajalón. The photographer’s work is preserved in the Coyne Photography Archive, which belongs to the Government of Aragon.

— AGM

Selected work

El gabinete de Mariano Júdez y Ortiz (1856-1874), pioneer of the fotografía en Zaragoza (The cabinet of Mariano Júdez y Ortiz [1856-1874], pioneer of photographer in Zaragoza). Zaragoza: Cortes de Aragón, 2005.



Portrait [posthumous] of a child sitting in an armchair, 1864-1868.

Eusebio Juliá

MADRID, 1826 — 1895

1 — Fernando Ossorio and his wife.
2 — Actors Fernando Ossorio, Joaquín Arjona and Victorino Tamayo.

He was born into a family with artistic inclinations, which decidedly influenced his early passion for the arts. As a child he received training in the Academy of San Fernando of Madrid, although ultimately his artistic calling he found in photography. He worked in portraiture in Madrid, where he enjoyed great success. He opened his first studio in 1855, in the Calle Visitación. During those years, Charles Clifford and Manuel Herrero were the outstanding figures in the photographic circles of Madrid. Upon Clifford's death, Juliá had the chance to produce a number of portraits for the Royal House. In 1864 he opened another studio in the Calle del Príncipe, nº 22, and from 1870 he kept a third branch in the number 50 of Paris' Rue du Faubourg-Saint Denis. In 1881 he sold his enterprise to businessman Francisco Amaya y Bustillo.

His studios were known for offering an elegant image of the client, indebted to the Spanish tradition of pictorial portraits. He photographed the most distinguished characters of the time, and produced huge print runs of his gallery of celebrities. His intention was to create a catalogue of national luminaries. He also produced group photographs, still lifes, and photographs of children and of animals. He traveled across Europe to incorporate the latest technical advances to his studio.

He was conferred an award in the Universal Exposition of Paris (1867 and 1878) and in the one of Zaragoza (1868). He also received multiple per-

sonal decorations from the orders of Charles III and Isabella the Catholic, among others. During PHotoEspaña 2011 some of his works were on display in the exhibition *Una imagen para la memoria: la carte-de-visite* (An image to remember: the carte de visite), held in the Lázaro Galdiano Foundation of Madrid. In January 2013 the Museum of Romanticism of Madrid devoted "the piece of the month" to him with the exhibit *Eusebio Juliá (1826-1895), fotógrafo en Madrid. Sus cartes-de-visite en el Museo del Romanticismo* (Eusebio Juliá [1826-1895], photographer in Madrid. His cartes de visite in the Museum of Romanticism). The author's work is featured in the Provincial Historic Archive of Tarragona, the National Library of Spain, the Museum of Romanticism, and various private collections. —LA / CC

Selected works

Una imagen para la memoria: la carte-de-visite. Colección de Pedro Antonio de Alarcón (An image to remember: the carte de visite. Pedro Antonio de Alarcón's collection). Madrid: Fundación Lázaro Galdiano, 2011; Cruz Yábar, Almudena. *Eusebio Juliá (1826-1895), fotógrafo en Madrid. Sus cartes-de-visite en el Museo del Romanticismo* (Eusebio Juliá [1826-1895], photographer in Madrid. His cartes de visite in the Museum of Romanticism). Madrid: Museo del Romanticismo, 2013.



1



2

Pablo Juliá

CÁDIZ, 1949

Portrait of Camarón.

A graduate in modern and contemporary history from the University of Barcelona, he has worked as a photographer since the 1960s. He is an associate lecturer in the Faculty of Information Sciences of Seville. Since 2007 he directs the Andalusian Center of Photography (Almería) and since 2008 he has been the director of the Andalusian Imaging Center.

He recorded the Spanish Transition as the photo editor of magazines like *El Socialista*, *Tierras del Sur*, *La Ilustración Regional*, or *Torneo*. During the democratic period, he took charge together with journalist Lola Cintado of the Press Office of the Junta de Andalucía. In 1980 he began his career in *El País*, where he acted as head of photography in Andalusia until 2007. Together with Rosa Montero he has conducted on behalf of this newspaper some of the most significant interviews of his career, including those with Yaser Arafat, Felipe González, Tina Turner, or Jeanne Moreau.

Of note is his participation, together with Javier Andrada, Atin Aya and Carlos Pérez Siquiera, among

others, in the group exhibition *Andaluces*, organized by the Consejería de Obras Públicas (Regional Ministry of Public Works) of the Junta de Andalucía in 2005, the catalogue of which earned that same year the First Prize of the International Book Fair Liber (Madrid). Pablo Juliá has been the recipient, among other awards, of the Journalism Prize of Andalusia in 1994 and FotoPres in the category of "Culture." —JFP

Selected works

Diez años de cultura andaluza (1978-1988) (Ten years of Andalusian culture [1978-1988]). Seville: Junta de Andalucía and Consejería de Cultura, 1989; *Crónica de un sueño: memoria de la Transición democrática en Andalucía (1973-1983)* (Chronicle of a dream: recollection of the democratic Transition in Andalusia [1973-1983]). Málaga: Comunicación y Turismo, 2005; *Felipe González: el rostro de una joven democracia* (Felipe González: the face of a young democracy). Granada: Algón, 2010.



Juan del Junco

JEREZ DE LA FRONTERA,
CADIZ, 1972

A graduate in fine arts from the University of Seville with a specialization in engraving and design, he spent the final year of his degree in the United Kingdom, where he first came into contact with photography as an art form. Upon his return to Spain, he founded together with Miki Leal, Fernando Clemente and Luis Germán the photography group The Richard Channin Foundation, under which its members developed both individual and collective work.

His artistic production features a series of recurrent elements: autobiographical references, dramatic expressions, an interest for science and nature, and the observation of the animal kingdom in contrast to human behavior and subjectivity. Especially noteworthy are his latest projects, *El sueño del ornitólogo* (The ornithologist's dream, 2008-2009), *Paisajes* (Landscapes, 2009-2010), *Pinturas y otras obsesiones clasificatorias* (Paintings and other classifying obsessions, 2009-2010) and *El paisaje* (The landscape, 2013).

Featured in the "Festival Off" section of PHOTOESPAÑA 2007 in the Depósito 14 Gallery, and in the Magda Belloti Gallery in the editions of 2009

and 2013, he has also participated in ARCOmadrid 2000, 2001, 2009-2011. His work has been the subject of solo exhibitions at, among other venues, the Unicef Art Center (*Sociabilly*, Seville, 2003), and the Museum of Huelva (*El sueño del ornitólogo*, 2008), or the Sala Puerta Nueva (*Taxonomías*, Córdoba, 2011). He has been the recipient of several scholarships and awards, such as the scholarship of the Casa de Velázquez (2009) and the IV International Photography Prize Pilar Citoler (2009). His works are included in the collections of the CAAC, Cajasol, Caja Madrid, and the Boti Foundation. — RA

Selected works

El naturalista y lo habitado: trazas, huellas y el artificio del artista (The naturalist and peopled places: traces, footprints, and the artist's artifice). Seville: Cajasol, 2008; *El sueño del ornitólogo*. Huelva: Sala XXI Museo de Huelva, 2008; *Juan del Junco. Catálogo*. Córdoba and Madrid: Universidad de Córdoba and La Fábrica, 2011.

www.juandeljunco.com



2

1— Jaramago, 2008.
2— Untitled. La Corchuela, 2008.

Sibylle de Kaskel

DRESDEN, 1905 — MALLORCA, 2005

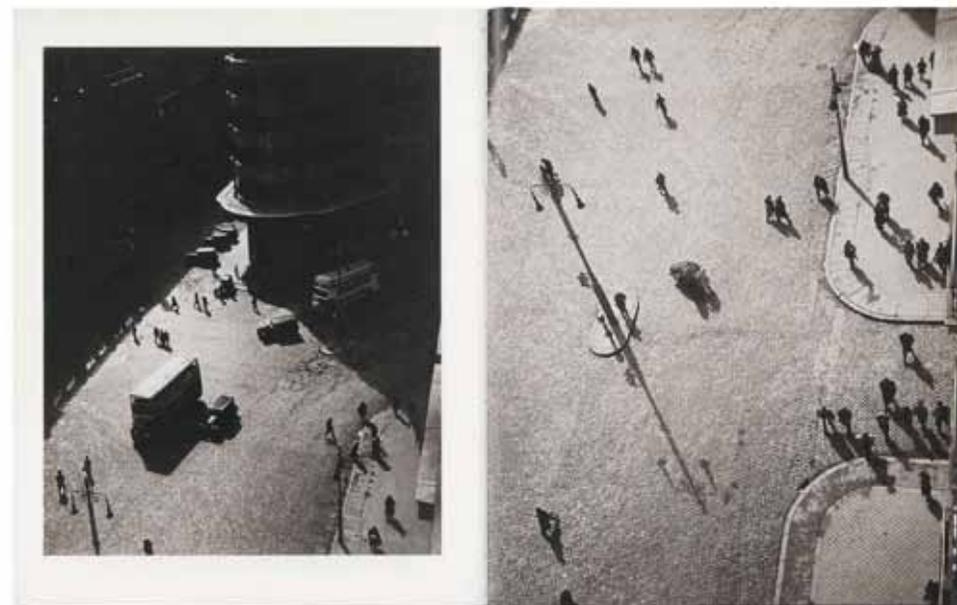
Born to one of the richest Jewish families in Germany, Hitler's rise to power made her escape to France, where she began taking photographs for a living. After 1934 she lived in Mallorca, Madrid, USA and again in the Balearic Islands. In Spain she focused on architectural photography which she published in different specialized magazines.

In Palma de Mallorca she worked for rationalist architect Francesc Casas and collaborated with the magazine *Brisas* from its very first issue. She also published her work in the magazines *Viviendas* and *Re-Co*, and she worked for the Patronato Nacional de Turismo. During the autumn of 1935 she collaborated with *Las Cuatro Estaciones*, a Madrid-based magazine in which she would publish sports photographs, among which stand out her swimming shots, characterized by a diagonal composition that reduces the shape of the actual swimmers to merely formal elements. In 1936 she collaborated with *Mundial*, photographs signed by her appearing in all four issues of the magazine. In the United States she worked as a portraitist, taking photographs of personalities such as the poet and thinker Thomas Merton.

The first exhibition of the author's works took place during a collective show organized in the Galerie de la Pléiade in Paris in 1933. In Spain, she exhibited her work in 1936 in the Centro de Exposición e Información Permanente de la Construcción (Permanent Information and Exhibition Center of Construction), a society of modernist architects which featured the magazine *Re-Co* as its mouthpiece. Her legacy is widely scattered: the General Archive of the Administración de Alcalá de Henares keeps some of her works, and the 26 photographs she took of Thomas Merton in September 1959 are part of the Merton Center (Louisville, Kentucky, USA). — LA

Selected works

Variaciones en España: fotografía y arte 1900-1980 (Variations in Spain: photography and art 1900-1980). Madrid: La Fábrica, 2004; pp. 66-69; *El arte foráneo en España. Presencia e influencia* (Foreign art in Spain. Presence and influence). Madrid: CSIC, 2005; pp. 183 and 184.



Plaza de Callao, ca. 1936. Reproduced in *Variaciones en España. Fotografía y arte 1900-1980* (Variations in Spain. Photography and art 1900-1980). Madrid: La Fábrica, 2004; pp. 68-69.

Kaulak

MADRID, 1874 — 1933

A nephew of the conservative politician Antonio Cánovas del Castillo, he studied law and then painting in the studio of Carlos Haës. He used the pseudonym *Vascano* to sign his paintings; as a photographer he used the pseudonym *Dalton Kaulak*, or simply *Kaulak*. Until 1904 he acted as an amateur photographer—despite of which he managed to be named a photographer of the Royal House—and that year he moved to the former Gabinete Portela of Madrid. He was involved in politics as a deputy of the Cortes in Cieza (Murcia), was a civil governor in Málaga, and an administrator of the Ministry of Gracia y Justicia (Grace and

justice). Through his brother, Máximo Cánovas, a founding member of the Royal Society of Photography of Madrid (RSF), he belonged to the organization, and in 1901 created the magazine *La Fotografía*, which would be the RSF's mouthpiece until 1914. His studio was highly reputable up until the proclamation of the Republic. After his death the business was run by a German citizen called Ducker until the break of the Civil War, and by Ángel Martínez, a former employee, during the conflict. Subsequently, the studio remained active in the hands of his family until the end of May 1989.

At first, Kaulak developed a pictorialist type of photography, choosing narrative, allegoric, and on occasion directly pictorial themes. Subsequently he turned toward the more commercial and profitable portraiture, working primarily for the bourgeoisie. He was a photographer of the Royal House and also photographed the most important politicians and cultural celebrities of the time, such as politician Antonio Maura, writer José de Echegaray, or fellow member of the RSF Guirao Girada. He established a careful and occasionally staged type of portrait. Some of his images were colored by Isidro Gamonal.

Before turning professionally to photography he directed the magazine *La correspondencia de España ilustrada*, and he collaborated with several publications. As a photographer, he did so with the magazine *Blanco y Negro*. Among the many exhibitions in which he participated stand out the Exposition of San Sebastián, where he merited the First Prize, and the Universal Exposition of Paris, in which he was awarded the Bronze Medal (both in 1900). The Kaulak archive is kept in the National Library (Madrid) and part of his work can be accessed online through the website of the Ministry of Culture. As a tribute to the photographer, the Kaulak Photography Prize is awarded as part of the prizes of the Villa de Madrid.

—LA

Selected works

La fotografía moderna. Manual compendiado de los conocimientos indispensables del fotógrafo y la fotografía moderna (Modern photography. Abridged manual of indispensable knowledge for modern photography and photographers). Edited by J. Fernández Arias, 1912; *El retoque fotográfico* (The photographic retouch). Edited by A. G. Izquierdo, 1921; Carabias, M. *Tratado fotográfico sobre el retrato femenino: Antonio Cánovas Kaulak o el arte de la belleza* (Photographic treatise on the female portrait: Antonio Cánovas Kaulak or the art of beauty). Madrid, 2002.



1— Portrait of Manuel de Uncheta, 1869.

The Art of Beauty

MÓNICA CARABIAS

Antonio Cánovas's taste and natural talent is often attributed to his noble descent and kinship to one of the most influential and determining politicians in contemporary Spain of the time, Don Antonio Cánovas del Castillo. Perhaps because of this and because of his multiple facets as an artist, art critic, director, publisher, editor, painter, etc, he was so much in demand by the high society and fundamentally by the female ones. The work he carried out with “the fairer sex” became a showcase of Spanish types and customs. His *tableaux vivants*, among which one should highlight the representation of the seasons exhibited at the home of the De Beisteguis in 1913, in which the Countess of Alcolea was Winter, the Marchioness of Almonacid, Spring, the Marchioness of Santa Cruz, Autumn and Señorita Weil, Summer, represented the *crème de la crème* of Spanish society and showed the history of its most important figures. Kaulak had become one of the best publicists of the national pride of our race and of its beauties. His presence at parties and salons became indispensable.

The art-photography collation, which was so defended and longed-for by the professionals of the new science, was greatly praised in his images. From the aesthetic point of view they completely achieved the artistic component imbued with numerous pictorial references. For example, the group of figures formed by Señorita de Camarasa, Señorita de Weil and Count de Vera, due to its layout and placement of the figures, possessed the most pure Watteau style.



2



3

Finally, his relationship with women as muses and inspirers of art could find no better vehicle for expression in the artistic and photographic image of the portrait. What is of interest to us now is to know what the sources that Kaulak used to normalize that type of stereotyped portrait of Spanish women were. Firstly we may highlight the publication by German physiologists about the difference in beauty in the human profile; secondly, the book by Camille Maclair, *Three Crises in Today's Art*, and its chapter about the differences between the male and female portrait, and, thirdly, his conception of the nature of the portrait and the portrayer. Possibly all of them would allow him to draw up a series of general rules that were particularly useful for female portraits. —

From Carabias, Mónica. *Tratado fotográfico sobre el retrato femenino. Antonio Cánovas Kaulak o el arte de la belleza*. Madrid, 2002.

2— Sonsoles and Pepita del Alcázar y Mitjans, daughters to the widowed Countess of Crecente. From the series *Bellezas aristocráticas* (Aristocratic beauties), reproduced in the magazine *La Esfera*, Madrid, 1914.
3— Pepita Guillamas y Caro, daughter to the widowed Duchess of Sotomayor. From the series *Bellezas aristocráticas* (Aristocratic beauties), reproduced in the magazine *La Esfera*, Madrid, 1914.

Tony Keeler

GREENWICH, CONNECTICUT, 1933

He read political science at Harvard University, graduating in 1956, and learned photography by the hand of American photographer William Mortensen. Following a two-year stay in Havana, he developed an interest for Latin culture, emigrating to Catalonia in 1960. He opened a photo studio in the town of Sitges in the province of Barcelona, which focused particularly on portraiture.

Just like in the work of his admired role models Walker Evans and José Ortiz Echagüe, the human factor is a running thread in his work. His portraits are mostly black and white close-ups characterized for their great simplicity and grainy texture. As well



as the aesthetic value of his images, they stand out for their importance from a historical perspective. During the 1960s he combined his studio work with the production of different documentary series: passionate about Flamenco, he traveled through Andalusia taking photographs of artists gifted with this particular talent, such as guitarist Diego del Gastor. Similarly, he traveled to Cadaqués, the strategic center of Catalan art at the time, focusing his regard on Salvador Dalí, whom he captured in his creative environment. During the '70s he recorded the romantic beauty of Ibiza, where he also opened a photography gallery. He rested his eyes on the rural culture of natives but also on the growing arrival of hippies to the island. Since 1980 he carries out photographic travels through Asia, Latin America and Sub-Saharan Africa.

Noteworthy among his latest exhibitions are *Images across the sea: From Africa to the Caribbean* (Churchill College, Cambridge University, Cambridge, 1996); *Imágenes de África* (Images of Africa, Kowasa Gallery, Barcelona, 1999); *Hippies: la Ibiza de los 70* (Hippies: Ibiza in the '70s, Biblioteca Santiago Rusiñol, Sitges, 2002-03); *Dalí et le plus grands photographes de son siècle* (Palais de Congrès, Perpignan, 2004); *Salvador Dalí en el seu entorn de Cadaqués* (Galleria del Leone, Venice, Italy, 2004; Edifici Miramar, Sitges, 2004; and Museu de Cadaqués, 2007); *Diego en cuerpo y alma* (Diego's heart and soul, Diego del Gastor International Congress, Morón de la Frontera, 2008); and *Por soleá: Andalucía a l'època de Diego del Gastor* (Biblioteca Santiago Rusiñol, Sitges, 2012). — AGM

Selected works

Ibiza, a Dream. Zaragoza: Galería Spectrum Sotos, 1973; *Ibiza*. Barcelona: Escudo de Oro, 2002; *Salvador Dalí en el seu entorn de Cadaqués*. Cadaqués: Ayuntamiento de Cadaqués, 2004.

www.tonykeeler.com

1— Salvador Dalí looking from the corner of his eyes, Portlligat, 1963.
2— Ballet school. Havana, Cuba, 1995.

Kindel

MADRID, 1905 — 1989

The son of Spanish painter Manuel del Palacio Freire-Duarte, Kindel developed most of his career as a photographer during the 1940s and '50s through travels to rural Spain, photographing the rustic essence and the aftermath of the war for the Directorate General of Devastated Regions. He also carried out travels abroad, to Equatorial Guinea and the Philippines, among other places.

His photographs of rural Spain are heavily charged with a social and dramatic character, in tune with the reality of the time. In the following decades he would take part in a commission by the Directorate General of Tourism, which proposed a geographic journey through Spain to photograph the country's most important monuments and places. He was also commissioned by the Colegio

de Arquitectos (Association of Architects) of Madrid to document a series of works: the satellite settlement of Vegaviana (Cáceres), by the architect Fernández del Amo; the village of Caño Roto (Madrid), by architects Iñiguez de Onzoño and Vázquez de Castro; the pavilion of Feria del Campo (Madrid), by Alejandro de la Sota; and the Casa Vallet (Navacerrada, Madrid), by Coderch and Valls. These photographs entailed a quest for abstraction, progressively driven by the use of extremely few resources and elements. In general, the main characteristics of Kindel's work are geometric rigor, plainness, compositional simplicity, and immobility.

During PHotoEspaña 2012, the Formato Cómodo Gallery of Madrid hosted the tribute *Joaquín del Palacio Kindel: lo popular depurado* (Joaquín del Palacio Kindel: purging the popular). His legacy is split between the Joaquín Díaz Foundation in Uruñea (Valladolid) and the photography collections of the Directorate General of Tourism in the General Archive of the Administración (Alcalá de Henares, Madrid). — JFP

Selected work

Joaquín del Palacio. Fotografía de arquitectura (Joaquín del Palacio. Architectural photography). Madrid: COAM, 2007.



1— IX National Gymnastics Championships, organized by the Feminine Section of the Falange Española, 1952. Reproduced in the front cover of the magazine *Matador* G. Madrid: La Fábrica, 2003.



2

Kindel. Abstract Landscapes

IGNACIO BISBAL

Despite Kindel having numerous friendships in the field of art and architecture, he never showed any interest for the latest novelties that were published in his field. He didn't subscribe to any photography magazines nor did he show any preferences for the work of other photographers. Neither did he appreciate influence on the part of publications such as *Las cuatro estaciones* or *Nuevas formas*, which during the twenties and thirties devoted their space to the new architecture. In this sense the development of his work was a path of strictly personal, introverted searching, that has no relationship either to Gómez's more clearly neo-realistic vocation, nor to Català-Roca's formal sophistication, no to the position of other photographers, who, like Ferris, Pando, César and Portillo, published through a more pragmatic view of their profession throughout these years.

Perhaps one can find a certain approximation in his formal result to the work that some members of the *f/64* group, like that which Paul Strand and Edward Weston carried out in the thirties and forties in the USA, and could be summed up in formal characteristics that Kindel shares: delicate treatment of the light and the tonal quantities, harshness of the lines, density of details, richness of texture, exactness, clarity of definition, delineation, gradation subtle tones, fidelity of the lights and shades, etc. Nevertheless, this similarity is rather due to aspects of the technical quality of his work. The choice of a faithful representation of reality that this group postulates separates it radically from Kindel's view.

His photographic work stands as a bare view, one that is essentially minimal and almost silent in its expression. A renouncing of all narrative interpretation that converts buildings and landscapes into a tragic and essential staging. A work linked to other manifestations of culture in which the syncretic effort of uniting popular tradition and formal modernity takes place through an abstraction that is not seen as a language based on abstract elements but as an expressive essentialization. His economy of means, his preference for simple forms and round volumes and the compositional search for a balance between the different masses of the picture occasionally place him very close, in terms of composition, to the first pictorial abstraction, which is elemental in its forms and approaches, to authors like Malevich, Mondrian and Rietveld [...] In any case, the modernity that Kindel carried out in his approach to the photographic image, which was before the entrance of modernity into Spain, is an objective fact that it is now about time to acknowledge fully.—

"Kindel, paisajes abstractos" (Kindel, abstract landscapes), by Ignacio Bisbal.
Kindel, fotografía de arquitectura (Kindel, architectural photography).
 Madrid: Fundación Cultural COAM-Ediciones de Arquitectura, 2007.

2 — Toward the beach. 1970. Reproduced in the magazine *Matador G*. Madrid: La Fábrica, 2003: pp. 44 and 45.

Ksado

ÁVILA, 1888 — ORENSE, 1972

1, 2 — ca. 1920.

Luis Casado Fernández grew up in Orense, where he moved as a child. At the age of eight he was gifted a 6 × 9 cm plate camera with which he produced his first photographs. He worked as an apprentice during 10 years in photographer José Pacheco's studio, on occasion traveling by donkey to take photographs of the neighboring towns. In 1911 he was accredited as a correspondent for *El Nuevo Mundo* and in 1915 he opened his own establishment in Santiago de Compostela's Calle Villar. In 1922 he moved to Vigo, where he worked until the start of the Civil War. After a long break, he resumed his photographic activity, focusing exclusively on portraiture. During his last period he collaborated with family members and other professionals, such as Roberto Caamaño.

The first photographs he took were of the landscape around him and of his surroundings. In Santiago he took urban vistas and photographed monuments, and once in Vigo he came into contact with the intellectuals of the time, taking the portrait of the wealthiest families of the city. At the same time, he carried out an intense documentary activity throughout the Galician territory, publishing as a photo reporter in regional, national and foreign me-

dia, such as *El Faro de Vigo*, *ABC*, *La Esfera*, *Mundo Gráfico*, *La Vanguardia* or the Argentinean publications *La Nación* and *La Prensa*. His photographs of Galicia from the beginning of the XX century are the most commonly reproduced of the region. During Primo de Rivera's dictatorship he published the book *Estampas compostelanas* (Prints of Compostela), but his essential work is *Estampas de Galicia* (Galician prints), a project that was published as an album by the Sociedad Estudios Ksado, which presents an idyllic rural world.

Works by Ksado are preserved in the private collections of Roberto Pérez, Pastor Moscoso and the Casado family; also by the company Foto Sandine, owners of his onetime photo studio. Since 2011 the Kasado Photography Archive belongs to the Centro Galego da Fotografía. As a tribute to him, the Diputación de La Coruña holds the Luis Ksado Photographic Creation Prize on a yearly basis since 1997.—LA

Selected works

Sendón, Manuel and Xosé Suárez Canal. *Ksado*. Vigo: CEF, 1992; *Galicia en blanco y negro* (Galicia in black and white). 1960. Madrid: Espasa, 2000.



1

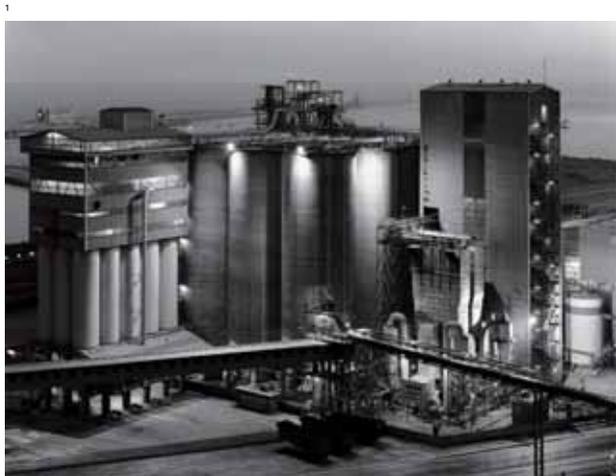


2

Manolo Laguillo

MADRID, 1953

Having studied *filosofía y letras* (philosophy and humanities) in the Complutense University and in the University of Barcelona between 1970 and 1975, he graduated in philosophy with a dissertation on Walter Benjamin and completed a PhD in fine arts in 1988 with a thesis titled *El fotógrafo como autor* (The photographer as an author). Between 1986 and 1992 he was a guest lecturer at the Hochschule für Bildende Künste in Braunschweig, Germany. Since 1995 he is a lecturer of photography in the Universitat de Barcelona, an activity which he combines with his work as a photographer, photography theorist, and exhibition curator. He was the coordinator of the Primavera Fotográfica de Catalonia (2000) and the curator of the exhibition *La condición femenina. España 1950-2000* (The female condition. Spain 1950-2000, PHotoEspaña 2002).



His activity as a photographer finds in the development of cities and in architecture one of its most recurrent themes. These are the guidelines that govern recent projects such as *La gran Barcelona* (Greater Barcelona, 2004-07), *Barcelona Gran Via. Veinticinco trípticos para el MACBA* (Barcelona Gran Via. Twenty-five triptychs for the MACBA, 2008) or *876 Chafianes; Barcelona Ensanche* (2012-13). The exhibition of his work that the Museu d'Art Contemporani de Barcelona (MACBA) organized in 2007 gathers the results of his more than three decades of devotion to Barcelona. Equally of note are his photography series *Inundaciones en Bilbao* (Floodings in Bilbao, 1983), *Belfort* (1987-1990), *Las construcciones para el turismo en Tenerife* (Buildings for tourism in Tenerife, 1989), *Madrid. Las Afueras* (Madrid. The outskirts, 1992-93), *Llanes* (2002), and *La Palma* (2006), among others. He has also researched about the platinotype technique and has published various books about the zones system, photometry and large format cameras, as well as about the theory and philosophy of photography.

In close to 40 years of work his pieces have been on display on many occasions. Of note is his presence in the group exhibitions *Cuatro Direcciones* (Four Directions, Museo Nacional Centro de Arte Reina Sofía, MNCARS, Madrid, 1991) and *Open Spain* (Itinerant, opening in the Museum of Contemporary Photography of Chicago, Illinois, USA, in 1992), as well as his solo exhibitions *Barcelona 1978-1997* (MACBA, Barcelona 2007), *Razón y ciudad* (Reason and the city, ICO Museum, Madrid 2013) and *1992 Calle de dirección única* (1992 One way street, Casa sin fin Gallery, Madrid 2013). His work is included in the collections of institutions and museums such as the MNCARS, the Museu Nacional d'Art de Catalunya (Barcelona), the Valencia Institute of Modern Art, the FRAC Centre of Lyon (France) and the Mexican Council of Photography (Mexico City), among others.

— RA

Selected works

Barcelona 1978-1997. Barcelona: MACBA, 2007; *Razón y ciudad* (Reason and the city). Madrid: Museo ICO and La Fábrica, 2013; *El sistema de zonas: control del tono fotográfico* (The zones system: control of tones in photography). Utrera: Photovision, 1988; *¿Por qué fotografiar? Escritos de circunstancias, 1982-1994* (Why photograph? Notes on circumstances, 1982-1994). Murcia: Mestizo, 1995; *Fotometría. El control de la exposición* (Photometry. The control of exposure). Barcelona: GrisArt, 1999; *Gran Formato. La cámara descentrable y la gestión del espacio* (Large format. Bellow cameras and managing space). Barcelona: GrisArt, 1999.

www.manololaguillo.com

1 — Bellvitge, Barcelona, 1997.

2 — Silo in the port of Barcelona, 1981.

Ernest Lamy

FRANCE, 1828 — ? 1891

A photographer and editor of stereoscopic vistas active in Paris between 1861 and 1878, he started his career in association with Elias Lacroix. He opened various studios on his own, until settling for good in the number 38 of the Rue de Turbigo. A highly respected professional in Paris at the time, there is record of several mentions of him in the magazine *La Lumière*, paying tribute to his quality as a portraitist. His most important activity, however, focused on stereoscopic vistas, producing approximately one thousand of them. He visited Spain in the spring of 1863.

According to his catalogue his route began in Madrid, taking him to Aranjuez, Toledo, Córdoba, Seville, Granada, Málaga, Alicante, Valencia and Barcelona. On occasion he included some human presence in the scenes he photographed, in order to differentiate planes and highlight proportions, which was possible thanks to the use of a twin lens camera that allowed him to produce the stereoscopic pair in a single shot. He focused on major monuments, mighty sculptures and scenes of *costumbrismo* such as the laundries on the banks of the Manzanares River. He also produced 3D vistas with a romantic touch, and knew how to capture the hustle and bustle of the city on key places such

as the Puerta del Sol in Madrid. The originality of his work contributed to his commercial success.

In 1864 he registered under French copyright law 21 vistas of this collection under the title *Espagne*; some of them feature in the catalogue of the itinerant exhibition *Una imagen de España. Fotógrafos estereoscopistas franceses 1856-1867* (An image of Spain. Stereoscopic French photographers 1856-1867). Another nine series of his were registered in the same place between 1861 and 1878. The Fernández Rivero Collection has gathered 100 of the 114 vistas of the series *Espagne*, and the catalogue of Spanish vistas is found in the Carlos Sánchez Collection.

— LA

Selected work

Una imagen de España. Fotógrafos estereoscopistas franceses (1856-1867) (An image of Spain. Stereoscopic French photographers [1856-1867]). Madrid: TF, 2011; pp. 81, 175-192.



Port de Pouzzoles, près Naples.

Aitor Lara

BARAKALDO, VIZCAYA, 1974

La Maruja, Madrid, 2004.

He was born in the Basque Country, grew up in Madrid, and lives in Seville since the age of nine. He dropped out of his degree in philosophy to become a photographer, specializing in documentary photography. He has traveled and photographed places such as Uzbekistan, India, Cuba, or Burkina Faso. His work holds great ethnographic and anthropologic value.

His classic and formal style captures motions, attitudes, and the essence of singular characters with a vital and humanistic regard, which oscillates from candor and innocence to courage and sordidness. So much is evidenced by works like *Torre de Silencio* (Tower of silence, 2005), produced in Uzbekistan with the aid of the Ruy de Clavijo scholarship (Casa Asia); *Maestranza* (2001-08), which looks at the atmosphere during a bullfight in Seville; *Efori Havana* (2009-10), carried out with the scholarship from the Fundación Arte y Derecho (Art and Law Foundation), about Afro-Cuban ceremonies, feasts, and religious representations and his project about secret masked societies in Burkina Faso (2012).

Featured in Paris Photo 1999-05 and in the 2000-05 editions of ARCOMadrid, his most note-

worthy exhibitions include *Aitor Lara, fotografía 1995-2000* (Juana de Aizpuru Gallery, Seville, 2000) and *Maestranza* (outdoor space of the FNAC of Seville, 2009). In 1999 he was awarded the I Photography Prize Juana de Aizpuru; and in 2009, the Special Prize "Integration of Immigrant Persons: Toward a Multicultural Europe" of the XII International Humanitarian Photography Prize Luis Valtueña by Médicos del Mundo. His work has been published in magazines such as the *Financial Times* or *NewsWeek*. In 2012 he was nominated for the Magnum Foundation Emergency Fund scholarship. His work is included in the collection of the Comunidad de Madrid.

— RLdC

Selected works

Maestranza. Seville: Real Maestranza de Caballería de Sevilla, 2008; *Torre de silencio* (Tower of silence). Barcelona and Seville: Casa Asia and Fundación Tres Culturas, 2008; *Ronda Goyesca*. Madrid: La Fábrica and Real Maestranza de Ronda, 2012.

www.aitorlara.com



José Latova

MADRID, 1954

A photographer of monuments, architecture and interiors, he collaborated in paleontological and archeological projects in the first half of the '70s. From 1976 to 1990 he was a photographer of the Directorate General of Fine Arts and of the Institute of the Cultural Heritage of Spain. Since then, he works on a freelance basis, in connection to public diggings, museums and centers of interpretation.

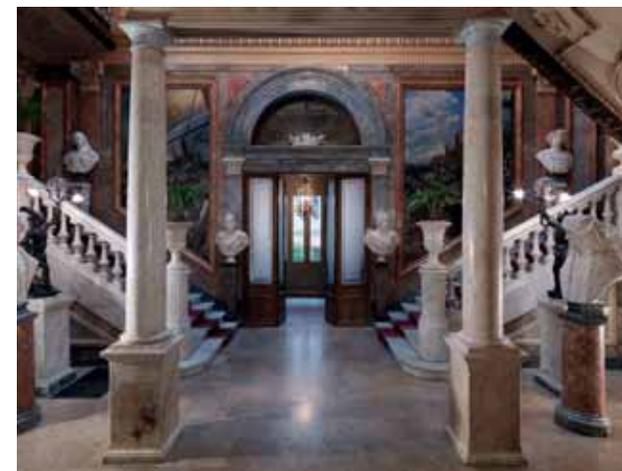
Of note is his devotion to teaching and to the development of new imaging techniques applicable to the tasks of restoration and preventive conservation of the archeological, historical and artistic heritage. He has developed techniques of multispectral detection, thermography, stereoscopy, giga-imaging, and scanning and tridimensional image generation techniques, publishing research papers in specialized magazines such as *A distancia* and *Arqueología Hoy*.

The owner of an unpublished archive of 900 negatives of the city of Madrid during the Spanish Civil War, he has worked for years in its restoration together with a team of historians. Resulting from this task, the EFTI academy in Madrid hosted the exhibit *Crónicas de re-taguardia* (Chronicles of the rearguard) in 2008, which later traveled to various institutions. Also curated by Latova was the exhibition *25 años en el espacio* (25 years in space, 1994), produced as a tribute to the 25th anniversary of the landing on the Moon of the spaceship *Apolo XI*, and which could be seen, among other venues, in Madrid's Planetarium.

— RA

Selected works

"La fotografía de patrimonio" (Photography of monuments). *A distancia* nº 1, 1989; "La fotografía de patrimonio: un sistema de documentación objetivo" (Photography of monuments: an objective system of documentation). *Arqueología Hoy*, 1992.



1— Lady of Elche. National Archaeological Museum, 2000.

2— Staircase of the Palace of the Marquis of Cerralbo. Madrid, 2011.

2

Alphonse de Launay

FRANCE, 1827 — ?, 1906

1— Still life, 1850.
2— Man with a pouch, 1860.

He was part of the ample group of disciples of Gustave le Gray. Together with Le Gray's more than 50 apprentices, Alphonse de Launay learned the master's technique and experimented with the new solutions on paper. Unlike the rest of the students, he did not turn into a professional photographer, although he was linked to the institutions of the time, such as the Société française de photographie, to which he belonged between 1858 and 1866. A learned man in literature and the theater, he worked as lawyer, was a devout Catholic, and an assiduous traveler. He would visit Spain on two occasions, in 1851 and 1854.

He cultivated portraiture, landscape and travel photography. In 1854, during his trip to Spain, he produced above all monumental and urban photographs of the center and the south of the country. In Granada he focused on the spaces and the decorative motifs of the Alhambra, although he was also interested in the monuments, urban spaces and characteristic tropes of cities like Madrid, Seville and Burgos. He authored the

first panoramic photograph of Toledo (1854). He managed to produce tremendously sharp images despite the methods of the time, still profoundly underdeveloped. His most notorious photograph is the portrait of Le Gray he took in 1854, which challenges the expectations of the time: not only did he capture a highly expressive moment of his mentor, but he also was able to reveal his character.

Le Gray's portrait is kept by the Metropolitan Museum of Art of New York. In Spain, the Photographic Fund of the University of Navarre preserves some originals taken during the journey through the country. The bulk of his archive belongs to his family, and a smaller portion to private collections. Today he is one of the most sought-after photographers in auctions and among private collectors.

—LA

Selected work

Sánchez Butragueño, Eduardo. *Toledo olvidado* (Forgotten Toledo). Toledo: DB comunicación, 2012: p. 25.



1



2

Jean Laurent y Minier

GARCHIZY, BOURGOGNE, 1816
— MADRID, 1886

1— Don Quixote in the Palacio de los Duques.

At the age of 27 he moved to Madrid. In 1855 he began coloring positive photographic prints, and the following year he started his activity as a professional photographer in the same commercial space where Charles Clifford had worked previously. Just like him, he worked for the Spanish Royal House (1861-1868) and as a graphic reporter, producing much documentary work in the train industry. He created the firm Laurent y Minier and built a major commercial network of branches in all of Spain. He was a member of the Société française de photographie from 1859, and even opened a franchise in the Rue de Richelieu in Paris. He collaborated with many photographers, including José Martínez Sánchez, with whom he entered into an association in the mid-1860s and with whom he patented leptographic paper.

In 1881 he left his studio to his stepdaughter Catalina Melina Dosch and her husband (and Laurent's partner) Alfonso Roswag, who would take charge of the company until Alfonso's death in 1898. From 1900 the business has changed hands repeatedly, until in 1975 the Ministry of Culture took control of the archive.

His production was enormous. It ranges from wet emulsion plates to daguerreotype, glass slides, collotype, and stereoscopic images, to name but a few. His company, which at some point employed dozens of professionals, featured a gallery of portraits and produced the photographic documentation of artworks. Especially noteworthy is his work for the Museo del Prado, the works of which he commercialized almost exclusively between 1879 and 1898. Thus, he assembled a tremendously rich

photographic archive, which he was able to put to use in several different ways: through the publication of albums, the sale of individual prints, and the production of postcards.

Of note among recent exhibitions focused on his work are *Laurent y Minier. en Aragón: fotografías, 1861-1877* (Palacio Sástago, Zaragoza, 1997) and *La Casa Laurent y Guadalupe: fotografías, 1862-1902* (Centro de la Fotografía y la Imagen Histórica [Center of Photography and Historical Image] of Guadalajara, 2007). Most of his works are included in two Spanish archives: the Ruiz Vernacci Photography Archive, and that of the Institute of Cultural Patrimony of Spain (IPCE) in the Ciudad Universitaria of Madrid, where close to 12,000 original wet collodion glass negatives are preserved. His vintage prints are spread among many institutions, including the Royal Palace (Madrid), the Municipal Museum of Madrid, the Photographic Fund of the University of Navarre, the Spanish National Library, the Institute of Cultural Patrimony of Spain, the Museum of Fine Arts of Lithuania in Vilnius, and the old Royal Palace of Lisbon.

—LA

Selected works

Laurent y Minier en Aragón: fotografías, 1861-1877. Zaragoza: Diputación Provincial, 1997; *La Casa Laurent y Guadalupe. Fotografías, 1862-1902*. Guadalajara: CEFHGU, 2007; *Sevilla artística y monumental, 1857-1880*. Madrid: Fundación Mapfre, 2008.

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Pamplona, Zaragoza-Barcelona, Tudela-Bilbao, Madrid-Córdoba and on the railways of Asturias, Leon and Galicia [...]

Laurent cannot be characterized by his originality, nor is it quality a unanimous condition of the images in his archive. Nor is he a major innovator. If he particularly deserves our attention it is due to the vocation he had in making a catalogue of reality, of having been the head of a photographic work with Borges-style approaches: his commitment to producing a complete record of a time period, in all its facets, the most disparate ones, storing them and being able to reproduce them in combinations that in the future constructed coherent visions. He acted with his archive as a researcher with registers, reconstructing a plot through an information source that had previously been documented. Laurent worked in the same way, but the nature of his information was completely new, and his documents are the image.—

"Laurent y el ferrocarril" (Laurent and the railway), by Pedro Rújula. *J. Laurent y Cia. Aragón: fotografías 1861-1877*. Zaragoza: Diputación Provincial de Zaragoza, Servicio de Cultura, 1997.

Laurent and the Railway

PEDRO RÚJULA

Thus, when Jean Laurent y Minier began to carry out his work, in which the subject of the railway occupies pride of place, it was nothing new for a public works company to commission the work of a photographer so as to be able to reflect on the most remarkable moments in their constructions. In this field he managed to achieve the heights of a genre and time which would never be repeated as such. He has been seen as "the photographer who best knew how to reflect those years of industrial expansion in Spain [...] the one who worked the hardest for the major railway companies, from his first album devoted to the Madrid-Alicante line, in 1858, to the hundreds of photographs taken by him and by members of his team on the lines between Madrid-Zaragoza, Zaragoza-



2

2 — The Provisional Government of 1869. From left to right: Laureano Figuerola, Revenue; Práxedes Mateo Sagasta, Government; Manuel Ruiz Zorrilla, Public Works; Juan Prim, War; Francisco Serrano, president of the Provisional Government; Juan Bautista Topete, Navy; Adelardo López de Ayala, Overseas; Antonio Romero Ortiz, Grace and Justice; and Juan Álvarez Lorenzana, State.

Álvaro Leiva

MADRID, 1970

A self-taught photographer, he began taking photographs in 1989. Since then, his passion for photography has taken him to over 80 countries, specializing in travel photography and advertising. He is a regular contributor to travel magazines and supplements, such as *Siete Leguas*, *Viajes of El Mundo*, *El Viajero of El País*, or *Travel and Leisure*. Presently he works for the photography agency Panos Pictures.

In 2000 he began a project about the rivers of the world. A result of this work is his first book, *Río (River)*, with photographs of the Mississippi, the Amazonas, the Mekong, the Ganges, and the Niger. Equally of note are his series *Black River*, a project about the African-American community in Mississippi, and *Mare*, his personal journey through the countries of the Mediterranean. Additionally, he has produced graphic features

about India, the Netherlands (Amsterdam), Cuba, Panama, or the USA (Miami).

Other publications with which he has contributed include *Time*, *Vogue Italy*, *GO*, and the French edition of *Elle*. The series *Río* could be seen during the Houston FotoFest (Texas, USA) in 2004; *Black River*, in Visa Pour l'Image in 2007 (Perpignan, France); and *Mare*, in the exhibition rooms of the CAM of Alicante and in the Castle of Santa Catalina of Cádiz in 2009. He has twice been among the finalists of the Eugene Smith Prize. — AGM

Selected works

Río (River). Zaragoza: Expo Zaragoza, 2007; *Mare*. Alicante: CAM, 2008.

www.alvaroleiva.com



Copelia ice cream parlor. Camagüey, Cuba, August 2008.

Gorka Lejarcegi

MENDATA, VIZCAYA, 1967

He holds an undergraduate degree in advertising from the University of the Basque Country. He began working as a photojournalist in 1987, collaborating with publications such as the magazine *Aldaba* from Gernika-Lumo, the weekly cycling magazine *Pedaliar*, and the daily newspaper *El Correo* from Bilbao. Based in Madrid since 1990, he presently works as a photographer at *El País*, for which he covers general events, produces features, and shoots the portraits of interviewees.

His photography, deep and intense, endows his reportage with great strength, vigor, and informative value. In this respect, his works *Cuadernos de*

viaje (Travel notebooks, 1997-2000), *Terremoto en Haití* (Earthquake in Haiti, 2010), or *Refugiados libios*. *Frontera de Túnez* (Libyan refugees, Tunisian border, 2011) are particularly noteworthy.

He has been the protagonist of the exhibitions *Retratos, otros mundos y este* (Portraits, other worlds and this one), held at then bbk Foundation of Bilbao in 2000 and in the Photomuseum of Zarauz in 2002; *Cuadernos de viaje y retratos* (Travel notebooks and portraits), which was on display in Albarracín (Teruel) in 2002; and *Oscar Niemeyer por Gorka Lejarcegi* (Óscar Niemeyer by Gorka Lejarcegi), exhibited at the Niemeyer foundation of Avilés in 2009. In 1997 he was awarded the Larios Prize of Sport Photography, and in 2001 he was the recipient of the Ortega y Gasset Prize in the category of "Graphic Journalism."

—RLdC

Selected works

Together with Trueba, Fernando. *Retratos* (Portraits). Elgoibar, Guipúzcoa: Ongarri Kultur Elkarte, 2001; *Jannis Kounellis*. Madrid: Nieves Fernández, 2006; *Danica Phelps*. Madrid: Nieves Fernández, 2008.

www.gorkalejarcegi.com



Javier Marias, writer. Madrid, 2009.

Nicolás de Lekuona

VILLAFRANCA DE ORDICIA, GUIPÚZCOA, 1913
—FRÚNIZ, VIZCAYA, 1937

He was the oldest of seven brothers in a family with liberal inclinations. In 1929 he joined the Arts and Crafts School of San Sebastián, and in 1932 he took part in his first exhibition, titled *Pinturas industriales* (Industrial paintings). That year he moved to Madrid to study in the Escuela de Aparejadores. There he came into contact with the rich intellectual and artistic environment of the time, and made the acquaintance of, among others, artist Jorge Oteiza. In 1935 he returned to San Sebastián, a city that was prone to more contact with European artistic tendencies due to its proximity to France. He died when he was 23 years old, during the Spanish Civil War. His mere

four years of production bear witness to the avant-gardes of the 1930s in Spain.

The works of Lekuona are characterized for their modernity and diversity. He experimented with different styles, methods, and themes, and developed them in drawings, painting, and photography. Influenced by the treatment of light prevalent in German Expressionist cinema, his first photographs fall squarely within the trends set by the New Vision with its use of diagonal framings, close ups, and high- or low-angle shots. Between 1932 and 1935 he produced photomontages. In them he decontextualizes and associates objects freely, which places him closer to a surrealist influence than to any other avant-gardist current of the time. His final works are an alarming testimony of the war.

Several exhibitions/tributes to the author were organized in 1979, including the one held at the Museum of Fine Arts of Bilbao, where his work would again be on display in 1982 and in 1983.

Professor Adelina Moya ordered and catalogued Lekuona's work, and in 1989 she curated an exhibition by the author which would take place in the Fundació Joan Miró of Barcelona and in the Valencia Institute of Modern Art. In 2003-2004, Artium, in a coproduction with the Museo Nacional Centro de Arte Reina Sofía, organized the exhibition *Nicolás de Lekuona. Imagen y testimonio de la vanguardia* (Nicolás Lekuona. Image and testimony of the avant-garde), a show that grouped the artist's primary foci of attention, San Sebastián and Madrid in the 1930s, and which was curated by Moya and Rosalind Williams, also an expert of the young photographer's oeuvre. The bulk of his legacy is found in the Hermanos Lekuona Collection.

—LA

Selected works

Nicolás de Lekuona. Valencia: IVAM, 1989; *Nicolás de Lekuona. Imagen y testimonio de la vanguardia* (Nicolás Lekuona. Image and testimony of the avant-garde). Madrid and Vitoria-Gasteiz: MNCARS and Artium, 2003.

www.nicolasdelekuona.org



1



2

1— Untitled, ca. 1934; Untitled (Joaquín Gurruchaga), ca. 1934; Untitled, ca. 1935; and Untitled, 1934.

2— La calle de nadie, paisaje de soledad (No one's street, landscape of loneliness), 1932; and Niño (Child), 1932.

Reproduced in *Orígenes de la vanguardia artística en el País Vasco* (Origins of the artistic avant-garde in the Basque Country). Madrid: Sociedad Editorial Electa, 1994: pp. 142-143 and pp. 154-155.

Jacques Leonard

PARIS, 1909
— LA ESCALA, GERONA, 1994

Fair of San Juan in the bodega
Ca la Rosita, Barcelona, ca. 1960.

He discovered his grandfather's Gypsy origin as a child rummaging through some old photographs. A filmmaker and writer, he made his debut as a jack-of-all-trades in the first French talkie documentary, *El país de los vascos* (The country of Basques), by Maurice Champreux. He arrived in Spain in 1940, looking for documentation for a film about Christopher Columbus. After traveling around the country, he ended up in Madrid where, parallel to his cinematographic activity, he was part of a clandestine network of assistance for his French compatriots. He accepted a job in the Spanish producer Ulargui Films and arrived in Barcelona in the '50s as the producer of the successful magazine *Los Vieneses*, owned by Arthur Kaps. There, he married his second wife, Rosario Amaya, who worked as a model for painters and who was part of the clan of Gypsies from the slums of Montjuic.

During the '50s and the '60s, *el payo Chac*, as he came to be known among the Gypsies of Barcelona, systematically photographed the Gypsy minority from within, devoid of sentimentalism, without exploiting the exoticism or stereotyping, leaving behind a legacy of 3,000 negatives, most

of them in medium format and in black and white. He methodically documented all aspects of Gypsy culture: their celebrations, meetings, religion, weddings... With a blend of nostalgia and admiration, he built into these images a committed regard, pained by the decline and progressive extinction of the last nomad culture in Europe.

In recent years two exhibitions of the work of Jacques Leonard have been held: *Pèlerinage Gitano*, a collaboration between the Institut Français de Barcelona and the Arxiu Fotogràfic de Barcelona (AFB) and *Barcelona Gitana* (Gypsy Barcelona), an exhibition held in 2011-12 thanks to the thousands of negatives the photographer's children have bequeathed to the AFB.

— JFP

Selected works

Leonard, Yago. *Jacques Leonard, el payo Chac*. Barcelona: Curt Ficcions Curt Productions, 2011. Documentary; together with Ulled, Jesús. *Barcelona gitana* (Gypsy Barcelona). Barcelona and Madrid: AFB and La Fábrica, 2011; Ulled, Jesús. *Mitad payo, mitad gitano* (Half-Gypsy, half-not). Destino, 2012.



J. Georges Lévy

In 1864 French photographers Moysse Léon and Georges Lévy (1833-1913) founded the firm Léon et Lévy (L. L.) when they purchased the stereoscopic-vista business from their previous owners, Ferrier père, fils et Soulier. They would become internationally renowned in 1867, thanks to the concession they were granted to produce the stereoscopic vistas of the Universal Exposition of Paris, a task that would be rewarded with the Grande Médaille d'Or de l'Empereur (Great Gold Medal of the Emperor). That moment marked the beginning of an intense photographic, traveling, and editorial activity. In 1872, Georges Lévy was left on his own at the helm of the company, which became J. Lévy et Cie., and in 1895, with the incorporation into the firm of Ernest and Lucien, two of the photographer's sons, it changed its name again to Lévy et ses fils (Lévy and sons), although the pieces produced would still bear the initials L. L. as their signature. The firm remained active until 1920, and subsequently it has continued its activity under different names (presently, Roger-Viollet).

They sent their workers—at some point they had as many as 600 employees—to different places in America and Europe and they merited awards in the expositions of Brussels (1880), Bordeaux (1882)

and Amsterdam (1883). During the years 1888 and 1889, on the occasion of the Universal Exposition of Barcelona, photographers from the firm J. Lévy et Cie. embarked on an exhaustive journey through the main cities in Spain. Unlike photographic urban catalogs produced prior to then, in which cities appeared uninhabited as a consequence of the limited photosensitivity of wet collodion, the photographs taken in Spain showed animated cities for the first time, thanks to the much more sensitive silver bromide gelatin plates, which required an exposure of less than one second.

These photographs are brought together in the *Catalogue des Épreuves Stéréoscopiques sur verre et vues pour la projection. Espagne, Portugal, Maroc, photographiés et publiés para Lévy et ses fils*, published in 1904, which also includes the vistas previously taken in Spain by Ferrier père, fils et Soulier. Georges Lévy's photographic archive is preserved in Paris, in the Roger-Viollet Collection, and in private collections. In 2012 the Palacio de la Aljafería of Zaragoza hosted the show *Zaragoza en la mirada ajena. Instantáneas del archivo Roger-Viollet de París: J. Lévy et Cie.* (Zaragoza through the other's regard. Snapshots of the Roger-Viollet archive of Paris: J. Lévy et Cie.), organized by the Cortes of Aragón.

— JFP / CC

Selected works

Catalogue des épreuves stéréoscopiques sur verre et vues pour la projection. Espagne, Portugal, Maroc. Paris: Lévy & ses fils, 1904. *Zaragoza en la mirada ajena. Instantáneas del archivo Roger-Viollet de París: J. Lévy et Cie., 1889* (Zaragoza through the other's regard. Snapshots of the Roger-Viollet archive of Paris: J. Lévy et Cie., 1889). Zaragoza: Cortes de Aragón, 2012.



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1— Amour et psyché, par Canova. Musée du Louvre.
2— Station des vapeurs sur la meuse. Rotterdam.

Leygonier

SEVILLA, 1812 — 1882

Seville City Hall.

Born to French parents in the neighborhood of Santa Catalina in Seville, he was one of the few Spanish calotypists and one of the most important photographers in the history of Seville. He learned the procedure to develop daguerreotypes in Bordeaux in 1842, and in 1843 he opened in the Calle Imperial what would come to be the first commercial photography firm in the city. Additionally, he introduced albumin negatives in the country and was the first teacher of photography, charging his students 160 reales for a full course of initiation in this discipline. His strength was the quick assimilation and commercial dissemination of new photographic products. He was a correspondent of *La Lumière* in Seville. He stopped conducting his trade sometime around 1879.

He produced some of the most interesting photographs of Seville in iconographic terms, among them those of the demolition of the Convent of San Francisco or those of the no-longer-existing Puerta de Carmona and the Puerta del Perdón (Door of Forgiveness) of the cathedral. The latter is the

first known image of what has become the most photographed door in the history of the city, and the Puerta de Carmona, destroyed in 1868, is also a document of great historical value. Among other things it reveals the location of the macabre "Mesa Real," or dissecting table for the exemplary display of executed prisoners, which was carried out there during the XVI century. In 1852 he photographed the Alhambra. Soon he incorporated to his trade the use of reproducible processes, which overcame the inconvenience of the single unit, and in 1869 he began using the albumin fixing technique.

Works by Leygonier are kept in the Photographic Fund of the University of Navarre and in the University of Texas in Austin (USA), which in 1980 bought a large photography album with vistas of Seville produced by the photographer.

— LA



Sebastián Liste

ALICANTE, 1985

Batman and his donkey.
Salvador de Bahía, 2009.

A graduate in sociology from the National University of Distance Learning, he completed the master in photojournalism from the Autonomous University of Barcelona.

He has focused primarily on capturing everyday social life in Latin America and the Mediterranean, regions which he has visited and come to know in detail since his years of training. Through his work he proposes a reflection about the cultural changes that take place in the contemporary world, using personal and intimate stories as his starting point and engaging in an intense period of preliminary research about the communities he photographs. Particularly noteworthy in this respect is the project *Urban Quiombo*, about the precarious living conditions of a series of families in Salvador de Bahía (Brazil), who turned a derelict chocolate factory into their home. This work would merit him the Ian Parry scholarship in 2010.

His features have been published in international magazines, such as *Time Magazine*, *The Sunday Times Magazine*, *Burn*, *Japan Days*, *Private Photo Review*, *Daylight Magazine*, and *HotShoe*, among others. In recent years he has taken part in The New York Photo Festival (2011), the Angkor

Photo Festival (Cambodia, 2011), the Lumix Festival of Young Photojournalism in Hannover (Germany, 2012), ImageSingulière (France, 2012), the Foto-Leggendò Festival (Italy, 2012), Visa pour l'Image (France, 2012), and the Look3 Festival of the Photograph (USA, 2012). In 2011 he was selected to participate in the Joop Swart Masterclass of the World Press Photo (Amsterdam); and in 2012 he received the Remi Ochlik Prize during the festival Visa pour l'Image in Perpignan (France). That same year he was awarded the Emergency Fund scholarship of the Magnum Foundation and the Getty Grant for Editorial Photography to develop a project in the Brazilian Amazonas. In 2013 he was granted a FotoPres scholarship to produce a new photography and social research project about violence in Venezuela. His work is included in the permanent collections of the Soriqué Foundation (Lérida) and the Maison de l'Image Documental of Sète.

— RA

www.sebastianliste.com



Josep Maria Lladó Bausili

IGUALADA,
BARCELONA, 1903 — 1956

Untitled.

Born into a family of textile industrialists, he studied textile engineering although he was also interested in politics and art—especially in photography, sculpture, caricatures and the cinema. In 1930 he founded together with a group of friends that included Ramón Godó Franch the Agrupació Fotogràfica d'Igualada (AFI), which he would direct from 1932 to 1933. He was a provincial deputy from 1952 until his death, and the mayor of Igualada during two brief periods: from September 1940 to April 1941, during the post-war era, and from November 1955 to July 1956. He was part of the board of directors of the Spanish Federation of Photographic Art, constituted on April 11th 1949 at the headquarters of the AFI.

His photography was innovative, based on personal research and favoring experimental avant-gardist styles. The most prolific period of his career took place between 1930 and 1936. In 1946 he published a series of caricatures under the pseudonym *Nery* in the book *El C. de F. Igualada*

campeón de Cataluña 1945-1946 (Igualada FC, Catalan champion 1945-1946). Together with Josep Castellort, also a founding member of the AFI, he directed and produced the script of *El Campeón* (The champion), an emblematic piece of amateur cinematography worldwide.

Some of his works were published by the magazine *Art de la Llum* and in the bulletin of the AFI. He participated in a number of competitions in his city, coming away with several awards. The Fédération Internationale de l'Art Photographique rewarded him with the diploma of excellence. He also took part in the V Festival International du Film Amateur de Cannes (France, 1952) with the feature film produced together with Castellort, earning the Grand Prix du Président de la République, the Challenge cup and the Palm d'honneur of the festival. The film is kept in the Filmoteca de Catalunya, and most of his photographs are stored in the Museu Nacional d'Art de Catalunya (Barcelona).

— JFP



Quim Llenas

TORROELLA DE MONTGRÍ, GERONA, 1944

After studying journalism in Barcelona, he started collaborating in various publications in the city of counts. In 1975 he moved to Madrid to work at the magazine *Cambio 16*. In 1979 he was one of the founders of the now-defunct agency *Cover*, within which he developed progressively in the direction of photography and away from writing. At different times he directed the agency and was its editor.

As a photojournalist he started his career at *Cover* in the area of culture, only to move to the politics section soon thereafter. In the early-'90s he returned to cultural affairs. He has photographed a vast number of personalities in the fields of literature, film, the theater, opera, and plastic arts, paying particular attention to dance, a discipline in which his images have successfully captured the moments of greatest tension and energy.

In 1991 he took part in the group exhibition *Cuatro direcciones: fotografía contemporánea española, 1970-1990* (Four directions: contemporary Spanish photography, 1979-1990), held at the Museo Nacional Centro de Arte Reina Sofía of Madrid. In 2005 he exhibited a selection of photos of events in the "Off" section of *Visa pour l'Image* (Perpignan, France), which merited him the *Prix des Photographes*. In 2007 he produced a double exhibition with fellow photographer Albert Fortuny of photos about dance (Llenas) and the theater (Fortuny) at the Párraga Center of Murcia, as part of a project about performing arts photography which unfortunately could not be continued. One year later, in the framework of *Los Veranos de la Villa*, he presented in the Fernán Gómez Theater of Madrid a blown-up version of his dance photographs. During his career he has also been the recipient of the *FotoPres* competition in 1983, 1984, 1988, and 1989.

— LF

Selected work

Cuadernos de fotografía escénica. 01. Quim Llenas (Notebooks of performing arts photography. 01. Quim Llenas). Murcia: Centro Párraga, 2007.

White Darkness. Compañía Nacional de Danza. Teatro de la Zarzuela, Madrid, 2001.



Martí Llorens

BARCELONA, 1962

A fine arts graduate with a specialization in images, he has been working as a photographer since 1988 focusing on documenting architectural and engineering building processes. He has documented the major urban transformations of Barcelona, such as the construction of the *Villa Olímpica* (1987-92) and the *Fórum* area (2001-04). In 2010 he created the company *Tempus Fugit Visual Projects*. He was a founding member of the Barcelona-based cultural association *Atel·leRetaguardia* (2007-12) and is now researching and employing the waxed paper negative technique, a process conceived in 1850 by Gustave Le Gray specifically to be used in landscape and architectural photography.

His personal work revolves around time, territory, and memory, and is developed in projects such as *Nanterre-La Défense* (Paris, 1992), *Berlin-Potsdamer Platz* (1994), *Puerto de Barcelona* (1989), and *Poblenou* (Barcelona, 1987-89). In 2013 he completed *Estratos* (Strata), a work developed for the project *Tender Puentes* (Building bridges) by the Photography Collection of the University of Navarre. Other works with a marked literary content, where history and memory travel along the border between fiction and reality, have emerged

in the form of series such as *Memorias Revolucionarias* (Revolutionary recollections, 1996), *Memorias Aeronáuticas* (Aeronautical recollections, 1998), *Abaciología del Real Monasterio de Sant Cugat* (List of abbots of the Royal Monastery of Sant Cugat, 2002), and *Canard Déchaîné* (2004).

His photographs are included in the photography collections of the *Museu Nacional d'Art de Catalunya* (Barcelona) and the *Photo Library of the National Institute of History and Anthropology* in Pachuca (Hidalgo, Mexico). He has been the recipient of scholarships by *FotoPres* (1998), the *Endesa Foundation* (2002), *Arte y Derecho* (2008) and *CONCA* (2010). He was also awarded the *Second Prize at the European Photography Award* (Berlin, 1991) for *Poblenou*.

— RA

Selected work

With Martínez, Guillem. *Memorias revolucionarias* (Revolutionary recollections). Murcia: Mestizo, 2000.

www.martilllorens.com



Demolition of the railway building in Icaria Avenue. From the series *Poblenou*, 1989.

Otho Lloyd

LONDON, 1885 — BARCELONA, 1975

A painter by trade, between 1940 and 1950 he focused intensely on photography. His father, an erudite of noble birth, worked in translating Greek classics into English, and he was the brother of Constanza Lloyd, Oscar Wilde's wife. Due to his mother's frail health, the family moved to Lausanne (Switzerland), the city in which Lloyd grew up until he was 16 years of age. Between 1901 and 1906 he studied in the *Academy of Fine Arts of Geneva*, leaving Switzerland once he was finished to travel to cities like Munich, Rome, Florence, Capri, and Paris, where he frequented avant-gardist venues and met his wife, the Spanish painter with

Georgian origins, Olga Sacharoff. In 1916 the married couple finally settled in Barcelona, escaping from World War I. During the 1930s he frequently visited the island of Ibiza in search of new landscapes for his paintings. There he would develop his interest for photography, which he had already tried in Paris.

From 1940 he would gain more recognition for his snapshots than for his paintings. He joined the *Agrupació Fotogràfica de Catalunya*, and traveled to the Balearic Islands with some of its member.

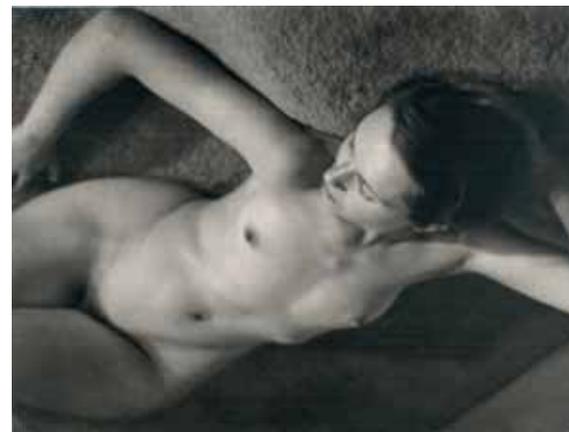
His photographs of natural landscapes reveal greater concern for composition than for light, as a result of his training as a painter, and always offer a carefully chosen and deliberate vision. He photographed the natural wonders of Ibiza toward the first half of the XX century, when hardly any tourists visited the island. He also explored other genres, such as portraiture, still lifes and the nude.

In 1992 the "la Caixa" Foundation hosted a vast retrospective of his work in the *Sala Sant Jaume* of Barcelona.

— NU

Selected work

Otho Lloyd. Barcelona: Fundación "la Caixa", 1992.



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1— Study in Nude, ca. 1946.
2— Sant Agustí Vell square, 1946.

Xurxo Lobato

LA CORUÑA, 1956

He holds an undergraduate degree in contemporary history, and is a member of the Galician Royal Academy of Fine Arts Nuestra Señora de Rosario. When he was still a student at university he published his first photographs in national and international publications, such as *El País*, *Cambio 16*, *El Mundo*, *La Vanguardia*, or *Der Spiegel*. In 1980 he joined *La Voz de Galicia*, where he worked his way to the position of chief editor of photography and photographic archive and where he remained until 2004. He was also part of the now-defunct agency Cover. Director of the Photography Festival Olladas, he presently contributes with *El País* and

Getty Images, and he combines this task with documentary photography, teaching, curating exhibitions, and coordinating the Photography Prize Luis Ksado of the Diputación de La Coruña.

Photojournalism is his greatest passion, although he has worked in advertising, artistic photography and portraiture in the past, and he is now devoted to documentary photography. He conceives of this practice as a vital experience, a need, his way to be in the world. His intention has always been to tell, to communicate through images, to build stories in which the lives of the people around him are reflected, although he has also photographed in Africa and Latin America.

Present in the 1998 and 2002 editions of PHoto-España, his latest solo exhibitions include *Jalisia is my country*, held at the Moret Gallery in La Coruña (2010); and *Pasión*, in the Trinta Gallery of Santiago de Compostela (2011). He has been awarded the Critics' Prize on the Día das Letras Galegas in 1991, the Compostela Prize in 1993, the Ortega y Gasset Prize for Photography in 2003, and the Sustainable Development Photojournalism Prize in 2004, among others. His work is included in the collections of the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Valencia Institute of Modern Art, and the Coca-Cola Foundation, among others.

— PPF

Selected works

Xurxo Lobato. *PHotoBolsillo*. Madrid: La Fábrica, 2001; *Galicia camiño celeste*. Barcelona: Lunwerg, 2003; *No País do Nunca Mais*. Vigo: Galaxia, 2003; *Couto Mixto, unha republica esquecida*. Vigo: Xerais, 2005; *Vacas, su dignificación sexual y gastronómica* (Cows, their sexual and gastronomic vindication). La Coruña: Everest, 2007 (Gourmand Prize for Best Photograph); *No país das vacas*. Vigo: Xerais, 2009.

www.xurxolobato.es

White or black. O Corpiño. From the series *Jalisia is my country*, 2010.



José Ignacio Lobo Altuna

TOLOSA, GUIPÚZCOA, 1967

Eminently autodidactic in his training, he first approached photography in 1981, establishing as a professional in 1987. Since then he combines his artistic work with teaching, conducting workshops and themed courses in the Aula de Cultura of Getxo and in the Museum of Artistic Reproduction of Bilbao. As a freelance photographer he collaborated with the agency Stock Photos and with the daily newspaper *El Correo*. He has worked as a photographer at the University of the Basque Country and as a photo editor in *El Diario Vasco*.

His photographs are documentary in nature, halfway between photojournalism and photographic essay. His photographic regard focuses primarily on human beings, narrating with his camera the less charming side of things. Although upon first inspection this suggests recording monstrous and alienated events, his lens seeks to find the more real side of that which it depicts, encouraging the spectator to look beyond. His most recurrent subjects include carnivals, hospitals, traditions, or pilgrimages, which lose their purely folkloric content in order to reveal the latent truth.

His work has been on display across the entire Basque Country, with especially noteworthy exhibitions at the Museum of Art and History of Durango (1990), the Museum of Fine Arts of Bilbao (1994), and the Photomuseum of Zarauz (1997). His work has also been on display at the Photographic Society of Guadalajara (1991), the "la Caixa" Foundation of Barcelona (1993), the La Fábrica Gallery (Madrid, 2001), and the Museum of Photography of Tokio (Japan, 2005). In 1995 he was a finalist of the Agfa International Photojournalism Prize (Herten, Germany). Additionally, he has been the recipient of a FotoPres scholarship (1993) and of the Third Prize in the same competition in 1997. That same year he was selected by the World Press Photo Foundation to participate in the Joop Swart Masterclass (Rotterdam, Netherlands).

— RA

Selected works

La muga en el horizonte (The boundary stone in the horizon). Bilbao: Bilbao Bizkaia Kutxa, 1994; *Lobo Altuna. PHotoBolsillo*. Madrid: La Fábrica, 2001.



1



2

1— Basauri, 1992.
2— Zubietta, 1999.

Ceferino López

MÉRIDA, BADAJOZ, 1954

He began studies in mathematics and teaching but dropped out to devote his time to photography, a discipline he learned as an autodidact. After setting up a studio in Seville and other towns, he settled down in Mérida (Badajoz), working for the regional press. He was an official photographer of the Mérida Festival for over two decades, and he was in charge of the festival's visual communication until 2011. Since 1999 he collaborates with the National Museum of Roman Art in Mérida, and presently he is the photographer of the National Company of Classic Theater.

His most notorious personal work corresponds to his production in the '80s and the '90s of Polaroids, (*Interiores* [Indoors], *Homo Sapiens*, *D.N.I* [ID]...). Subsequently, with digital technology he has developed the series *El rastro de las hormigas* (The trace of ants, 2003), *Mimosa púdica* (2004), *Porlacara* (2008), and *Gioconda* (2013).



El rastro de las hormigas.

Having taken part in the first editions of ARCOmadrid (1983 and 1984), in 1991 he won the First Prize of the Constitution Awards of the Junta de Extremadura. His work is included in the collections of the IVAM, the Museo Extremeño e Iberoamericano de Arte Contemporáneo (Badajoz), and the Polaroid Collection.

— AGM

Selected works

Together with Flores, Enrique and Antonio Gómez. *Mérida cercana* (Intimate Mérida). Mérida: Fundación Caja de Badajoz, 2010; together with Fernández, Javier and José Miguel Ullán. *Nada antes* (Nothing prior). Badajoz: Diputación de Badajoz, 2012.

Manuel López

VILASANTAR, LA CORUÑA, 1946

He studied photography at the Bikla-Schule für Fotografie und Fotografiik in Cologne (Germany). Having finished his training, he settled in Madrid, where he worked for the *Gaceta Ilustrada* (1970-76), *Cuadernos para el Diálogo* (1976-78), and *El Periódico* (1979-1982), among other publications. In 1982 he founded *Foto*, a magazine of outstanding photojournalism, which he directed until 2009. Since then, he works as deputy editor of the digital newspaper *Periodistas en español*, combining this task with duties in teaching, media advisory work,

image management, and writing. He has been in charge of sections devoted to the promotion of photography in publications such as *Viajar*, *La Calle*, *Nueva Lente*, *Nuestra Escuela*, or *El País Semanal*. Presently, he is at the helm of the sections "Leyendo fotos" (Reading photos) of *Protestante Digital* and "Aula Foto" (Photo classroom) of *Periodistas en Español*.

Since 1988 he delivers the conference *Mirar y ver. Cómo leer una foto* (Looking and seeing. How to read a photograph), which he is constantly updating and in which he argues for the importance of the observer's regard and his/her visual criterion, ahead of the camera or the image editing program. In 2010 he bequeathed his collection of over 5,000 photography books to the Diputación de La Coruña, making it available to the public in the bibliographic and documentation room that bears his name.

In 2006 the Diputación de La Coruña organized the exhibition *Manuel López, imágenes* (1966-2006), a retrospective that has traveled to over 25 cities in Spain and Mexico. That same year, the diputación made him Historical Photographer, a tribute that adds to the recognition he received from Kodak in 1980, on the company's centennial. In 2013 he was the recipient of the Personality of the Year Award from the Alliance of Evangelical Writers and Journalists.

— AGM

Selected works

Gajes del oficio, 1982-1987 (Occupational hazards, 1982-1987). Madrid: Grupo Foto, 1987; *Manuel López, 1966-2006*. La Coruña: Diputación de La Coruña, 2007; *Fotografía creativa* (Creative photography). Madrid: Maren Formación, 2010.



Meeting of the CNT in the Plaza de Toros (bullring square) of San Sebastián de los Reyes, Madrid, 1977.

Pedro López Cañas

MADRID, 1961

Jardín de sombras 4 (Garden of shadows 4). Madrid, 2000.

He holds an undergraduate degree in fine arts from the Complutense University of Madrid, and combines his work as a photographer with appearances in round tables, meetings, debates, and conferences, among which stand out “El diario imaginario: la mentira como una de las Bellas Artes” (The imaginary diary: lying as one of the Fine Arts), delivered during the *III Meeting on Contemporary Spanish Photography* (Madrid, 1996).

A multidisciplinary artist, among his projects should be highlighted *Jardín de Sombras* (Garden of shadows), an installation displayed during PHotoEspaña 2000 with which the author looks into the nature of photography, the image as footprint and border territory between that which is real and that which is evoked, its metaphors, and its relation to the collective unconscious; and the audiovisual piece *Déjame que te cuente...* (Let me tell you...), produced in collaboration with Martí Llorens for the state-owned entity Sociedad Estatal Nuevo Milenio on the occasion of the exhibition *España ayer y hoy, escenarios costumbres y protagonistas de un siglo* (Spain then and now, stages, traditions and protagonists of a century, MNCARS, Madrid, 2000).

He featured with three portraits in the magazine *Matador D* (1999). His first solo exhibition, *La*

memoria de los sueños (The memory of dreams), took place in the Círculo de Bellas Artes of Madrid in 1992. Part of this work traveled for five years through the 21 countries of Latin America with the exhibition *Ojo crítico, ojo lírico: fotografía española de los 90* (Critical eye, lyrical eye: Spanish photography of the '90s), organized by the Spanish Agency of International Cooperation. His latest project, *Pasajes* (Passages, 2003), is presently touring as an exhibition. His work has also been part of the group exhibitions *La Memoria de los sueños* (The memory of dreams, Círculo de Bellas Artes, Madrid, 1992), *Miradas y visiones* (Regards and visions, Canal de Isabel II, Madrid, 1994) and *Fotografía española del siglo XX: el largo viaje* (Spanish photography of the XX century: the long journey, PHotoEspaña, 1998), among others.
—RLdC

Selected work

El diario imaginario (The imaginary diary). Murcia: Mestizo, 1997.



Julio López Saguar

MADRID, 1954

World Famous. From the series Las Vegas. Las Vegas, Nevada, United States, 2006.

He first came into contact with photography in 1973, at the age of 19; he began hanging out with some members of the Royal Society of Photography of Madrid, and little by little he improved his technique. Presently he is a member of the agency Getty Images and works as a producer in advertising filmmaking, activities that he combines with the creation of his personal work.

His images have been published in specialized magazines such as *La Fotografía*, *Metaphore*, *Pozytyw Foto* (Poland), *Ńshots*, *Photo*, *Diorama* and *Foto Profesional*, among others. He has produced over 40 solo exhibitions and a similar amount of group ones, among which stand out the ones held in the Anthropological Museum of Madrid (1993), the Valencia Institute of Modern Art (1991-95) and the Municipal Art Center of Alcorcón (2002).

He has featured in the projects of the Comunidad de Madrid *Periferia Sur* (Southern periphery) and *Soup South*, and he has been named an FIAP Artist by the Fédération Internationale de l'Art Photographique (Paris). His work is included in the collections of the IVAM and the Museum of Brescia. —LF

Selected works

Piel urbana (Urban skin). Alcorcón: Centro Municipal de las Artes, 2002; *Fotografismos*. Madrid: Blur, 2005; *USA for Sale*. Valdepeñas: Ayuntamiento de Valdepeñas, Concejalía de Cultura y Educación, 2007.

www.jlopezsaguar.com



Vicente López Tofiño

CUENCA, 1949

Liste, Basel, 2012.

His interest in photography began in 1968. Between 1970 and 1977 he worked as an assistant in an industrial studio, working in the lab and on industrial photography as well as in art galleries. Following a number of years of experience of this type and in fashion photography, in 1978 he first published his features in the national press, and started developing his first personal projects. Since then he has acted as international correspondent for the magazine *Carta de España* and as photography lecturer of the Comunidad and Ayuntamiento de Madrid (1984-2004); he has delivered technical courses in various photography schools and has directed the corporate image department of Telefónica.

His photography is intuitive and, to some extent, autobiographical. He allows chance, travels and external events to lead him in order to capture direct images that reveal the beauty and the magic of the ordinary. Presently he is working on various features in Africa, Asia and Latin America and he is the general coordinator of the project *Cuenca en la mirada* (Cuenca in the eyes), a collection of

photo books which feature the work of, among others, Juan Manuel Castro Prieto, Isabel Muñoz, and Ramón Masats.

The publications with which he has collaborated since 1978 include *Diario 16*, *El País*, *Nuevo Diario*, *El Mundo*, and the specialized magazines *Foto Profesional* and *Arte Fotográfico*. Among the latest group exhibitions showcasing his work feature *Retratos de familia* (Family portraits, 2007-12) and *Mediterráneo* (2012-13), both of them traveling to various venues of the Cervantes Institute around the world. His work has merited him several awards, such as the Unesco Photography Prize (1994), the Prize of the Federació Catalana de Fotografia (1995), the Miquel dels Sants Oliver Prize (2000), the National Photography Prize of Salamanca (2001), and the National Photography Prize of Castilla-La Mancha. — NU

Selected work

Retratos de Familia (Family portraits). Madrid: Ministerio de Trabajo y Asuntos Sociales, 2007.



César Lucadamo

BUENOS AIRES, 1962

As a professional footballer of the Argentinean first division (1983-86), he studied photography in 1984 and 1985 at the Pan-American School of Arts of Buenos Aires. In 1987 and settled in Madrid. The following year he became assistant to Xavier Guardans in Barcelona. In 1991 he began his career as a professional photographer in the fields of fashion, advertising and portraiture of celebrities, combining this type of photography with personal projects. He lives and works in the Natural Park of Collserola.

A lover of nature, at his most personal he uses photography as a means of expression. He conceives of himself as a photographer of life, he likes photographing people, and he experiences photography in a highly spiritual way. In 2013 he organized, together with Béla Adler and the curator Víctor Cortina, the project *Una foto y una educación para la vida* (A photo and an education for

life), an initiative that seeks to raise funds to help expand the school El Tiler in Bellaterra.

He collaborates with publications such as the *Big Magazine*, *El País Semanal*, *Vogue*, *Vanity Fair*, *Harper's Bazaar*, *Marie Claire*, *Wall Paper*, *Elle*, or *Mataador*. Of note is his participation in the group exhibitions *La ciudad de la diferencia* (The city that makes a difference, Centre de Cultura Contemporània of Barcelona, 1996) and *Imágenes desde la diversidad* (Images from diversity, Casa de América, Madrid, 1998), as well as his presence in the 1999, 2000 and 2009 editions of PHotoEspaña. He has been the recipient of the Kodak European Panorama Prize on two occasions. — PPF

www.cesarlucadamo.org



Red, Rupit, 2000.

César Lucas

CANTIVEROS, ÁVILA, 1941

When he was barely 17 years old, he joined the agency Europa Press. By age 19 he was photo editor at the daily newspaper *Pueblo*; and when he was 22 years old he published in *Life*. Two years later he would open his own agency, Cosmo Press. Between 1966 and 1973 he alternated his work in the press with commissions in the film industry. In 1973 he joined the magazine *Gentleman*, and in 1976 he was part of the original team of *El País* as chief photography editor, while he was named director of the Spanish edition of the magazine *Photo*. In 1978 he became director of photography of the Grupo Zeta. He has also been photo editor at the magazine *Viajar*.

A forerunner to the figure of photo editor in Spain, he has always produced photographs for publication, and he has delved into almost every genre, although he deems himself incapable of producing still lifes or landscape photography. What he likes most is the people and the tales behind them. Che Guevara's visit to Madrid during the times of

Franco, Marisol's nudes, which revolutionized Spain, the *romería* of Montejurra with their murders by the ultras, Brigitte Bardot, and many other of his photos are emblematic of the Spanish Transition.

A juror of the prestigious World Press Photo and founder of FotoPres by the "La Caixa" Foundation in 1982, he was one of the drafters of the *Manifiesto sobre la edición fotográfica en la prensa* (Manifesto on photo editing in the press). He has been the recipient of a number of awards, among them the Photography of the Year of the International Press Club (2006) and the Alfonso Sánchez García Prize for Graphic Journalism (2008).

— PPF

Selected works

César Lucas: orden y talento día a día (César Lucas: order and talent day by day). Madrid: TF, 1999; *César Lucas, el oficio de mirar* (César Lucas, the trade of watching). Barcelona: Lunweg, 2009; *César Lucas. PHotoBolsillo*. Madrid: La Fábrica, 2010.



2

1— Marisol, 1976.
2— Che Guevara, Madrid, 1959.

Esteve Lucerón

LA POBLA DE SEGUR, LÉRIDA, 1950

The son of a political prisoner during Franco's dictatorship, he became a militant of the Movimiento Comunista (MC) in the '70s. In 1976 he bought his first photographic camera, a Pentax, and subsequently he used the severance money he was paid when the factory in which he worked was closed down to buy a medium format Mamiya and a Canon F1. He trained as a photographer at the Centre Internacional de Fotografia de Barcelona with photographer Lucho Poirot.

Influenced by the intimist photography of Walter Evans, Dorothea Lange and Lewis Hine,

the great exponents of the documentalist vein of American photography, in 1980 he began his documentary work about the shantytown of La Perona (Barcelona). Six months after he began recording with his Mamiya the lives of the people from the Gypsy settlement, he decided to move to it. He developed his negatives when he came back home and he would give free prints to his neighbors. Children, families and horses are the protagonists of these expressive snapshots, which constitute a feature of great historical and anthropological value comprised by approximately 2,000 black and white images taken until 1989, when the shacks were removed.

In 2012 the Il Mondo Gallery of Barcelona presented the exhibition *Gitanos de La Perona* (Gypsies of La Perona), a display that used as a foundation the one previously coproduced by the Sindicat de la Imatge UIPFC, *La Perona (1980-1989)*, held at the and in Sonimagfoto and Olot.doc.

— AGM

Selected work

La Perona, 1980-1989. Barcelona: Produccions Editorials de la Imatge, 2010.



December 1980.

Ludovisi y su señora

MADRID, 1954

A photo studio established in Valencia round about 1864 by the Italian citizen Antonio Ludovisi (1817-1875) and his wife (Jeanne-Catherine Esperon, who changed her name to the more Spanish-sounding Luisa Esperón, 1828-1912). The business was located in the number 24 of the Calle Caballeros and focused on portraiture and selling *cartes de visite*. The married couple ran the business for approximately 15 years, signing their work as *Ludovisi y su Sra*, which reveals how important the role of the woman was in the family business and turns her into a pioneer of photography in Valencia. In 1875 they sold the franchise to F. Amayra y Cia., although the studio used the name of "Former Company of Ludovisi y Señora."

Due to the quality and the amount of photographs preserved, the activity of the business must have been extremely prolific. The collection includes portraits of male and female members of the cleric, soldiers, children, popular tropes, and obituaries. The bulk of the work preserved corresponds to a family album of individual portraits which bears witness to the evolution of marriage

over time, and is probably the only group of family photos of a photographer of the time.

Some of these images were part of the exhibitions *Memoria de la luz: fotografía en la comunidad Valenciana 1839-1939* (Memory of light: photography in the Comunidad de Valencia 1839-1939, Valencia, 1992) and *La Fotografía a España al siglo XIX* (CaixaForum of Barcelona and Municipal Museum of Málaga, 2003). The Ludovisi archive, comprised by approximately 200 *cartes de visite*, is mostly kept in the José Huguet Collection.

— LA

Selected works

García Felguera, María de los Santos. "Investigación sobre una fotógrafa que trabajó en España en el siglo XIX: la Señora Ludovisi" (Research about the XIX century female photographer who worked in Spain: Mrs. Ludovisi). *Imatge i recerca, 10es Jornades Antoni Varés*. Girona: Ajuntament, 2008.



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3

1— Three women, ca. 1863 -75.
2— Unidentified woman, ca. 1863-75.
3— Portrait of a gentleman.

Santiago Lyon

MADRID, 1966

Born in Madrid to a North American family, he spent his childhood and youth between this city and Ireland, returning to Madrid in 1984 in order to begin his professional career. He began working in the agency EFE as news translator and subsequently as a freelance photographer of the United Press International, which later would become Reuters. In 1987 he joined the workforce at Reuters, which in 1989 sent him to Mexico as head of photography for Central America. Two years later he left Reuters, joining Associated Press (AP) in Cairo, where he covered the news in the Middle East, Europe, Asia and Africa, specializing in armed conflicts. In 1995 he was named head of photography for AP in Spain and Portugal; and in 2003 he became the international director of photography of the agency, moving to New York. That same year he was the recipient of a scholarship by the Nieman Founda-

tion to study at the University of Harvard. Under his helm and to date, AP has been awarded a number of Pulitzer prizes for photography. In 2012 Lyon was made a vice-president of AP. He delivers photography classes at the International Center of Photography of New York and at the World Press Photo Joop Swart Masterclass. He is part of the board of directors of the Eddie Adams Workshop of New York, of the Overseas Press Club in the same city, and of the RISC organization, devoted to teaching first aid to freelance war photographers.

Among other awards, he has been conferred the first prize at Pictures of the Year International (1997), the First Prize Bayeux-Calvados for war photography (1997), two World Press Photo in the category of "Spot News Singles" (1997 and 1998), and the First Prize at the Julio Fuentes award (Madrid, 2002).

— RA



Body in the street. The body of a woman lies in the street in central Sarajevo Thursday, June 11, 1992, as a car speeds past to avoid sniper fire.

Gonzalo Machado

MADRID, 1982

A fashion photographer, he trained in Madrid, where he studied industrial design at the Instituto Europeo di Design, interior design at the Institución Artística de Enseñanza, and photography in the EFTI academy. In the year 2000 he was selected among the finalists of the I Photography Competition of *El Cultural*, thanks to a creative project he articulated around some industrial ruins. This recognition marked a turning point in his artistic career. The following year he traveled to London to enroll in a portraiture course at Central Saint Martins, and from 2005 to 2006 he worked between this city and the French capital as an assistant to Peruvian designer Mario Testino. Since 2012 he lives in Paris, and he presently works for Ediciones Condé Nast.

His photographic production stands out for the beauty of its spontaneity and the way in which he

captures the charisma of his models. Since 2007 he publishes regularly in *Vogue*, *GQ*, *El País*, *AD*, *S Moda*, *Vanity Fair*, *Harper's Bazaar*, and *Esquire*. He has been part of the group exhibitions *100 años de Vanity Fair. Maestros de la fotografía* (100 years of *Vanity Fair. Masters of photography*), held in the Museum of Fine Arts of Álava in 2011; *Hall of Time*, installed in the Paseo de Gracia in Barcelona in 2012; and *Al límite* (To the limit), an exhibit organized by *Vanity Fair Spain*, held in the Espacio Arte y Cultura of Madrid in 2013.

—RLdC

www.gonzalomachado.com



1— Gisele Bündchen. Ibiza, 2007.
2— Mark Vanderloo. Pantelleria, Italia, 2008.

Chema Madoz

MADRID, 1958

He read history at the Complutense University of Madrid between 1980 and 1983 and combined his studies with photography courses at the Centro de Enseñanza de la Imagen. During those years he acquired his first camera, an Olympus, and two years later the Royal Society of Photography of Madrid hosted his first solo exhibition.

His first photographs are focused on the exploration of unearthed similarities. In this sense, the 1984 image in which the spots on a wall find their echo in those of a gabardine constitutes a turning point in a career marked by the representation of the ordinary. The proposal of this sculptor and creator who also boasts the vision of a photographer evolves from the found object to the constituted object in which metaphors, absurdity, smiles, and visual poetry are all brought together. He transforms the object in order to obtain new devices, equivocal, ironical and minimalistic in their appearance, whereby the processes of association play a definitive role. Strangeness and familiarity are traits of his work.

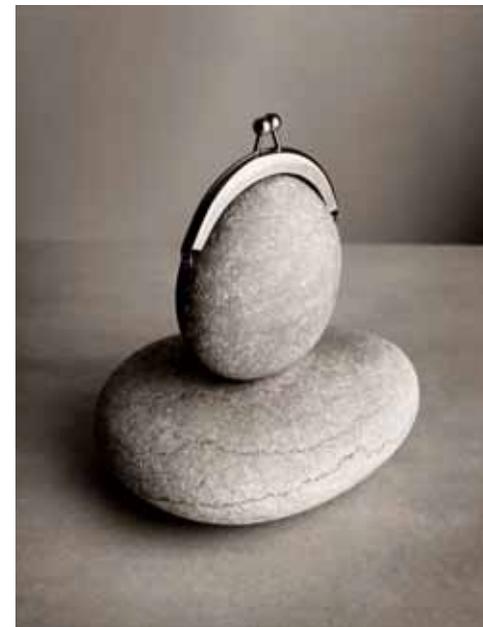
His work has been the subject of many exhibitions, among them the ones held at the Museo Nacional Centro de Arte Reina Sofía of Madrid (1991), the Nederlands Fotomuseum of Rotterdam (2011), or the recent display in La Pedrera (Barcelona, 2013). Recognized on a number of occasions with prizes, in 2000 he was awarded the PHotoEspaña

Prize for his career in photography, the Higasakiwa Prize in the category of "Overseas Photographer", and the National Photography Prize of the Ministry of Culture. He was also the recipient of the Bartolomé Ros Prize during PHotoEspaña 2011. His work is included in the collections of the Museum of Fine Arts of Houston (Texas, USA), the Ministry of Culture, the Telefónica Foundation, and the Museum of Fine Arts of Buenos Aires, among others. —NP

Selected works

Together with Brossa, Joan. *Fotopoemario*. Madrid: La Fábrica, 2008 (4th ed.); together with Gómez de la Serna, Ramón. *Nuevas Greguerías*. Madrid: La Fábrica, 2009 (2nd ed.); *Conversaciones con fotógrafos 2* (Conversations with photographers 2). Madrid: La Fábrica, 2011; *Chema Madoz. PHotoBolsillo*. Madrid: La Fábrica, 2012 (5th ed.); *Chema Madoz: poesía visual* (Chema Madoz: visual poetry). Madrid: La Fábrica, 2012; *Ars combinatoria*. Madrid and Barcelona: La Fábrica and La Pedrera, 2013.

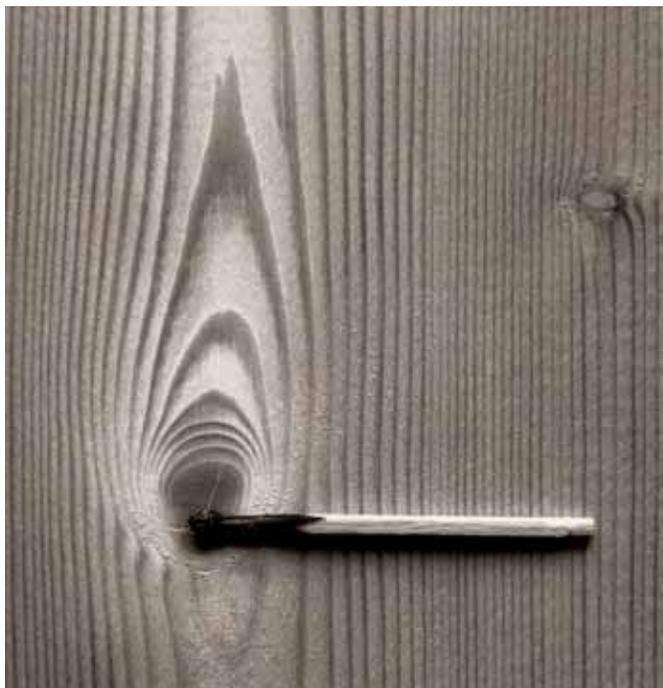
www.chemamadoz.com



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1

2



3

3 — Madrid, 1994.

Chema Madoz. An Intangible Reality

CHRISTIAN CAUJOLLE

Now that he himself allows us to do so, let us imagine that Chema Madoz is a musician. A very strange musician indeed, as it is impossible to know whether he is a composer or a performer, given that he proves to be both things at the same time. A musician who makes the notes, like cherries, grow on the branches of trees (evidently, the quavers are much easier to hang); a musician who, just like a dreaming poet, transforms his score into a diary, knows how to compose with matches (another motif that is familiar to him and which perhaps makes him a pyromaniac musician), challenges the laws of physics by placing a knife blade under the strings of a violin in order to take a new risk. Therefore, given that he is fundamentally a musician, one understands Chema Madoz's playing with the black and whites. And his knowing how to work on silence, as well as on rhythm.

At first sight—but only at first sight—Chema Madoz's world is a world of objects. As if the world were reduced only to objects, to possessions, as one usually says. Misleading objects, but which behind their usual appearance, that appearance that we recognise because it is familiar to us (an envelope, a glove, a match, a stick, a scales, a pencil), hide

a strangeness that produces a new meaning, which prevents us from considering Chema Madoz's photographs as "still lifes." Nevertheless, this is how they appear at first sight (but only at first sight): photographs of objects that are very carefully lit, taken in the studio, calmly set out under a light that details them without effects so that the photograph may "reproduce" them in a satisfactory way. The trick—as there is a trick, or rather a succession of very subtle tricks that are never redundant—resides in the fact that these apparently ordinary still objects are never "inanimate," and always show us a unique aspect. Respecting the conventions of the "still life" in order to photograph objects that enclose a "life" or "feelings" that belong to the scope of the human is in itself a great paradox. On the other hand, cultivating the paradox with refined humor, and often the paradoxes that produce a mirror effect, Chema invents and fine tunes a delicate world, which without acrimony mocks our credulity in relation to photography. And also our ingenuousness, which leads us, with a rationalism that we call Cartesian in France, to believe in the existence of an intangible reality.—

"El arte de hacer estallar en pedazos las convenciones" (The art of blowing conventions to bits), by Christian Caujolle. *Chema Madoz. Obras Maestras*. Madrid: la Fábrica, 2012.

Pedro Madueño

LA CARLOTA, CÓRDOBA, 1961

He has spent the best part of his career as a professional photographer at the daily newspaper *La Vanguardia*, which he joined in 1983. He came to photography when he was only 15 years old at the daily *Tele/Expres*, and he has been a contributor, among others, to *Mundo Diario*, *El Noticiero Universal*, *El Periódico*, *Interviú*, and *Diario de Barcelona*. He has acted as associated lecturer at the Photography School of the Fundació Politècnica de Catalunya and at the Universitat Pompeu Fabra (Barcelona). He currently presides the jury of the Godó Photojournalism Prize and is a postgraduate lecturer at the Universitat Autònoma de Barcelona.

He has explored all genres of photography and has taken the portraits of notorious personalities of the cultural and political establishments, such as King Juan Carlos I, Antoni Tàpies, Ferrán Adrià, or Salvador Dalí, whom he photographed exclusively during the last three years of his life. He was the author of the official image of the Prince of Asturias from 2002 to 2010, and in 2010 he also authored the official image of the President of the Generalitat de Catalunya. In 1984 he created the so-called "photo of the consensus," in which every year the candidates of all political parties in Catalonia are photographed together by *La Vanguardia* on the eve of election day.

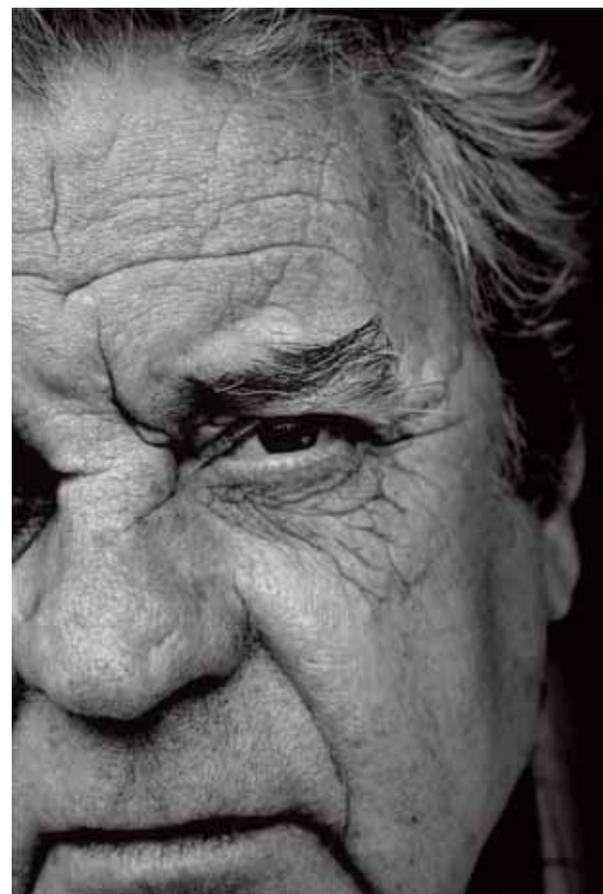
In 2012 two exhibitions were held in Barcelona which focused on the career of the photographer: *Pedro Madueño. Retrats periodístics, 1977-2012* (CaixaForum) and *Pedro Madueño. Seqüències* (Can Framis Museum). He has been the recipient of seven FotoPres prizes (1985, 1988, 1990, 1991, and 1993), one Gold Laus for Photography (1993), the Godó Prize for Photojournalism (1996), the Award of Excellence from the Society of Newspaper Design (1994), and the Vila Casas for Photography (2011). His work is part of the permanent collection of the Museo Nacional Centro de Arte Reina Sofía of Madrid and of the art collection of the Fundació Vila Casas (Barcelona).

— AGM

Selected works

Retrat(s). Barcelona: Favb, 1995; *Pedro Madueño. Retrats Periodístics (1967-2012)*. Barcelona: Obra Social "la Caixa", 2012; *Pedro Madueño. Seqüències*. Barcelona: Fundació Vila Casas, 2012.

www.pedromadueno.com



Juan Marsé. Barcelona, 2009.

Luis Magán

MADRID, 1956

A photojournalist, he read imaging sciences at the Complutense University of Madrid. He started working in the 1970s in the daily newspaper *Mundo Obrero*, a clandestine publication of the Spanish Communist Party at the time. In 1980 he joined the now-defunct agency Cover, of which he was deputy director between 1983 and 1986, the year when he joined the staff of *El País*, where he currently works as photo editor and deputy director of the department of photography. He has taken part in a vast number of conferences, debates, and symposiums including the *I Congreso Internacional sobre Imagen, Cultura y Tecnología* (Carlos III University of Madrid, 2008) or the cycle *Las claves del periodismo* (The keys to journalism, Madrid, 2013).

An exceptional witness to the main political, economic and social events of the last 30 years in Spain, Luis Magán has known how to depict in a singular, creative and detailed way the most significant episodes to have left their mark in the recent history of the country.



Young people kissing in front of the Berlin wall celebrating its fall. Berlin, November 1989.

Of note is his participation in the exhibitions *Fotografía actual en España* (Current photography in Spain, Círculo de Bellas Artes, Madrid, 1983), *Imágenes en acción. Cien fotografías por la vida* (Images in action. One hundred photographs for life, Casa de Vacas of the Retiro, Madrid, 1993), and *Crisis* (PhotON Festival, Valencia, 2013). Similarly, in recent years he has curated shows such as *25 años de los Premios Príncipe de Asturias* (25 years of the Prince of Asturias Awards, Casa de Vacas of the Retiro, Madrid, 2006). He has been the recipient of several awards and medals among which feature the Prize to the Best Piece of Graphic Journalism for his photographic coverage of the *Prestige* crisis, and a host of FotoPres prizes (1988, 1990 and 1993). —RLdC

Selected works

25 años después. Memoria gráfica de una transición (25 years later. Graphic memory of a transition). Madrid: Fundación Telefónica, 2000; *FotoPres 1990*. Barcelona: Fundació Caixa de Pensions, 1990.

Anna Malagrida

BARCELONA, 1970

She holds an undergraduate degree in communication sciences from the Universitat Autònoma de Barcelona, and completed her training at the École Nationale Supérieure de la Photographie in Arles (France). She lives and works between Paris and Barcelona.

Anna Malagrida uses photography, video and installations as her main elements of expression, structuring her images around the poetics of contrast between indoor and outdoor space, light and darkness, transparency and opacity. Using as starting point concrete elements inscribed in the social reality, she explores the relation between photography and other media, such as film, painting or performance. In this respect, the following projects stand out: *Interiores* (2000-02), *Point de vue* (2006), *Vistas veladas* (Veiled views, 2007), *Danza de mujer* (Womanly dance, 2007), *Escaparates* (Cupboards, 2009), *El limpiador de cristales* (The window cleaner, 2010), and *Sala de baile* (Dance hall, 2011).

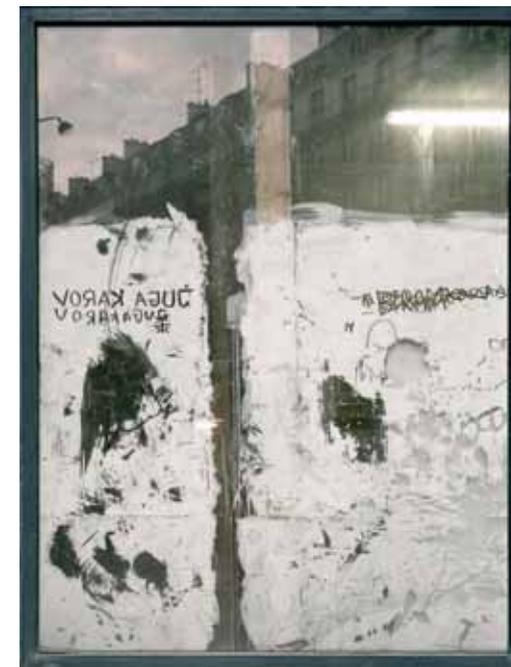
Her work, which in 2010 was the focus of a retrospective exhibition at the Mapfre Foundation of Madrid, has been displayed since at the Centre Photographique d'Île de France (Pontault-Combault, France, 2011), at the Museu d'Història de Catalunya (Barcelona, 2012), and at the Pallazzini dei Giardini, Galleria Civica di Modena (Italy, 2011), among other cultural institutions. She has taken part in various festivals and international projects, and her work is included in the collections of museums and institutions such as Artium (Vitoria-Gasteiz), the MUSAC (León), the "la Caixa" Foundation (Barcelona), the Fonds National d'Art Contemporain (France), MAGASIN 3 Stockholm Konsthall (Sweden), the Kawasaki City Museum (Japan), the Rafael Tous Foundation (Barcelona), and the Mapfre Foundation (Madrid), among others. —RA

Selected works

Interiores. Barcelona: Galería Senda, 2001; *Point de vue*. Paris: Instituto Cervantes, 2006; *Anna Malagrida. Fotografías e instalaciones (1999-2006)* (Anna Malagrida. Photographs and installations [1999-2006]). Barcelona: Actar, 2006; *Anna Malagrida. Vistas veladas* (Anna Malagrida. Veiled views). Barcelona: Galería Senda, 2007; *Anna Malagrida*. Madrid: Fundación Mapfre, 2010.

www.annamalagrida.com

1 — Rue Riboulté, 2008.
2 — Ari and Gino. From the series *Interiores* (Interiors), 2001.



2

James Harris Mann

7, 1855 — 7, 1928

James Harris Mann was a photographer who developed his career during the second half of the XIX century, at a time when photographic technology was itself unraveling. The references we now have about his work refer to his images of Gibraltar, since it was used to produce the photographic illustrations that were included in the book *A History of Gibraltar and its Sieges*, which covers the history of Gibraltar from the very first inhabitants of the Rock until the fourteenth siege (1779-1783).

The rock, from Fort San Felipe is a photographic illustration that adorns the original cover. *Birds-eye View of Gibraltar, the Bay and Coast of Spain* (page 128) offers a panoramic (bird's-eye) view of the territory, revealing in the distance to the left the town of San Roque, and to the right the hills and the town Silla de la Reina de España. The ruins of the old Moorish castle can be seen on the

foreground to the right. The other two photographic illustrations included in the book are two more general vistas: *Panorama of Gibraltar from the Head of the Old Mole* (page 204) and *The Neutral Ground, from the Rock* (page 264).

— MMN

Selected work

A History of Gibraltar and its Sieges. With photographic illustrations by J. H. Mann. London: Provost&Co., 1870.



Gibraltar.

Kim Manresa

BARCELONA, 1961

A socially committed photojournalist, when he was 13 years old he recorded for posterity with his camera the social upheaval of the people around him, and by the time he was 16 he joined Colita's photo studio as an assistant. He collaborated with *Tele/eXpres*, *La Vanguardia*, and the agency VU'. Interested in the visual exploration of situations with a human and social aspect, he has paid particular attention to childhood. His work seeks to find proofs for social condemnation, for change and solidarity.

Guided by his humanism he has traveled the whole world. His most famous series expose child prostitution and female genital mutilation. He is also known for his documentation of the work of Clowns Without Borders. Placing more importance

on the image than on the photographic equipment, he works with cameras of little value which he purchases in each trip and which he later gifts after the period of coexistence he establishes with the protagonists of his projects. His shots are direct, he prefers close-ups, and he focuses on people rather than on aesthetic issues.

Of note are his exhibitions *La mujer bereber* (Berber woman, Ethnologic Museum of Barcelona, 1983), *La ville* (Centre Pompidou, Paris, 1993), *La vuelta al mundo en la mirada de Kim Manresa* (Around the world in Kim Manresa's eyes, which has traveled to various museums in Central America), *Río de esperanza* (River of hope, Andalusian Parliament, Seville, 2005, and FNAC of Leganés, 2007), as well as a screening in 1999 at the United Nations in New York of his feature about the female circumcision performed on Kadi. Selected as one of the great photographers of the XX century by the French magazine *Photo*, he has been the recipient of six FotoPres prizes (first prize in 1990 and 1999), the Agustí Centelles Prize (1993), the Godó for Photojournalism (1998), the Visa d'Or at Visa pour l'Image (1999), the Silver Medal of the Society of Newspaper Design for *El día que Kadi perdió parte de su vida* (The day Kadi lost part of her life, part of which was selected by The Associated Press among the best of the XX century), the Unicef Photography Prize (2001), the Human Rights Prize of the Photojournalism Festival of Gijón, the Photography Prize of the Ayuntamiento de Barcelona (2004), the Justicia i Pau Prize in 2012, the one of the Press Association of Madrid that same year, and the one of the Colegio de Médicos del Dolor (Association of Doctors of Pain) of Andalusia in 2013.

— PIH

Selected works

Barcelona nit. Barcelona: Tiempo Libre, 1990 (Prize to the Best Book of the Year by the magazine *Photo*); *Surviving Childhood: Testimonies of Child Sexual Exploitation*. Barcelona: Blume, 2001; *Kim Manresa. PHotoBolsillo*. Madrid: La Fábrica, 2002; *Los olvidados, resistencia en Colombia* (The forgotten, resistance in Colombia). Bogotá: Universidad de Bucaramanga, 2004; *Rebelión del nobel* (Rebellion of the Nobel prize winner). Barcelona: Península, 2010; *Espejo roto* (Broken mirror). Barcelona: Hospital Clínico de Barcelona, 2013.



1



2

1— Brothel of Gambela in Ethiopia border with Sudan, 1997.

2— Prostitution and transvestites in the area surrounding the university in Barcelona, 1990.

Fernando Manso

MADRID, 1961

New York, 2012.

He came to photography as an autodidact. Between 1984 and 1988 he directed the department of professional photography of Canon, until he joined the advertising agency Contrapunto (1988–1990). Following this period, he went solo as an advertising photographer, producing some of the most important campaigns in the country and publishing in international magazines, such as *Archive* and *Communication Arts*.

His production encompasses landscapes and architecture, still lifes, sport, industrial photography and day-to-day life. Due to his creative sensibility he is rather a plastic photographer, with an observant, respectful, minimalistic, and romantic body of work, in which the beauty of the composition and the treatment of light and color become important characteristics.

In the last years he has been the subject of various solo and group exhibitions, among which should be highlighted *La niebla como hilo conductor* (The fog as a running thread, Arte XXI Gallery, Mexico City, 2006), *Ramas japonesas* (Japanese branches, Biennial of Seville, 2007), *Madrid, ¡oh cielos!* (Madrid,

oh heavens! *Círculo de Bellas Artes* of Madrid, 2010), *A Portrait of Spain* (Manila Metropolitan Museum of the Philippines, 2011), and *Beauty* (Planas Clinic of Madrid, 2012). He was the recipient of the 2009 National Prize for the Arts in the field of gastronomy for his book *Bodegones del siglo XXI* (Still lifes of the XXI century), and in 2011 was awarded the Silver AMPE Prize by the Association of Advertising Media of Spain for *Asturias-Niemeyer*.

— RLdC

Selected works

Madrid. Madrid: Sociedad Pública de Turismo de Madrid and Turner, 2008; *Bodegones del siglo XXI* (Still lifes of the XXI century). La Coruña: MACUF, 2008; *Madrid, región inédita* (Madrid unheard of region). Madrid: Turner, 2009; *Madrid*. Barcelona: Lunwerg, 2011; *Paisajes de Madrid* (Landscapes of Madrid). Madrid: Comunidad de Madrid, 2011; *España* (Spain). Barcelona: Lunwerg, 2012.

www.fernandomanso.com



Felipe Manterola

CEÁNURI, VIZCAYA, 1885 — 1977

1 — Self-portrait. Ceánuri, 1908.
2 — Extensive family. Ceánuri, ca. 1910.
3 — Working the land with foot ploughs. Ceánuri, ca. 1900.

He was the oldest of three brothers. At age 13 he dropped out of school to help his mother in the family business. Still as a teenager, he combined this job with duties as a collector and chauffeur. He would come to photography by the hand of Manuel de Arriola. He produced his first photographs in 1904, and while it remained a hobby, he turned photography into a source of occasional income that he allocated to purchase more materials and cameras. He set up his studio in the attic of his house. He occasionally took portraits there, although most of his production was taken outdoors. He published in magazines and illustrated weeklies of the time, such as *Novedades* (1911) and *Euzkerea* (1929–36).

His photographs, produced with large format cameras arrived from Germany and the USA, highlight aspects of the countryside in Biscay, which was eminently evocative of *costumbrismo* at a time when the arrival of industrialization was imminent. Between 1904 and 1936 he documented his immediate surroundings with nuances of anthropological interest. After the Civil War he

distanced himself progressively more and more from photography, focusing on coloring some of his previous images instead. While he developed some prints and experimented with photomontage, he never considered himself an artist.

In 1983 the Museum of Fine Arts of Bilbao organized the show *Felipe Manterola. Fotografías 1904-1930*. His legacy is kept primarily by his family. A series of positive prints produced in the '70s is stored in the Casa Lux of Bilbao; the Labayru Institute of Bilbao also preserves a portion of his archive, and some of his photographs are on permanent display at the Photomuseum of Zarauz. — LA

Selected works

Felipe Manterola. Fotografías 1904-1930. Bilbao: Museo de Bellas Artes de Bilbao, 1983; Bilbao, Josu. *Felipe Manterola: fotógrafo en una sociedad rural* (Felipe Manterola: a photographer in a rural society). Bilbao: Fundación Bilbao, 2003; *Felipe Manterola. Zeanuriko argazkilaria*. Biscay: Ayuntamiento de Ceánuri, 2008.



1



2



3

Fernando Maqueira

PUERTOLLANO, CIUDAD REAL, 1966

From the series: *Guía nocturna de museos* (Night guide of museums). Museo Nacional del Prado. Madrid, 2011.

When he was 15 years old he joined Fernando Gordillo's studio as an assistant. From 1992 to 1996 he worked in the studio of López Parras and Francisco Udina, and a year later he started working independently. He combines his work as a freelance photographer with his creative production and with graphic design.

Especially noteworthy are his photographs of personalities of the Spanish music industry, such as Enrique Urquijo, Antonio Vega, Loquillo, or Quique González, for whom he has designed all their album covers. In 2006, thanks to a FotoPres scholarship, he carried out one of his most notorious personal works, *Ruta 40*. A piece of reportage produced in Argentina which follows the road that borders the Andes, approaching the sites and people with a simple and poetic language. That same year he earned the scholarship of the Casa de Velázquez (Madrid), with which he developed *Ánima*, an elegant series of portraits of animals that encourages the viewer to think about the eternal concepts of life, death, mankind and nature. In 2008-09, and thanks to the residency scholarship of the Academy of Spain in Rome, he developed the project *Wearing Faith*. Presently he works in a project about art museums at night with which he took part in a residency at the Lithuanian gallery Kaunas Photography in 2012.

Ánima was exhibited in 2006 in the Casa de Velázquez, during the Fotoencuentros of Murcia

in 2007, and at the Resolution Gallery of Johannesburgo (2008). The series merited the Second Prize at Notodofotofest in 2007. *Ruta 40* was on display in Barcelona's CaixaForum in 2007 and during the following two years traveled to more than 40 venues in Spain. Equally of note is the photographer's presence in the 2002 edition of PPhotoEspaña, when he was awarded the First Prize of the PPhotoMaratón, as well as in the editions of 2008 and 2010, when he was selected for the section Descubrimientos. His work is featured in the collections of the Mapfre Foundation, the Royal Academy of Spain in Rome, the Ayuntamiento de Alcobendas, the Photomuseum of Zarauz, and La Maison de l'Amérique Latine in Brussels.

— RA

Selected works

Veinte días en México (Twenty days in Mexico). Madrid: TF and Interactiva, 2003; *Galería urbana: fotografías de Fernando Maqueira* (Urban gallery: photographs by Fernando Maqueira). Madrid: Blur, 2004; *Fernando Maqueira. Sobre la Alhambra* (Fernando Maqueira. On the Alhambra). Granada: Diputación Provincial de Granada, 2005; *Fernando Maqueira*. Burgos: CAB, 2007.

www.fernandomaqueira.com



Ángel Marcos

MEDINA DEL CAMPO, VALLADOLID, 1955

Ángel Marcos' work insistently refers to the concept of "the blind point" developed by Nobel-Prize-winning writer Elias Canetti: a blind point of inversion, beyond which things cease being real. The author places the shutter of his viewfinder squarely within this *beyond* experience; there: in the space comprised between desire and advertising, conceiving of the latter as the product of an exchange in which seduction takes the place of reality.

His works have been presented in exhibitions, both solo and collective, in several international institutions, private galleries, and international shows. Especially noteworthy are the ones held at the 55th Venice Biennale (2013), The Margulies Collection at the Warehouse (Miami, Florida, USA, 2012), Artium in Vitoria (*Rabo de lagartija. Planificación y estrategia* [The lizard's tail. Planning and strategy], 2011); the X Biennial of Havana (2009); the Mücsarnok Kunsthalle of Budapest (*Mi Vida. From Heaven to Hell. Life experiences in art from musac collection*, 2009); the Stenersen Museum of Oslo and the Kulturhuset of Stockholm (*Nuevas historias. A New View of Spanish Photography*, 2009); the MUSAC of León (*Existencias* [Existences] and *China*, 2008 and 2007); the Museo Nacional Centro de Arte Reina Sofía (MNCARS) of Madrid (*Jano. La doble cara de la fotografía. Fon-*

dos de la Colección Permanente [Jano. The two faces of photography. Funds of the permanent collection], 2007); the Museu de Arte Brasileira of São Paulo (CO, 2007); the Maison Européenne de la Photographie of Paris (*Á Cuba*, 2006); the Naples Museum of Art in Florida, USA (*En Cuba*, 2006), or the Bienal del Fuego (*Ángel Marcos*, Museum of Fine Arts of Caracas, 2006).

His work is included in the collections of institutions such as the MUSAC, the MNCARS, the Margulies Collection, the Naples Museum of Art, and the Siemens Foundation (Vienna).

— RA

Selected works

Ángel Marcos. PPhotoBolsillo. Madrid: La Fábrica, 2005; *Ángel Marcos: en Cuba*. Paris: Maison Européenne de la Photographie, 2006; *Ángel Marcos. China*. León and Barcelona: MUSAC and Actar, 2007; *CO. Bruxelles ao infinito*. Bruselas: Espace International Wallonie-Bruxelles, Espace Photographique Contretype, 2007; *Ángel Marcos. Alrededor del sueño: escenarios para el vacío* (Ángel Marcos. Around a dream: stages for the void). La Coruña: MACUF, 2011.

www.angelmarcos.com



1



2

1— Gool, 2004.
2— The blessed, 1997.

Pablo Mares

? — ?

A photographer whose identity is the subject of much controversy, he was presumably Spanish, although some historians have thought it possible that he was French, and was active in the middle of the XIX century. He signed his prints as Pablo Marés and made them available commercially through the Bisson brothers. This has led to some problems when it comes to attributing authorship.

In 1848 he traveled to Seville and produced a series of interesting calotypes of vistas of the Guadalquivir River, the Torre del Oro, the Archbishop's Palace, the Plaza del Triunfo, the Door of the Bells of the Cathedral, and the port of Seville. Four years later he visited Granada and took photographs of the Alhambra. In 1853 he traveled to Valencia and photographed the main monuments and architect-

ture of the city. The perspective projected in one of its vistas of the port of Seville is one of the first of its kind in the history of Spanish photography. It bears close resemblance to the perspective Charles Clifford produced years later during one of his trips to Seville (1862).

The Library of Valencia keeps a photograph by the author dated in 1853 and titled *Porte arabe de Valence*. This image, one of the first photographs ever taken of the city, was featured in the exhibition *Miradas de ayer. El patrimonio fotográfico de la Biblioteca Valenciana* (Regards of yesteryear. The photographic heritage of the Library of Valencia, 2008-2009). Works by the author are also kept in the Photographic Fund of the University of Navarre. —LA



Landscape with a tree.

Heribert Mariezcurrena

GERONA, 1847 — BARCELONA, 1898

1 — Portrait of Luisa Fernanda, Duchess of Montpensier, ca. 1876.
2 — Grave and monument of the philosopher Jaume Balmes, in Seu Vic, 1878.

The son of Ignasi Mariezcurrena, a Catalan painter and photographer, he was a pioneer in photojournalism and the introducer of photography in Catalonia. During the first years of the 1870s he opened a photography firm, called *Fotografía Catalana*, in the Pasaje Madoz of Barcelona. He belonged to the *Unió Catalanista* and to the *Associació Catalanista d'Excursions Científiques* (precursor to the current *Centre Excursionista de Catalunya*). In 1876 he created the Spanish Heliographic Society together with Joan Serra, Joseph Thomas and Miquel Joarizti. The society would be the first company to print photographs in books and magazines through the method then known as heliography, which later would be called collotype. After it was disbanded in 1879, he founded together with Joarizti and for the same purpose *Casa Joarizti y Mariezcurrena*, which continued trading after his death. He began working in press photography in 1881.

He was a regular contributor of *La Renaixensa*, in which he wrote about the latest innovations in photography. In 1876 he embarked on a series of portraits of the nobility for the editorial project *El Consultor del rey Alfonso XII: biografías-semblanzas de las personas más notables existentes hoy en España* (The consultant to King Alfonso XII: biographies-sketches of the most notable people living in Spain today, Barcelona, RB, 1876-1886). Between 1878 and 1883 he worked in the *Álbum pintoresch-monumental de Catalunya*, a book

illustrated with heliogravures of landscapes and monuments, produced for the *Associació Catalanista d'Excursions Científiques*. The daily newspaper *La Ilustración* commissioned him to move to Granada to cover the news of an earthquake which took place during the Christmas season of 1884. In the issues of February 1st, 8th, 15th and 22nd 1885 as many as 44 photographs by the author about this event were published, in what is considered to be the first graphic report printed in Spain.

In 1872 he took part in the Exposition of Fine Arts of Barcelona; and in 1876 he was part of the Universal Exposition of Philadelphia (Pennsylvania, USA). His work has been featured in group shows, such as *La fotografía a Espanya al segle XIX* ("la Caixa" Foundation, Barcelona, 2003). Some of his works are included in the Municipal Museum of Madrid and in the *Arxiu Històric de la Ciutat de Barcelona*. In November 2011 the *VIII Col·loqui Internacional Verdaguer* paid tribute to him.

— LA / CC

Selected works

Canivell, Eudald. *Heribert Mariezcurrena i la introducció de la fototipia i del fotogravat a Espanya*. Barcelona: La Acadèmia, 1900; Rius, Nuria F. "Heribert Mariezcurrena i Corrons, retratista de Jacint Verdaguer i pioner del fotoperiodisme a Espanya (1847-1898)." *L'Anuari Verdaguer*. Vic: Fundació Universitària Balmes, 2011.



1



2

Marín

MADRID, 1884 — 1944

A civil servant at the Directorate General of Agriculture, Mines and Forests, he did not practice photography until 1908. He began to work in the study of Amador Cuesta (Amador), where he also developed a close friendship with fellow photographer Alfonso. He was one of the first photojournalists in Spain. Following the Civil War, he was forced to abandon his profession. In his residence, he kept in excess of 18,000 negatives on glass.

He did not limit his activity to merely reporting the news, but instead shaped his photographs with a particular documentary vision, which today allows us to recreate the Spanish society of the beginning of the XX century. The Royal House and the high bourgeoisie paraded before his

camera, which also chronicled major events such as weddings, the opening of the Cortes, the funeral of Pablo Iglesias, the murder of the heads of Government Canalejas and Eduardo Dato, as well as sporting events and popular festivities. Sharp and intrepid, he was fascinated by technological advances and by the conquest of the air and of speed. He captured the first autogiros and automobiles, as well as the installation of Telefónica's network. He was the author of some of the first aerial photographs on record in our country, some of them dating as far back as 1913, barely a decade after the discovery of aviation. His last work consists of the photographs he took of the siege of Madrid during the Civil War: the fires, the evacuations, or the fronts of Somosierra, Guadarrama and Buitrago, as well as the retreat of the republican troops to Teruel. After the start of the war, his work becomes overrun with anonymous portraits which depict the abandonment and the sadness of a broken society.

He published in *El Imparcial*, *ABC*, *La Vanguardia*, *Informaciones*, and *Mundo Gráfico*, among other outlets. In 2008 the traveling retrospective exhibition *Marín, fotografías 1908-1940*, began its itinerary in the Telefónica Foundation of Madrid. Since then, the Pablo Iglesias Foundation and the Cervantes Institute have displayed Marín's work in 14 European capitals and in various venues in Spain. — JFP

Selected works

Luis Ramón Marín. *Fotografías 1908-1940*. Madrid: Fundación Telefónica, 2007; *Marín, fotografías 1908-1940*. Madrid: Fundación Pablo Iglesias and Instituto Cervantes, 2010; *Marín*. Madrid: Conferencias Arte y Tecnología, Fundación Telefónica and La Fábrica, 2008.



1



2

1— People following the draw of the Christmas lottery in the *Café de la Paz*, 1916; and Benavente in his bull session at the *Café Lisboa*, 1918.
2— Zaragoza-Barcelona line, km 412, 1928.
3— Estelle Dixon with another artist, 1930.

Reproduced in *Marín, Fotografías 1908-1940*. Madrid: Fundación Telefónica, 2007: pp. 136-137, 206-207 and 286-287.



3

The Marks of the Camera

JORDANA MENDELSON

As a photojournalist he understood the camera's power in making history visible. Yet his way of fixing what he saw through the lens seems to be more related to the logic of the portrait, which allows one to see his photojournalistic work as a process in order to portray history, to have his photographs compose that which furtively appeared before his camera. He didn't just record the events and the personalities of his time, but his photographs turned these subjects into history. In his ability to combine reportage with the portrait, Marín's photographs depend on the paradox of the camera in order to leave and blur its marks at the same time, and that is how they acquire their strength [...]

The idea of the photograph as spectacle, or at least as an image made to be seen by a spectator invited to participate in the creation of the fiction, may be seen in Marín's photographs through his use of the setting. In a photograph of the singers Carmen Fernández, Pastora Imperio and La Argentinita, from 1912, we see that Marín leaves a space—a virtual corridor—so that we can contemplate the three singers and enter the scene through our imagination. What this setting also shows us are the limitations of photography: although the three singers are the main subject of the image, around them we have partial figures at the edges, like the profile of one figure and the arm of another. These

figures turn into another type of mark: that of the photographic frame, of the spontaneous and the unexpected in photography. No matter how much Marín made an effort to practise his settings and no matter how much care he took over composing his portraits, here the edges of the photograph are present. There is always something unexpected in photography. Whether it is an accident or that which Roland Barthes called the "punctum"—the element in the visual field that goes beyond our explanations and hits us hard—in this photograph by Marín we see the contrast between the central, controlled group and what exists on the edges. Just as Marín plays with the presences and the absences, he also makes the foreseeable and the unexpected in photography visible.

The focus, the lighting, the time, the setting: these are all formal aspects of photography that Marín uses in order to establish a relationship between his objects and the spectators of his images. They simultaneously create a game between the photograph as an indication (presence) and imagination (absence). —

"Las huellas de la cámara en el fotoperiodismo de Marín" (Traces of the camera in Marín's photojournalism), by Jordana Mendelson. *Marín*. Madrid: Conferencias Arte y Tecnología, Fundación Telefónica and la Fábrica, 2008.

Marina del Mar

ALMERÍA, 1963

She started working as a press photographer in 1988, collaborating with the Almería daily *Ideal* and as a graphic correspondent of *Diario 16* and *El País* Andalusia. She moved to Madrid in 1991, first working for *El Mundo* and subsequently for the supplement *Tentaciones* of *El País*, and the supplements *Territorios* and *Evasión* of the Basque newspaper *El Correo*. In 2004 she returned to Almería, where she acted as photography coordinator for *El Mundo* between 2005 and 2008. Presently she works as a freelance photographer for the press and the advertising industry while she develops her personal projects. She has delivered workshops about photographic reportage in La Casa Encendida (Madrid), the Andalusian Center of Photography (Almería), and the Cervantes Institute of Rabat.

Through her photography, she looks into the nature of social beings. Her first project, *La Chanca*



(1988-1992), narrated the story of this marginal settlement in Almería through its characters. In *Cocktail* (1996-2000) the author studied human behavior and the rituals of belongingness under a more critical perspective. In her latest work, *Great People* (2006-2012), she has sought to put an emphasis on the traditions, rites and customs that shape our lives.

Featured in the *Encontros da Imagem* (Braga, Portugal) in 2000 and 2011 with *Cocktail* and *Great People* respectively, she has also participated in *PHotoEspaña 1999* (*Cocktail*) and in the Festival Raia sem Fronteiras de Castelo Branco (*Los ríos trazos de unión* [Rivers tracing a union], Portugal, 2002). Her series *La Chanca* was exhibited in 2007 (El Periscopio of Vitoria) and in 2010 (Cervantes Institute Rabat). That same year, the Diputación Provincial de Almería hosted her series of portraits *Perfiles*; and in 2011 the author took part in the *Fotoencuentros* (Murcia) with *Cocktail* and *Great People*. The recognition and awards she has merited include the IV Prize of the *FotoGranPrix* of Barcelona (1995), the Meridiana Prize of the Junta de Andalucía (1996), and the Fuji Prize for Reportage (1997). Her work is included in the Collection of the Ayuntamiento de Alcobendas (Madrid). — AGM

Selected works

Fronteiras espelhos do mundo. Cámara Municipal de Castelo Branco, 2002; *Cinco mujeres muestran imágenes de cuatro mundos* (Five women show images of four different worlds). Jornadas fotográficas de Guardamar, 2002; *Patrimonio industrial de Andalucía* (Industrial heritage of Andalusia). Las Fábricas del Sur, 2006; *Perfiles* (Profiles). Almería: Diputación Provincial de Almería, 2010.

www.marinadelmarfotografia.com

1— Great People (15). Almería, 2007.

2— Great People (10). Almería, 2006.

Ignasi Marroyo

MADRID, 1928

Raised in Barcelona, where he lived until the '70s, he has resided in Rubí (province of Barcelona) since. Over the course of 50 years he has developed a major photographic oeuvre which falls within the precepts of the Nueva Vanguardia Fotográfica Catalana (New Catalan Photographic Avant-Garde), a movement that cannot be ignored if you want to understand Catalan photography of the '50s and '60s. His first experiences in this discipline were as an amateur, in 1940. In 1960 he took part in the creation of the group El Mussol, within the Agrupació Fotogràfica de Catalunya and together with photographers such as Joan Colom. This collective had the backing of Josep Maria Casademont, a cultural catalyst and the promoter of the Sala Aixelá, a key artistic space at the time. He collaborated with *El Correo Catalán* and worked together with the documentary director, Joan Francesc de Lasa. In 1966 he founded in Rubí the photographic group El Gra.

His first features touch on different themes, with a predominance of social realism with a critical regard. Later he produced works in digital format and documentary in nature, connected to Rubí. Of note are his features about Easter, the shantytown of Somorrostro, and bullfights. Between 1970 and 2000 he produced industrial photography.

His work is included in the collections of the Museu Nacional d'Art de Catalunya, the Arxiu Nacional de Catalunya, and Foto Colectania (Barcelona), among others.

—RLdC



1— Crucifixion, Easter. Barcelona, 1962.

2— Children with truck in the background, Easter. Barcelona, 1962.

Alberto Martí

LA CORUÑA, 1922

He first came into contact with photography at the age of 12, working as the errand boy at Foto Blanco, a photo studio in La Coruña. A self-taught photographer, he was one of the main ones at *La Voz de Galicia*. Currently he presides La Cocina Económica, a charitable organization founded in 1886.

A graphic chronicler of a good portion of the XX century in La Coruña, his photographic archive consists of hundreds of thousands of images focused on the evolution of Galicia, and above all of the city of La Coruña. His most notorious photographs are the ones produced during the '50s as a result of the Galician diaspora. This phenomenon, which would affect all aspects of the economic, political, and social life in Galicia, was recorded systematically in his photographs, largely optimistic images despite their heavy emotional load.

He has been the recipient of several awards, including the National Photojournalism Prize and the Una Vida en Imágenes Photojournalism Prize in 2007, awarded by the Caixa Galicia Foundation-Juan Canelo. In 2011 the exhibition room of the Port Authority of Ferrol-San Cibrao presented the

show *Os adeuses*, which later traveled to the main cities in Galicia and was on display in Buenos Aires. It constitutes a graphic account of the last migratory exodus to America and the exiles' subsequent return to Galicia, bringing together snapshots taken between 1957 and 1963 in the ports of Vigo and La Coruña. It included 73 black and white photographs, most of which were first developed for the occasion.

—AGM

Selected works

El placer de la fotografía: cámaras y películas, su manejo y funcionamiento (The pleasure of photography: cameras and films, their handling and functioning). Barcelona: Círculo de Lectores, 1968; *Torres, pazos y linajes de la provincia de La Coruña* (Towers, country homes and lineage of the province of La Coruña). Madrid: Everest, 1986; together with Carré, Luis. *La Coruña inolvidable* (Unforgettable La Coruña). Madrid: Everest, 1994; *Os adeuses*. Santiago de Compostela: Consello da Cultura Galega and CGAI, 2010.



1— Children who missed the boat. They later boarded in the port of Vigo. La Coruña, 1960.
2— Highly emotional moment as family members step out of the boat. La Coruña, 1962.

Enric Martí

BARCELONA, 1959

A woman looks out the window during the funeral of three Albanian children murdered by the Serbian border police in Gricina, 70 km south of Pristina, next to Albania. The children were with a group of children and adults on their way back to Kosovo from Albania. The father was also killed. October 23rd 1998.

He dropped out of his law degree in order to become a photojournalist. A self-taught photographer, he learned the trade toward the end of the 1980s and began his career as an assistant photographer in the Agence France Press office in Managua. He remained in Central America until 1991, collaborating with Reuters. In 1992 he returned to Barcelona, and toward the end of that year he went to Sarajevo, first as a freelance photojournalist, and from 1993 as a photographer of the European Pressphoto Agency. In the Balkans he began his collaboration with the Associated Press (AP), which in 1996 hired him, and for which he has acted as correspondent in the Middle East and Africa, among other places. Since 2002 he holds the position of head of photography at AP, first in Jerusalem until 2006; and since then in Mexico for Latin America and the Caribbean.

Given his considerable professional baggage, his work features many sharp and thoughtful images. During the coverage of armed conflicts

he has captured the horrors of war and the fear of death, depicting consternation and panic with extraordinary visual force.

Among the group exhibitions in which he has taken part should be noted *No olvidarás. Sarajevo. 10 años después del asedio* (You will not forget. Sarajevo. 10 years after the siege, Centre de Cultura Contemporània de Barcelona, 2002) and *Latidos de un mundo convulso* (Heartbeat of a troubled world, Espai Cultural Obra Social Caja Madrid, Barcelona, 2007). Recipient of the FotoPries Prize on three occasions (1994, First Prize for his series *Sarajevo, 1993*; 1999, Second Prize for *Funerar en Kosovo*; and 2003, Third Prize for *Terremoto en India* [Earthquake in India]), he has also merited the awards Ortega y Gasset (1999), World Press Photo (2000), Bayeux (2001) and Julio Fuentes (2002). His work is included in the photography collection of the Museu Nacional d'Art Contemporani de Catalunya (Barcelona).

—RLdC



Joan Martí

ALCORA, VALENCIA, 1832
— CAMPRODÓN, GERONA, 1902

He began his career in 1859 with a portrait studio in the number 4 of Barcelona's Plaza Palacio, where he produced daguerreotypes and ambrotypes. In 1867 he opened in Eudellers nº 39 the first venue in the city to feature exhibitions on the ground floor, which resulted in great commercial success. The following year he would take photographs of the revolt led by General Prim, and toward 1870 he was already producing stereoscopic photography. By the end of 1872 he discovered the album format thanks to the works of Francisco Javier Álvarez and of Jean Laurent, and from that point onward he worked in the production and printing of photographic albums. In 1884 he returned to portraiture. In 1899 he enhanced the service provided

by his business (now located in the Rambla de los Estudios), introducing the cinematograph. After his death, his son Joan Martí Corrons would take care of the studio for some time.

He belonged to the first generation of outstanding photographers from Barcelona, and is primarily remembered for his series of albums *Bellezas* (Beauties). Among them is included *Bellezas de Barcelona*, edited by Pere Vives in 1874, which consists of 50 albumen prints of the most emblematic sites in Barcelona at a time when the industrial, urban and artistic development of the city was unprecedented. The following year he produced *Bellezas de Montserrat*, 40 vistas of the mountain; and two years later, *Bellezas de Gerona*, with representative photographs of the city, which recorded the changes it was undergoing. Also in 1877, he produced 38 photographs commissioned by the Cathedral of Gerona of its treasure, as a gift to Pope Pius IX. Similarly, he produced collectible book editions about Sabadell (1881) and he worked for the Royal House.

He was awarded the Gold Medal in the Universal Exposition of Paris in 1878 and in 1889, and he also merited a Gold Medal in the one of Barcelona (1888). He featured equally in the Fine Arts Exposition (Barcelona, 1872) and in the National Exposition of Artistic Industries (Barcelona, 1892), publishing his images in *La Ilustración*. The photographs of the albums *Bellezas de Barcelona* and *Bellezas de Girona* are preserved in the Arxiu Històric de la Ciutat de Barcelona. In 2008 they were the theme of the exhibition *Joan Martí, fotògraf. Bellezas del XIX*.

—LA

Selected work

Torrella, Rafael and David Iglesias. *Joan Martí, fotògraf. Bellezas del XIX*. Barcelona: AHCB, Institut de Cultura de Barcelona and Ayuntamiento de Barcelona, 2008.



1— Paseo de Gracia, Barcelona, 1874.

2— Gran Via de las Cortes Catalanas, Barcelona, 1874.

Uly Martín

CÓRDOBA, 1958

Eulogio Martín Castellanos studied geological sciences at the Complutense University of Madrid (UCM) and photography at the Centro de Estudios de la Imagen (Madrid). Cofounder of the agency Penta Press, for 14 years he combined press photography, as a regular contributor to the daily newspaper *El País*, with scientific photography, which he cultivated as a specialist in the Department of Paleontology of the Geological Sciences Faculty of the UCM. In 1998 he quit the university and joined the workforce of *El País* as a photo editor of the photography section.

He has developed his work in a number of fields (fashion, film, politics, society, sports...) and has contributed to other publications, such as *Ya*, *Diario 16*, *Tiempo*, *Cambio 16*, or *Playboy*.

Recently he has taken part in a number of group exhibitions, including *25 años después*. *Memoria gráfica de una transición* (25 years later. Graphic memory of a transition), at the headquarters of the Telefónica Foundation (Madrid, 2000); *Cárcel de Carabanchel, de la represión al olvido* (Carabanchel prison, from repression to oblivion), arranged by the Neighborhood Association of Aluche and the Concejalía de Rivas-Vaciamadrid in 2008; and *Vida en los bordes: miradas al y desde El Gallinero* (Life on the edge: a look at and from El Gallinero), which traveled around the Basque Country, Cuenca, and Madrid in 2012. Also in 2012, he presented the exhibition *Instantes de un país* (Instants of a country) in the Aula Cultural of the University of Castilla-La Mancha (Ciudad Real). On display were 71 photographs, in a journey over the last 20 years of Spanish history.

—RLdC

Selected work

25 años después: memoria gráfica de una transición (25 years later. Graphic memory of a transition). Madrid: Fundación Telefónica, 2000.



Poli Díaz, a boxer known as El Petro de Vallecas (the colt from Vallecas), rides in his convertible Volkswagen Beetle, with white leather seats, around the district of Puente de Vallecas. Madrid 1990.

Juan Carlos Martínez

CAMPANARIO, BADAJOZ, 1978

From the series *Ovación: University of Sydney*, 2010.

He read fine arts in the University of Seville, specializing in engraving and design. He widened the scope of his training with studies on painting at the Complutense University of Madrid (UCM), and subsequently completed the master in photography from the EFTI academy in Madrid.

His images, full of codes and ambiguity, depict sporadic episodes of intimacy and exhibitionism, questioning the habits of our stares and of desire. They explore a new form of documentary through the internet and webcams in a reflection about the dividing line between reality and appearances, what is acceptable and what is off limits, the private and the public spheres, questioning the taboos and the prejudices imposed by tradition. These are the premises that govern works such as *University Neighbours*, *Gay Stalker*, *Fraternity*, or *Room Archive*, series of photographs and installations brought together by the artist in the exhibition *Reality Show*, a look at the power of the spectacle in the reality of this day and age.

Of note are his exhibitions *Mi lámpara de gas* (My gas lamp, Museum of Huelva, 2007), *Expedición "Spermopsida"* (Fernando Pradilla Gallery,

Madrid, 2008), and *Reality Show* (PHotoEspaña 2012 in the Sección Off, Fernando Pradilla Gallery). Sponsored by the Government of Mexico and by the Centro de la Imagen of Mexico City, as well as by the Associated Visual Artists of Madrid in 2006, Generación 2007, the Colegio de España in Paris in 2009, and by Unicaja in 2012, he has been the recipient of the First Prize for Plastic Arts from the UCM and the First Prize ABC of Painting and Photography (2008). His work is included in the collections of ABC, Caja Madrid, the Rafael Boti Foundation and the INJUVE, among others.

— AGM

Selected works

Miraderos, I'm Looking for. Cáceres: Centro Cultural San Jorge, 2005; *Mi lámpara de gas* (My gas lamp). Huelva: Museo de Huelva, 2007; *Becas de Arte Generación*. Madrid: 2007; *Fast food*. Seville: Cajal, 2008; *Botánica after Humlot*. Huesca: Centro de Arte y Naturaleza, 2011; *Lugares de tránsito* (Places of transit). Madrid: Tabacalera, 2012.

www.juancarlosmartinez.eu



Javier Martínez Bueno

MELILLA, 1977

His first steps in photography came at the Arts and Crafts School of Valencia, furthering his training with a master's degree from the EFTI academy in Madrid. The beginning of his artistic career dates back to 2005, when he exhibited his work for the first time in the Carmen de la Calle Gallery (Madrid). Presently he lives and works in Melilla, where he combines fashion photography with personal projects. He is part of the collective DIZ, together with Paula Anta and Julio Galeote.

His signature work is produced with an analogue camera. His photography falls between objectivism and the documentary, and its main traits are frontal shots and framings, distanced from poetic elements. These are the guidelines that govern series such as *After Shooting*, a feature produced during two years in Morocco that shows empty photo studios, which have been deprived by the photographer of their primary function, decontextualizing them, as well as *Stand by and*

Arquitecturas domésticas, in which he disregards shapes in order to put the spotlight on formalism.

In 2007, La Casa Encendida of Madrid hosted *Arquitecturas domésticas*, and *After Shooting* was presented in the Carmen de la Calle Gallery. Said series was on display in the Sala de Exposiciones Victorio Manchón of the UNED of Melilla the following year. Martínez Bueno has been a finalist at the Purificación García Competition in 2006 and 2007, as well as in the Jóvenes Creadores (Young Creators) competition of the Comunidad de Madrid (2006). Selected by GD4art, European Selection of Photography on Industry Society and Territory, in 2007, that same year he was awarded the Generaciones Prize by Caja Madrid for *Arquitecturas domésticas*. — AGM

Selected work

Arquitecturas domésticas. Madrid: Consejería de Cultura de la Comunidad de Madrid, 2006.



The maladies of beauty.

José Martínez Sánchez

BICORP, VALENCIA, 1808
— MADRID, 1874

Belonging to the first generation of Spanish photographers, he was a pioneer of portraiture and industrial reportage in Spain and owned one of the most important studios in the country, initially in Valencia and then in Madrid's Puerta del Sol, where he settled permanently in 1857. His active relationship with politicians, artists, and intellectuals of the time led to thousands of portraits, almost all of them in the format of *cartes de visite*. Among others, he was the dauphin Don Sebastián Gabriel's photographer. Together with Antonio Cosmes he produced what would come to be the first sequential report of an official act: the arrival of Isabella II of Spain to the port of Valencia in 1858. From 1858 to 1867 he was in a partnership with Jean Laurent, with whom he shared the patent of the leptographic

paper, the first step toward baryta paper. Their legacy is one of the most remarkable records of that period in history in Spain.

Martínez Sánchez understood the flourishing business into which photography had become during the second half of the XIX century, and turned his practice into a major commercial activity. An efficient instrument at the service of the establishment, he also documented with it the modernizing image of Isabella's reign in Spain. With Laurent he produced many images that reveal the Crown's concern for modernizing the methods of transport and communication. Due to their technical and documentary importance, the photographs of the building of bridges, lighthouses, roads, railways, canals and viaducts are especially noteworthy. In 1866 the pair were commissioned to photograph the flurry of public works that were being carried out in Spain for the Universal Exposition of Paris the following year. Given the scope of the project, both photographers split the work, with Martínez Sánchez in charge of photographing the eastern end of the peninsula.

Many of his portraits were incorporated into the notorious Manuel Castellano collection, kept in the Spanish National Library, while the bulk of his negatives on public works themes, in collodion glass plates, were included in the J. Laurent archive toward 1870. These negatives are preserved in Madrid in the Ruiz Vernacci Photography Archive of the Institute of the Cultural Patrimony of Spain.

—LA / PPF

Selected Works

López Beriso, M. "Jean Laurent y José Martínez Sánchez. Ojos distintos para una sola mirada" (Jean Laurent and José Martínez Sánchez. Different eyes for a single regard). *La Andalucía del siglo XIX en las fotografías de J. Laurent y Cia.* (XIX century Andalusia in the photographs of J. Laurent y Cia.). Sevilla: Consejería de Cultura, Consejería de Obras Públicas y Transportes, 1999.



1— Lighthouse of La Baña. Tarragona, ca. 1867.

Acts of a Master

VALENTÍN VALLHONRAT Y RAFAEL LEVENFELD

Martínez Sánchez's genius work on lighthouses involves actions of knowledge, by someone who knows and is able to transmit this knowledge. They are the acts of a master. It is not a question of the fact of photographing allowing knowledge; no, it is a new, original action, one never seen before. When faced with it we have never seen anything like it. Coming from his hand, from his eye and from his unique and first vision is the releasing of the possibility that we will also learn from this. We can state that without photography that new world does not exist, and also that photography is partially responsible for the generating of that new reality.—

From Vallhonrat, Valentín and Rafael Levenfeld. *De Paris a Cádiz: calotipia y colodión* (From Paris to Cádiz: calotype and collodion). Barcelona: MNAC, 2004.



2



3

2— Arrival of Isabella II in Valencia, 1858.
3— Bridge of Isabella II. Gerona, ca. 1867.

Vicente Martínez Sanz

VALENCIA, 1894 — 1945

He was a painter and one of the most remarkable photographers from Valencia. He read fine arts in the San Carlos School of Valencia and was a disciple of painter Joaquín Agrasot, who decidedly influenced his work. Once married, he relegated painting to the background and together with his wife managed a glass and porcelain business in the number 17 of the Calle de la Paz. Upon her death in 1916, he liquidated the business and opened a photo studio in his apartment in the number 41 of the Calle Cirilo Amorós. He took part in domestic and international salons with a pictorialist tendency, and was involved in the founding of the Foto Club Valencia, which he would preside.

His work, which falls between pictorialism and the avant-garde tendencies of the 1930s, is defined by the use of photomontage and staging. In the

studio he produced portraits and, without leaving Valencia, he was in contact with the artistic movements of the period between the two world wars. He used a great variety of photographic processes based on coloring procedures (gum bichromate, carbons, the Fresson process, the bromoil process, resinotype...) and he was the first photographer in Spain to use color, through the breakdown of the three primary colors impregnated in starch grains.

In 1910 he merited the Silver Medal at the National Exposition of Valencia. Between 1927 and 1931 he featured in the international salons of Paris, Milan and Zaragoza. A retrospective exhibition was organized as a tribute to him in 1985, during the II Jornades Fotogràfiques a València: *Vicente Martínez Sanz, 1894-1945*. The photographer's work is included in the photographic archives of the Foto Club Valencia and the collection of the Valencia Institute of Modern Art.

— LA

Selected work

Vicente Martínez Sanz, 1894-1945. Valencia: Conselleria de Cultura, Educació i Ciència, 1985.



Portrait of a female profile.

Pelayo Mas

BARCELONA, 1891 — 1954

The son of Adolf Mas Ginestà, also a Catalan photographer and the founder of the highly reputable Arxiu Mas, in the '20s and '30s Pelayo Mas became one of the most important photographers of artworks in Spain in his own right. He worked for internationally renowned institutions, such as The Hispanic Society of America, The Frick Art Library (both based in New York), and The Institute of Fine Art of New York, as well as The Fogg Library Harvard University of Cambridge (Massachusetts, USA).

After 1918 he engaged in a series of expeditions across Castilla y León, producing a stock of landscapes, urban vistas, residential buildings and portraits filled with cosmopolitan subtlety and a human touch. In 1938 he would donate to the then-Cardinal of Toledo Isidro Gomá an album which he himself titled *Martirio del arte y destrucción de la Iglesia en la España Roja* (The martyrdom of art and the destruction of the Church in Red Spain). It is a magnificent piece that documents the destruction caused by the republican side during the Civil War to the works of art, monuments and religious buildings of the city of Toledo and its province. Almost square in its format (35 x 33 cm), it is manufactured by hand, carefully edited, and it features handwritten descriptions of each photograph. The images are sepia and their size is approximately 20 x 30 cm. The last photograph of the album has a headed legend scripted in black ink with red capital letters which states: "It was made and finished in Seville."

Pelayo Mas's photographs were the subject in 2008 of the exhibition *Toledo, ciudad mártir, 1936* (Toledo, martyr city, 1936), held in the exhibition room of the Archbishopric of Toledo. In 2010 they were part of the display *Castilla y León en los Fondos Fotográficos del Institut Amatller d'Art Hispànic*, held at the exhibition room of the Palacio del Cordón in Zamora. The Institut Amatller d'Art Hispànic of Barcelona and the Archdiocese of Toledo keep works by the author.

— RLDc

1 — Birthplace of the Duke of Alba, Piedrahita, 1928.

2 — Almató: marketplace in El Barco de Ávila.

3 — Plaza Mayor, 1927.

4 — Access to Plaza Mayor through the Calle de Toro, 1927.

5 — Ciudad Rodrigo, Plaza Mayor, 1928.

6 — Casa de los Custos, 1928.

Reproduced in *Castilla y León en los fondos fotográficos del Institut Amatller d'Art Hispànic* (Castilla y León in the photographic archives of the Institut Amatller d'Art Hispànic). Valladolid: Consejería de Cultura y Turismo, 2007, pp. 54-55, 118-119 and 138-139.



1



2



3



4



5



6

Adolf Mas Ginestà

SOLSONA, LÉRIDA, 1861
— BARCELONA, 1936



1

He read *letras* (humanities) and law at the University of Barcelona, but soon turned his interest in the direction of art and photography. In 1886 he opened a photo studio from which he delivered a service to private centers of documentation and research and to public entities. He worked primarily for the Institut d'Estudis Catalans (Barcelona), the Center of Historical Studies and the Patronato Nacional de Turismo (Madrid), the Warburg Library

in Hamburg (Germany), the Warburg Institute of London, and the Hispanic Society of New York. From 1900 he began to gather a large amount of negatives on glass with which he created the Arxiu Mas, focusing especially in the reproduction of artworks and monuments, first forming the *Inventari Iconogràfic de Catalunya* and subsequently the *Iconographic Inventory of Spain*.

Toward the end of the XIX century he entered the artistic milieu of Catalan modernism, which influenced his entire career as a photographer from that point onward. He attended meetings at the renowned café Els Quatre Gats, where he struck up a friendship with architect Josep Puig i Cadafalch, who put him in contact with the Institut d'Estudis Catalans and with painters such as Ramón Casas and Santiago Rusiñol, whose works he photographed. He also photographed Gaudí's work, and artists from previous times. For the Institut d'Estudis Catalans he developed the commission of documenting the archeology, medieval art, and rural environment of Catalonia. He also produced photographs of current affairs, such as the ones he took during the Tragic Week of Barcelona in 1907. In 1913 he started collaborating with his son, Pelai Mas, and in the '20s he was able to widen the scope of the themes and technical media of the archive. It was then when he developed his *Repertori Iconogràfic d'Espanya*.

During the Universal Exposition of Barcelona in 1929 an exhibition was organized with material from the Arxiu Mas. Since then his works have been part of retrospective photographic exhibitions, such as *Las fuentes de la Memoria II. Fotografía y Sociedad en España (1900-1939)* (The sources of Memory II: photography and society in Spain [1900-1930], itinerant, 1992); *España ayer y hoy: escenarios, costumbres y protagonistas de un siglo* (Spain then and now: sceneries, customs, and protagonists of a century, PHotoEspaña, PHE, 2000); *Variaciones en España: fotografía y arte (1900-1980)* (Variations on Spain: photography and art [1900-1980], PHE 2004); or *Caminos de mar. Fotografías de las Islas Baleares en el Arxiu Mas (1913-1928)* (Sea paths. Photographs of the Balearic Islands in the Arxiu Mas [1913-1928], "la Caixa" Foundation, Palma de Mallorca, 2005). The Arxiu Mas has been integrated into the *Fundació Institut Amatller d'Art Hispànic* (Barcelona) since 1941. The General Archive of the *Administración de Alcalá de Henares* also features works by the photographer.
—LA

Selected works

Repertori Iconogràfic d'Espanya. Barcelona: Arxiu Mas, ca. 1920; *Catàlog de l'exposició de fotografies del Arxiu Mas*. Barcelona: Palau de Proyecciones, 1930; Casamartina, Josep. *L'interior del 1900. Fotografies d'Adolf Mas*. Barcelona: CDMT and Institut Amatller d'Art Hispànic, 2002.

1— Study for a car catalogue. Barcelona, 1909.



2

2— Turkish bath. Barceloneta, Barcelona, 1925.

Josep Masana

GRANOLLERS, BARCELONA, 1892
— BARCELONA, 1979

He began his activity as a professional photographer when he was still very young; he opened his first photo studio in 1914 in Granollers, only to move to Barcelona in 1918 and settle down for good in the Ronda de Sant Pere in 1924. Highly notorious as a photographer of Barcelona's bourgeoisie in the '20s, he embarked on advertising photography in 1930. A great enthusiast of the cinema, he shared a studio with the Cinematographic Information Office, which he managed, and in 1935 founded the Savoy cinema.

While throughout his life he carried out works in the field of photojournalism and advertising photography, featuring among the best Catalan

photographers in the advertising industry of the time together with Josep Sala and Pere Català-Pic, Masana is truly known for the quality of his portraits, his artistic nudes, and his pictorialist images. His allegoric staging and compositions follow the Victorian fashion of biblical and mythological themes prevalent in authors such as Oscar Gustav Rejlander and Henry Peach Robinson. Meanwhile, his advertising work distanced itself from the prevalent pictorialism of the time. His advertisements were modern and personal, avant-gardist and glamorous, and displayed his skills in photomontage, typography and composition.

He published his work in magazines such as *Art de la Llum* and *Arte Fotográfico*, among others. He was awarded a Gold Medal in the International Exposition of Barcelona in 1929. Two retrospectives of his work have been organized, the first one in 1984 during the Primavera Fotogràfica de Catalunya (Photographic Spring of Catalonia), and the second in 1994, in the Centre d'Art Santa Mònica of Barcelona. Part of his photographic archive is found in the Museu Nacional d'Art de Catalunya.

— JFP

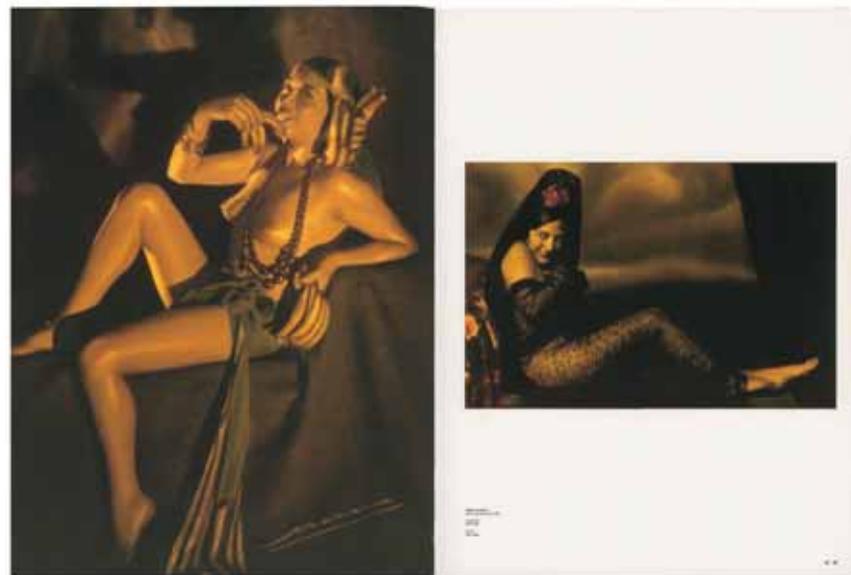
Selected works

Masana, *fotògraf*. Granollers, 1894 - Barcelona, 1979. Barcelona: Fundación Caja de Pensiones, 1984; 1892 *Josep Masana* 1979. Barcelona: Generalitat de Catalunya, 1994.

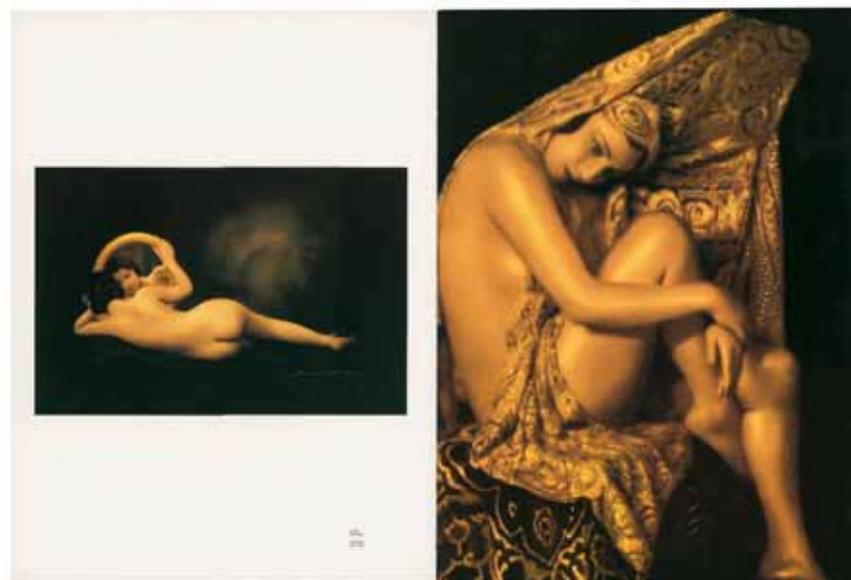


1

1— Portrait of a woman with *mantilla* and fan.
2, 3 — From the series *Maja española*, 1957-1960.
Reproduced in *Matador*. F. Madrid: La Fábrica, 2002.



2



3

Ramón Masats

CALDAS DE MONTBUI,
BARCELONA, 1931

Ramón Masats discovered photography in 1953, by the hand of the magazine *Arte Fotográfico*, while completing his military service. Two years later he joined the Agrupació Fotogràfica de Catalunya, and in 1956 he received his first award, the Luis Navarro Prize for Innovative Photography. He entered the photography group Afal in 1957, joining Ricard Terré and Xavier Miserachs, who were already members, with whom he had shared the exhibition *TMM* in 1956, and with whom he would again exhibit in 1959 in the Sala Aixelà de Barcelona. Both exhibitions constituted turning points in the photographic revolution of the moment. Having moved to Madrid,

he founded the Group La Palangana together with Gabriel Cualladó, Francisco Ontañón, Rubio Camín, Leonardo Cantero and Paco Gómez, and he started working as a professional photographer and to publish in the press. After collaborating with Carlos Saura, he took a pause from photography in 1965 in order to work in the film industry and direct documentary series for Televisión Española. He returned to photography in 1982.

An instinctive reporter, his career prospered in little time thanks to his ironic, fresh and powerful vision, intuitively capable of synthesizing the overlapping aspects of cultural topics and at the same time of telling a story using complex narrative discourses. So much is evidenced in his main works in photography: *Sanfermines* (Feast of San Fermín, 1957-61), *Neutral Corner* (1962), and *Viejas historias de Castilla la Vieja* (Old tales of Castilla la Vieja, 1964). Outstanding among the documentary series he produced for TVE are *Conozca usted España* (Meet Spain, 1966-69) and *Los ríos* (The rivers, 1975-83). He also directed the film *Topical Spanish* (1970).

Initially a contributor to publications such as *Gaceta Ilustrada*, *Arte Fotográfico*, and *Afal*, his work has been published in most specialized magazines. His first major retrospective took place in 1999 in the Círculo de Bellas Artes of Madrid, as part of the photography festival PHotoEspaña (PHE), a festival in which he has featured again in 2004, 2006, 2007, 2010 and 2013. He has also exhibited his work in the Canal de Isabel II (Madrid, 2002), La Virreina Centre de la Imatge (Barcelona, 2002), the Museo Nacional d'Art de Catalunya (MNAC, Barcelona, 2007), and the Palacio Caja Cantabria de Santillana del Mar (2013), as well as in various venues of the Cervantes Institute. Among the awards with which he has been recognized feature the Negtor for Photography (1960), the Bartolomé Ros Prize (PHE, 2001), the Prize of Culture by the Comunidad de Madrid (2002), and the National Photography Prize (2004). The collections of The Museum of Modern Art of New York, the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Fundació Foto Colecciania (Barcelona), the Collection of the Comunidad de Madrid (Madrid), the Royal Academy of Fine Arts of San Fernando (Madrid), the Ayuntamiento de Alcobendas, the MNAC, or the Contemporary Andalusian Art Center (Seville), all own some of his works. — JFP

Selected works

Together with Aldecoa, Ignacio. *Neutral Corner*. Barcelona: Lumen, 1962; *Sanfermines* (Feast of San Fermín). Madrid: Espasa Calpe, 1963. Updated and republished, Madrid: La Fábrica, 2009; together with Delibes, Miguel. *Viejas historias de Castilla la Vieja* (Old tales of Castilla la Vieja). Barcelona: Lumen, 1964. Updated and republished, Madrid: La Fábrica, 2010; *Ramón Masats, fotografía*. Barcelona: Lunwerg, 1999; *Ramón Masats, Contactos* (Ramón Masats. Negatives). Madrid: Ministerio de Cultura, Lunwerg, 2006; *Ramón Masats. PHotoBolsillo*. Madrid: La Fábrica, 2000.



1



2

Presences and Absences

ANTONIO MUÑOZ MOLINA

Presence and absence, art and craft: Ramón Masats has been able to portray human presence with the full seriousness photography inherited from great paintings, but has been equally skilful in the inverse capacity to portray absence. They are not always compatible talents: Richard Avedon filled the space of a photo with an imperious human figure, even more overwhelming because the background was the blank space where there is nothing; André Kertesz portrayed Matisse as an absence, some round glasses, just like in early Buddhism when Buda was represented as the footprint of a step in the sand or as a parasol under which no one was there. Masats portrays someone face on, and that presence stands out over us with the magnetism of a fixed gaze that we cannot avoid. But he also photographs a house in which there is no one or the uninhabited threshold of a door, and we feel the twinge of a closeness, that is so subtle, but so doubtless, even so mysterious, like that of those souls in purgatory who leave, as the only trace of their presence, a mark of breath on a glass or a breath of air on someone's neck. Masats makes us see the empty places in which nothing happens, where no one goes in a different way, and in the blink of an eye, as if he gave us a poke to attract our distracted attention, we see at the top of a staircase what we were about to miss, some bare legs that are going up, an enigma, a temptation. Thelonious Monk, that master of ellipsis on the piano, used to say that

there is no more deafening noise than silence. In the second part of *Don Quijote*, Cervantes suggests that more worthy of praise is not what is said, but what one no longer says. These incitements to laconism are often seen as alibis for emptiness itself: one doesn't say anything because in fact there is nothing to say; one doesn't show the things because one knows nothing about them. In the true artist ellipsis is a supreme expressive tool. Ramón Masats may portray the human landscape of the poorest and more barbaric Spain, that of the copper houses and the toothless mouths and that of the noisy festival and bullfights, but he is equally attentive to the poetry of that which can hardly be seen, to a plain or to a whitewashed corner, to a figure with its back turned. In a house without anyone there is a table with a knife and large slice of bread into which another knife has been stuck, and the hand which touched the bread and which used the knife belongs to the invisible presence which occupies everything.—

"Presencias y ausencias de Ramón Masats" (Ramón Masats' presences and absences), by Antonio Muñoz Molina. *Ramón Masats*. Barcelona: Lunwerg, 2009.

1— Pamplona, 1957.

2— Tomelloso, Ciudad Real, 1960.

Oriol Maspons

BARCELONA, 1928 — 2013

Between 1955 and 1957 he lived in Paris, where he frequented the photo club 30 x 40, created by the photojournalist Roger Doloy. He published interviews for *Arte Fotográfico* with some member photographers or frequenters of the club, such as Robert Doisneau or Brassai. In 1956 he began a collaboration with Julio Ubiña, which lasted over 14 years. Upon his return to Spain he became a professional fashion, advertising and reportage photographer for *Gaceta Ilustrada*. He joined Afal, becoming part of the editing team and monopolizing the covers of the magazine with his girl-shots from issue number 15 (May-June 1958) to issue number 34 (January-February 1962)—36 issues were published in total. In the '60s and '70s, more provocative than ever, he recorded the parties of the hippie crowd in Ibiza, completed



1

his particular collection of pin-ups, and continued producing bold advertising work.

His return to Spain caused a major impact. As soon as he arrived he published the article "Salonismo," becoming the first person to launch an open critic to the system of salons and competitions that dominated the national photographic landscape and academic photography in the prowl for recognition. The *Agrupació Fotogràfica de Catalunya*, to which he belonged from 1951, expelled him in 1958. Together with Ubiña he worked in the collection "Biblioteca Breve" by the publishing house Seix Barral, and in the collection "Palabra e imagen" by Lumen. They also produced photographic reportage together, including the features *Las Hurdes* (1960) and *La Mancha* (1961). Hyperactive Maspons also organized exhibitions, unearthed young talents, and photographed personalities such as Salvador Dalí, Gary Cooper or Audrey Hepburn.

In 1995 the retrospective exhibition *Oriol Maspons. El instante perdido* (Oriol Maspons. The lost moment) was held at the "la Caixa" Foundation, Barcelona, and in 1998 he was conferred the Medal for Artistic Merit of the Ciutat de Barcelona. Approximately 1,500 of the author's photographs, produced between the '50s and the end of the '80s, are included in the permanent collection of the Museu Nacional d'Art de Catalunya. He also holds work in the archive of The Museum of Modern Art of New York.

— JFP

Selected works

Oriol Maspons. PHotoBolsillo. Madrid: La Fábrica, 2001; *Oriol Maspons, The private collection*. Madrid: La Fábrica, 2006.

1— Liceo de Barcelona, 1961.

2— An attractive model with her pet and a team of photographers ready for a photo shoot in the forest.



2

The Secret Laws of Desire

CARLOS PÉREZ SQUIER

For those young people in the nineteen fifties who, like us, suffered a regime of silence and repression in the physical and cultural desert of Almería, the contemplation of a beautiful woman, presumably a foreign woman, Swedish or French, could only mean something out of reach, prohibited, an obscure object of desire, as at the time Buñuel would film.

It is in this mental state that we received the first photographs by Oriol Maspons to be reproduced in our magazine Afal. We then thought about Oriol's great good fortune, having managed to cut across barred territories while we kept on merrily capturing corners of cemeteries, rundown neighbourhoods or animals that were free before being sacrificed in public.

On the other hand, Oriol's freely developed and vehement correspondence introduced veiled insinuations attempting to magnify his thrilling but apparent photo kinetic experiments. At the time we knew nothing about the genius of the work of Helmut Newton and Guy

Bourdin, but their models had an impact that was more equivocal and more sophisticated, a distanced sexiness that Oriol's girls did not have, being more comely, more carnal and more natural.

In those times of innocent amusement, Oriol Maspons was able to provide us with not only a freshness of ideas, which were the most photographically fertile ones in relation to the time, but which he photographed with a fine irony, humor and wit, capturing stupendous girls in the most diverse and amusing postures and undertaking the most varied tasks.

Oriol's mental slate has seen the passing, and still sees the passing of willing waitresses, haughty olive picking girls, former rich girls who have come down in the world, staunch feminists... But, fortunately, he was right on time to choose the most beautiful piece in his private collection, Coral, his wife, who in his years of splendor was a referent as a model in the photogenic history of the Catalan woman. —

"Las secretas leyes del deseo" (The secret laws of desire), by Carlos Pérez Siquier. *Oriol Maspons. The Private Collection*. Madrid: La Fábrica, 2006.

Alejandro Massari

? — ?

Portion of the ancient Roman walls near the Gate of Osario. Seville.



Of Italian origins, he was one of the foreign photographers who moved to the south of Spain during the first years of photography. Just like Jules Beaucy, Luis León Massón or Francisco de Leygonier, Massari came to Spain lured by the culture and traditions of the country. He settled in Seville, where he opened a studio in the number 40 of the Plaza de San Francisco sometime near 1855.

He worked as a portraitist and street photographer, and produced daguerreotypes, albumin prints and salt paper prints from wet collodion negatives. He also produces stereoscopic photographs.

His work was exhibited in the tribute/show focused on the pioneers of photography held at the Museo Nacional d'Art de Catalunya during the Primavera Fotográfica de Barcelona in 2004. One of his photographs (*Sevilla. Trozo de los antiguos muros romanos cerca de la Puerta del Osario* [Seville. Pieces of the ancient Roman wall near Puerta

del Osario]) is reproduced in the catalogue of this exhibition. This work is available online in the Virtual Library of the Bibliographical Patrimony, and the original is found in the Photographic Fund of the University of Navarre. The photographer's name appears in the census of photographers of the XIX century in Seville conducted by Miguel A. Yáñez and published in the magazine *PhotoVision* nº 12 (1985), an issue devoted in its entirety to the first generation of photographers working in Seville. — LA

Selected works

"Censo de fotógrafos del siglo XIX en Sevilla" (Census of photographers of the XIX century in Seville) and "Sevilla 1842-1900: sus fotógrafos." *PhotoVision* nº 12. Madrid, 1985; pp. 28, 29 and 43; *De París a Cádiz: calotipia y colodión* (From Paris to Cádiz: calotype and colodion). Barcelona: MNAC, 2004; p. 109.

Louis Leon Masson

FRANCE, ? — ? 1874

A French photographer based in Seville, he was particularly notorious between 1854 and 1872. Initially located in the number 50 of the Calle Escobas, he was the first photographer to photograph the dead from the provincial capital. He also produced features of several Spanish cities and documented bullfighting. Toward the end of 1858 he moved his business to the number 13 of the Calle Sierpes and focused his work on portraiture. After his death, his wife (known in Seville as *La señora de Luis* [Luis' lady]) managed the business until it closed down.

He worked with paper negatives and wet collodion, which he developed onto salted and albumin paper. Toward 1850 he traveled through the peninsula and produced one of the first collections of stereoscopic vistas on albumin and cardboard of cities like Córdoba, Granada, Málaga, Gibraltar and Toledo, as well as Seville. He popularized the images of the deceased in *carte de visite* format. He must have held some sort of relation with the Duke and Duchess of Montpensier, as is evidenced by the photo album he dedicated to them, with 37 photographs of vistas of Seville, Granada and Málaga.

The author's images are considered essential pieces in the history of photography during the period prior to pictorialism. Together with the work of other foreign authors like Charles Clifford or Jean Laurent, his photographs were the focus of a show/tribute held at the Museo Nacional d'Art de Catalunya (MNAC) during the Primavera Fotográfica a Catalunya 2004. His work is reproduced in issue number 12 of the magazine *PhotoVision* and in the catalogue of the exhibition that bears the same name: *De París a Cádiz: calotipia y colodión* (From Paris to Cádiz: calotype and colodion). This exhibit opened the collaborative agreement between the MNAC and the Fundación Universitaria de Navarra, the archive of which features the author's work. The private collection L. Ortiz Lara and the J. M. Holgado Archive also own works by the author. — LA



1 — Gate of Justice, Alhambra, Granada.
2 — Alcázar of Toledo.

2

Miguel Matorrodona

BARCELONA, ? — ?

1— Portrait of Guerrita, ca. 1887.
2— Portrait of Legartijo, ca. 1887.

He opened his studio in 1879, in the number 34 of Barcelona's Calle Fernando VII, home to the most luxurious establishments in the city until the commercial development of the Paseo de Gracia. At the time of his opening he installed two three-meter tall showcases on the ground floor of the workshop, two others in the corner of the Calle Hospital with the Rambla de San José, and two more in the Pasaje Madoz with Fernando VII. From this second space, which sometime later would be occupied by with the firm Napoleon, which rented a display case located on the other side of the door of the Church of San Jaime. During the first years of the 1880s he published in the graphic magazine *Il·lustració Catalana* portraits of distinguished personalities from Barcelona's society.

While he produced outdoor heliotypes of urban landscapes and the modern architecture of Barcelona, he focused his work on studio portraiture: individuals, couples, groups—above all university students—and compositions with atmospheric fabrics on the background, which he used to picture children in fancy dress or dressed for communion, as well

as ladies old and young, elegantly clad in wedding dresses or exotic accessories. The positive prints by the author preserved to this day are mostly on paper or paper on a secondary cardboard support, in *carte de visite* and *carte-de-cabinet* formats. These are very similar formats in their development and style, almost always used with copies in albumin paper.

Together with Narcís Cuyàs, Joan M. Fradera and J. Pons Escrigas, he took part in the Concurs Artístic de la Vella Barcelona, promoted in 1907 by the Artists Union of the city, which was later joined by the Junta de Museos. The purpose of the competition was to document the old part of the city which was about to disappear due to planning developments. Pau Audoard was part of the jury. The author's work features in the Josep M. Duran i Sabater collection, which since June 2011 belongs to the Provincial Historic Archive of Tarragona.
—LA

Selected works

Fernández Rius, Núria. *Pau Audoard, fotògraf retratista de Barcelona. De la reputació a l'oblit (1856-1918)*. Barcelona: Universitat de Barcelona, 2011.



Charles Mauzaise

PARIS, 1823 — ?

The son of French painter Jean-Baptiste Mauzaisse (1784-1844), he is known as one of the European photographers based in Granada who commercially exploited the image of the city for several decades. He first arrived in Spain on January 29th 1857. During his first years in the country he wandered over a number of cities, finally establishing in Granada in 1859, where he opened a studio on the Calle San Matias. There is no knowledge of his whereabouts after 1879, when his youngest daughter was born. He is likely to have died in the city where he lived for many years, as a consequence of the 1885 cholera outbreak.

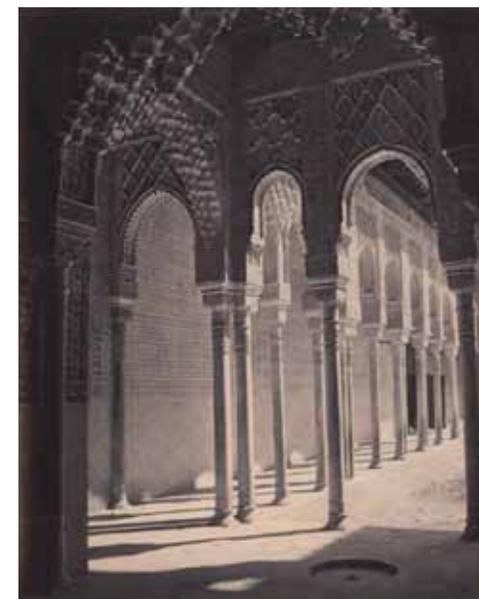
Although he was not the first European photographer based in Granada, he stayed the longest and was the first one to grasp the commercial potential of the image of the city and its monuments, offering collections of vistas of Granada to

travelers, as well as portraits to the local clientele. He produced a large series of photographs of the place, revolving obsessively around the Alhambra, probably because this was the most popular theme among tourists. At the same time, he also painted and was an active member of the artistic circles of the time, following the family tradition.

Of his scattered production a few albums remain, among which should be highlighted the one gifted to Infanta María de las Mercedes on the occasion of her betrothal to Alfonso XII, kept in the Library of the Royal Palace.
—RA



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1— Wooden doors, Alhambra, Granada.
2— Entrance to the left gallery, Alhambra, Granada.

Hermanos Mayo

A collective focused on photojournalism, it comprised five Galician brothers from two different families: the brothers Francisco (1912-49), Cándido (1922-84) and Julio Souza (1917-); and the brothers Faustino (1913-96) and Pablo del Castillo (1922-). They worked for over 50 years, bearing witness to the reality of Spain (1934-39) and Mexico (1939-92). The balance: a total of more than five million negatives that document, above all, the events of the Spanish Civil War and the recent history of Mexico.

The origins of the group are linked to Francisco's experience as a photographer of the Spanish Air Force, as he opted for photojournalism during the Second Republic. An activist of the Communist Party, he changed his signature to Foto Mayo in order to protect his family when one of the photographs he shot with Faustino in Madrid one May Day was accepted for publication. The gesture of linking this festivity with a common signature is indicative of the commitment the work of the Mayo brothers would display toward the ideals of the left.

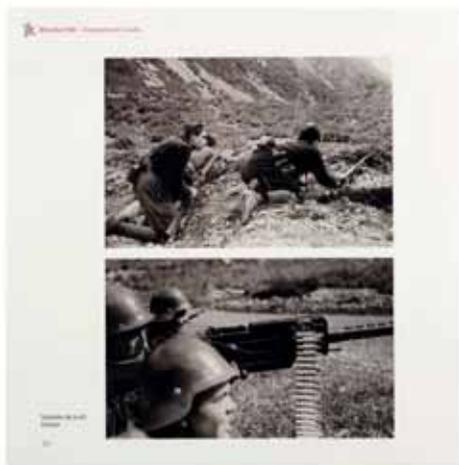
In 1934 Francisco used his first Leica and founded with Cándido and Julio in Madrid de

Agencia Foto Mayo, which was extremely dynamic during the Civil War. But defeat for the republican forces led the Mayos to disperse and to move to Mexico, where they resumed the agency's activity until they turned it into the largest in Latin America. Mayo published their work, among others, in *El Liberal*, *Mundo Obrero*, *El Socialista*, *Frente Rojo*, *Aceros*, *Times*, and *Life*. In 1992 the Valencia Institute of Modern Art hosted the exhibition *Foto Hermanos Mayo, 1934-1992*. The bulk of their work, kept by Cándido until his death, is presently stored in the General Archive of the Nation in Mexico City. —LA

Selected works

Hermanos Mayo: Guerra Civil española (Hermanos Mayo: Spanish Civil War). La Coruña: Diputación Provincial, 2008; *Hermanos Mayo*. Madrid: Creaciones Vincent Gabrielle, 2011; *Foto Hermanos Mayo, 1934-1992*. Valencia: IVAM, 1992.

www.hermanosmayo.com
www.juliomayo.com.mx



- 1— Italian prisoners.
2— Soldiers from the 43rd Division.
3— Madrid.

Reproduced in *Guerra Civil Española* (Spanish Civil War). La Coruña: Diputación de La Coruña, 2008, pp. 36, 62 and 63.



Images of Dignity

XURXO LOBATO

The imprint of the Civil War is constructed in the work of the Mayo brothers like a movie traveling shot. There are thousands of snapshots that allow one to reproduce the war action in a movement that covers all of the peninsular scene, ranging from the struggle in the republican capitals—Madrid, Barcelona and Valencia—to all the major fronts where they were based [...] Photographs that are above all the witness to a war and the witness to photojournalistic work, without any other intention than to depict the conflict so that the different magazines and newspapers of the time could publish graphic chronicles about the cruel war provoked by the Francoist uprising. Images of the front, of the rearguard, of the suffering of the civilian population, of the heroic effort by the republican army defending the values of freedom and democracy. Images that are a formal description of what is taking place and some with a clear aesthetic influence of the social realism that dominated at the time. The anonymous workers and soldiers are heroes, the protagonists of the story.

The Mayos make a collective portrait of the republican troops, of citizens after the cause, of the international brigades, of life on the lines of fire.

Sometimes they exalt the proletarian soldiers with shots that aggrandise them; on other occasions they transmit the exhaustion of the marches, of the waiting in the trenches. They are a summary of states of mind, of the conditions of life, and they form an impartial inventory of the logistics of their side in cataloguing armaments and equipments of war.

The images of Madrid reveal the destruction of the initial stages of the war: the streets devastated by the bombs, the façades scarred by bullets, the threat of air raids, the evacuations, the wounded in the hospitals, the dead [...] The Mayos responded to the requests for headline news for which their agency worked, but they did not restrict their work to this commission, but shot much more material than was requested of them, making a complementary archive of the subjects that they photographed which was their property. They thus immortalised everything that was considered newsworthy over 55 years, not only in the capital, Madrid, but throughout the country. Particularly noteworthy from their early times are the reportages on the arrival of the ship *Sinaita*, and about Trotsky's life in his Mexican exile and the almost detective-like report of his murder and of the arrest of his murderer, Ramón Mercader.—

"Imágenes de la dignidad" (Images of dignity), by Xurxo Lobato. *Hermanos Mayo: Guerra Civil española*, La Coruña: Diputación da Coruña, 2009.

Juan de la Cruz Megías

CABEZO DE TORRES,
MURCIA, 1959

Patiño, Murcia, February 1988.

He came to photography at age 11, when he was gifted a Voigtlander camera for Christmas. Self-taught, he shot his first wedding when he was 14 years old, and by the time he was 19 he opened a professional studio. Presently, he still works from his hometown in wedding photography, as well as in still lifes, portraits, architectural photography, corporate identity and advertising work for various brands. Taking part in university meetings and seminars, he has conducted photography workshops at the Cultural Center Puertas de Castilla (Murcia), at the Laboral University of Gijón, and on behalf of the Spanish Chamber of Commerce in Nicaragua.

His first exhibition came in 1999. It was at the H₂O Gallery of Barcelona, where he presented a selection of his photographs of weddings, *Bodas / Weddings, 1979-1999*. The project was awarded the Descubrimientos PHE Prize for the best portfolio at PHotoEspaña 2000, which enabled him to publish *Vivan los novios* (Long live the bride and the groom), a project comprised of highly singular images which together build a sociological portrait around the celebration of weddings. *En Blanco* (In white), a collection of portraits taken outside a huge nightclub, was presented at Primavera Fotográfica

a Catalunya 2002 and published in the magazine *OjodePez. Un piso de 50 metros* (A 50-meter apartment), produced together with the Mexican artist Ricardo Milla, was exhibited in the front garden of the Museo Nacional Centro de Arte Reina Sofía and on the terrace of Casa de Vacas in Madrid.

In terms of international impact, his images have been part of *Paisajes Internos* (Internal landscapes, Architecture Biennial, Venice, 2002), *All inclusive* (Poland, China, Slovakia, 2007-08), and *España contemporánea* (Contemporary Spain, Fotoseptiembre, Mexico City, 2011). A selection of his first personal photographs was collected in *Pan, vino y azúcar* (Bread, wine and sugar), a generational chronicle about Spain in the Transition period, which was displayed in Valencia and Murcia. — AGM

Selected works

Bodas / Weddings, 1979-1999. Barcelona: Galeria H₂O, 1999; *Vivan los novios* (Long live the bride and the groom). Madrid: La Fábrica, 2005; *Latidos de hormigón* (Concrete heartbeat). Murcia: 2009.

www.megias.com



José María Mellado

ALMERÍA, 1966

1 — Hotel next to the Tequendama Falls. Colombia, 2008.
2 — Petrol station. Iceland, 2006.

He lives and works in Madrid, where he has been the president of the Royal Society of Photography for five years and is the director of the laboratory Yellow Imagen (2000), in charge of retouching and printing the work of major Spanish artists and professionals, such as Isabel Muñoz or Ouka Lee. He combines this task with the production of his personal work and teaching, a field in which he is considered one of the best digital photography lecturers in the country, having coined the phrases “Mellado method” or “melladismo” for his retouching methodology. In 2012 he conducted a series of conferences and workshops in Latin America.

His photography is characterized by sharp contrasts and for its proximity to hyperrealist painting. A clear example of this particular style is *El silencio y la luz* (Silence and light), a series in which the latter is the main protagonist. Produced between 2003 and 2006, they are large format photographs divided into three categories: architecture, industrial landscape and natural landscape. Somewhat more recent is *Landscape. The Eternal Return* (2009), a reflection about the coexistence of that which is artificial and that which is natural in our environment.

El silencio y la luz (Silence and light) was presented in 2007 in the Art Center Museum of Almería, and *Landscape. The Eternal Return*, was on display in the Tomás March Gallery of Valencia (2010), in the Galerie Sandrine Mons of Nice (France, 2011-12) and in the Elipsis Gallery of Istanbul (2012). He has been awarded six Gold and two Silver LUX Prizes. His work is included in the collections of institutions and museums such as the Museo Nacional Centro de Arte Reina Sofía (Madrid), Artium (Vitoria-Gasteiz), the Comunidad de Madrid, or the Chazen Museum of Art of Madison (Wisconsin, USA). — AGM

Selected works

As author/editor, *Islandia, Iceland Island*. Madrid, 2008; *From Heaven to Earth*. Madrid: Yellow Consultores, 2012; *Fotografía de alta calidad. Las técnicas y métodos definitivos, CS6* (High-quality photography. The definitive techniques and methods, CS6). 2011 (Artual). Madrid: Anaya Multimedia, 2013.

www.mellado.info



Pedro Menchón

LORCA, MURCIA, 1875 — 1955

A disciple of José Rodrigo since 1905 at the latest, he was bequeathed his master's equipment and a large portion of his archive, as well as his studio. He included the slogan "successor of Rodrigo" in his advertisements and on the back of his photographs until the end of his career. He was photo editor of the magazines *Tontolín* and *Colores*, and he contributed as a photojournalist to *ABC* and *La Unión Ilustrada* with current affairs images, documenting various events and news.

The influence of José Rodrigo is clearly visible in his work, especially in his studio portraits, for which he used staging techniques such as painted

boards in the background, subterfuges, folding screens, velvet curtains, and artistic furniture. The group portraits of his first period feature people from all social spheres. They are balanced compositions, with full body characters posing carefully, recreating a scene, or sharing a common interest. As years went by the staging became more sober, focusing on the psychology of the models. He produced notorious photographs of Easter processions of Murcia, football matches, bullfights, interiors of churches, soldiers, the fate of the asylum of San José de Calasanz, or the urban landscape as the stage or everyday life. He used 10 × 15 cm glass plates for postcards and 9 × 12 and 13 × 18 cm ones for panoramic shots and vistas of the city. In 1930 he started using cellulose acetate negatives in plastic film. He never used electric lighting.

His photographs illustrated articles about Lorca, such as the one published in the weekly *Renovación* (April 8th 1922), or in the *Almanaque de la Asociación de San José de Calasanz* (Yearbook of the Association of San José de Calasanz) for over two decades. In recent years he has been the focus of, among others, the exhibitions *Fotografías de Lorca (1905-1950) de Pedro Menchón* (Photographs of Lorca [1905-1950] by Pedro Menchón, House Museum Huerto Ruano, Lorca, 2007), *La mujer. Primera mitad del siglo XX* (Woman. First half of the XX century), which also included photographs by Los Tani (Palacio Molina, Cartagena, 2009), and *Semana Santa: exposición fotográfica, 1865-1930* (Easter: Photo exhibition, 1865-1930), together with photographs by José Rodrigo (Cultural Center, Lorca, 2013). His images have been included in influential works such as *Fotografía y sociedad en España, 1900-1939: fuentes de la Memoria II* (Photography and society in Spain, 1900-1939: sources of memory II), 1992, and *Fotografía y sociedad en la España de Franco: fuentes de la Memoria III* (Photography and society in Franco's Spain: sources of memory III), 1996, both by Publio López Mondéjar and edited by Lunweg. — JFP

Selected works

Fotografía en la región de Murcia (Photography in the region of Murcia). Murcia: Murcia Cultural, 2003; *Pedro Menchón*. Murcia: Tres Fronteras and Dirección General de Bienes Culturales, 2007.

1— Protest of irrigators in the Plaza de España. Lorca, Murcia, 1923.

2— Portrait of guitarist Narciso Yepes. Lorca, Murcia, 1935.



2

Leila Méndez

BUENOS AIRES, 1972

A self-taught photographer, she entered the world of photography through music, photographing bands and producing covers for record labels. For the past 15 years she has been working in fashion, advertising and editorial photography. She lives in Barcelona.

Of note is her personal work *Mondo Cane*, a documentary series that proposes a desolate vision of a number of anonymous places and faces, for which she was selected as the FNAC New Talent in Photography in 2002. On a different note, the artistic work this author has developed parallel to her professional activity reveals her interest

in adolescent culture and the new tendencies that emerge from it. Among projects of this kind features the series of portraits *Slight Wounds*, in which images of her friends melt into cold, futuristic, dream-like, but strangely familiar stages.

She has collaborated as a photojournalist with *El País Semanal*, *The Guardian*, *The Observer*, *The New Yorker*, *Vogue*, and *The Pool*. Her award-winning series *Mondo Cane* traveled through the exhibition halls of FNAC in all of Spain during 2003, and through France and Portugal in 2005 and 2007 respectively. With *Slight Wounds* she attended in 2008 Les Rencontres d'Arles (France). Recently, she has taken part in the group exhibition *Crossing*, presented in 2011 during the o8o Barcelona Fashion, in 2013 in the Fernando Pradilla Gallery of Madrid, and, that same year, in the Waldorf Steiner charity exhibition of the Principal Art Gallery of Barcelona. — AGM

www.leilamendez.com



Portrait of Miju Li, 2013.

Enrique Meneses

MADRID, 1929 — 2013

A freelance reporter and photojournalist, he grew up in Lisbon and Paris during the German occupation, and returned to get a law degree in Spain. He witnessed the defining events of the XX century in different continents. In 1957 he managed to enter the Sierra Maestra, where he lived among the Cuban rebels for four months and photographed Fidel Castro and Che Guevara before Batista's defeat. His photographs, published by *Paris Match* and licensed to other major international media, were a world exclusive and made the Cuban Revolution famous before it emerged with victory.

He covered many armed conflicts, from the Suez Canal crisis in 1956 to the Balkan wars. Enrique Meneses was a great international reporter



in a closed and self-centered country. He worked in the United States covering major events in the struggle for social equality, photographed royal weddings and followed the European journeys of John F. and Jackie Kennedy. His commitment to the profession meant he would continue working until an advanced age. The emergence of new technologies filled him with renewed energy. He created the television channel *Utopía*, and his twitter account still shows over 9,000 followers. He wrote *Decálogo del aventurero* (Decalogue of an adventurer), and kept a political blog for over 10 years in which his love of nature and his respect toward all cultures and creeds was evidenced. He worked in television (*A toda plana*, *Los Reporteros*, *Robinson en África*) and for the written press. He was the director of *Playboy* magazine and the creator of the monthly publication *Los Aventureros*.

After being anonymous for a long portion of his career, in the final years of his life he received the recognition he merited. Winner of the Award of the National Association of Graphic Reporters for the Press (2005), he would also be the recipient of the Bitácora Prize to the Best Blog in the category of "Politics" (2008), the Prize of Honor Cirilo Rodríguez to the Best Special Correspondent (2010), the Rodríguez Santamaría Prize as a tribute to his career (2010), and the iRedes Prize in the category of "Letras Enredadas" (Tangled Letters, 2012). In 2013, PhotOn Festival and the Enrique Meneses Foundation paid tribute to the photographer with an exhibition held at the Valencia Institute of Modern Art. Two films have been produced around the figure of Meneses: *Cien miradas de Enrique Meneses* (One hundred regards by Enrique Meneses, Torreón del Sol) and *Oxígeno para vivir* (Oxygen to live, El Reloj Producciones). Meneses wrote and published his memoirs in 2006.

— PIH

Selected works

Fidel Castro, Madrid: Afrodísio Aguado, 1966; *Nasser, el último faraón* (Nasser, the last Pharaoh), Madrid: Prensa Española, 1970; *La Bruja Desnuda* (The naked witch), Madrid: Alice, 1976; *Seso y sexo* (Brains and sex), Madrid: Campus, 1979; *Escrito en carne* (Written in flesh), Barcelona: Planeta, 1981; *Una experiencia humana. "Robinson en África"* (A human experience. "Robinson in Africa"), Barcelona: Planeta, 1984; *Castro, comienza la revolución* (Castro, the revolution begins), Madrid: Espasa Calpe, 1995; *Hasta aquí hemos llegado* (We have come this far), El Viento, 2006; *La tierra más hermosa, Cuba* (The most beautiful land, Cuba), Havana: Museo Nacional de Bellas Artes, 2011; *Enrique Meneses. La vida de un reportero* (Enrique Meneses. The life of a reporter), Madrid: La Fábrica, 2013.

www.enriquemeneses.com
www.utopianow.tv

1— Fidel Castro, Che Guevara and Camilo Cienfuegos in Sierra Maestra, Cuba, February 1958.
2— Salvador Dalí in New York, January 1963.

Diego Merino

MADRID, 1972

He carried out film studies in Madrid, working in the industry for some time as an assistant cameraman. During those years he developed his fascination for photography. In 1998 he moved to New York, where he was assistant to renowned fashion photographers such as Tom Munro, and he began to develop his career as a freelance photographer. In 2005 he settled in London, and presently he lives and works between this city and Barcelona. He works in fashion and advertising photography.

His style is careful and elegant. His photographic representations often unfold narratives, fabled tales, or legendary characters with a halo of mystery. Particularly noteworthy in this respect are several of the artist's productions for advertising campaigns for the brand Harrods.

He works for renowned domestic and international brands such as Louis Vuitton (Spain), Cerruti Underwear, Reebok, Adidas, Cortefiel, El Corte Inglés, among others. His photographs are published by national and foreign magazines, including *M&S*, *The Guardian*, *El Magazine*, *The Times*, *Glamour*, *Woman* / *Madame Figaro*, etc.

— RldC

www.diegomerinophoto.com



1— Harrods, London, 2012.
2— Volt, London, 2009.

Alejandro Merletti i Quaglia

TORINO, 1860
— BARCELONA, 1943

An Italian photographer based in Barcelona, he is considered one of the pioneers of photojournalism in Catalonia. He was born into a family of textile industrialists in Turin and moved to Buenos Aires during his youth. He started working as a photographer there, resuming his activity in Barcelona, where he relocated two years later. His son Camilo (1903-1976) would also work as a photo reporter until his retirement. His reports bear witness to the most relevant political, social, cultural and sporting events to take place in Barcelona during the first half of the XX century.

His most active period began in 1910, thanks to the recognition he garnered the previous year after publishing some images taken during the trial to Ferrer y Guardia in "la Modelo" prison in Barcelona. The photographs made it to the international press despite the court's express prohibition. In the following decades Merletti was intensely active, and during the '30s he was joined by his son Camilo (who also signed his photographs as *Merletti*, which has led to issues of attribution of authorship). During the Civil War they took photographs of public events and above all of the state of the industry in Barcelona.

Newspapers and magazines such as *La Hormiga de Oro*, *El Día Gráfico*, *El Noticiero Universal*, *Diario de Barcelona*, *La Vanguardia*, *La Esfera*, *Blanco y Negro*, *Caras y Caretas*, *L'illustration*, or the *Daily Mirror* published Merletti's photographs. Most of these images are preserved in the Arxiu Històric Fotogràfic of the Institut d'Estudis Fotogràfics de Catalunya.

— RA / CC



1— Interior of a workshop with women reloading ammunition, ca. 1937.

2— President Francesc Macià welcomes President Alcalá Zamora in the Estación de Francia station during the latter's visit to Catalonia. Barcelona, 1931.

Rosell Meseguer

ORIHUELA, ALICANTE, 1976

Bow. Santiago de Chile, 2007.

She holds a PhD in fine arts from the Complutense University of Madrid, specializing in painting and imaging arts. A conceptual and multidisciplinary artist, the creation of visual metaphors is one of the running threads in her work, with which she transforms the space through photography, installations, drawing and painting. Of note in this respect are her projects *Batería de cenizas*, *Metodología de la defensa* (Battery of ashes. Methodology of defense, 1999-2006), about the concept of defense and the fear for the other, using the sea as a connecting bridge; *OVNI Archive* (UFO archive), a metaphoric dialogue between the themes of the Cold War and the current socioeconomic crisis; or *Tránsitos. Del Mediterráneo al Pacífico* (Transit. From the Mediterranean to the Pacific, 2005-08), perhaps her most representative work in relation to her inquiry into desolate landscapes and industrial archeology. Her latest work, *Tamarugal*, takes a found archive and enhances it with photographs taken between 2005 and 2013 in Chile and Bolivia, keeping in mind the use of the territory between Chile, Bolivia and Peru as well as the arrival of immigrants from China, Bolivia and Peru to the salt mines.

Batería de cenizas... was first exhibited in 2003, in the Antonio Pérez Foundation, and since then it has been displayed in galleries and institutions

such as The Photographers' Gallery (London, 2004) and the Spanish Cultural Center in Santiago de Chile (2007). In 2008 she presented *Tránsitos...* for the first time at the Espacio AV of Murcia; and in 2010, *OVNI Archive* was included in PHotoEspaña at Intermediae Matadero (Madrid). Meseguer has been the recipient of the First Prize in Photography of the AENA Foundation (2007), the First Prize in Plastic Arts of the University of Castilla-La Mancha (2009), and has had her work acquired through the Plastic Arts Prize of the Government of Cantabria (2010). The artist's work also features in the Patio Herreriano Museum of Valladolid, the AENA Foundation, the Ayuntamiento de Alcobendas, the Royal Academy of Spain in Rome, and the DKV collection, among others.

— RA

Selected works

Tamarugal. Madrid: Ministerio de Cultura, 2013; *OVNI Archive* (UFO archive). Madrid: Intermediae Matadero, 2012; *L'Art de la Mer*. Paris: Flammarion, 2009; *Luna Cornata...* Murcia: CEHIFORM, 2009; *Nuevas Historias. A New Perspective of Spanish Photography and Video Art*. Berlin: Hatje Cantz, 2008.

www.rosellmeseguer.com



Jesús Micó

CÁDIZ, 1962

He holds an undergraduate degree in medicine from the University of Cádiz and a PhD in fine arts with a specialization in photography from the Universitat de Barcelona, the city where he resides since 1995. A specialist in history and theory of photography, for a decade he has been a lecturer at the Escuela Universitaria de Fotografía of the Universitat Politècnica de Catalunya, and for years he has taught the international master of the EFTI academy (Madrid), and the *grado universitario en fotografía* from the Universitat Abat Oliba CEU (Barcelona, Escola Idop). Presently, he combines his teaching duties with his personal projects, research, and curatorial work, organizing exhibitions by emerging authors (he is the curator of *Kursala*, the exhibition hall of the University of Cádiz, and is in charge of its collection *Cuadernos de la Kursala*).

A great admirer of the street photography of Elliott Erwitt, Garry Winogrand, Lee Friedlander, or Bruce Davidson, between 1990 and 1995 he set out to produce an exhaustive contemporary archive of everyday life in his natal city, a project that came to life as *Cádiz, fin de milenio* (Cádiz, end of the millennium), comprising 15,000 black and white images. From the beginning of the '90s is also *Natura*

Hominis: Taxonomías, a photographic essay about the human body which consists of approximately 400 images designed to provoke a major demystification of the body. Since 1997 he works in *Natura Hominis: Escenarios (Interludios fotografiados y filmados de biografía)* (*Natura Hominis: stages [photographed interludes and filmed biographies]*).

This project was first exhibited in PHotoEspaña 1999. *Cádiz, fin de milenio* was featured in the Primavera Fotográfica de Catalunya (Barcelona) in 1996, and *Natura Hominis: Taxonomías* was presented in the University of Salamanca, in the Canal de Isabel II and in the Universitat de Valencia during 1995 and 1996. His work is included in the collections of the Ayuntamiento de Alcobendas, the Diputación de Cádiz, and in the Centro de Arte Dos de Mayo.

— AGM

Selected works

Natura Hominis: Taxonomías. Salamanca: Universidad de Salamanca, 1995; *Cádiz, fin de milenio*. Cádiz: Universidad de Cádiz, 2000.

www.jesusmico.com



Hwang is Jose's Korean teacher. She is a very peculiar woman, with the strict attitude observed in Zen culture but with a very high lifestyle. A paradoxical blend, although, come think of it, maybe not so much.

She sleeps a tremendous amount—at 20:00 hours she has already had her dinner, and she wakes up at five in the morning. At 13:00 hours she has already had lunch and she lies down until 16:00. At 17:00 she begins her classes. She is an excellent teacher.

I remember clearly the day when she invited us for dinner and then took us on a ride in her car in the Barcelona night. It was winter and I was terribly embarrassed when I saw people looking at us with special interest, given that the car was top notch and she had opened the convertible roof. It had—exquisite—leather seats and also the most amazing wooden surfaces. And it was fitted with individual heating systems for each seat. For her this was all totally normal (I don't even know the make of the car, sorry).

In any case, Hwang is a very elegant woman who always carries herself with extreme care. Her traditional Korean clothes are made in the most luxurious silk and are wonderful to the touch.

Her control over her body—yoga and a strict diet—made it possible for her to pose without problems in a frankly difficult position. And that despite the fact that the session lasted hours and it was tremendously hot.

— Hwang under the shadow of a Mediterranean pine tree. Barcelona, Botanical Garden, May 30th 2009.

Natura Hominis project: stages (photographed interludes and filmed biographies).

Cristina de Middel

ALICANTE, 1975

A fine arts graduate with a specialization in drawing from the Universitat Politècnica de Valencia, she has completed postgraduate courses in photography and photojournalism in the University of Oklahoma (USA) and in the Universitat Autònoma de Barcelona respectively. She has worked as a reporter for newspapers such as *Diario Información* or *Diario de Ibiza*, and for various NGO and charitable organizations, such as the Red Cross. Presently, she collaborates with magazines such as *Colors*, *Esquire*, and the supplement *Yo Dona* of the newspaper *El Mundo*, among others.

Parallel to her long career as a photojournalist she has developed her artistic creation, which is imbued in subjective judgments and irony. Her experience in documentary photography feeds verisimilitude into her signature work, in which she offers an eccentric vision of the present time under the realistic guise of journalistic, social or ethnographic reportage. At the same time, her work reveals an influence from painting in the framing, the forms, textures and, above all, the colors used. All these stylistic characteristics come together in projects such as *The Afronauts*, a series of images halfway between reality and fiction, *Poly Spam*, another staging of imaginary facts, or *Vida y milagros de Paula P.* (Life and miracles of Paula P.).

Poly Spam was presented in the Sección Off of PHotoEspaña 2009 (Espacio Arte Gallery); and *Vida y milagros de Paula P.* (Life and miracles of Paula P.), in the Museum of the University of Alicante in 2012. That same year she became the first Spanish woman to merit the Photo Folio Review award at Les Rencontres d'Arles with *The Afronauts*, a projects that also earned her an Infinity Award from the International Center of Photography of New York to the best publication (2012) and was selected among the finalists in 2013 of the Deutsche Börse Photography Prize, awarded by the Photographer's Gallery in London. Similarly, she was also the recipient of a First Prize in Photojournalism at ARCOmadrid (2009).

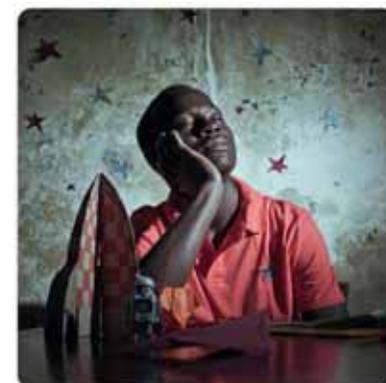
— AGM

Selected work

As author/editor, *The Afronauts*. Alicante: Sala Kur-sala de la Universidad de Cádiz, 2012.

www.lademiddel.com

1 — *The Afronauts*, 18, 2012.
2 — *The Afronauts*, 05, 2012.
3 — *The Afronauts*, 21, 2012.



José Miguel de Miguel

CARTAGENA, 1916
— VALENCIA, 1988

He moved permanently to Valencia in 1958, joining the city's Foto Club. Within the framework of the Foto Club he formed in 1962 the group El Forat, which would boast the likes of José Segura Gavilá, Francisco Sanchis, and Francisco Soler Montalar among its members. Having joined the Agrupación Fotográfica Valenciana (Valencia Photography Association), he took active part in its activities and exhibitions, such as the ones held at the venue of the Foto Club in 1962 and 1975.

One of his main distinguishing traits is his innate sense of humor, which contrasts radically with the grim atmosphere prevalent in Spain in the 1950s, the time during which he developed his trade. His works display an almost artificial simplicity, an exaggerated perfection that results from the construction of his compositions. His wife, his son



Last recourse. Ateneo Marítimo of Valencia, 1968.

and his friends were his models, which further informs the settings with an element of modernity and distance, with a cinematographic touch. Despite the humorous tone of the photographs, the author's regard is critical of his time, which he analyzes with plenty of irony. He was able to portray his immediate surroundings, offering a valuable vision of the recent history of the country, always favoring humor and developing a personal ethical code. He devoted much attention to the subject of childhood.

During the 1970s he exhibited his work in various domestic venues, but it would be during the '80s when he would truly attain recognition by the hand of exhibitions such as the one held at the Valencia Institute of Modern Art (IVAM, 1986) and at the Valencia-based galleries Railowsky (1987) and Visor (1988). In 2010 the Fundació Foto Colectania organized the traveling show *Alegría de vivir, fotografías de José Miguel de Miguel (Joie de vivre, photographs by José Miguel de Miguel)*, also held at the Bancaja Foundation of Castellón (2012). Among the awards and recognition he merited during his career must be mentioned his naming as FIAP artist in 1967 by the Fédération Internationale de l'Art Photographique, the Prize of Honor to the best collection at the César Augusto Trophy of Taragona, and the Ramón Dimas Prize in the category of "Reportage," awarded by the magazine *Destino* (both of them in 1974). The collections of the IVAM and of the Fundació Foto Colectania of Barcelona, among others, own some of his works.

— JFP

Juan Millás

MADRID, 1975

Juan Millás graduated in history of art in 2000, while he profited from a scholarship from the EFTI academy in Madrid. Presently he is a freelance photographer, regular contributor to *El País Semanal* and founding member of the agency and Spanish photographer's collective NOPHOTO.

Of note among his projects is *Península* (2007-10), produced together with Eduardo Nave, which is a depiction of a journey carried out in different stages through Spain and Portugal. Traveling is again central to his project *Bosque Real / Bosque Fingido* (Real forest / fake forest, 2010-13), an essay about the origins of the landscape produced in the thick of the forests of Brittany (France), where the first aesthetic interventions of humans on the landscape are recorded: menhirs.

He also collaborates with *Babelia*, *Marie Claire*, *Yo Dona*, and *Traveler*, with film production companies and advertising agencies. His work has been exhibited in the Valencia Institute of Modern Art (IVAM, 2005), the Conde Duque Center of Madrid (2006), ARCOmadrid 2009, PHotoEspaña 2007 and 2010, Expo Shanghai 2010, the Metropolitan Museum of Manila, and the Korea Foundation Cultural Center of Seoul (2012). His work is part of the collections of the Consejería de Cultura (Regional Council of Culture) of Murcia, the Casa de Velázquez (Madrid), the IVAM, and other private collections.

— MMN

www.nophoto.org



It still seems possible to find something to unearth in the garden. Madrid, 2010.

Xavier Miserachs

BARCELONA 1937 — 1998

He read medicine but dropped out in the last year of his degree. In 1952 he joined the Agrupació Fotogràfica de Catalunya (AFC), where he struck up a friendship with Oriol Maspons, and as a 17-year-old he scooped the I Trophy Luis Navarro of Modern Photography. His first exhibition, *TMM*, took place in 1957 in the AFC, and it was done in collaboration with Ricard Terré and Ramón Masats. In 1959 they exhibited together one more time in the Sala Aixelà of Barcelona, and these two exhibitions marked a turning point in the photographic revolution of the time. He would set up his first studio two years later, alternating commissioned works with personal projects, and he would act as a reporter as early as the 1960s. This activity took him to France to cover the protests of May 1968, to London during the time of The Beatles, to the Prague Spring, and to travel around the world. He was part of the founding team of the Escola Eina de Barcelona in 1967, where he taught photography.

Gathering his personal photographs in photo-books, Miserachs consolidated the concept of the modern photographic reportage, differentiating it from photojournalism and documentary photography. Reportage entails the construction of a narrative, a particular interpretation of reality and, therefore, the vindication of the author's status.

The publications with which he collaborated include *Actualidad Española*, *Triunfo*, *La Vanguardia*, *Gaceta Ilustrada*, *Interviú*, *Bazaar*, and *Magazin*.

In 1992 the "la Caixa" Foundation organized the retrospective exhibition *Xavier Miserachs. 1 segundo y 25 centésimas* (Xavier Miserachs. 1 second and 25 hundredths of a second). Additionally, he has been recognized with several awards, including the Creu de Sant Jordi, conferred by the Generalitat de Catalunya (1998) and the II Gaziel Prize of Biographies and Memoirs for his biography *Fulls de contactes. Memòries* (Edicions 62, 1998). The photographer's family has placed the Miserachs Archive in the Centre d'Estudis i Documentació of the Museu d'Art Contemporani de Barcelona. The collections of the Museu Nacional d'Art de Catalunya, the IVAM, and the Museo Nacional Centro de Arte Reina Sofía also feature works by the author.
— JFP

Selected works

Barcelona Blanc i Negre. Barcelona: Aymà, 1964; Together with Vargas Llosa, Mario. *Los Cachorros*. 1967 (Lumen). Madrid: La Fábrica, 2010; *Xavier Miserachs. PHotoBolsillo*. Madrid: La Fábrica, 2007; *Profesiones con futuro. Fotógrafo* (Careers with a future. Photographer). Barcelona: Grijalbo, 1995; *Criterio Fotográfico. Notas para un curso de fotografía* (Photographic criterion. Notes for a course on photography). Barcelona: Omega, 1998.

www.miserachs.com



1— Antòfita la Singla. Barcelona, 1962.
2— Borne market, Barcelona, 1962.



3

Nobody's Perfect

ORIO MASPONS

Xavier Miserachs Ribalta was born in Barcelona late, in 1937, at the height of the Civil War. Nine years after me. One day I said to him: "How stupid you were to be born during the Civil War. Think what you missed out on! I was nine years old and I had a great time. In Ametlla de Vallés, not very far from your town of Llinàs, I spent three years of holidays, without going to school". Xavier never understood anything about the war. I think that is why he was more of a leftist than I was and always more "politically correct."

His mother, Montserrat Ribalta, was a librarian, very cultivated and responsible, who took care that her son should attend a good school, the Institut Tècnic Eulàlia, of which Xavier remained proud all his life [...] The biographers and historians of photography do not agree about whether Xavier and I met one another in 1952 or in 1954; I don't think it's important in the least. What is certain, however, is that it was in Cadaqués, when he was a brilliant young medical student. He introduced me to the movers and shakers of the world of culture and leisure in "Cadac's," which is how the smart set used to refer to the town. In those days, I was also an habitué of the incipient summer colonies on Ibiza and Formentera, places where the alternative lifestyle got its start, which is something we liked.

Xavier and I used the tortured shapes of the rocks along the coast as a background for our photos, to contrast with brightly colored Flamminaire lighters, products of Puig perfumery, or models that we had brought along with us, to take photos that, in that desolate landscape, turned out looking super-artistic. It was a wonderful time. From experience we both knew that all good things come to an end, but as the saying goes: "you can't take away the dance after it's danced." And Xavier Miserachs had danced a lot. —

"Nobody's Perfect." by Oriol Maspons. *Xavier Miserachs. PHotoBolsillo*. Madrid: La Fábrica, 2007.

3— Via Laietana, Barcelona, 1962.

Fernando Moleres

ORDUÑA, VIZCAYA, 1963

A self-taught photographer and a nurse by trade, his first contact with photography came in 1987 when he traveled to Nicaragua as a member of a brigade. In 1991 he published his first snapshots after a trip to South Africa, and he turned to photography professionally in 1994. Since 2001 he lives in Barcelona.

Moleres conceives of documentary photography as a commitment toward society and human rights. He works in long-term projects that are, almost without fault, not commissioned. Some of the stories he touches upon, such as child labor or the incarceration of children in adult prisons (Sierra Leone), reveal the existence of situations that go against such principles. At his service, photography constitutes a tool not only for dissemination but for action, which is why he has created the NGO Free Minor Africa, a project that aims to help these jailed minors.

His images have been published abroad by *Stern*, *Le Figaro Magazine*, *Le Monde*, *La Repubblica*, *The Independent*, and *The Sunday Times Magazine*, among others. In 2012 the Valencia Institute of Modern Art hosted his exhibition *Niños en prisión*, *Sierra Leona* (Children in prison, Sierra Leone), which was presented at Visa pour l'Image (Perpignan, France) the previous year. Equally of note was his presence in 2000 at this French festival and at PHotoEspaña with his work *Child Labour*, winner of the "Daily life series" category of the World Press Photo in 1998, and of an extraordinary prize of the W. Eugene Smith Grant in 1999. He again won the World Press Photo in 2002 for *Burning Man*; and in 2011 for *Niños en prisión*, *Sierra Leona* (Children in prison, Sierra Leone), which was also a finalist of the notorious W. Eugene Smith Grant that same year.

— RA

Selected works

Infancia robada (Stolen childhood). Peliti, Actes Sud, Braus and Lunweg, 2000; *Uomini di Dio*. Rizzoli International and La Esfera de los Libros, 2009.

www.fernandomoleres.com



2

1— The happy world. San Salvador, El Salvador, 1992.

2— The fisherman from Zanzibar. Tanzania, 1996.

Óscar Molina

MADRID, 1962

A multidisciplinary artist, since the beginning of the 1980s he has studied music and worked on video, photography and graphic design projects. In 1987 he opened his own photo studio and in 1990 he began nurturing his interest in teaching, coordinating since then seminars and specialized workshops with renowned photographers, initially at his studio in Madrid and subsequently in Cabo de Gata and in collaboration with the Asociación Mestizo between 1997 and 2000. Presently, and in parallel to his activity as an author, he delivers lectures and conferences in Spanish photography schools, art centers and universities.

His style is characterized by its essential and close intimacy. In works like *Objetos* (Objects, 1987), *Fotografías de un diario* (Photographs

from a diary, 1990-08), *Petite histoire du temps* (2006-07), or *Hallar las siete diferencias* (Finding the seven differences, 1990-2008), the metaphorical relations spark a debate between that which is purely existential and that which transcends. In *Photolatente* (1997-2013), *Caja de Acuarelas* (Box of watercolors, 1991-2010), *Silencio abierto* (Open silence, 1996), and *Ammonites* (2009), he takes his proposal to the boundaries of photography, raising issues that are central to the creative process and that explore the role and status of the author while requiring implication from an active spectator.

Over the more than 30 years he has devoted to photography, his work has been displayed, among other places, in the Spectrum Sotos Gallery (Zaragoza, 1992), the Círculo de Bellas Artes (Madrid, 1996), the Ancienne Couronne (Biel, Switzerland, 1998), the Sala Ignacio Aldecoa (Vitoria, 2006), the National Photography Center of Torrelavega (Santander, 2006), and the Musée Gassendi (Digne, France, 2007). He was one of the photographers featured in the exhibition *Meridiano* of the Comunidad de Madrid (1995). Selected in *Circuitos Jóvenes* in 1991, in 1992 he was awarded the Premio Imágenes Jóvenes (Young Images Prize) of the Ministry of Social Affairs. He has also been the recipient of the Hofmann Photography Prize (1995) and the photography scholarship from Caja San Fernando (2004). His work is included in the Valencia Institute of Modern Art, Artium (Vitoria), the Musée-Promenade (Digne, France), the Centre Pasquart (Biel, Switzerland), the Photography Collection of the Comunidad de Madrid, and the collection of the Ayuntamiento de Alcobendas, among many others.

— RA

Selected Works

Silencio abierto (Open silence). Murcia: Mestizo, 1998; Óscar Molina. *PHotoBolsillo*. Madrid: La Fábrica, 2001; *Photolatente*. Utrera: IG, 2002; *Hallar las siete diferencias y Fotografías de un diario* (Finding the seven differences and Photographs from a diary). Seville: Caja San Fernando, 2004; *La imagen latente* (The latent image). Cádiz: Universidad de Cádiz, 2008; *Caja de acuarelas* (Box of watercolors). Valladolid: Ediciones Efimeras, 2009.

www.oscarmolina.com



1



2

1— Photographs of a diary, Zaragoza, 1993.

2— Zoo. Madrid, ca. 1980.

Moliné y Albareda

Manel Moliné was a painter, lighting technician, and one of the most important comic drawers and political caricaturists in Catalonia in the XIX century. Between 1849 and 1853 he studied in the Academy of Fine Arts of Sant Jordi and in the Escola Llotja (Barcelona). In 1856 he opened a studio together with Ramón Albareda in the number 6 of the Calle Aroles. Albareda was his brother in law and the first photographer from Barcelona to be accepted in the Société Française de Photographie, the most influential photographic institution on an international level, together with the Royal Photographic Society of London. Moliné y Albareda came to be one of the first and most important photography firms in Barcelona.

They specialized in portraiture, tapping into the bourgeoisie of Barcelona for their primary source

of clients. Manel took charge of the lighting, and Ramón produced the photographs. Like most other notorious photographers of the time, they adopted the commercial strategy of renting display cases on the public road, specifically in the Pasaje Madoz. These showcases attracted the attention of the general public, but also of the press, deriving in flattering reviews of their works in the *Diario de Barcelona* and *El Lloyd Español*, among other publications. In 1871 they were commissioned to produce a guide of Lérida on the occasion of the visit of King Amadeo I of Spain. These photographs display the more artistic side of the team.

They participated in the Third Exposition of the Société Française de Photographie (1859), together with photographers Charles Clifford, Nadar, and Gustave Le Gray. They presented four pieces: two portraits and two wet collodion photographs. In 1861 they received the Silver Medal in the Exposition of Portugal, an award that features on the back of their lithographies together with the honorific title of *Fotógrafos Casa Real* (Royal House photographers). The Museu Nacional d'Art de Catalunya and the Arxiu Històric de la Ciutat de Barcelona, among others, hold works by the photographers. —LA

Selected works

Catalogue de la troisième exposition de la Société Française de Photographie comprenant les œuvres des photographes français et étrangers. Paris: SFP, 1859.



Portrait of José Zorrilla y Moral.

Eduardo Momeñe

BILBAO, 1952

He produced his first exhibition in the Nikon gallery of Barcelona in 1974. The following year he moved to Paris, where he worked in Uwe Ommer's studio, focusing on fashion photography. Two years later he would set up his own studio in Madrid, specializing in editorial and fashion photography and illustration. During the '80s he photographed personalities from the cultural establishment in Spain and abroad, such as Wim Wenders and Robert Mapplethorpe. He now lives between Madrid and Brussels. He is the director of the international master in documentalism and photographic narrative of the EFTI academy and the author of the essay *La visión fotográfica* (The photographic vision, AfterPhoto, 2007), which has been reedited five times to date. He was a member of the international jury of the Kodak Contest in Arles (1987), has delivered courses, workshops, and seminars, and directs the publishing house AfterPhoto.

Passionate about black and white photography, in his portraits he reveals an interest for the interrelation between the body and a fabricated space. This strict control of the scene results in a quest for the photographic truth within the photograph itself, distanced from a psychological intentionality. His photographs display a particular reflection about space and the textual elements that surround the image.

Interested in the language and inspired by literature, music and film, his main sources of inspiration are found in Italian and Flemish Renaissance portraiture.

A regular contributor to the magazines *FronteraD* and *Quesabesde*, he has also published in magazines such as *Vogue*, *Marie Claire*, *Elle*, or *Style*. His most recent solo exhibitions include his participation in the Festival Off section of PHotoEspaña 2010 (Metta Gallery, Madrid), *La mirada cómplice* (The complicit regard) together with Isabel Muñoz (N2 Gallery, Barcelona, 2013), and *Las fotografías de Burton Norton* (Burton Norton's photographs, Círculo de Bellas Artes de Madrid, 2013). His photographs are included in public and private collections. — PPF

Selected works

Once fotógrafos españoles (Eleven Spanish photographers). Madrid: Ediciones Poniente, 1982; *La visión fotográfica: curso de fotografía para jóvenes fotógrafos* (The photographic vision: a photography course for young photographers). Madrid: AfterPhoto, 2007; *Las fotografías de Burton Norton* (Burton Norton's photographs). Madrid: AfterPhoto, 2013.

www.eduardomomene.com



1



2

1— Die Welt ist schön, 1980.

2— Presence of Bernd Alois Zimmermann, 2010.

Tomás Monserrat

LLUCHMAYOR, MALLORCA, 1873 — 1944

A parish priest in Mallorca, he strengthened the Catholic associations of his town, where he lived his entire life, and was a teacher at L'Escola Catòlica del Pòsit de Nova Creació. An enthusiast of photography, it is a documented fact that his first contact with a camera dates back to his years at the seminary.

His work is of great anthropological and social value. His legacy today serves as a record of the traditions, clothing and physical aspects of an era, an example of social chronicle produced in a rural macrocosm. To take the portrait of his models, almost always on a Sunday, he recreated the traditional decoration of a professional studio in a rudimentary way. He covered the floor with damasks and photographed his parishioners posing on a patterned counterpane with objects in the background (a clock, a chair with two books, a dissected bird...). In his outdoor photographs his models pose on the doorway of their homes, accompanied by that which best defines them: their work clothes, their pet, their bicycle, and so on. He also photographed the landscapes and popular celebrations of the place. Some of his images were published in the local news section of the weekly *Lluchmayor*.

The best part of his works, together with the materials and ornaments used by Monserrat, have disappeared. Majorcan photographer Toni Catany recovered some 150 glass plates on 9 × 12 and 13 × 18 formats, which he reproduced in the book *Tomás Monserrat. Retratista d'un poble, 1873-1944* (Palma, 1983).

— LF

Selected works

Tomás Monserrat. Retratista d'un poble, 1873-1944. Edited by Toni Catany. Palma de Mallorca, 1983.



2

1— ca. 1910.
2— ca. 1900.

Santos Montes

SANTANDER, 1949

Lousy thief. From the series *Alcorisa*, 2003.

A self-taught photographer, he began his work as a photographer in the 1980s. He spent a large portion of his life in the Basque Country, but since 1993 he lives and works in Barcelona. He uses analog photography and old cameras to get the most varied results.

Montes produces very extensive projects, seeking depth. His latest work, *2 Km de Playa* (2 km of beach), focuses on the beach of Las Catedrales (Lugo), where he works obsessively taking photos or videos of whatever takes place in this reduced area. The piece brings together the capricious and phantasmagoric architectural shapes created by the coastal erosion, which can only be seen once a year in the hours of low tide, and the relation visitors have with this place. On a different note, his series of photographs *Hotel* depicts different scenes taken in hotel rooms, together with views of the urban landscapes captured from their windows.

Perhaps the most significant project in his entire career is *Dípticos* (Diptychs), a piece which was begun in 1995 and which comprises frontal portraits of different individuals who are confronted with the photograph of an intimate object that defines them. Focusing on collective life, he has

produced the series *Alcorisa*, which takes the name of a place in the province of Teruel.

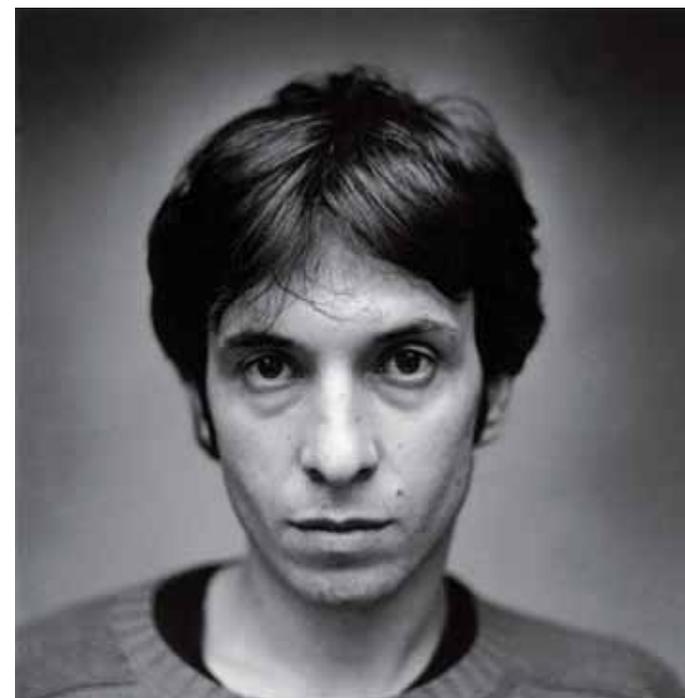
Alcorisa was exhibited in the Museum of the University of Alicante in 2004; *Dípticos* (Diptychs), in the Galerie Kahn of Strassburg (France, 2003), in the Zoom Gallery of Santander (2005), and in Desig, Barcelona (2006). The photographer's work is included in the permanent collections of museums and institutions such as Artium (Vitoria-Gasteiz), the Fundació Pilar i Joan Miró a Mallorca, the Comunidad Autónoma de Madrid, the Marugame Hirai Museum of Spanish Contemporary Art (Marugame, Japan), and in the Rafael Tous and Juan Redón collections.

— AGM

Selected works

Dípticos (Diptychs). Barcelona: Udyat, 2000; *Alcorisa*. Alicante: Museo de la Universidad de Alicante, 2004; *Nunca sin ti* (Never without you). Santiago de Compostela: A Chocolaría, 2006; *Buscando el norte* (Searching for the north). Santander: Caja Cantabria, 2009.

www.santosmontes.com



Josep Vicent Monzó

VALENCIA, 1950

He has been a photographer since 1976. Two years later he started working as a photojournalist in various media outlets, such as *Valencia Semanal*. In 1982 he founded together with other photographers the Union of Photographers of the Country of Valencia, and was involved in the foundation of the General Directorate of Heritage of the Consejería (Regional Ministry) of Culture, Education and Science of the Generalitat de Valencia, contributing to the creation of the Valencia Institute of Modern Art (IVAM). In 1996 he was named photography conservator of the IVAM. He also acted as an advisor to the Public Collection of the Ayuntamiento de Alcobendas from 1995 to 2004. Throughout this time he has been able to combine his duties in cultural management with the realization of his personal work.

In the words of fellow photographer and critic Manuel Falces, Monzó has "a special sensibility to capture a topic in the history of photography, such as the lost gaze of a dead animal; his registry evokes in us that extinguished, reciprocal regard, exchanged between the human and the animal." Of note are his series *Retratos* (Portraits, 1984-85), *Flores* (Flowers, 1987), *Diario* (Diary, 1994), *La Habana* (Havana, 2000), and *Personajes del Cabanyal* (Characters from El Cabanyal, 2005).

His work was part of the project *Imagina*, which in 1992 traveled to the Spanish Museum of Contemporary Art (Madrid), the Cloister of the School of Arts and Crafts of Almería, the Institute of America in Santa Fe (Granada), and the city of Montpellier. Individually, he has held, among others, the exhibitions *Animales* (Animals, Círculo de Bellas Artes, Madrid, 1995) and *La fotografía inventada* (Invented photography, Center of Photography Isla de Tenerife, 1999). As the photography conservator of the IVAM, he has coordinated approximately 59 exhibitions and curated 49 of them. Of note are *Josep Renau: Fata morgana USA. The American Way of Life* (1989); *Gabriel Cualladó* (1989); *Sueños, de Grete Stern* (Dreams, by Grete Stern, 1995); *El Buenos Aires de Horacio Coppola* (Horacio Coppola's Buenos Aires, 1996); *Bernard Plossu. Fotografía* (1997); and *George S. Zimbel* (2000). Together with the Che Guevara Research Center, he curated in 2001 the exhibition *Ernesto Che Guevara, fotógrafo*, which traveled to Valencia, Havana, Mexico, Montevideo, Montpellier (France), Santa Fe (Granada), Hamburg (Germany), and Milan (Italy).

—RA



Travel album. Azores, 2007.

Jean Marie del Moral

MONTAIGNE-SUR-LE-LOIR, 1952

The son of Spanish parents exiled after the Civil War, he has worked as a photographer since he was 14 years old. He was an assistant in the photography department of an aeronautical company, learning studio techniques like artificial lighting and laboratory work. In 1973 he joined the staff of French communist newspaper *L'Humanité* as a photographer, carrying out features of social interest, like his coverage of the Carnation Revolution (Portugal, 1974). In 1974 he moved to Canada and the USA, where he discovered the great photographers from the American continent, such as Paul Strand, Walker Evans, Irving Penn, or Manuel Álvarez Bravo. He worked as a photographer in the documentary film of the Montreal Olympics of 1976. Upon his return to Europe in 1977 he collaborated with several magazines, and photographed Joan Miró for a feature on Spanish intellectuals after Franco's death.

Meeting Miró would determine the direction of his future work in photography. Since then he has photographed the ateliers and creative processes of painters and sculptors around the world. In this sense, especially noteworthy is his photographic novel *Barceló*, a portrait of the Majorcan painter in the solitude of his atelier and in several of his travels, which reflects the creative process and the

sources that feed the artist. He has also photographed Roy Lichtenstein, Robert Motherwell, Antoni Tàpies, Antonio Saura, Julian Schnabel, or Zao Wou-Ki, among others. He directed the documentaries *Les ateliers de Barceló* (1991) and *Picasso y la tauromaquia* (Picasso and bullfighting, 1993). In 2006 he was a guest photographer at the project *Cuenca en la mirada* (Cuenca in the eyes).

A contributor to *Vogue*, *Madame Figaro*, *El País Semanal*, *Matador*, and *Travel and Leisure*, among other publications, his work has been exhibited in Les Rencontres d'Arles (1988) and in museums such as the Museu Da Cidade de Lisbon (2004), the Conde Duque Center in Madrid (2004), the Valencia Institute of Modern Art (IVAM, 2004), the Antonio Pérez Foundation of Cuenca as part of PHotoEspaña 2007, and the San Clemente Museum of Graphic Works of Cuenca (2008), among others. His works are included in the collections of the Pérez Foundation (Cuenca), the Apelles Fenosa Foundation (El Vendrell), the IVAM, the Fundació Pilar i Joan Miró a Mallorca, and the Pollock-Krasner Foundation (New York).

—RA

Selected work

Barceló. Madrid: La Fábrica, 2008.



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Emilio Morenatti

ZARAGOZA, 1969

1— Escaping war. Tribal areas of Pakistan, 2008.
 2— Port-au-Prince after the earthquake. Haiti, 2010.
 3— Afghan girls in the remote regions of north Afghanistan, 2004.
 4— Domestic violence. Pakistan, 2008.

He grew up in Jerez de la Frontera (Cádiz), where he carried out his first work for the local press and later for the agency EFE. He holds a master in photojournalism and photography from the University of the Arts of London. Since 2003 he works for Associated Press (AP) as a photojournalist in areas of armed conflict and covering international events. In 2006 he was kidnapped in Gaza, and in 2009 he was the victim of an attack in Afghanistan, in which he lost a foot. Both incidents have provided his later work with an even deeper force and reading levels. Presently he is the head of photography at AP for Spain and Portugal.

His photographs are defined by the use of color, which adds context and completes the image. He approaches issues with sensibility, care, strength and courage, as can be seen in his notorious feature *Violencia de género en Pakistán* (Gender-based violence in Pakistan), about women who have been attacked with acid, and which merited him the First Prize at FotoPres and the Pictures of the Year International in 2009. He uses multiple layers and angles, and his shots are direct, close, and feature a varied use of photographic language, which provides him with a heterogeneous style, always of the highest visual quality.

In recent years he has produced the exhibitions *Violencia de género en Pakistán* (UFCA Gallery, Algeciras, 2012), *Pakistán, un país en crisis* (Pakistan, a country in crisis, Valencia Institute of Modern Art, 2011), and *Palestina-Afganistán*, presented at the CAF of Almería in 2007 and exhibited in Fotojaén 2013 after a long tour, among others. Winner of two World Press Photo awards (2006 and 2012), he has also been the recipient of the Godó Prize in Photojournalism 2009, the Photography of the Year award (National Association of Photographers for the Press) in 2010 and the Ortega y Gasset Prize in the category of "Photojournalism" in 2013.

— PIH

Selected works

Palestina-Afganistán. Almería and Madrid: CAF and La Fábrica, 2007; *Violencia de género* (Gender-based violence). Seville: Consejería de Cultura, 2009; *Emilio Morenatti. PHotoBolsillo*. Madrid: La Fábrica, 2011.

www.emiliomorenatti.com



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4

Mariano Moreno y Vicente Moreno

MARIANO MORENO
 MIRAFLORES DE LA SIERRA,
 MADRID, 1865 — MADRID, 1925

VICENTE MORENO
 MADRID, 1894 — 1954

1— Plaza Mayor de Segovia, ca. 1897-1900.
 2— Portrait of Maruja Mallo, 1936.
 3— Portrait of Valle Inclán, 1925-1930.

Mariano Moreno is a notorious photographer from the beginning of the XX century, reputed above all for documenting the works of art stored in the most important museums in Spain. In 1893 he resumed the task begun by Laurent, in whose studio Moreno trained as an apprentice, reproducing the collection of the Museo del Prado. In 1900 he photographed 128 paintings for the catalog of a major exhibition that revolved around the figure of Goya. In 1907 he worked for the Committee of National Iconography and the Friends of Art Society. His four children worked as photographers, with Vicente inheriting the studio.

Between 1893 and 1954 father and son created what at the time was known as the Archive of Spanish Art, one of the most important photographic archives in Spain focused on heritage. The works of both photographers is defined by an outstanding technical ability, which paired with aesthetic sensibility grants the images singular artistic and documentary value. Especially outstanding was their work during the Civil War as photographers of the Committee Delegated to the

Rescue of Artistic Treasures and the Committee of Reforms, Reconstruction and Sanitation of Madrid, documenting the effects of the war on the patrimony of Madrid but also the measures taken to protect it. During the post-war period they would continue working with the Service of Defense of the National Artistic Patrimony.

The archive of the Morenos consists of over 60,000 negative plates in various formats, in both plastic and glass. They reproduce the Spanish artistic heritage, primarily in the city of Madrid. The Ministry of Culture has embarked on the digitalization of many of these photographs for the Photo Library of the Historic Patrimony. A large selection of their works is also found in the collection of the Hispanic Society of New York, mostly images of buildings and monuments.

— RA / CC

Selected work

Segovia Guerrero, E. and T. Zaragoza Rameau. *Los Moreno, fotógrafos de Arte (The Morenos, art photographers)*. Madrid: Ministerio de Cultura, 2005.



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3

Sofía Moro

MADRID, 1966

Shujaa Graham. He spent five years on death row in California, United States, for a crime he did not commit. These days he works actively for the abolition of the death penalty around the world, 2010.

Her maternal grandfather was a photographer, as was her mother, who talked to her about photography from a very early age. While studying biology in Madrid, a brief photography course finally sealed her courting with the discipline, such that once she completed her undergraduate she went to California to study for two years at the Brooks Institute of Photography. She learned much about technique, but her primary interest always lay in reportage and the narrative capabilities of photography. In 1993 she returned to Spain and began working in the now-defunct agency Cover.

Socially committed, since 2000 she has developed her professional career independently, focusing on editorial portraiture and working at the same time on more personal projects, which always revolve around a passionate defense of human rights. Of note are: *Cárcel de Carabanchel* (Prison of Carabanchel, 1994), about the life of female inmates; *Ellos y nosotros* (Them and us, 2006), about veterans from both sides of the Spanish Civil War; and *Defensores* (Defenders, 2008), a project carried out in collaboration with Amnesty International about human rights activists.

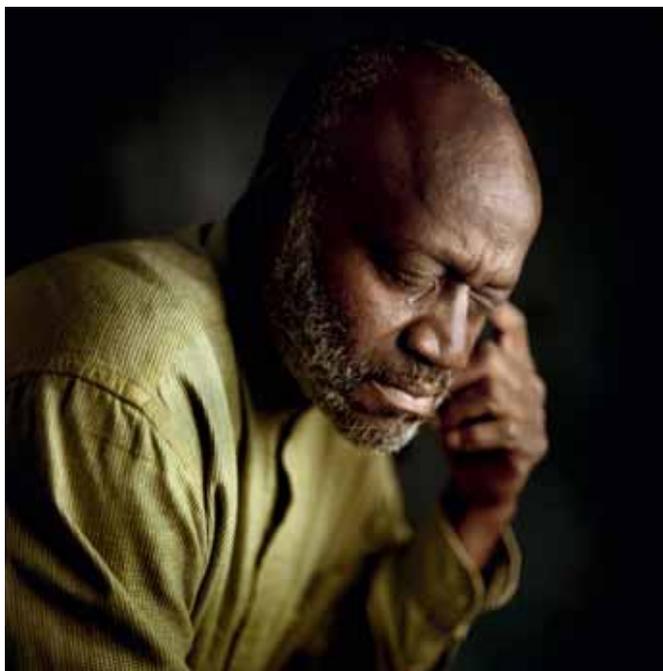
She contributes regularly to *El País Semanal* and *Vanity Fair*, and she works sporadically for

other publications, such as *Vogue* and *Matador*. For two years she wrote about photography in the online portal *Soitu.es*. In 2006 she exhibited at the Spanish Cultural Center in Mexico *Ellos y Nosotros*, which went on to tour in other venues around the country. In 2007 she produced a work about the river Órbigo and its bankside, *Órbigo, invierno* (Órbigo, winter), for the MUSAC. In 2010 she took part in ARCOmadrid and won the First Prize for Portraits at the Foto-Nikon competition. Featured in PHotoEspaña 2009, she participated in the festival in 2012 conducting a workshop of photographic portraiture. Her work is included in the collections of contemporary art of La Naval (Murcia), "la Caixa" Foundation, and the Spanish Cultural Center in Mexico (CEMX). — PPF

Selected works

Ellos y nosotros (Them and us). Barcelona: Art Blume S. L., 2006; *Defensores, el testimonio obstinado* (Defenders, the obstinate testimony). Madrid: Amnistía Internacional publicaciones, 2008; *Sofía Moro. PHotoBolsillo*. Madrid: La Fábrica, 2012.

www.sofiamoro.com



José Morraja

CASTELLÓN, 1979

A graduate in fine arts from the University of Valencia, he studied at L' Ecole de Beaux Arts of Bordeaux (France) and completed the master in advertising and fashion photography from the Escuela Gris Art of Barcelona. Having lived in cities like Barcelona and Berlin, he currently resides in Madrid, although he works around the world. He combines his personal multidisciplinary production with commissions in the fields of fashion and advertising, and with the artistic direction of interdisciplinary festivals, events, and projects such as the defunct Modorra Trans, fashion, trends and urban culture salon (Bilbao), of which he was art director on several occasions.

His fashion photography and fashion films are defined by a transgressive cutting edge, while his personal work has evolved from his first projects, in which he cast a critical eye on vices, extreme idolatry and the transformation of values in the new generations, to more poetical creations, like *Lost in Paradise*, an installation about the concept of fiction in contemporary individuals, who slowly and progressively become a representation of themselves.

He is a regular contributor in magazines such as *Neo2*, *TenMag*, *Marie Claire* Brazil, and *Tokyo Factory* in the USA. In 2010, *Lost in Paradise* was presented in the Lucas Carrieri Art Gallery of Berlin, and that same year he took part in the group exhibition *Loft Is in the Air*, which brought together graphic designers, sculptors, graffiti artists and photographers residing in Barcelona, and was exhibited in the *Passatge del Sucre*. In 2011, his work was featured in the exhibition *Madrid Barcelona en 3,8 segundos* (Madrid Barcelona in 3.8 seconds), held at Valid Foto BCN. — AGM

www.josemorraja.com



1 — Heat color. Madrid, May 2013.
2 — Heat color. Madrid, May 2013.

2

Xavier Mulet

BARCELONA, 1961

Having graduated in 1985 with a degree in fine arts and a specialization in photography, film and video, he works in the production, design and mounting of exhibitions, and he exhibits regularly since 1994. Between 2008 and 2011 he joined Israel Ariño, Martí Llorens and the remaining members of AtelleRetaguardia, a professional platform for the study and practice of photography.

One of his primary projects is constituted by his series *45 seg*, *La quarta dimensió*, and *Jo mateix*, a trilogy of self-portraits taken with homemade pinhole cameras. Making his own work equipment is a recurrent practice in his career. In the projects *La mirada del ciclope* (The cyclop's gaze, 2001) and *Vulcanus* (1998) the images were taken with plastic toy cameras. His most recent production revolves around the relation between travels and the landscape. In 2002 he produced *Nadal a Costa da Morte*, as a consequence of the sinking of the oil tanker *Prestige*. The following year, and during 2004, he shot *El secreto de la forma*

(The secret of shape), photographs taken in the desertic and coastal environment of Baja California Sur (Mexico). Over the last few years he has also traveled through the USA, France, Ireland, Morocco and Spain, documenting each experience with panoramic cameras and supplying the whole with a distinct road movie feeling. The result is *Mundo panorámico* (Panoramic world).

El secreto de la forma (The secret of shape) was presented during the Fotoencuentros of Murcia 2005; and *Nadal a Costa da Morte*, which had been on display in 2004 at the Centre Ateneu Fort Pienc, was exhibited that same year in the Teatre Lliure (both in Barcelona). In 2012 the photographer participated in the group exhibition *Drive my car*, held at the Tagomago Gallery of Barcelona. His work is included in the collection of the Fundació Foto Colectania. In 2013 the NAT Museu Blau de Barcelona, Museum of Natural Sciences, presented *M. Ardan gran viajero del XIX* (M. Ardan great traveler or the XIX century), some pieces of which had previously been exhibited in Barcelona, La Rochelle and Lagny-sur-Marne (France). It is a literary tale of fiction that reconstructs the life of a mysterious character, Monsieur Ardan, who was a photographer, botanist, writer and drawer of the XIX century. The exhibition includes works on botany, fossils, volcanic materials, and ambrotypes, tintypes, and photographs on paper of his travels and expeditions, as well as portraits of friends and family.

— AGM

www.xaviermulet.com



Aouda, 2010.

Ana Muller

MADRID, 1948

She turned into a photographer by the hand of her father, Nicolás Muller, as an apprentice in the family studio. When she was 20 years old, and while she continued to work at the studio, she began taking her own photographs, approaching the profession as an autodidact and using small and medium format cameras. She specialized in portraits, architectural and engineering photography, and social photography. Presently she runs her father's legendary studio in the Calle Serrano, where she preserves the tradition of society portraits and photographs.

Her architectural and engineering photography is defined by an exquisite formalism that combines balanced compositions with a playful use of light and shadows. She favors black and white photography. She has documented the construction and rehabilitation of singular works such as the Guggenheim Museum Bilbao, the Picasso Museum in Málaga, the Museo Nacional Centro de Arte Reina Sofía of Madrid, the Royal Theater of Madrid, Madrid Río, the Francisco Giner de los Ríos Foundation, the Carlos III University of Madrid, or the Palacio de Comunicaciones also in Madrid.

The photographer has held solo exhibitions of her work in Oviedo, Madrid, Gijón, La Coruña, Barcelona, Paris and Tokyo, and she has taken part in a number of group exhibitions.

— MMN

Selected works

Arquitectura de indios en Asturias (Spanish-American Architecture in Asturias), Principality of Asturias: Servicio de Publicaciones, 1987; *Feve. Un viaje hacia el Norte* (Feve. Journey to the North). Madrid: Feve, 1992; together with Mases, José Antonio. *Asturias: otra mirada* (Asturias: a different perspective). Gijón: Trea, 1991; *Museo Picasso Málaga. Arquitectura: desde el siglo VI a. C. hasta el siglo XXI* (Picasso Museum Málaga. Architecture: from the VI century BC to the XXI century). Málaga: Fundación Museo Picasso, 2003; *Razón y sed* (Reason and thirst). Madrid: Colegio de Ingenieros de Caminos, Canales y Puertos, 2008.

www.anamuller.com

1 — Tension, Granada, 1998.
2 — Puente Arco, 1997.



2

Nicolás Muller

OROSHÁZA, 1913
— ANDRÍN, LLANES, ASTURIAS, 2000

He held a PhD in law and political sciences. Born into a Jewish family—his father was a lawyer and the president of the Jewish community of Orosháza—the rise of Nazism forced him to emigrate to Paris, where he moved in the same circles as Hungarian photographers Robert Capa, André Kertész and Brassai. He spent some eight months there, collaborating with magazines such as *Regards* and *Marianne*. With the break of World War II he sought refuge in Tangier, after going to Marseille and Portugal. He would abandon Morocco in 1947, when *Revista de Occidente* and the cultural establishment of Ortega y Gasset and writer and photographer Fernando Vela invited him to hold an exhibition in Spain. He then moved to Madrid, began collaborating with *Revista de Occidente*, and opened his own studio in Madrid's Calle Serrano. In 1968 he built his house in Andrín, where he lived until he passed away.

In his beginnings as a photographer he was part of the group Village Finders. He would leave an impressive legacy of the rural lifestyle in his country during the 1930s. His humanistic training and the liberal and Masonic environment to which his family exposed him influenced his keen artistic sensibility, revealing a deep concern for humankind, a commitment toward social reality and inequalities. In addition to this interest he developed landscape photography and portraiture, the latter being the aspect Muller most explored in Spain. Based in Madrid and an assiduous frequenter of Ortega y

Gasset's meetings, some of his best friends and most famous portraits stem from this period. He photographed artists, musicians and writers of the Generation of '98 and the Spanish intellectual circles of the post-war era: Ortega himself, Azorín, Pío Baroja, Vicente Aleixandre, Camilo José Cela, Gabriel Celaya, Pérez de Ayala, Pancho Cossío, Gregorio Marañón, or Manolete are some examples.

In 1994 the Ministry of Culture commissioned the production of the retrospective exhibition *Nicolás Muller, fotógrafo*, which was hosted at the old Museum of Contemporary Art of Madrid, and later traveled to Asturias and was shown in Budapest. His work is featured in the photography collections of institutions and museums such as the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Museum of Fine Arts of Oviedo, the Magyar Fotográfiai Múzeum (Kecskemét, Hungary), the Bibliothèque nationale de France (Paris), and the Maison de la Photographie of Marrakesh (Morocco).

— JFP

Selected works

Nicolás Muller, fotógrafo. Barcelona: Lunweg, 1994; *La luz domesticada: vida y obra de Nicolás Muller* (Light domesticated: life and works of Nicolás Muller). Oviedo: Universidad de Oviedo, 1996; *Nicolás Muller. PhotoBolsillo*. 1999. Madrid: La Fábrica, 2006; *Nicolás Muller. Obras Maestras* (Nicolás Muller. Masterworks). Madrid: La Fábrica and Comunidad de Madrid, 2013.



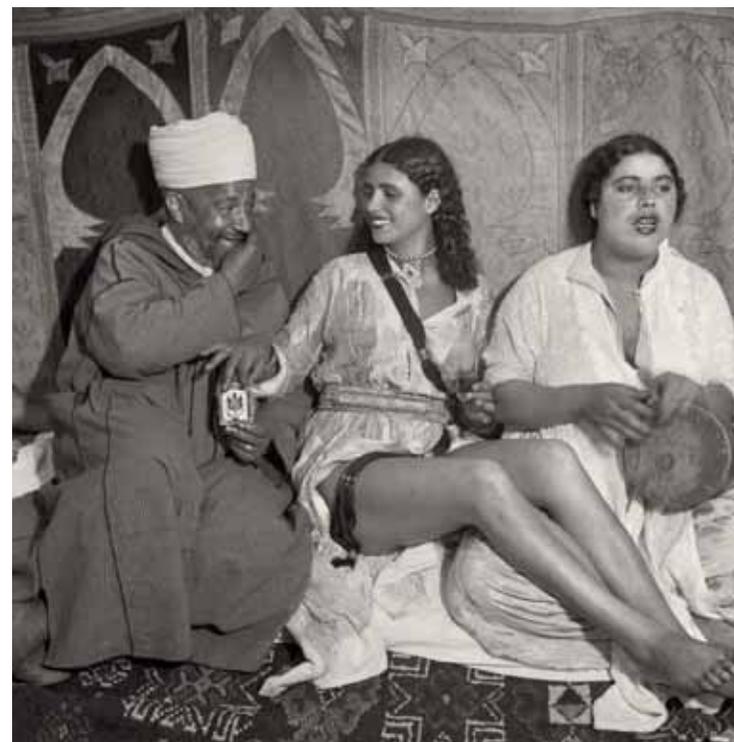
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2

1—Basque Country, 1965.
2—Lanzarote, 1967.

3—Morocco, 1942.



3

Visual Memory

MARIE-LOUP SOUGEZ

When he came to Spain in 1947 and opened a studio in Calle Serrano, in Madrid, Nicolás Muller brought with him a whole baggage of photographic practice which guaranteed his professional skill. He was much more than a discrete portrait artist. In his collections he stored all the negatives taken since the previous decade.

With that *Niño rezando* [Boy praying] taken in Hungary in 1936, the young Nicolás indicated what his work would be throughout a long career. This simple image already contains all the marks of an author: simplicity and graphic force. The composition, which is steady and irrefragable, is based on the wall to the left and on the figure of the woman in the background, and reserves all the protagonism for the kneeling boy, shaped by the low light from the right, which also highlights the woman's hands.

The first Hungarian photographs also mark his authorship stamp for his choice of subjects and for what drives him to use the camera. He would devote himself to a photography that was documentary,

centred on humble people going about their daily tasks, at work and at festivals. The surrounding landscape also comes into his lens, expressing the deep understanding between Man and his habitat shaped by the terrain and the climate. Children frequently appear, at play, during their activities, but also with their insistent gazes, often full of seriousness. This treatment of the model is common to all of Nicolás Muller's portraits, whether it is a peasant, a tramp, a sailor or of the Spanish artists and intellectuals who frequented his studio in Madrid.

Muller's work belongs to that current of documentary photography that has also been called humanist, and which is centred on the force of everyday life. It marks a deep respect for the human being in all of his vital manifestations. From the Talmudic school in Hungary to the Spanish processions and including the Islamic festivals in Morocco, the totality of each microcosm into which Muller delves is reflected by him with penetration and simplicity.—

"La memoria visual de Nicolás Muller" (Nicolás Muller's visual memory), by Marie-Loup Sougez. *Nicolás Muller, fotógrafo*. Barcelona: Lunweg, 1994.

Isabel Muñoz

BARCELONA, 1951

1— From the series *Danza cubana* (Cuban dance), 1995.
2— From the series *Etiopla* (Ethiopia), 2002.



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Based in Madrid since the beginnings of the '70s, in 1979 she decided to study photography and enrolled in Photocentro, where she was taught by Eduardo Momeñe and Ramón Mourelle. Her first published report, a commission by Leño, a company that sold furniture produced with old beams, was published that same year in the magazine *Nuevo Estilo*. Thus started her work on commissions for the press and the advertising industry. In 1982 she enrolled in the Visual Art Studies of Rochester (New York). She widened her training with teachers like Martha Madigán, Robert J. Steinberg and Craig Stevens, from whom she would learn the technique of platinum printing, and studying large format photography in the prestigious International Center of Photography. In 1986 she produced her first exhibition, *Toques* (Touches, French Institute

of Madrid), and in November 1990 she presented her work in Paris, as a part of the *Mois de la Photo*, which brought her international success. The second definitive drive in the dissemination of her work would come by the hand of Christian Caujolle, one-time director and founder of the agency VU', whom the artist met the following year and with whom she would establish a close friendship. Presently she carries out an intensive journalistic activity, publishing regularly in *El País Semanal*.

Her work is defined by the attention to the movement and the textures of the human body, through the study of dance and through social condemnation. Her photographs always reveal care in their technique and quality thanks to the large prints she derives from large format negatives, which she develops by hand into platinotypes.

This process allows her to achieve particular tonal hues that impregnate her photography with a characteristic style and with tremendous amounts of sensuality.

Present at *Les Rencontres d'Arles* (1992, 1994, 1995 and 2004), her work has been on display at *PHotoEspaña* (1998, 2007, 2010 and 2012) and in institutions all around the world, such as the Chrysler Museum of Art (Norfolk, Virginia, USA, 1992), the Dansmuseet (Stockholm, 2002), the National Photo Library of the INAH (Pachuca, Mexico, 2008), the *Galerie VU'* and the *Galerie Seine* of Paris, and the *Fernando Bresso Gallery* in Madrid. She won the *World Press Photo* award in 2000 and 2004, was awarded the *Photography Prize of the Comunidad de Madrid* in 2006, and the *Bartolomé Ros Prize in PHotoEspaña* 2009. She also received the *Medal for Merit in Fine Arts* in 2009. Her work is included in the collections of the *Maison Européenne de la Photographie* (Paris) and the *New Museum of Nueva York*, among others.
— PIH

Selected works

Flamenco. Paris: Plume, 1994; *Tango*. Paris: Plume, 1994; *Tauromachies*. Paris: Plume, 1995; *Isabel Muñoz: la trampa del baile* (Isabel Muñoz: the trick of dance). Madrid: La Fábrica, 1999; *Choreographie des Begehrens*. Munich: Schirmer/Mosel, 2005; *Maras*. Madrid: Sociedad Estatal para la Acción Cultural Exterior, SEACEX, 2007; *Isabel Muñoz. PHotoBolsillo*. 2000. Madrid: La Fábrica, 2007; *Isabel Muñoz*. Barcelona: Lunwerk, 2009; *Isabel Muñoz. Obras Maestras* (Isabel Muñoz. Masterworks). Madrid: La Fábrica, 2010.

www.isabelmunoz.es

Torn Curtain

GÉRARD MACÉ

Time at the mercy of itself is a dreadful photographer, given that it is enough to have a fuzzy memory, and in its intentions as a macabre ball it pays little attention to what makes us suffer—just like intelligence and old age—to the point that our personalities become totally interchangeable: when the time comes our faces will be enough, whether they are tinned with pride or swollen with vanity. Perhaps for this reason Isabel Muñoz, contradicting the advice that is usually given to beginners, takes photos of bodies and almost never faces, cutting off the heads with no ferociousness. Because her sense of proportion is so fine, and the lighting of her images is so soft, we do not immediately think of the beheading gesture of Judith, but rather about the imagination that corrects the errors of nature, and above all about the eroticism that, in the dark room where we try to reconcile sleep, grows in its details.

In her studio, which is as big as a ballroom, Isabel Muñoz turns time into an aesthete. The time it takes to contemplate, with us, which usually runs too quickly: the embraces and the caresses of the couples who come together and separate, and who are cured of the ills of loneliness or the



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ills of being two, as if failure were impossible forever [...] Isabel, being a perfectionist, knows her work better than anyone. She finished off her studies with several stays at Rochester, which allows her to work as if she had accepted the reproach that is sometimes aimed at photography: that of being a medium that is somewhat cold. She manages to reconstruct the feeling of touch by choosing her models and wardrobe, preparing the paper herself, modifying the chemical formulas in order to get deeper and more sensual blacks like velvet and silk. Furthermore, one could state that this is the challenge she has faced since her first exhibition entitled *Toques*.

Without any doubt Isabel works like the painters of the past: the images she captures on the motif (with a gadget that at that time was no more than a drawing machine) are sketches that are immediately touched up mentally, which will then serve to draw up a sense in which the imaginary occupies its full place, whether this is in the natural setting or in the bareness of the studio. Each one of her photographs is thus a remembering and a fantasy at the same time, to the point that we cannot distinguish the light of day from that of light bulbs, spontaneous movement from a pose.—

"Cortina rasgada" (Torn curtain), by Gérard Macé. *Isabel Muñoz. Obras Maestras*. Madrid: La Fábrica, 2010.

José Muñoz

ALBACETE, 1967

A graduate in political sciences and sociology from the University of Granada, and in audiovisual communication from the University of Málaga, he holds a PhD in communication since 2012. Presently he works as a photography lecturer at the Escuela de Arte of Málaga and as an associate lecturer attached to the Audiovisual Communications and Advertising Department of the Communication Sciences Faculty of the University of Málaga.

He has worked as a photo editor at the newspaper *El Independiente*. His line of work and research focuses on visual anthropology and documentary photography. Of note is his series *Andalucía, antes es ahora* (Andalusia, then is now, 1995), a project in which he confronts texts of travelers who visited Andalusia in the XIX century against current images of the region. The double archetype of the



community's image is palpable in the result: a happy Andalusia, represented by its celebrations, and a tragic Andalusia, a symbol of its classism

Featured in PHotoEspaña 1998 with *Andalucía, antes es ahora*, his photographs have been included in ARCOmadrid 2001 and 2002, as well as in the group exhibition *De Granada a Gasteiz, un viaje de ida y vuelta* (From Granada to Gasteiz, a journey there and back), held at Artium in Vitoria-Gasteiz in 2007. In 2009, Publio López Mondéjar curated a retrospective exhibition of his work, which brought together his documentary photography production from 1989 to 2009 and which took place in the Cervantes Institute of Fez (Morocco); and the following year the Cervantes Institute of Curitiba (Brazil) hosted his solo exhibition *Antropóloga*. Throughout his career his work has merited him awards like the Arts and Popular Traditions Prize of the Ministry of Culture (1990), the Photography Prize of Andalusia (1994), or the scholarships Manuel Rivera (Diputación de Granada, 2000) and INICIARTE (Junta de Andalucía, 2007). His work is included in the collection of the Comunidad de Madrid.

— AGM

Selected works

Andalucía, entonces es ahora (Andalusia, then is now). Almería: Consejería de Cultura de la Junta de Andalucía, 2001; *Circo*. Málaga: El Gabinete de Hyde, 2005; *José Muñoz. Paulenca, la geografía del tiempo* (José Muñoz. Paulenca, the geography of time). Málaga: Ayuntamiento de Rincón de la Victoria, 2006.

1— Gypsies. The heat of the shadow. Fuengirola, 1993.
2— Gypsies. The heat of the shadow. Madrid, 1990.

Juan José Muñoz

ALMADÉN, CIUDAD REAL, 1845
— CIUDAD REAL, 1903

Train accident on the Bridge of Alcudia, April 27th 1884 (col. Javier Carrión Muñoz). Reproduced in *La huella de la mirada. Fotografía y sociedad en Castilla-La Mancha 1839-1936* (The trace of the regard. Photography and society in Castilla-La Mancha 1839-1936), by Publio López Mondéjar. Barcelona: Lunberg, 2005: p. 160.

A traveling and studio photographer, he was a pioneer of photography in Ciudad Real whose work is comparable to that carried out by other regional greats of the time, such as Toledo-based photographer Casiano Alguacil. Initially he was located in the number 11 of the Calle Alarcos, and in 1864 he moved his business to the Calle Mejora, advertising his "Fotografía manchega" (Photography from Castilla-La Mancha). In 1869 he relocated in the Calle Paloma and began producing featured for the municipalities of Almodóvar del Campo, Almadén, Puertollano and other places in the Alcudia valley. In 1884 he opened a gallery in the Calle de Los Arcos, which established him as a notorious portraitist. His brother, Nicomedes, who assisted him until 1877, managed a different studio of his own in Ciudad Real in 1889, which he later bequeathed to his children.

The work produced by Juan José Muñoz reveals the image of the province of Castilla-La Mancha at a time when the craft of great illustrators and graphic engravers began to give way to that of photographers. In his studio he photographed the

upper class of society and commercialized vistas of the city. As a traveling photographer he produced features of the villages of the region which were later published by the first graphic magazines of the time. The most famous of them, published in *La Ilustración*, focused on Alfonso XII's visit to the city in February 1879 and on the train accident of Alcudia, which happened on April 27th 1884.

His photographs were part of the group and itinerant exhibition *La huella de la mirada. Fotografía y sociedad en Castilla-La Mancha, 1839-1936*. The author's archive is lost; his negatives were used by one of his descendants to block up a pit. Some isolated prints are still available in auctions and others are included in the collection of historian Ramón José Maldonado y Cocat.

— LA

Selected work

Carrión Muñoz, Javier. *Muñoz. Cien años de fotografía* (Muñoz. One hundred years of photography). Ciudad Real: Soubriet, 2000.



Rosa Muñoz

MADRID, 1963

Began her career documenting through photographs the city of Madrid in the 1980s for the municipal newspaper *Villa de Madrid*. Since then she has combined her work in different media and magazines such as *El País Semanal* and *El Magazine* by *El Mundo*, with more personal projects.

Her work hinges on its scenography, in which the visual logic is subverted. Such transgression of realism and misplacement of objects produce a language that is full of mysterious fantasy, half-way between reality and a dream. She works the atmosphere, the *mise en scène*, and the colors to furnish the whole with the unreal nature of visual poems, of surrealism. Hence, in her series *Casas* (Houses, 2003-09), *Objetos encontrados* (Found objects, 2003-2009), and *El bosque habitado* (The inhabited forest, 2003-2009), she favors a creative dialogue between photography and reality, and she proposes a reflection about the complex relation between nature and western lifestyle, and about the dialectic between the private world and the reality outside. In *Paisajes del futuro* (Landscapes of the future, 2010-12) she gives one more turn of the screw when through the superposition of photographs she produces a visual document of places that fall outside time and space.

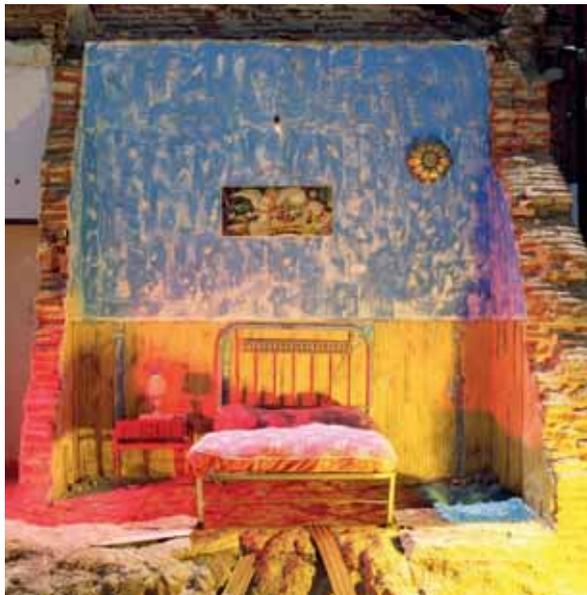
In the last few years she has presented the exhibitions *Mentiras verdaderas* (True lies, Museum of Contemporary Art Unión Fenosa, MACUF, La Coruña, 2010) and *Memorias Construidas* (Constructed memories, Tomás y Valiente Center of Fuenlabrada, and Canal de Isabel II, Madrid, as part of PHotoEspaña 2012), among other shows. In 2011 she also featured in the Seoul Photo Festival, with her work being exhibited in the National Museum of Contemporary Art of Seoul. Her photographs are included in the permanent collections of museums and institutions such as the MACUF, the Centre Georges Pompidou (Paris), and the Comunidad de Madrid. —MMN

Selected works

Rosa Muñoz. Una generosa proyección de fantasías (Rosa Muñoz. A generous projection of fantasies). Madrid and Barcelona: La Fábrica and Arts Santa Mònica, 2010; *Memorias Construidas* (Constructed memories). Madrid: La Fábrica and Canal de Isabel II, 2012.

www.rosamuñoz.com

1— Apartment for two, 2003.
2— Room with views, 1992.



Auguste Muriel

? — ?

1— Behobia Bridge (Hendaye station), 1864.
2— Pancorbo (station), 1864.
3— Government House, Valladolid, 1864.

A French photographer, his dates of birth and death are unknown. He managed a studio in Paris' Rue de Rivoli and worked as a photographer for various academic centers in the French capital. His most notorious photographs correspond to the uprising of the Paris Commune in 1871. His photographic connection to Spain began during the II Carlist War (1846-49), taking some images of the conflict. In 1864 he again visited the country, this time to produce the photo album that documents the railway journey Hendaye-Madrid. The train line, which dated back to 1845, went through a number of Spanish cities like Madrid, Valladolid, Medina del Campo, Ávila, Burgos, and Bilbao. For this project, Muriel moved provisionally to Valladolid, living in the Calle Obispo, nº 18.

The photography album produced on the occasion of the opening of the railroad that reached all the way to France was published with the title *Chemin de fer du nord de l'Espagne. 30 vues photographiques des principaux points de la ligne* (Railroad of the north of Spain. 30 photographic vistas of the main stations of the line) and saw the light of day in 1864. It also included an image of

Madrid's bullring and a snapshot—an early sample of photojournalism in Spain—of the royal box during the opening of the railroad on its way through San Sebastián. It features King Francis of Spain and several other personalities. The first edition of the album included 36 of these photographs produced on albumin paper.

Auguste Muriel exhibited a large collection of images in the Société Française de Photographie in 1865 and during the Universal Exposition of Paris of 1867. His work was on display again in Spain during the exhibition *Fotógrafos viajeros* (Traveling photographers), held at the Kutxa of San Sebastián in 2006. The photographs of the uprising of the Paris Commune are preserved in the photographic archives of the French capital; and some of the photographs produced in Spain are in the collection of the National Library (Madrid). —LA

Selected work

Chemin de fer du nord de l'Espagne. 30 vues photographiques des principaux points de la ligne. Paris: Collège Sainte-Barbe, 1864.



Napoleón

ANTONIO FERNÁNDEZ CASAS-IBÁÑEZ
ALBACETE, 1827 — BARCELONA, 1916

ANAÍS TIFFON
NARBONNE, 1831 — BARCELONA, 1912

1— Actress Matilde Moreno. Barcelona.
2— Portrait of Mado Muiteil dedicated to Rafael Moragas, 1922.
3— Fernando Napoleón. Double portrait, carte de visite, before 1869.

Reproduced in *Los Napoleón: un estudio fotográfico* (The Napoleons: a photographic studio). Barcelona: AFB and Institute of Culture of Barcelona, 2001: pp. 179 and 99.

It was one of the most important photography dynasties in Barcelona, active from 1853 until 1968. The original couple was followed by their children Emilio, Napoleon-Francisco and Napoleon-Fernando, who took care of the branches opened by the company in Barcelona and Madrid, as well as by their grandchildren Napoleón-Santiago (Santiago Feliú Fernández) and Emilio García Quevedo. Anaïs Tiffon was the first professional photographer in Catalonia; and Antonio Fernández, the first camera photographer of the Royal Houses of Spain and Portugal. Between 1859 and 1889 the house Napoleon was part of the Société Française de Photographie. In 1896 they opened the Cinematograph Lumière, featuring the inventors among their guests for the inauguration.

Initially they were located in the number 17 of the Rambla de Santa Mónica, in Anaïs' father's house, who was known as Napoleon and to whom the dynasty owes its commercial name. The couple focused on portraiture (daguerreotypes and prints in cartes de visite format). In 1862 they added to the business, opening several departments and workshops focusing, among other things, on children and outdoor photography, which they decorated with carriages and horses. They produced

successful photographs of social events and hired showcases in Barcelona's key spots, where they would display the portraits they had produced.

The company was highly decorated in Spain, France and Portugal, receiving for instance the Medal of the Exposition of Aragon (1868) or the title of Photographer of King Alfonso XII (1875), which allowed them to use the coat of arms on the back of their photographs, which merited all kinds of awards. In 2011 the exhibition *Los Napoleón. Un estudio fotográfico* (The Napoleons. A photo studio) was held at the Arxiu Fotogràfic de Barcelona (AFB). The vast legacy of the firm is widely spread; as well as the works guarded by the AFB, the General Archive of the Royal Palace (Madrid) keeps several albums; and others are stored in the Miquel Nicolau i Puig collection in Barcelona.

—LA

Selected works

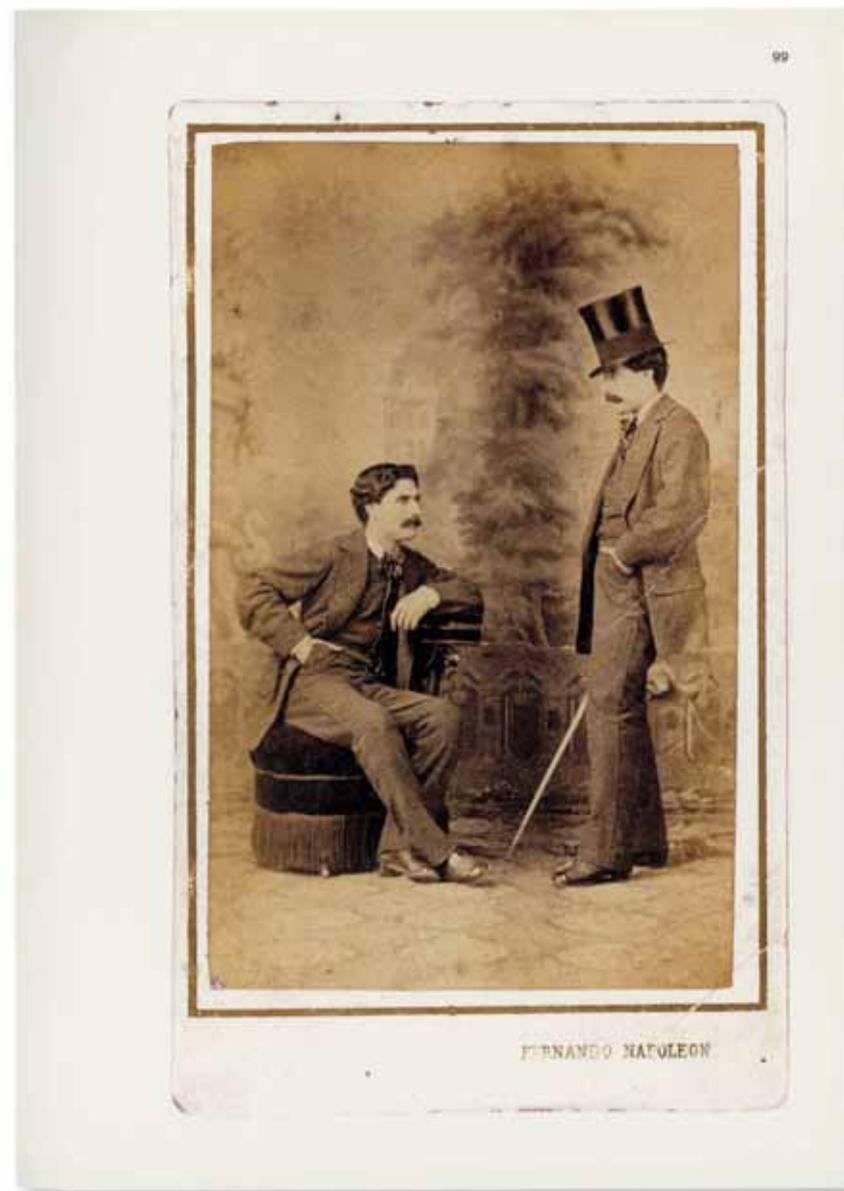
García Felguera, M^a de los Santos. "Anaïs Tiffon, Antonio Fernández y la compañía Napoleon." *Locus Amoenus* 8, 2005-2006: pp. 307-335; —. *Los Napoleón. Un estudio fotográfico*. Barcelona: Arxiu Fotogràfic de Barcelona, Institut de Cultura de Barcelona and Ayuntamiento de Barcelona, 2011.



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Robert Peters Napper

NEWPORT, 1819 — 1867

1— Seville Cathedral.

A British photographer, he probably lived in Neath (Glamorgan, Wales) toward the end of the 1850s and the beginning of the 1860s. In 1861 he was part of the photo studio McLean, Melhuish, Napper & Co. He also worked for the company Francis Frith & Co., which for some time commercialized his photographs. He traveled to Spain between the end of 1862 and 1863, exploring the entire country and paying particular attention to Andalusia, where he produced one of the most striking photography series of popular tropes of the period. These photographs were collected in the album *Views in Andalusia*, of which several versions exist and which the author sold in his country in 1864 under the slogan of it being a piece of "romantic land." It can be considered an example of the transition from studio to documentary photography, and of the economic, commercial, and industrial potential of photography at a very early stage.

Napper's work stands out for its extraordinary technical quality and compositional vigor. He captured his characters, markedly regional or ethnic in nature (Gypsies, muleteers, shepherds, servants...), without any elaboration or preparation other than natural light. Among his works also feature

reproductions of some artworks from the Museum of Fine Arts of Seville, views of Gibraltar, of the Alhambra, and of Muslim and Roman antiquities.

A part of his work was on display in Barcelona in 2004 during the exhibition organized by the Museu Nacional d'Art de Catalunya (MNAC), *De París a Cádiz: calotipia y colodión* (From Paris to Cádiz: calotype and collodion). On the occasion of this exhibition the Photographic Fund of the Fundación Universitaria de Navarra (FFF) acquired a copy of the album *Views in Andalusia*. Between 2007 and 2008 the MNAC presented an almost totally monographic exhibition about the author and his relation to the firm Frith & Co. The exhibit proposed the possibility of Napper's trip to Spain having derived from an assignment by Frith, and that a number of the images of Spain published by this company might have been taken by Napper.

—LA / CC

Selected works

Napper i Frith. Un viatge fotogràfic per la Ibèria del segle XIX. Barcelona: MNAC, 2007; *De París a Cádiz: calotipia y colodión* (From Paris to Cádiz: calotype and collodion). Barcelona: MNAC, 2004: p. 126.



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2— The Arrayanes courtyard, the Alhambra.
3— General view of Granada.

Miquel Nauguet

SANT CELONI, BARCELONA, 1950 — 2011

1— Calotipo negativo.
2— Albumin positive print.

From the mid-1980s he was a lecturer at the Institut d'Estudis Fotogràfics de Catalunya (IEFC). In 1993 he was made director of the Department of Documentation and Research, which he used to specialize in the recovery of ancient photographic techniques, becoming one of the greatest experts in the theory and practicalities of this field. With the project Almediterrànea he promoted photography in different cities in Spain. During the last years of Franco's regime, he was part of the Agrupació Fotogràfica Montseny, where for the first time he was able to share with others his passion for the cinema and photography. Together with other enthusiasts (the members of the collective Tau) he contributed to the creation of the Tau Gallery, located in the Calle Prim of Barcelona, which became a major hub of exhibitions and promotional activity between 1976 and 1979.

A self-taught photographer, he experimented with pinhole cameras and with the restoration of photographs. In 1982 he designed and built a giant camera obscura with a diameter of 10 meters and a capacity of 15 people, in the interior of which could be seen the formation of the image and the black and white development process of 1 x 5 meter negatives. With it he would produce the famous diptych of Seville Expo'92. During the '80s he carried out an ample program of promotion of

photography in schools and academies. Interested in the first photographic techniques and the preservation of photography's historical heritage, he collaborated in the project *Recerca i recuperació de la història gràfica de Sant Celoni*, which brought together a collection of over 700 documents. In 2010 this collection was bequeathed to the Arxiu Municipal La Tèrmica in Sant Celoni.

Especially noteworthy among his works are his images of forests and his black and white portraits, produced using historical procedures such as calotipo, salted paper, albumin paper, or collodion. In 1983 he featured in the group exhibition *Granollers: 8 punts de vista*, held at the Círculo Cultural de la Caixa in Granollers. As part of the Primavera Fotogràfica a Catalunya in 1988, he organized the exhibition *Fotografia estenoipeica. Experiències i realitats* with photographs by primary school students from Granollers. The IEFC paid tribute to him in 2012 with the commemorative exhibition *Miquel Nauguet. Constructor d'imatges*.

—RLdC

Selected works

La fotografia a l'escola. Barcelona: Rosa Sensat, 1982; together with Gimeno, Tomàs and Neus Julià. *Sant Celoni, fragments d'una història*. Sant Celoni: Caixa de Pensions, 1983.



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Paco Navarro

MADRID, 1959

Having trained in the discipline as an assistant to Alejandro Cabrera in 1982, he began his solo career two years later, thanks to the boost that entailed winning the Planeta Photography Prize 1984. Since then, he has focused on the fields of fashion and advertising photography, as well as portraiture.

As a fashion photographer he has collaborated with designers such as Jesús del Pozo and Roberto Verino, among others, and produced campaigns for renowned brands. Similarly, he is the creator of a number of album covers from national artists like Ana Belén and Miguel Ríos, and of the poster

of Pedro Almodóvar's film, *Mujeres al borde de un ataque de nervios*. Personalities of the film and cultural industries have posed for his camera, including Camilo José Cela, Iñaki Gabilondo, Antonio Banderas, or Penélope Cruz. On a more creative line of work he has produced series like *Anthology*, colored photographs illustrated in collaboration with artist Fernando Vicente, or his series of flower photographs, *Flowers 1*, *Flowers 2013*, and *Tulipanes* (Tulips).

In Spain, he has contributed to publications such as *Vogue*, *Elle*, *Telva*, *GQ*, or *Gentleman*; meanwhile, abroad he has worked with *Surface*, or the Italian editions of *Vogue* and *Vanity*. In 2013 he held his first solo exhibition *Tulipanes* (La Eriza, Madrid, 2013), with which he unveiled to the public his artistic side.

—RA

www.paconavarrophoto.com



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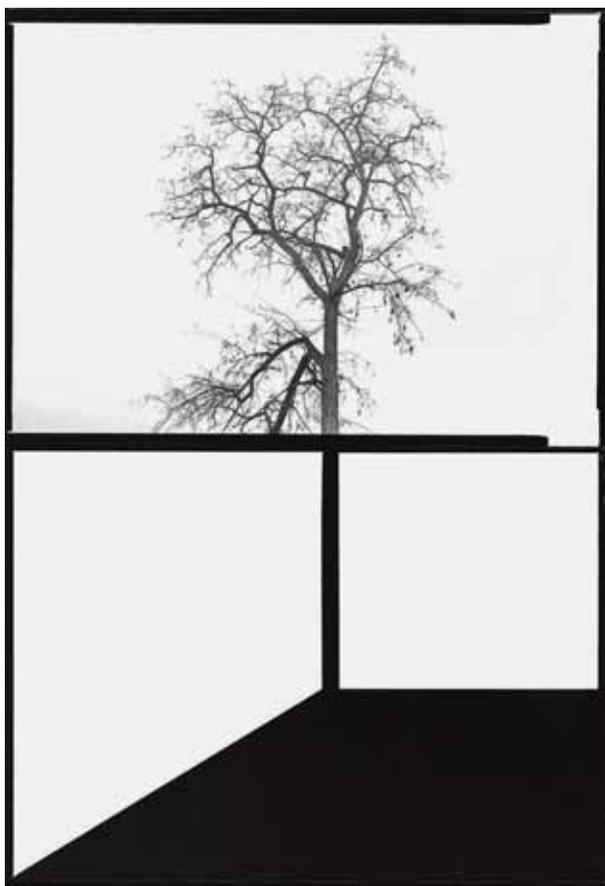
1— Ana Belén, Madrid, 1993.
2— Rosy de Palma (illustration by Fernando Vicente). Madrid, 1995.

Rafael Navarro

ZARAGOZA, 1940

With a strong presence in the photographic scene since the 1970s, he published regularly in the second stage (from 1975 onward) of the magazine *Nueva Lente*. In 1977 he founded the group Alabern, together with Joan Fontcuberta, Manel Esclusa and Pere Formiguera.

His photographic discourse rests on the complex forms of time, rhythm, and nature. To this end he uses studies of the female body and of spaces, always governed by the duality between that which is static and that which is dynamic. Among the formal aspects found in his work special attention must be paid to his diptychs, where two superposed registries copied through contact



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on 13 x 18 cm plates build a new discourse with its own separate reading. His series are projects developed over a long period of time in which he sometimes works for years.

His work has been disseminated through over 700 exhibitions in museums and galleries around the world, among which should be highlighted his participation in the Biennale Internazionale di Fotografia of Brescia (Italy, 2004), or the exhibitions held at the Museo Extremeño e Iberoamericano de Arte Contemporáneo (Badajoz, 2006) and in various venues of the Cervantes Institute (Milan, 1995; Beijing, 2005; Shanghai, 2008). In 2013 he featured as a panelist in Encuentros PHotoEspaña. Having been recognized by the Fédération Internationale de l'Art Photographique as an FIAP artist (1976), in 2010 he was made an *académico numerario* (full voting member) of the Royal Academy of Noble and Fine Arts of San Luis of Zaragoza. His work is included in national and international collections such as the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Valencia Institute of Modern Art, the Fundació Pilar i Joan Miró de Palma de Mallorca, the Bibliothèque nationale de France (Paris), the Château d'Eau de Toulouse (France), the Musée d'Art Moderne de Brussels, and the Musée de la Photographie of Charleroi (Belgium), the Museum of Modern Art of Mexico, or the National Museum of Fine Arts of Buenos Aires.

— PIH

Selected works

Diptychs. Barcelona: Institut d'Estudis Fotogràfics de Catalunya, 1986; *Le forme del corpo*. Brescia, Italy: Museo Ken Dany, 1997; *Catalogue raisonné 1975-1998*. Neuchâtel, Switzerland: Ides et Calendes, 2000; together with Anson, Antonio. *Don't Disturb*. Trézélan, France: Filigranes Editions, 2001; *Rafael Navarro. PHotoBolsillo*. Madrid: La Fábrica, 2002; *En el taller de Miró* (In Miró's workshop). Zaragoza: Cortes de Aragón, Diputación de Huesca, Ayuntamiento de Zaragoza and Prensas Universitarias, 2006; *Cuerpos iluminados* (Illuminated bodies). Zaragoza: Ayuntamiento de Zaragoza, 2006; *Testigos* (Witnesses). Zaragoza: Obra social de IberCaja, 2010; *A destiempo* (At the wrong time). Alicante and Zaragoza: Universidad de Alicante and Universidad Zaragoza, 2010.

1— Diptych 10, 1978.



2

The Offering Cycle

ANTONIO ANSÓN

Many histories of photography have been written, but a far-reaching history of photographic concepts has yet to appear. One of these concepts is distance—the place from which a photographer chooses to relate an image. This choice determines the meaning of an artwork or even of an entire period. It is one thing to situate oneself in the hegemony of knowledge, where the eye knows what is happening, what will happen and how, and everything is perceived from an abstract, mathematical point outside the plot, sheltered from the events that take place in the photograph. It is quite another to take one's place among the subjects intervening in the image and even let them tell their story on their own, as if photography were at the mercy of the photograph itself.

All of these decisions are part of visual rhetoric. No single one is more authentic than the others; they are all only optional forms of verisimilitude. Furthermore, verisimilitude is a pact, an arbitrary agreement between the party making the proposal and the party who recognizes the images as such and allows them to be given one meaning or another. The success, skill and innovation of the person taking this images depends on his determination and ability to break such pacts in exchange for a new convention from which to view the world, or, in other words, to see this world for the first time.

Since the series *Formas* that initiated his career in 1975, Rafael Navarro, in my opinion, has been choosing separation rather than distance, in images that aim toward abstract photography, which at that time (and even now) represented a counter-proposal to orthodoxy. Definitive blacks and whites have progressively given way to nuances, both in the range of greys and in the range of interests that have defined the path of both the photographer and the man. This separation should not be confused with the physical space between eye and subject matter. This is an intellectual separation, similar to taking a step back to see better, because as Rafael Navarro's work evolves, his camera comes progressively closer to the motifs in photographs. Far from being linear, this evolution, just as life is lived and lives us, follows circumvolutions that draw back to continue at a pace farther behind. If there is one characteristic that defines Rafael Navarro's work, it is his coherence and his desire to delve deeper and explore different territories in a language that is ever more personal.—

"The Offering Cycle," by Antonio Anson. *Rafael Navarro. PHotoBolsillo*. Madrid: La Fábrica, 2002.

2— Attempts 7, 1995.

Eduardo Nave

VALENCIA, 1976

He read plastic arts and photography design in the Escola D'Art i Superior de Disseny of Valencia, focusing his interest on documentary photography and photojournalism, and publishing his work in different national and international media. Since then he combines this activity with the production of his personal work. He is a founding member of the collective NOPHOTO, and his work is represented, among others, by the Pilar Serra Gallery (Madrid).

His photography uses traditional documentary as its starting point, given that it turns its attention to stages with significant historical or social baggage in order to reinvent it, proposing new

narratives that go beyond those evoked by the spaces depicted. These are the guidelines that govern series such as *Solo vol. I*, *Solo vol. IV, LXXIX (Pompeya)*, *Normandíe: les rivages du débarquement*—his particular review of D-Day—or *T(í)erra callada* (Silent earth), which proposes a reflection about the damaged caused on the natural environment. He has worked together with Juan Millás in a common project, *Península*—a wander through the Iberina Peninsula. His most recent series, *A la hora, en el lugar* (At the time, in the place), depicts the spaces in which the terrorist group ETA carried out their attacks. He photographs them empty, at the same time when the strikes were conducted. It is a piece about memory and oblivion.

Featured in Les Rencontres d'Arles (France) in 2000, and in fairs such as ARCOMadrid, China International Gallery Exposition, Paris Photo, photoLondon, MACO, Korea International Art Fair, and Preview Berlin, in 2003 he was awarded the scholarship of the Colegio de España en París; in 2004, the scholarship of the Marcelino Botín Foundation; in 2008, the scholarship of the Casa Velázquez; in 2009, the scholarship of the CAM Collection; and in 2013, the FotoPres scholarship by la Caixa. Additionally, he has been the recipient of the First Prize in the Fujifilm Euro Press Photo Awards 2004 in the category of "Nature," the Revelación Prize in PHOTOEspaña 2006 as a member of NOPHOTO, and the Artergy Prize in 2008. His work is included in the collections of the Ayuntamiento de Alcobendas, the Ministry of Education, Culture and Sports, the Ordóñez Falcó Foundation, the Cartier-Bresson family, DKV, Circa XX-Pilar Citoler, and Patrimonio Nacional (National Heritage), among others.

—MMN

Selected works

En la línea (On the line). Alcoy: Ayuntamiento de Alcoy, 2002; *A la hora, en el lugar* (At the time, in the place). Madrid: PHREE, 2013.

www.eduardonave.com



2

1— Mulberry A. From the series Mulberry Harbour.

Arromanches, Normandy, France, 2004.

2— 16:50 h, July 12th 1997. In the proximity of house number 3 of the residential area of Miracamos. Lasarte-Oria, Gipuzkoa, Miguel Ángel Blanco Garrido. Concejal of the Partido Popular. Series: *A la hora, en el lugar* (at the time, in the place). Lasarte-Oria, Gipuzkoa, Spain, 2011.

José Manuel Navia

MADRID, 1957

1— Paraguay, 1994.

He graduated with a degree in philosophy from the Autonomous University of Madrid in 1980 and completed studies with Julio Caro Baroja. He began working as a freelance photographer in 1987. His beginnings are connected to editorial, documentary and journalistic photography; he worked with the agency Cover and since 1992 is a member of VU'. He also acted as a photo editor for *El País Semanal* between 1995 and 1996.

His work as a reporter has dwindled in favor of an increasingly personal type of photography. Using light in a particular way he gives primacy to color, which he turns into the orchestrator of his images, and to the relation between the latter and literature. His works also stand out for his personal way of presenting territories, with a style that ultimately has historical and mystical connotations. He collaborates with two people: Carmen Martín Eizaguirre, his wife since 1979, and Marta Martín Eimaldi, who are in charge of editing and digital lab work respectively. Some of his series are developed in territories connected in one way or another to his culture: inner Spain, Portugal, Morocco or Latin America, among others. His latest work, *Nóstos*, is a photographic reflection about life as a journey.

Other media with which he has collaborated include *Magazine* by *La Vanguardia*, the Spanish edition of *National Geographic*, *GEO*, and *La Repubblica*. He has been the recipient of a number of FotoPres awards, the Godó Prize for Photojournalism (1999), and the Imagen Prize 2006 by the Spanish Geographic Society. His work is included in the collections of the Marugame Hirai Museum of Spanish Contemporary Art (Marugame, Japan) and the Municipal Museum of Contemporary Art of Madrid. —PIH

Selected works

Navia. PHotoBolsillo. Madrid: La Fábrica, 2001; *Pisadas sonámbulas: lusofonías* (Sleepwalking steps: lusophonies). 2001. Madrid: La Fábrica, 2008. Barcelona: Lunwerg, 2004; *Ciudades Patrimonio de la Humanidad*. Madrid: La Fábrica, 2008; *Un Madrid literario* (Literary Madrid). Barcelona: Lunwerg, 2009; *Nóstos*. Barcelona: Ediciones Anómalas, 2013.

www.jmnavia.blogspot.com



1



Navia. The Tin of Quince Jelly

JULIO LLAMAZARES

Fate has arranged for me to work side by side with Navia on a number of occasions (in Portugal, in Bolivia and in different parts of Spain) and I must admit I have always been struck by the ease with which he sees the things the rest of us miss. With his air of absent-minded distraction minimal gadgetry (unlike other photographers, Navia always takes with him only what absolutely essential to the task), he loses no time in heading off somewhere on his own. When he returns, it is like a poacher with his prey, a medley of lights and shadows we had no idea even existed, and landscapes that look like they were invented out of whole cloth by his camera. The thing about Navia is that he is first and foremost an intuitive photographer, and an educated man as well, no matter how hard he tries to keep it under his hat. When he squeezes the shutter release he knows exactly what he is after, without making a big fuss about it, just like all the great ones do.

Without making any big fuss about it, he strides forward with his tiny Leica and travel journals (unlike other photographers, Navia has

markedly literary bent) building up his personal photographic praxis by shunning prevailing fashions and facile categorization [...] He takes his cue from a line by the contemporary poet José Hierro. "Spare me all the exotic bits. Just show me where the Romans marched, and that's where I want to go." Navia takes this idea and personalizes it in his terms: "I always like to go where my ancestors have been" an urging that has led him to just about every far corner of Spain and Portugal and other regions where Iberian or Latin culture has left its imprint.

In the end, after so many images, after so many trips to every part of the world, Navia can look back on a body of work with ample good reason for supposing that it has all been worthwhile. Because the youngster from La Prosperidad has become one of our most respected photographers, and, which to him is more important, a photographer who is unlike any other. That is why, just as Granny Ana did with the family photos, he can turn to the photos he has taken from the tin of life while simultaneously topping it up with the new ones, the tin of quince jelly that is the photographer's life, and, in the final analysis, everyone else's life as well.—

"The Tin of Quince Jelly," by Julio Llamazares. Navia.
PhotoBolsillo. Madrid: La Fábrica, 2001.



2

2 — Angola, 1996.

David Nebreda

MADRID, 1952

1 — The mirror, the ash, the excrements, the alpha and the omega on the forehead. Self-portrait, 1989-1990.
2 — Untitled. Self-portrait, 1989-1990.

He holds an undergraduate degree in fine arts from the Complutense University of Madrid and defines himself as a self-taught artist. After being diagnosed with schizophrenia when he was 19 years old, he has spent most of his life at home and out of touch with the rest of the world. His artistic creation is a reflection about his life and his illness, which has forced him to abstain from eating most foods and has deprived him from a long list of things, including reading or watching the TV.

All his works have been produced in a two-bedroom flat in Madrid, where he has lived locked indoors for over two decades. Seen from the suffering and the humiliation, he depicts his experience of pain through innumerable self-portraits, which feature as protagonists his extreme slenderness or the wounds that result from the injuries he inflicts on his own body. Despite the difficult conditions in which he produces the self-portraits, he leaves nothing to chance in these striking images which display total control of the light and of chiaroscuro. The symbolism of myths such as

sacrifice or resurrection is plainly visible in all of them, with significant reference to Byzantine art, Gothic painting and Baroque art.

His work was first exhibited during the Mois de la Photo in Paris in 1998, thanks to the efforts of the Galerie Xippas. That is where his oeuvre, largely obscure in Spain, became known to the publisher, sociologist, producer of Canal + France, and writer Léo Scheer, who began promoting it. His photographs were also on display at the University of Salamanca in 2002 under the title of *Autorretratos* (Self-portraits).

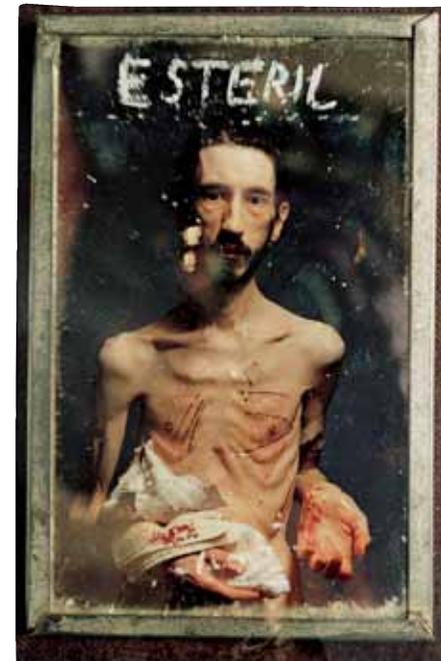
— AGM

Selected works

David Nebreda: autorretratos (David Nebreda: Self-portraits). Madrid: Doce Notas, 1998; *Autorretratos 1983-1997* (Self-portraits 1983-1997). Salamanca: Ediciones Universidad de Salamanca, 2002.



1



2

Nophoto

NOPHOTO is a photography collective born in 2005 with the aim of making viable unconventional solo and group projects. It is characterized by its open stance on contents, an interdisciplinary tendency in its forms, the use of multiple formats for the dissemination of its projects—such as the web and digital screenings—and the personal implication in the process of conceptualization and production. The collective makes negation its starting point, without ruling out any form of creation or exposure. Its works provide an experienced regard on the ordinary, which always derives in something extraordinary. This process results from group consultations and from the interaction between alternative creative processes.

NOPHOTO is comprised by photographers Jonás Bel, Iñaki Domingo, Paco Gómez, Jorquera, Carlos Luján, Eduardo Nave, Juan Millás, Eva

Sala, Juan Santos, Carlos Sanva, Marta Soul, and Juan Valbuena. The collective works of the group include *Aquí y ahora* (Here and now, 2008–09), a depiction of contemporary Spanish tropes presented in the Hubei Museum of Art of Wuhan (China) in 2008, which traveled for over two years through Europe, Asia and Latin America by the hand of the Cervantes Institute and the Spanish Agency for International Development Cooperation (AECID); *Vegaviana. Memoria Colonizada* (Vegaviana. Colonized memory, 2011), a document of the tales of a town developed in Extremadura in the 1950s. *El último verano* (The last summer, 2012), a look back at the harsh and disheartening summer of 2012, flooded in government cuts. *This is Spain* (2013), a project that documents the cultural, economic and political aspects of our country in order to subsequently produce a guide of the current situation, *Retando a la suerte* (Depicting luck, 2013), a project directed by Tania Pardo in which 13 curators propose, one by one, an exhibition that includes the 12 members of the collective.

The group has produced projects for corporations and institutions such as the Patronato de Turismo de Madrid or the Museum Thyssen-Bornemisza. Especially noteworthy is the project *Muta Matadero* (2006), produced for the Área de las Artes (Arts Department) of the Ayuntamiento de Madrid. The exhibition was featured in PHotoEspaña 2007, a festival that a year earlier had rewarded the collective with the Premio Revelación.

—MMN

Selected works

OjodePez #7. Madrid: La Fábrica, 2006; *Arco* 2006. *Una retrospectiva* (Arco 2006. A retrospective). Madrid: ifema, 2006; *Muta Matadero*. Madrid: Ayuntamiento de Madrid, 2007.

www.nophoto.org



1—Eva Sala. Handwritten notes, 2004.
2—Jonás Bel. Tenzuela, 2010.
3—Iñaki Domingo. Untitled. From the series *El ojo en la llaga* (The eye in the needle), 2005.

3

Salvador Obiols

SANT BOI DE LLOBREGAT,
BARCELONA, 1940

Old trees old hands rest, 1974.

He began his activity as a photographer in the 1970s, gaining notoriety in photographic salons and scooping a large number of awards in those more adventurous days. He was part of the Grup 10 × 4, and collaborated in 1978 and 1979 with the magazine *Nueva Lente*, founded by Pablo Pérez Minguez and Carlos Serrano in 1971. He was part of the founding team of specialized magazines such as *La Cortinilla* and *La Fotografía*, both of which he directed, and he combined these activities with teaching, delivering classes of photomontage technique, manipulated photography, and history and theory of the image. Additionally, he has written essays about the history of photography in Catalonia, as well as narrative and poetry collated with photography.

Of note are his photographic works *Cementiri de Sinerà*, inspired in the poetry of Salvador Espriu, and *El armario de los sueños* (The cupboard of dreams), about which he would assert: “photography sections a fragment of space and of time in order to freeze it inside the album of memories. From the moment

when the shutter of a camera opens to let light through, the image imprinted on the emulsion become a memory of that which no longer is, or of that which has passed and therefore is unrepeatable.”

Between 2005 and 2010 a retrospective exhibition of his work traveled to Pamplona, Guadalajara and Viladecans, among other places. During his career as a photographer he has been the recipient of, among others, the following awards: Silver Bergantín (1972), Creu de Saba and Gold Gardencha (1974), Cataluña en Blanco y Negro, Lluís Navarro, and Gold Cañalla (1976).

—RA

Selected works

Catalunya en blanc i negre. Barcelona: Espasa Calpe, 1992; *Catalunya, imatges d'un temps*. Barcelona: Espasa Calpe, 1993; *Mariner sense pau*. Castellón de la Plana: Ayuntamiento de Castellón de la Plana, 2008 (poetry, Miquel Peris Segarra Prize, 2007).



Luis de Ocharan Mazas

BILBAO, 1859
— CASTRO URDIALES, CANTABRIA, 1926

An industrialist with ample economic means, he pursued his interest in painting, music, literature and astronomy, and excelled as one of the most distinguished pictorialist photographers in Spain. In 1903 he published three images in *La Ilustración Española y Americana*, and the following year he merited the first prize in the National Stereoscopic Photography Competition. He practiced astronomic photography from the observatory he had built in his home in Castro Urdiales. He was a member of the Royal Society of Photography of Madrid and a regular contributor to relevant magazines that often praised his work, as was the case with *Graphos Ilustrado*. His interest in literature derived in his production of three *costumbrista* novels, *Ángela* (1887), *Marichu* (1917) and *Lola* (1920), and also inspired his most ambitious photographic project, the illustration of *El Quijote de La Mancha*.

Dated between 1905 and 1906, Luis de Ocharan's photographs reproduce with utmost precision Cervantes' work through the use of actors, models, extras, and carefully produced props which he had made in order to bring these characters to life. The original idea was to turn these photographs, the negatives of which were produced

on 18 x 24 cm glass plates, in ceramics by Daniel Zuloaga in order to use them to decorate the living rooms of the family's stately homes. He also looked into various areas related to photography, such as different techniques and aesthetics.

The author's photographic archive was almost totally lost during the Spanish Civil War. The Photomuseum of Zarauz owns some of the few photographs by the author still preserved, but the most significant collection of Ocharan's work is found in the Daniel Zuloaga Museum of Segovia. Photographs of the series *El Quijote*, are kept there, along with portraits and other pictorialist scenes, which could be seen in 2010 during the exhibition *Ocharan, Zuloaga y El Quijote. Fotografías, bocetos y documentos en el Museo Zuloaga de Segovia* (Ocharan, Zuloaga and *Don Quixote*. Photographs, sketches and documents in the Zuloaga Museum of Segovia), held at the Photomuseum.

—LA / CC

Selected works

Rubio Celada, Abraham and Alonso Zamora Canellada. *Ocharan, Zuloaga y El Quijote. Fotografías, bocetos y documentos en el Museo Zuloaga de Segovia* (Ocharan, Zuloaga and *Don Quixote*. Photographs, sketches and documents in the Zuloaga Museum of Segovia). Segovia: Caja Segovia 2007; Lavín, Guiomar. *Luis de Ocharan Mazas (1858-1928): La Divina Comedia, El Quijote y la astronomía* (Luis de Ocharan Mazas (1858-1928): the *Divine Comedy*, *Don Quixote*, and astronomy). Universidad de Cantabria, 2011.



A scene from *Don Quixote*, 1905. Reproduced in *Las fuentes de la memoria II. Fotografía y sociedad en España, 1900-1939* (The sources of memory II. Photography and society in Spain, 1900-1939), by Publio López Mondéjar. Barcelona: Lunewerg, 1992. p. 26.

Tarek Ode

SANTA CRUZ DE TENERIFE, 1969

Cities: Paris-Venice. Venice, 2007.

A technician specializing in image and sound, and a *técnico superior* in photography, he also studied philosophy. He is also a film director, writer and poet. He has spent long periods of time in Cuba, London, New York, Madrid, Paris and Barcelona.

His photography responds to a marked poetic and narrative style and a concern to champion memory, to record the passage of time and the trace it leaves on images, which has been the object of the artist's research for over 15 years. Of note are his series *Tiempo infinito* (Infinite time), a collection of analog and digital color photographs which he manipulates with aging processes; *Cuidados* (Citizens), in which he dissects the human face using several individuals as a starting point to build a new face; *La zona* (The zone), formed by images resulting from an exhibition of anywhere between one and 24 hours; or the research and restoration project *San Borondón, la isla descubierta* (San Borondón, the uncovered island), carried out together with David Olivera.

His work has been published by national and international magazines, such as *Lápiz*, *Gente di Fotografía*, *Foto*, *Arte Fotográfico*, or *La Fotografía Actual*. He has been part of the international festivals Les Rencontres d'Arles (France, 1995), the Encontros da Imagem (Braga, Portugal, 1998),

and the Primavera Fotográfica de Catalunya (2000 and 2002). His latest exhibitions include *Ciudadanos* (Cité Internationale des Arts, Paris, 2005), *Sáhara de Tomás Acárate Ristori* (Sahara by Tomás Acárate Ristori, Tenerife Espacio de las Artes, 2010), and *La zona* (Círculo de Bellas Artes of Santa Cruz de Tenerife, 2012). He was awarded the Regional Photography Prize of the Cajas de Ahorro of the Canary Islands in 2003, and in 2007 was the recipient of the Prize for Film Direction at the International Festival Ateneo en Corto for *La Spiral*. His work is included in the collections of Tenerife Espacio de las Artes, the Photo District Gallery of New York, and the Cité Internationale des Arts Paris, which awarded him a scholarship.

—RA

Selected works

San Borondón, la isla descubierta (San Borondón, the uncovered island). Santa Cruz de Tenerife: Olivera Romero, 2005; *Ciudades: Paris-Venicia*, Santa Cruz de Tenerife: Caja General de Ahorros de Canarias, 2008; *Madagascar 1906*. Santa Cruz de Tenerife: Olivera Romero, 2013.

www.tarekode.com



Jordi Olivé i Salvado

ALFORJA, TARRAGONA, 1929

He took his first steps in the field of photography in 1957, together with his friend and fellow photographer Josep Fuster, with whom he created the Agrupación Fotográfica (Photography Association) of Alforja. An admirer of French photographer Daniel Masclat, he learned photographic technique from French magazines. In the intellectual milieu that he began to frequent he met Josep Maria Ribas i Prous, with whom he struck up a great friendship. Interested in music, in 1971 he stopped photographing for some time in order to go back to the Conservatorio Superior Municipal of Barcelona. Since then he has worked in teaching photography and music, also pursuing painting as a hobby.

Enticed by the simplicity of the most unimportant events, his snapshots capture the different aspects of everyday life in his hometown, as well as the characters around him. He develops his photographs personally. They have served to bear witness to a most period, marked by repression and emigration.

Toward the beginning of the '80s he presented the exhibition *El vent que passa* as part of the Primavera Fotográfica de Catalunya. He would feature in *Visa pour l'Image* (Perpignan, France) with this same work in 1985. In 2011 he produced a selection of 106 snapshots of the '70s, his most prolific and constant period, and brought them together in the show *Selecció final... El vent que passa II*, which was on display at the Centre de la Imatge Mas Iglesias of Reus (Tarragona). He was the recipient of the Puigcerver Medal in the years 1957, 1958, 1966, 1971 and 1975, and the Gaudí Medal in 1963. His work is included in the permanent collection of the Museo Nacional d'Art de Catalunya (Barcelona). — AGM

Selected work

El vent que passa. Jordi Olivé: fotògraf i músic. Tarragona: Diputació Provincial de Tarragona, 2002.

www.jordioliivesalvado.com



The dead girl, Alforja, Tarragona, 1965 (Phot. Soc. of Reus). Reproduced in *Historia de la fotografía en España. Fotografía y sociedad desde sus orígenes hasta el siglo XXI* (History of photography in Spain. Photography and society from its origins until the XXI century), by Pablo López Mondéjar. Barcelona: Lunwerg, 2005: p. 637.

Eduard Olivella

BARCELONA, 1948

A graduate in history of art from the Universitat de Barcelona (1985), he trained in photography attending various specialized courses and seminars, although he practiced the discipline already at the age of 20. Presently he is a photography lecturer, critic, and specialized panelist—activities which he combines with the production of his own creative work.

His photographic archive is vast and spans the period between the 1970s and today, focusing on themes such as childhood nostalgia (*Las Barcas* [The boats], 1975), the mark left behind by those who have inhabited a space (*Interiores*, 1978),

distant places (*Noche veneciana* [Venice nights], 1972; *La Alhambra*, 1982; *Viaje de invierno* [Winter trip], 1997), the reconstruction-deconstruction of architectural places (*Reconstrucciones I* and *Reconstrucciones II Gaudí*, 1981-82), different visions of Barcelona (*Fachadas* [Facades], *Síntesis bcn*), nature as abstract shapes and moods (*Paisaje* [Landscape], 1975), the passage of time (*Los lirios* [The lilies], 1981-85), and the discrete perception we have of eternity and fugacity (*Tiempo* [Time]), or the struggle between photography and writing (*Fotografía y escritura* [Photography and writing], 1991). Of note among his recent projects are *Collecting Faces*, a collection of portraits; *Secret Garden*, a reinterpretation of the lilies in his studio; and *Split Images*, photographs comprised by two images that hold an exchange between them.

He has featured in and been the protagonist of more than 200 exhibitions, among which stand out *L'Home i l'Obra* (Palacio de La Virreina, Barcelona, 1975), *Re-Construccions* (Colegio de Arquitectos [Association of Architects] of Aragón, Zaragoza, 1983), *L'Art de la Llum* (Art Center Rosenthal Library, CUNY, New York, 1990), and *Temps* (Maeght Gallery, Barcelona, 2002). His work is included in the collections of institutions and museums such as the Museu Nacional d'Art de Catalunya (Barcelona), the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Bibliothèque nationale française (Paris), the Musée de la Photographie of Charleroi (Belgium), or the Polaroid Collection, among others.

— MMN

www.eduardolivella.weebly.com

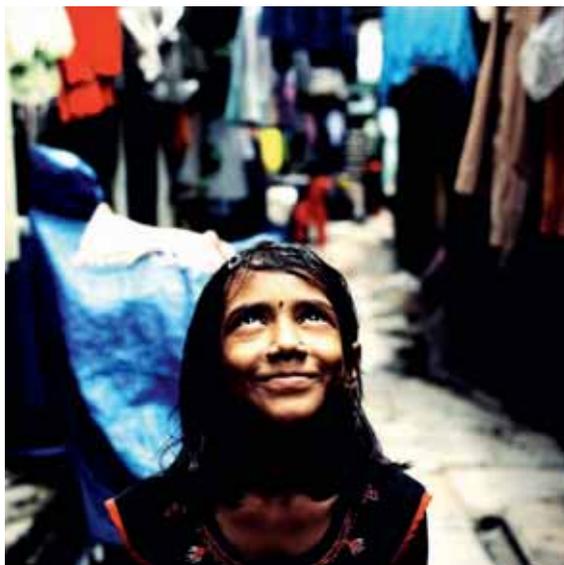


1— Casa Rusquelles #2. Viladrau, 1980.
2— Split #11. 1996-2011.

Jordi Oliver

BARCELONA, 1966

A documentary photographer and filmmaker, he studied photography at the École de l'Image in Paris and completed his training at the International Center of Photography in New York. In 2000 he completed the master in documentary creation from the Universitat Pompeu Fabra of Barcelona. He combines his creative activity with teaching, delivering photography



2

workshops and conferences about documentary photography around the world.

His debut came with his depiction of the harsh living conditions of the Barcelona neighborhood El Raval, and since then he has devoted his time to documenting with his camera various social issues, always from the perspective of the most disadvantaged. In 1995 he spent eight months recording the day-to-day of a homeless Gypsy family (*Bajo el puente* [Under the bridge]); in 1998 he produced the photojournalistic feature *55 días en Belgrado* (55 days in Belgrade); in 2004 he traveled to Argentina in the midst of the social and economic crisis of the "corralito" (*Recuperemos el trueque* [Let's go back to bartering]); in 2006 he photographed the homeless shelters for children and women in Madagascar, India and Senegal (*Lessons*); and in 2008 he developed *Resistirse a olvidar* (Fighting forgetfulness), a photographic project in which the camera acts as a therapy against Alzheimer. He is currently working in the projects *Mujeres de la tierra* (Women of the earth), an account of the women who fight for their rights around the world; and *Latcho Drom*, in which he documents the journey undergone by Gypsy music from India to Andalusia.

He is a regular contributor in *Yo Dona*, *The Guardian*, *La Vanguardia*, *El Periódico*, *La Fotografía*, and *Woman*, among other outlets. In recent years his work has been on display in the Casa Golferichs (*Descartes* [Scrapheap], 2000), in the exhibition room of the Caixa de Catalunya (*Confidències*, 2004), and in the H₂O Gallery of Barcelona (*Lessons*, 2007). Throughout his career he has been recognized with two scholarships from FotoPres (1993 and 2004), the LUX Prize on two occasions (1996 and 2006), and one First Prize at the Laus awards in 2006.

— AGM

Selected works

Diarios íntimos (Intimate diaries). Barcelona: Fundación "la Caixa", 2000; *Distrito 08001*. Barcelona: Cifra, 2002; together with García Ureta, Iñigo. *Vidas inesperadas* (Unexpected lives). Zaragoza: atades, 2012.

www.jordioliver.com

1— Slum girl in Mumbai, India, 2009.
2— Bar Marsella. Raval, Barcelona, 1989.

Francisco Ontañón

BARCELONA, 1930 — MADRID, 2008

Orphaned by the Civil War, he discovered photography while he worked in a bank when he was still a child one day when he was sent as a bellhop to an advertising studio to deliver some invoices. In 1956 he joined the Agrupació Fotogràfica de Catalunya (AFC), and in 1959 the group afal. Encouraged by Ramón Masats, he moved to Madrid in order to work as a journalist of the newly created Europa-Press (1959-1961). He was part of the founding team of La Palangana, and remained linked to the Madrid School. In 1961 he started working in the magazine *Actualidad Española* and with the Ministry of Tourism, and in 1987 he joined the staff of journalists at *El País*.

A representative of Spanish neorealism, he had a special sensibility to choose framings, light and themes. A photographer of people equipped with

an insatiable curiosity, he produced album covers and travel books, he followed the news wherever it happened, he captured wild animals and illustrated the words of Miguel Delibes among other writers. He collaborated with Félix Rodríguez de la Fuente, Fernando Fernán Gómez, Antonio Bonet Correa, Manuel Vicent, and many others. During his period as a photographer of the Ministry of Tourism he created an extraordinary collection of touristic posters.

Following his first exhibition (AFC, 1957), he took part in several collective shows, such as *Temps de Silenci: Panorama de la fotografia espanyola dels anys 50 i 60* (Centre d'Art Santa Mònica, Barcelona, 1992) or *Historia de la fotografía en Cataluña de 1839 a 1990* (History of photography in Catalonia from 1839 to 1990, Museu Nacional d'Art de Catalunya, Barcelona, 2000), among others. Among his solo exhibitions stand out the one devoted to him in 2012 by the Artesonado Gallery of La Granja de San Ildefonso (Segovia), titled *Más que niños* (More than children), and the opening the following year of his exhibit *Lo social y lo humano* (The social and the human) at Valid Foto (BCN). He was the recipient of the Meliá National Prize for Photojournalism in 1972, the Arts and Popular Traditions Prize of the Ministry of Culture (1982 and 1983) and the Ortiz-Echagüe International Prize (1984 and 1989). The Museo Nacional Centro de Arte Reina Sofía of Madrid owns works by the photographer exhibited permanently in rooms 413 and 415.

— RA

Selected works

Together with Carandell, Luis. *Vivir en Madrid* (Living in Madrid). Barcelona: Kairós, 1967; *Cataluña*. Barcelona: Lunwerg, 1983; *Aquell estiu del '92*. Barcelona: Ayuntamiento de Barcelona, 1993 (official book of the Olympic Games); *Francisco Ontañón. PHotoBolsillo*. Madrid: La Fábrica, 2006.

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1— Child with gun. Barcelona, 1959.



2— Andalusian family, 1966.

Ontañón. A Portrait of an Image Hunter

MANUEL VICENT

All photographers have a look that they use to create their own world by selecting from reality only that which they want to see. I have traveled over half the world with Paco Ontañón and therefore I know his character well and the viewpoint of his lens. With his bag on his shoulder, slightly bent over by the cameras' weight, Ontañón's glance as he walks along the street is hawk-like and always focused on catching his prey, even though in this case we're talking about a hunter of images who moves at ease, not on aesthetic heights, but on the level of real life, within the thick soup of subordinate, tax-paying people. He uses corrosive irony with those in power and a shy tenderness with outcasts. He goes in for the kill when dealing with the self-satisfied middle class, surrounded by the tasteless objects that are their votive offerings. These are the weapons with which Ontañón confronts his most beloved creatures.

I have seen him photograph chimpanzees at a reserve in Kenya with the same curiosity with which he took shots with his Leica in the empty gas chamber at the Mauthausen concentration camp, extracting its fatal karma. That's why I believe that, rather than aspiring to personal

happiness in this life, this photographer's main goal is to leave his images behind to bear witness, with a blend of humour and realism, to the world's wretched fiesta [...] Paco Ontañón has made all kinds of monographic works, luxury books on tourist routes, national monuments, and cathedrals. He has also compulsively worked as a journalist for many years and has done everything there is to do in photography. I particularly admire him for the profound lesson in psychology he has learned about the human face, his best landscape. After seeing so many gestures, looks, laughs, tears, celebrations, funerals, weddings, children and dogs, his glance has acquired an extraordinary power of observation that he uses to reveal the loneliness, poetry or indifference in any of the creatures his camera captures.

I'm not referring now to the high quality of his work, since he is one of the recognized masters of Spanish photographic realism, but to his innate pessimism, which always looks for a way to redeem itself through an acid humor. That too is Ontañón. You accompany him to any part of the planet. During the trip, you'll hear a thousand times his complaints about the hypothetical obstacles he expects to find.—

"A Portrait of an Image Hunter," by Manuel Vicent. *Francisco Ontañón. PhotoBolsillo*. Madrid: La Fábrica, 2006.

August F. Oppenheim

KÖNIGSBERG, 1819
— BERLIN, 1898

Court of the Lions, Granada.

Along with Edward King Tenison and Alphonse de Launay, he was one of the first traveling photographers who visited Spain toward the beginning of the 1850s. He trained in Paris, where he was under the tutelage of French photographer and researcher Gustave Le Gray. Toward the start of the 1850s he opened his photography studio in Dresden, Germany, and he managed to publish several articles about his travels in the magazine *La Lumière*, among them one about his journey through Spain when he was 33 years old. He visited the country between July and December 1852 and photographed the major cities of interest in terms of monuments (Salamanca, Toledo and Burgos) and of Arab heritage (Granada and Seville). In 1853 he traveled to Greece and photographed all major monuments in Athens.

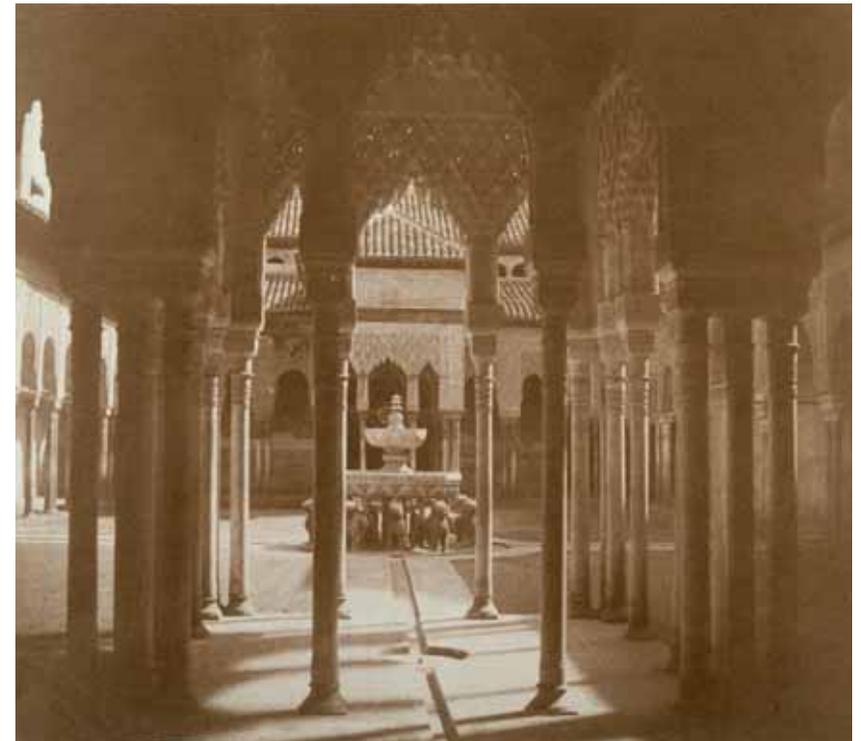
His work brings spectators to the origins of the documentary. In Burgos he produced some of the first known photographs of the cathedral. Of note are his shots of the Puerta del Sacramental, now

the most photographed monument in the city and back then still flanked to the left by the walls of the Archbishop's palace. Added to these imprints on salted paper taken in Burgos is a panoramic view of Toledo, which quite possibly constitutes the oldest photograph shot in the city on record. It is a shot of the courtyard of the Alcázar, left in ruins after the fire of January 31st 1810, which took place during the French occupation. The image is dated 1852.

The photograph of the cathedral of Burgos presently belongs to the Ministry of Culture, and that of the courtyard of the Alcázar of Toledo is part of the Art Library collection of the state museums of Berlin. Doctor Ludger Derenthal, the person in charge of the photography collection of the Art Library, is currently working on a monograph about the author. — LA

Selected work

Das Land der Griechen mit der Seele suchen. Cologne: Agfa Foto-Historama, 1990.



Miguel Oriola

ALCOY, ALICANTE, 1943

Following studies in business, drawing and music, he came into contact with photography as an assistant in the studio of photographer José Vicéns. In 1964 he moved to Madrid, studied drama and began working as a freelance photographer. His first exhibition would come in the 1970s, in the Mecenas Gallery in Madrid (1971), as would his participation in Les Rencontres d'Arles (France, 1976). Round about this time he became an assiduous contributor of texts and images to the magazine *Nueva Lente*, he worked as head of photography in an advertising agency, and he won the Negtor Prize for Photography. In the '80s he created the magazine *poptografía* and opened his first studio to work solely on fashion and advertising.

Existentialist, skeptic, ironic and Mediterranean, his work stands out for the presence of the model in the conception of the photograph. The formal beauty of his early production in black and white has suffered a progressive visual hardening, but Oriola does not seek a frivolous beauty: using as



point of departure referents that occasionally can be abstract (*Target*, 2000) or directly and expressively crude (*Phenomena*, 1999), he exposes us to the essence of violence, with sexuality almost always a constant presence. His images are austere in resources: the model, the camera, and hardly any other elements, without any stages or theatricality. Radicalness and boldness blend together with a subtle influence from the models, who bring the photographer's vision to life. In his three last series of 2013, *Nothing Personal*, *Shake the dog*, and *Wake the serpent not*, the human body, both female and male, becomes the protagonist of striking images often featuring severe facial expressions.

Since the '80s his work has been published in almost all national publications, among which should be highlighted his collaborations with designer Sibila, *El País Semanal*, and magazines such as *Novedades*, *Penthouse*, *Playboy* Germany, *Vogue*, or *Elle*. He has taken part in the 1998, 1999 and 2002 editions of PHotoEspaña, and his work has been displayed, for instance, in the Círculo de Bellas Artes (Madrid, 1985), the National Library (Madrid, 1987), the Museo Nacional Centro de Arte Reina Sofía (MNCARS, Madrid, 1991), and in the 1995, 1996, 1999 and 2006 editions of ARCO-madrid, as well as in the Spectrum Sotos Gallery of Zaragoza in 2012 and in the Palacio Quintana of Segovia in 2013. His work is in the permanent collections of the MNCARS, the Nordic Arts Centre of Suomenlinna (Helsinki, Finland), and the Marugame Hirai Museum of Spanish Contemporary Art (Marugame, Japan).

— PPF

Selected works

As author/editor, together with Molinero Cardenal, Antonio. *The private collection*. Madrid, 1995; *American night*. Madrid: Blur, 2007.

www.migueloriola.es

Untitled. From the series *Nothing Personal*. Madrid, 2012.

Ana Teresa Ortega

ALICANTE, 1952

A lecturer at the Faculty of Fine Arts and the Master in Photography of the Polytechnic University of Valencia, she uses different media in her creations, including photography, video and installations.

A running thread in her work is the inquiry into the effect that media, as territory of domination, has on society, which together with a number of aspects connected to historical memory constitute different angles of the very cornerstone of her work. In her latest projects she photographs symbolic places charged with historical significance and deliberately silenced, which presently

demand new reflections. Of note in this respect is *Cartografías silenciadas* (Silenced cartographies, 2007-2011), a project carried out after exhaustive research in the archives of the Army, the Court of Accounts and other institutions that keep documentation of various sorts about the Spanish Civil War. In it, the artist photographs the exact location of buildings and spaces that were used as places of repression during and after Franco's revolt.

Cartografías silenciadas has been on display in La Virreina Centre de la Imatge (Barcelona) in 2007; and in 2011, in the exhibition hall of the University of Valencia, the Auditorium of Santiago de Compostela, and in the Gernika Peace Museum in Guernika-Lumo (Biscay). Her work is featured in the collections of institutions and museums such as the Museum of Fine Arts of Bilbao, the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Fundación Arte y Tecnología (Art and Technology Foundation, Madrid), the Rafael Tous Contemporary Art collection (Barcelona), the "la Caixa" Foundation (Barcelona), the Centro Galego de Arte Contemporánea (Santiago de Compostela), as well as the Fisher Gallery of the University of Southern California (Los Angeles, USA), among others.

— RA

Selected works

Ana Teresa Ortega. Valencia: Galería Bancelos and Galería Visor, 2005; *Ana Teresa Ortega. Foto-es-culturas. Instalaciones*. Valencia: Diputación de Valencia, Institución Alfons el Magnanim and Colección Itineraris, 2006; *Ana Teresa Ortega. Cartografías silenciadas* (Ana Teresa Ortega. Silenced cartographies). Valencia: Universidad de Valencia, 2010.

www.anaterasaortega.com



1—Monastery of San Miguel de los Reyes, Valencia, 2010.

2— Conference room. National Museum of Natural Sciences, 2011.

Aitor Ortiz

BILBAO, 1971

An advertising and editorial photographer, he combines his professional commissions with more personal creations focused on architecture.

His personal work comprises pieces that explore the relation and the tension that exists between architecture (physicality) and photography (representation). Beyond its descriptive and documentary value, at his charge, photography becomes an instrument to deconstruct the structures of buildings, to visualize their modular character, their texture, or their luminosity. In his work, he reflects essentially about the contrasts between that which lacks form and that which is structured, between what is stable and what is instable, between light and darkness. So much is evident from series such as *Modular* (2002), *Espacio latente* (Latent space, 2009), *Muros de Luz* (Walls of light, 2004-2006), or *Amorfosis* (2008).

In recent years he has held solo exhibitions at the Museum Fotografiska (Stockholm, 2008), the Guggenheim Museum Bilbao (2011), and the Canal de Isabel II (Madrid, 2013).

He has received recognition on numerous occasions throughout his career: in 1999 he was

the recipient of the First Prize for Photography of the Villa de Madrid; in 2002, the *abc* Photography Prize; and in 2006, the Plastic Arts Prize of the City of Palma. His work is included in the permanent collections of the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Guggenheim Museum Bilbao, Artium in Vitoria-Gasteiz, the Valencia Institute of Modern Art, the foundations Foto Colectania (Barcelona) and "la Caixa," and the collections of the Ayuntamiento de Alcobendas and the Comunidad de Madrid.

— RA

Selected works

Aitor Ortiz 1995-2010. Hatje Cantz, 2011; *Nuevas historias. A New View of Spanish Photography and Video Art*. Hatje Cantz, 2008; *GAP Espacio latente* (GAP latent space). Mitxelena Kulturunea and Museo Patio Herreriano, 2009; *España. Arte Español 1957-2007* (Spain. Spanish Art 1957-2007). Skira, 2008; *Muros de luz* (Walls of light). Vitoria-Gasteiz: Artium, 2006.

www.aitor-ortiz.com



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1— Millau.
2— Canal.
3— Amorfosis.

José Ortiz Echagüe

GUADALAJARA, 1886 — MADRID, 1980

1— Sirocco from the Sahara dessert, 1965.

A self-taught photographer, he entered the world of imaging in 1898 combining this activity with his work in the fields of aviation and motor-ing. In 1903 he joined the Academy of Military Engineers in Guadalajara and he later served in the Second Moroccan War. He was awarded the titles of Balloon Pilot and Aviation Pilot in 1911. In 1923 he returned to Spain and founded Construcciones Aeronáuticas (CASA). In 1950 he created SEAT, the first Spanish mass production car manufacturer. He was the president of this company until 1976. He gave up photography after losing his sight at the age of 87.

He was one of the main representatives of Spanish pictorialism in the first half of the XX century, together with planini. He was interested primarily in the depiction of the most traditional aspects of Spanish people, such as their customs, places and attire. He classified his work into four major themed series, which have been brought together in the books *Tipos y trajes* (Types and costumes, 1930), *España, pueblos y paisajes* (Spain, towns and landscapes, 1939), *España mística* (Mystical Spain, 1943), and *España, castillos y alcázares* (Spain, castles and alcazars, 1956). Most of his photographs are produced with the Fresson process, which confers them an artistic touch. He also used carbon and ink to soften the edges of his images and highlight details in favor of a greater pictorial effect.

During his career he was highly successful in national and international salons. His work was featured together with Goya's in the show *Spectacular Spain*, organized by the Metropolitan Museum of Art of New York in 1960. In 2013, the Museo Nacional d'Art de Catalunya (Barcelona) exhibited the photographs he produced between 1909 and 1916, while on duty in Morocco. Most of his legacy, close to 1,500 original prints and over 20,000 negatives, are preserved at the University of Navarre.

— LA

Selected works

Ortiz-Echagüe. PHotoBolsillo. 1998. Madrid: La Fábrica, 2005; *Norte de África* (North of Africa). Madrid, Pamplona and Barcelona: La Fábrica, Museo Universidad de Navarra and MNAC, 2013; *Ortiz Echagüe*. Madrid: TF and La Fábrica, 1998.



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Ortiz Echagüe. The Emotion of the Land

ASUNCIÓN DOMEÑO

José Ortiz-Echagüe is a daring man, gifted with an adventurous spirit, which is reflected both in his professional activity and in his work as an amateur photographer, although the results in this field took on a different look. He is an intrepid traveler going throughout the whole of Spain to its most forsaken corners along inaccessible tracks, tortuous paths and even going across ploughed fields, with mechanical vehicles that were resistant but uncomfortable, carrying a large and heavy photographic team. But, paradoxically, his pictures show a totally different world, in which there is not the slightest trace of modernity, because he went off in search of tradition and roots, in Africa firstly, and then in Spain, with greater depth and dedication, and although it is true that in the Rif area of North Africa tradition still walked the streets, in Spain one had to chase after it in more distant corners, far from the progress that threatened their existence.

The photographer is aware of the fleeting nature of their condition and gets about documenting those aspects referring to the founding and the essence of Spain, such as the types and costumes, firstly, and later the landscapes, the religious matters and the castles. His interest for a gaze on the past through tradition is not an isolated and spontaneous attitude in Ortiz-Echagüe, but is rather a consequence of an environment that touched his life and with which he fully identified, marked out by the



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mentality and thought that came about around the so-called Generation of '98, which will affect not only Spanish letters, but also painting and photography. José is an assiduous reader and admirer of the literary thinkers of the '98 generation, to the point that he commissions two of them to write the prologues for his books; being the writer Ortega y Gasset for *España, tipos y trajes* and Azorin for *España, pueblos y paisajes*. Like them, Ortiz-Echagüe feels the emotion of the land, which will lead him throughout his artistic production to deal with subjects that are almost exclusively those of Spanish roots, with the only exceptions being those that he takes in the north of Africa. —

"Conclusiones," by Asunción Domeño. *La fotografía de José Ortiz-Echagüe: técnica, estética y temática*. Pamplona: Dirección Gnral. de Cultura-Institución Príncipe Viana, 2000.



2

2 — Portrait of my wife, ca. 1916.
3 — Mayoress of Zamarramala, 1916-30.

Otero y Aguirre

HERMENEGILDO OTERO
SAN SEBASTIÁN, 1841 — 1905

MIGUEL AGUIRRE
? — 2, 1924

1 — Portrait of Julia de Asensi.
2 — Félix de Churrua. Lieutenant of the 23rd expeditionary battalion of Valencia in Cuba, ca. 1873-1879.

Hermenegildo Otero began taking photographs toward 1862 in the workshop of Pamplona-based photographer Valentín Marín, with whom he would enter an association. His professional relationship with Miguel Aguirre dates back to the beginning of 1870.

Studio portraitists and documentalists, the work of these photographers reveals above all the city of San Sebastián during the last third of the XIX century. They took the portrait of everyone, from the most distinguished families to common people to soldiers from the Third Carlist War. They produced photo mosaics with dozens of portraits of members of San Sebastián's high society, and they were the first ones to systematically depict Basque sports. Additionally, their plates have recorded for posterity the Bridge of Santa Catalina and the Puerta de Tierra, neither of which exists anymore, as well as the bombings of Durango and scenes from the

defense of San Sebastián. They also produced photographs of other towns and cities in Spain, such as those in Andalusia.

In 1992, the exhibition *Las fuentes de la memoria I* (The sources of memory I) included Otero and Aguirre's work. The photographers are featured in the Museum of San Telmo, in San Sebastián, and also in the Iñiqui Aguirre collection, which boasts a self-portrait of the two before the camera on the banks of the River Urumea, taken sometime around 1880.

— LA

Selected work

López Mondéjar, Publio. *Las fuentes de la memoria* (The sources of memory I) Barcelona: Lunberg, 1991.



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Ouka Leele

MADRID, 1957

A photographer, painter and poet, in 1976 she studied in the academy Photocentro, a hotbed of cultural and photographic innovation at the time. In 1978 she shared accommodation in Barcelona with painters Cesepe and El Hortelano, from whom she would get her pseudonym, inspired by one of his paintings. In 1979-80 she produced *Peluquería* (Hairdresser), a series of black and white portraits colored with watercolors which would mark her career as an artist. In 1987 she presented her first exhibition in the Museum of Contemporary Art of Madrid. She is regarded as one of the most iconic photographers of the *Movida*.

Her style is defined by a constant dialogue between painting and photography. Staging is essential in her creations. Her first works combine pop and Neo-Dada elements with the acid hue of watercolors. At the same time, the illumination of her first black and white pieces opens an unreal, almost surrealist, universe, ripe with symbolism and allegories. Some of her photographs of the '80s are true choral installations that at the time had a tremendous impact.

In 2004 she presented the exhibition *Pulpo's Boulevard* in the Sala Alcalá 31, on the occasion



of the Culture Prize by the Comunidad de Madrid. In 2012 she presented *Mística luz en el silencio* (Mystical light in the silence) at the exhibition hall of the CASYC (Santander). Also from 2012 is *Ouka Leele inédita* (Ouka Leele, previously unpublished), by the Ministry of Education and Culture (Palacio de Caja Cantabria, Santillana del Mar). During PHotoEspaña 2013 she took part in the exhibition *Los Premios Nacionales de Fotografía en los fondos de la Colección Alcobendas* (National photography prize winners in the Alcobendas Collection). She was awarded this prize in 2005, and in 2010 she was named Ambassador of Segovia's Candidacy to the European Capital of Culture 2016. That same year saw the launch of Rafael Gordón's documentary about her creative universe, *La mirada de Ouka Leele* (Ouka Leele's regard), and her becoming the first Spanish artist to feature in the Shanghai Biennale. Presently her exhibition, *La Utopía Transgresora* (Transgressive Utopia), is traveling in Latin America, having already visited cities like Prague, Bratislava, Rome, Tel Aviv, and Helsinki. Her works are featured in the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Andalusian Center of Photography (Almería), and the foundations "la Caixa" (Barcelona) and Cartier (Paris), among others.

— PPF

Selected works

El Cantar de los cantares del rey Salomón (King Solomon's Song of Songs). Murcia: Ahora Obras de Arte, 2002; *Pulpo's Boulevard*. Madrid: Comunidad de Madrid, 2004; *Ouka Leele: el nombre de una estrella* (Ouka Leele: the name of a star). Castellón: El Lago, 2006; *Ouka Leele. PHotoBolsillo*. 2004. Madrid: La Fábrica, 2008; *Ouka Leele*. Barcelona: Lunewerg, 2009.

www.oukaleele.com

1 — Roma school. Barcelona, 1980.
2 — Wounded like mist by the sun. Madrid, 1987.



2

Antennas and Roots

RAFAEL GORDÓN

Ouka Leele's graphic world is a continuous adventure in pursuit of creative liberty and a world full of meaning. She gets to the essence of time and imagery, tirelessly seeking the human side of objects, poeticizing everyday life, and always achieving the most brilliant originality. Her art consists of reinventing the arrangement of scenic space, gestures and light, as shown in *Misterio de la vida* [Mystery of Life], *Moda española* [Spanish Fashion] or *El sueño de una noche de verano* [Midsummer Night's Dream]. Everything, absolutely everything that the camera shoots and the color on her brushes recreates is the product of her inspiration. The mastery of her art leads her to want to freeze movement and stop action within the photograph itself, as we see in works such as *Desnudo con periódicos*, [Nude with Newspapers], *Bananne Rose* and *Autorretrato con vaso de agua* [Self Portrait with Glass of Water].

We have before us an artist endowed with an iron hypersensitivity and an intuition that enable her to perceive the most significant expressive currents of her time, although she always lends her personal touch to everything she assimilates. Her work can be summarized as a tireless quest to express an immaterial principle, as if she needed to live and make her characters live in an incorporeal substance [...] Ouka Leele

starts with collective archetypes and reflects in hundreds of photographs a subterranean world that she brings to light by fixing time and the instant, therefore magically crystallising what is undeniably human, without ever surrendering conflict or emotional drive. This supremacy of human essentiality allows her work to be a perfect illustration for any mass-produced graphic element, from posters to novels; witness her photograph, *Retrato de Mijail Gorbachov* [Portrait of Mijail Gorbachov], which illustrated the cover of *Rolling Stone* magazine.

It is important to point out the prodigious variety that characterizes Ouka Leele's work. She shuns the single model, which allows some creators to hide behind one artistic "logotype" forever. She forces herself to face new challenges that distance her from conformism and self-satisfaction. Hers is a supremely creative output in which perfection stems from a strict classicism of form which frees her imagination to invent colors that illustrate the drama, always full of originality, beauty and energy... with a force approaching and sometimes equalling her admired Dali and Magritte.—

"Antennas and Roots," by Rafael Gordón. Ouka Leele.
PHotoBolsillo. Madrid: La Fábrica, 2004.

Manuel Outumuro

ORENSE, 1949

Having trained as a graphic designer at the Escola Massana de Barcelona, he worked as an art director in various publications before becoming a photographer. He taught art direction at the Escola Eina and was a member of the board of directors of ADGFAD (Associació de Dissenyadors Gràfics i Directors d'Art). In 1990 he began his activity as a photographer, specializing in fashion photography and portraiture: he works with the most prestigious domestic and international designers and publishes his work in a number of magazines in the field, especially and continuously in *El País Semanal*. Other publications to which he has contributed include *Vogue*, *Elle*, *Telva*, *Fotogramas*, *Woman*, *La Vanguardia*, *El Mundo*, and *Marie Claire*.

His training and professional experience in graphic design and art direction are visible in the composition of his photographs: exact, defiant, carefully appointed. Elegance and classicism are a running thread found throughout his work. He

assimilates, molds, and reinterprets with modern complicity cinematographic aesthetics and pictorial references to the works of great masters such as Goya or Velázquez. His photographs partake of a timeless element—avoiding the fashion of the moment—a blend of classicism and innovation hardly found elsewhere. Organized in an ample archive with over 10,000 negatives and a vast amount of digital material, his photographs constitute a unique document that depicts part of the history of the clothing of the past 25 years. On a separate line of work, his portraits of personalities of the Spanish film industry, sport, art, and cultural scenes amount to a visual memory with great documentary value.

His work has been the focus of various exhibitions in recent years, among which stand out: *Outumuro Looks* (Clothing Museum of Barcelona, 2010), *Tempo atopado* (Municipal Museum of Orense, 2011), *Mirar y pensar Balenciaga* (Looking and thinking Balenciaga, Costume Museum, Madrid, 2012), *Ver o no ver* (To see or not to see, Casa de América, Madrid, 2012), and the retrospective of 230 photographs held in 2013 during the Fashion and Style in Photography Biennial (Multimedia Art Museum of Moscow). Outumuro has been recognized with the Gold Prize in a number of editions of the LUX Awards by the Association of Professional Photographers and has merited the prize of the Associació de Crítics d'Art de Catalunya for the recovery of heritage for the restoration of the paintings (1785) of Pere Pau Muntanya, which appeared in his study in the Palau Palmerola. The Clothing Museum of Barcelona, the Royal Academy of Fine Arts of San Fernando, and a vast number of institutions and private collections own works by the photographer.

— PPF

Selected works

Barcelona otra visión (Barcelona a different vision). Barcelona: Disparo, 2001; *Test*. Barcelona: Disparo, 2008; *Tempo atopado*. Orense: Museo Municipal, 2009; *Outumuro Looks: veinte años fotografiando moda* (Outumuro Looks: twenty years of fashion photography). Barcelona: Ayuntamiento de Barcelona, 2010; *Balenciaga*. San Sebastián: Museo Balenciaga and Editorial Nerea, 2011; *Ver o no ver* (To see or not to see). Madrid: Fundación Telefónica, 2012.

www.outumuro.com



1— Javier Bardem. Madrid, 2007.



2

On Women and Goddesses

ISABEL COIXET

Manuel Outumuro's women live in a particular limbo that is half celluloid paradise and half ambiguous earthly paradise. If they love, they do so with the restrained, almost absent gestures of the heroines of Wong Kar-wai. If they have inner conflicts they will never be kept to the domestic field, but will possess the torn tones—and those that tear apart—of the tortured souls in the inexhaustible film history of Ingmar Bergman. They are tough, stubborn, exquisite, noble, determined, fair in the deepest meaning of the word, that has nothing to do with the color of their hair. There is a perfect harmony between what they wear—let us call it “fashion,” although it goes far beyond the term—and what they feel.

Would we feel the tragedy of Maggie Cheung in *In the Mood for Love* in the same way without those embroidered dresses around her long neck? Would we feel such emotion for Holly Hunter in *The Piano* without that legendary dress which, like a black dahlia, fills and falls with hypnotizing slowness into the mud? What would be of the countesses of *Il Gattopardo* without their fans and without their exquisite hair tied back in buns? Can we imagine Audrey Hepburn without Givenchy, Polly Maggo without Mary Quant, Bette Davis without Edith Head, Sophia Loren without eyeliner. It is unthinkable. And impossible.

These are the complex and unique women that nurture the imaginary of the seventh art and the fertile mind of Manuel, who is probably the photographer who has best known how to integrate cinema influences



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into his own pictures, and has best known how to understand that the cinema-fashion binomial is as inseparable as Siamese twins in a Tod Browning film.

When Outumuro recreates fragments of film in his photographs, he does not keep to a mere transitory and superficial photocopy of a given sequence, but goes beyond this: he captures the most significant gesture. The most hidden gesture, the key moment when, due to his sharp eye—I have never seen a photographer who is more precise and determined at the time of running a session—is frozen in time and at the same time takes on a doubly iconic character.

At this moment of history, when the cinema is losing space in the life of the spectator, in which all of our idols have feet of clay and fame is no more than a fleeting, tacky moment, Manuel Outumuro's images are a magical refuge in which those of us who love the cinema and its goddesses can find an endless consolation.—

“De mujeres y diosas” (On women and goddesses), by Isabel Coixet. Outumuro Looks. Veinte años fotografiando moda. Barcelona: Disseny Hub Barcelona, Institut de Cultura, Ajuntament de Barcelona, 2010.

2— Fashion editorial for *Marie Claire*. Barcelona, 2005.
3— Quim Gutiérrez, Velázquez's Mars, 2012.

Pacheco

The Pacheco Archive, located in the Casa das Artes in Vigo, is a public photography collection comprised by 140,000 images that constitute a chronicle of the Galician city from the beginning of the XIX century until the 1970s. The photographs were taken by several generations of photographers from the same family tree, starting with Vigo-based Portuguese photographer Jaime de Sousa Guedes Pacheco.

Pacheco established an association in 1907 with Cândida Otero, widow to Italian photographer Filippo Prospero and heiress to his studio. Following her death in 1915, Pacheco took charge of the studio; hence the oldest photographs of the archive belong to the Italian photographer, who was active in Vigo between 1870 and 1889.



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Pacheco worked as a studio photographer and also as a correspondent for various publications, such as *Faro de Vigo*, *El Pueblo Gallego*, *ABC*, *Blanco y Negro*, or *Marca*. He was assisted in his street work by his nephew Horacio (the author of most of the photographs in the archive documenting the years of the Republic and the Civil War) and his son Jaime (active primarily after the Civil War). In 1954, following Pacheco's death, his sons Alberto and Jaime took care of the family business.

Since May 1991 the archive belongs to the Concello de Vigo. In 2012 a new program of conservation was put in place and the digitalization of the material was resumed in order to facilitate its dissemination. Thanks to the support of the Caixa Galicia Foundation a system of cataloging has been designed, which will enable its access via the Internet.

The photographs of the archive were first shown in 1984 as part of the exhibition *Crónica dunha cidade*, held during the I Fotobienal of Vigo. On the occasion of the II Fotobienal a monographic exhibition was organized under the curatorship of Manuel Sendón and Xosé Luis Suárez Canal, who in 1990 published the first book solely devoted to the archive. Since then, several exhibitions have featured the works of the Pacheco Archive, such as the one held in 2002 as a tribute to Jaime de Sousa Guedes Pacheco, which traveled to the Círculo de Bellas Artes of Madrid among other venues; or *Arquivo fotográfico Pacheco. Arquivo vivo*, which was on display at the Casa das Artes of Vigo in 2012 and which offered a detailed look into the diversity of themes within the archive.

—RA

Selected work

Sendón, Manuel and Xosé Luis Suárez Canal. *Arquivo Pacheco*. Vigo: CEF, 1990.

1— Castelao, Vigo, ca. 1920.
2— Vigo, ca. 1915.



2

Memory of a Time and of a Country

PUBLICO LÓPEZ MONDÉJAR

But the most memorable aspect of the work of this extraordinary photographer and of the group of descendants who aided him—his nephews Horacio and César, his children Jaime and Alberto, and his granddaughter Susi—was the priceless testimony of the streets, the landscapes and the everyday or historical events caught by his cameras. To talk about Pacheco's photography, his admirable photographic archive, means to talk about Vigo and about Galicia, to recall the lives, the scenes, the moments condemned to being forgotten if it were not for the work of these extraordinary professionals who, over three quarters of the XX century, from the days of the Restoration to the very eve of recovered liberty, quietly established the graphic chronicle of their city. And it is precisely in this quality as a document and mirror of the past that resides a good part of the fascination that the photographs in the Pacheco Archive provokes in us, the converting into reality of that which does not exist even in the most remote confines of our memory. Thus the interest for this selection of remarkable photographs, which give us again the image of the old city, now abolished: the old Berbés area, with its inexhaustible bustle of fishermen and busy people; the incessant

activity of the port and the dying shipyards; the demolished landscapes of Beiramar; the old Calle del Principe, with its ox-carts and its shaking trams; the noble Calle de Urzaiz, with the first proud cars circulating throughout the city; the now disappeared foundries; the canning and salting factories; the old casinos and cafés, like true popular chambers of life; the historical presses and editorial offices of the newspapers; the popular celebrations, the rites and commemorations; the resplendent sports stadiums, as an emblem of modernity; the football teams of old and the valiant athletes who were at the forefront of those early years... But besides this the captivating images in the Pacheco Archive also show us the reality of a whole town, from the workers' meetings, the activity of the authorities and dignitaries of the Church or the Military; the official celebrations; the departure of the emigrants, forced to take to the sea route out; to the dangers of the Civil War and the beginning of the "longa noite de pedra" [long night of stone] of Francoism, told to us by the late Celso Emilio Ferreiro. A monumental historical and social frieze, the interest of which transcends the geographical scope of Galicia and becomes a graphic document with visual interest.—

From López Mondéjar, Publico. *Pacheco: Memory of a Time and of a Country*. Madrid: Lunewerg, 2002.

La Palangana

La Palangana is the name of a group of photographers who spun off from the Royal Society of Photography of Madrid in 1957. Unhappy with the prevalent academic criteria, the group rebelled against photographic pictorialism, favoring an artistic conception of photography focused on mankind and its day-to-day routine, which was inspired by European and American photographic neorealism. The name of the collective is derived from the photograph that Francisco Ontañón took of the portraits of each of the founding members inside a washbowl.

Members of La Palangana (photo by Francisco Ontañón).

Initially the group consisted of Francisco Ontañón, Joaquín Rubio Camín, Leonardo Cantero, Paco Gómez, Gabriel Cualladó, and Ramón Masats. Influenced by the exhibition *The Family of Man*, organized by curator Edward Steichen in The Museum of Modern Art of New York in 1955, the group began a movement of reassessment of photographic reportage and social photography together with the members of Afal and some of the members of the Agrupació Fotogràfica de Catalunya. Toward 1963, Gerardo Vielba, Gonzalo Juanes, Rafael Romero, and Juan Dolcet joined the group, laying the foundations of what would come to be

known as the Madrid School. Rubio Camín, Masats, Ontañón, and Juanes would stop attending the meetings soon thereafter, and their places would be taken by Fernando Gordillo, Carlos Hernández Corcho, Rafael Sanz Lobato, Sigrifido de Guzmán, and Felipe Hernández Taradillo. The group remained active until 1975, with six members: Vielba, Dolcet, Cantero, Gómez, Gordillo, and Cualladó.

In 1988 the retrospective exhibition *Escuela de Madrid. Fotografía, 1950-1975* (Madrid School. Photography, 1950-1975), curated by Valentín Vallhonrat and Rafael Levenfeld and held at the Spanish Museum of Contemporary Art of Madrid, looked at the career of the protagonists of this episode in the history of Spanish photography.

— MMN

Selected works

Fotógrafos de la Escuela de Madrid (Photographers of the Madrid School). Madrid: Museo Español de Arte Contemporáneo, 1988; *La Escuela de Madrid: Fotografía 1950-1975* (The Madrid School: Photography 1950-1975). Madrid: Museo Español de Arte Contemporáneo, 2006.



Juan Miguel Pando Barrero

MADRID, 1915 — 1992

Born into a family of artisans and typographers, he worked as an assistant chemist and electrician before entering the studio of Madrid-based photographer Mariano Moreno to become his assistant. During the Spanish Civil War he was one of the youngest reporters of the Associated Press, working for the agency on an exclusive basis. After the conflict, he founded the Agencia Pando and between 1940 and 1993 he produced work for museums, galleries, collectors and artists, which he complemented with commissions in Morocco and industrial and advertising assignments in Spain. He had a close friendship with José Ortiz-Echagüe and photographer and historian Juan Pando Despierto's father, with whom he produced the kernel of the Pando Archive.

Known above all for his architectural, artistic, and industrial photography his legacy constitutes an essential source of documentary information about Spain during the times of the Civil War, the dictatorship, and the democratic Transition; it is also the main graphic record of Morocco between 1949 and 1977. During the Civil War he documented, among other things, the peasant's retreat from Talavera de la Reina, the armed struggle for the Sierra de Guadarrama, and the first line of the Madrid front, where he was taken for a *franquista* spy and was almost killed by the republican forces. Influenced by German and American photographers, during his most prolific period of maturity (1945-1975) he worked with large format cameras when he was photographing landscapes and monuments, and with medium format cameras for urban documentaries.

He published his work in *ABC* and the daily newspapers *Ahora* and *La Voz*. He produced a single exhibition, *Fotografía, luz y vida* (Photography, light and life, Club Pueblo, Madrid, 1968). His archive, comprising over 100,000 negatives of architectural and industrial themes and over 10,000 more of his travels through Spain and Morocco, was acquired by the Ministry of Culture in 2003 and is kept in the Spanish Cultural Heritage Institute. It has been further enhanced with donations by his descendants and by the Estudio Pando. Thirty of his vintage prints of the Civil War are included in the collection of the Museo Nacional Centre de Arte Reina Sofía.

— LA

Selected work

Fotografía, luz y vida (Photography, light and life). Madrid: Club Pueblo, 1968.



1 — Plaza del Pópulo, Baeza, 1948.

2 — Street with women cooking, Baeza, 1948.

2

Cecilio Paniagua

ALMERÍA, 1911 — MADRID, 1979

Two huts and two women.

Regarded as one of the best photography directors in Spanish cinema, he first gained notoriety as a photographer in 1935 through the magazine *Cuatro Estaciones*. Given his father's professional connection to the railway company, he had the opportunity to travel and photograph the entire peninsula. He worked for the Patronato Nacional de Turismo and he is considered one of the forerunners of tourism photography in Spain, together Kindel, Català-Roca, Ksado, or Lladó. During the II Republic he came into contact with the film industry through the Misiones Pedagógicas (educational missions); he was involved in the filming of their main activities, in the production and dissemination of documentaries, and also photographing, among other places, Las Hurdes and Val d'Aran. In the Misiones Pedagógicas he met Federico García Lorca, who asked him to work in La Baraca. Over the course of two years he produced 50 documentaries and 700 mobile screenings. After the Civil War he worked with directors such as Rafael Gil, Juan de Orduña, Fernando Fernán Gómez, and Luis Lucia.

Favoring black and white photography, his images of in the interior of the country revealed the hardship of everyday life in the fields. Of note

among his works for the Misiones Pedagógicas are his documentaries on Juan Ramón Jiménez and Miguel de Unamuno. Perhaps his most characteristic feature is a constant concern to carry over his photographic experience and knowledge onto the cinema. He was the director of photography of films like *Amanecer en puerta oscura* (*Whom God Forgives*, 1957) *Cien rifles* (*100 Rifles*, 1969), *Caza implacable* (*The hunting party*, 1971) or *Mi hija Hildegart* (*My Daughter Hildegart*, 1977).

Almost all of his photographic archive was lost during the Civil War. The Paniagua photographic files are stored in the National Library in Madrid. His cinematographic legacy comprises nearly 200 titles and a long list of awards from the Sindicato Nacional del Espectáculo and the Círculo de Escritores Cinematográficos.

—CC

Selected works

Fernández Colorado, L. *Cecilio Paniagua: arquitectura de la luz* (Cecilio Paniagua: architect of light). Almería: Diputación Provincial de Almería and Instituto de Estudios Almerienses, 2000.



Antonio Passaporte

ÉVORA, 1901 — LISBOA, 1993

1— Plaza de la Constitución. Zaragoza, ca. 1933.
2— General view of Segovia, ca. 1932-1936.
3— Panoramic view of Gran Vía from the Telefónica building, Madrid, ca. 1930.
4— The Verónicas Market. Murcia, 1930.
5— Beach of San Lorenzo. Gijón, 1928.
6— Panoramic view of Cartagena from the castle of La Concepción. Murcia, 1930.

Charles Alberty was a French publisher and merchant of heliographic paper based in Madrid. Together with his second wife, Concepción López, he created in the '20s the company Loty. In 1926 they hired photographer Antonio Passaporte, who authored all of their images between 1927 and 1936. With the break of the Spanish Civil War, the Lotys moved to France and Passaporte was left in charge of the business until he joined the International Brigades as a photojournalist. In 1939 he sold the collection of postcards to the publishing house Arribas (Zaragoza), and he went back to Portugal. There he managed a postcard business.

Loty's business model bears close resemblance to the current approach advocated by image banks: creating an ambitious archive to service press agencies, publishing houses, and tourism companies. To this end, Passaporte took photographs of urban sites, monuments, landscapes, and popular tropes all over Spain, which he later commercialized mainly as postcards.

Loty's photographic archive consist of more than 12,000 plates and is preserved at the Span-

ish Cultural Heritage Institute (Madrid) and at the Arquivo Municipal de Lisboa. Given the technical and artistic quality of the images, they constitute a *bien de interés cultural* (heritage of cultural interest) as well as a collection of great documentary and anthropological value. They have been the subject of the exhibitions *Loty, las fotografías de Charles López Alberty Jeanneret no Arquivo Histórico Provincial de Lugo* (Santiago de Compostela, 2001); *Asturias, 1928: Fotografías de Loty* (Asturias, 1928; photographs by Loty, Mapfre Foundation, Madrid, 2007); and *La fascinación marroquí. Imágenes del norte de África en el archivo Loty* (The fascination with Morocco. Images of the north of Africa in the Loty archive, Museum of Art and Popular Customs of Seville, 2011). — LA

Selected works

Loty, las fotografías de Charles López Alberty Jeanneret no Arquivo Histórico Provincial de Lugo. Santiago de Compostela: Xunta de Galicia, 2001; *Asturias, 1928: Fotografías de Loty*. Madrid: Fundación Mapfre, 2007.



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6

Hermes Pato

SALAMANCA, 1894 — MADRID, 1978

A photographer attached to the republican faction during the Spanish Civil War, he was censored on many occasions for taking images of gruesome episodes of the conflict and for recording the poverty in which Spanish society lived at the time. He was drafted in 1937, and he joined the Press and Propaganda Service of the Movimiento Nacional. In 1939 he became one of the first photographers, together with Antonio Verdugo and Manuel Iglesias, to join the agency EFE, where he would play a fundamental role organizing its photographic services until 1965; later he would work as a photojournalist for the daily *ABC*. He was also the president of the first Asociación de Reporteros Gráficos de Madrid (association of photojournalists of Madrid, *Indeprofo*). His son, Jaime Pato, followed on his footsteps.

A witness to the most important episodes of Spanish history in the XX century, his snapshots captured the suffering experienced by society

during the post-war era. From this period stems his acclaimed photograph *Mendigo ante la puerta del restaurante Lhardy de Madrid* (Beggar at the door of the restaurant Lhardy of Madrid, 1940), an example of social contrasts during a troubled period in the history of Spain.

His work was selected for inclusion in the exhibition *Del olvido a la memoria. Presas de Franco* (From oblivion to memory, Franco's female prisoners, Museum of Contemporary Art of Madrid, 2009), which focused on the difficult situation faced by women in prisons during the dictatorship. Part of his archive is kept by the agency EFE.

—RA

Selected works

Del olvido a la memoria. Presas de Franco (From oblivion to memory, Franco's female prisoners). Directed by Jorge Montes Salguero. Spain, 2007. Documentary.



1— Beggar, Madrid, October 1940 (EFE archive).
2— Departure of Spanish "producers" headed for Germany, Madrid, November 25th 1941 (EFE archive).

Reproduced in *Historia de la fotografía en España. Fotografía y sociedad desde sus orígenes hasta el siglo XXI* (History of photography in Spain. Photography and society from its origins until the XXI century), by Publio López Mondéjar. Barcelona: Lunwerg, 2005: pp. 424 and 541.

Joaquín Pedrosa

ESPARRAGUERA, BARCELONA, 1820? — 1890?

He was one of the first Spaniards to work with calotypes. A versatile man, he was a businessman, the director of the spa at La Puda de Montserrat, and the creator of the liqueur De Monsterrat. His career as a photographer is still largely unknown, which makes it hard to establish whether he was one of the pioneering professionals of the discipline or an amateur. In 1857 he produced several calotypes of views of the cities of Seville and Granada, which he put together in a photo album titled *Álbum español* (Spanish album). He presented his work in a number of exhibitions, such as the one held in Seville in 1858 through the sponsorship of the Duke and Duchess of Montpensier, in which he was awarded a first class prize, or the Painting Exposition convened by the Sociedad de Amigos de Bellas Artes (Society of Friends of Fine Arts)

in Barcelona in 1858. Additionally, he also had knowledge of stereoscopic photography, publishing six views of the Alhambra in this format.

His *Álbum español* consists of 35 photographs signed by the author and dated in 1857. The prevalent theme of these images is palatial architecture, occasionally accompanied by human figures. The calotypes are placed on secondary supports, which bear the titles, inscriptions, dates, and the author's signature on the bottom left side. Many of his photographs feature a characteristic visual effect, achieved through the use of backlighting techniques.

The *Álbum español*, which also sports on its flyleaf the inscription "A D. Juan José Bueno en testimonio de amistad" (To D. Juan José Bueno as a token of friendship), could well have been manufactured as a present, although the numeration of the photographs, the trimmings, and the inscriptions lead to believe that this is one of the usual commercial catalogs of the time. This album is kept at the Archivo del Patronato de la Alhambra y Generalife (Archive of the Patronage of the Alhambra and Generalife). Some of its photographs were featured in the exhibition *Imágenes en el tiempo, un siglo de fotografía en la Alhambra 1840-1940* (Images in time, a century of photography in the Alhambra 1840-1940), organized by the Patronato de la Alhambra y Generalife in 2002. Similarly, the Fernández Rivero and Ignasi Solé i Sugranyes collections both own works by the author.

— LA / CC



Cloister of the Court of the Lions, Alhambra of Granada, ca. 1857.

Pilar Pequeño

MADRID, 1944

She began working in photography only after having favored drawing as the main format of her artistic activity for several years. In the 1980s she focused on the landscape. Later she would change her working methodology, when she began a series of studio works for which she built her own light stages. In 2008 she incorporated the digital format to her creations.

Nature is a running thread found throughout her work, although she approaches it in different ways. In some works, like *Paisajes* (Landscapes, 1982-) or *Invernadero* (Greenhouse, 1982-90), her interest for nature is almost close to botanical. Her

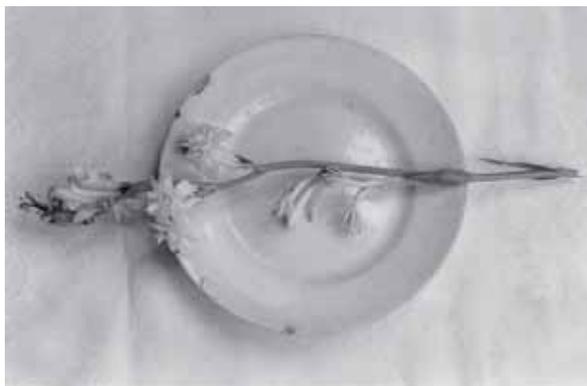
series *Plantas sumergidas* (Submerged plants) and *Plantas, vasos* (Plants, glasses, 1994-) are the first two she produced in her studio, in the shape of still lifes, together with her *Bodegones* (Still lifes, 1993-). On a different line of work but always with nature as a central concern, *Huellas* (Footprints, 1997-) reflects about the effects of man on nature.

She has exhibited her work in the Círculo de Bellas Artes (Madrid, 1995), the Photomuseum of Zarauz (2001), the Spectrum Sotos Gallery (Zaragoza, 2010), the UFCA Gallery (Algeciras, 2004 and 2013), the Marita Segovia Gallery (Madrid 2011), and in the Sección Off of PHotoEspaña 2013 (Rafael Pérez Hernando Gallery), where she presented her series *Paisajes cercanos* (Close landscapes). In 2010 she received the Gold Medal for Merit in Fine Arts awarded by the Ministry of Culture. Her work is featured in the collections of museums and institutions such as the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Valencia Institute of Modern Art, Tenerife Espacio de las Artes, and the Centro de Arte Dos de Mayo (Comunidad de Madrid), among other institutions. —RA

Selected works

Fotografías. Pilar Pequeño. Madrid: Galería Cuatro diecisiete, 2001; *Pilar Pequeño*. Seville: Caja San Fernando, 2002; *Pilar Pequeño. PHoto-Bolsillo*. Madrid: La Fábrica, 1999; *Pilar Pequeño*. Barcelona: Lunwerg, 2010.

www.pilarpequeno.com



1— Quince. From the series *Plantas*, 2010.
2— Spikenard. From the series *Plantas*, 1993.

Paco Peregrín

ALMERÍA, 1976

A graduate in fine arts from the University of Seville, he furthered his training at the International Center of Photography of New York, the Central Saint Martins of London, the Contemporary Andalusian Art Center (Seville), the Fundació Pilar i Joan Miró a Mallorca, the Complutense University of Madrid, the University of Santiago de Compostela, and the photography academy EFTI in Madrid. Presently he lives in the Spanish capital, where he produces personal projects and fashion, beauty, and advertisement photography for magazines such as *Vogue* or *Harper's Bazaar* and clients such as Dior, Chanel, L'Oréal Paris, or Adidas. He has delivered workshops and seminars at the Istituto Europeo di Design (Madrid), the Andalusian Center of Photography (Almería), Arteleku, ESEMGGA (University of Vigo), during PHotoEspaña, and in EFTI, among other places.

Focusing on international advertising, artistic and fashion photography, his cutting-edge images reveal a retro-futuristic character and the influence of cultural and aesthetic trends typical of Flemish painting, the Baroque (so prevalent in the city of Seville, where he resided while he was training), or contemporary artistic movements and mass media. He informs his creations with his knowledge in graphic design, communication and drama.

In recent years he has taken part in the group exhibitions *Art on the Edge: the New Contemporary* (Vered Gallery, New York, 2011), *Génesis* (H_O Gallery, Barcelona, 2011), *Mundos Propios* (Own worlds, Valentín de Madariaga Foundation of Seville, 2012), and *New Fashion Photography* (Contributed, Berlin, 2013), and he has presented *Beautiful Monster* in the Visionairs Gallery of Paris (2012). He has also exhibited his work in museums such as the Contemporary Andalusian Art Center (Seville), the Cristóbal Balenciaga Museum (Getaria, San Sebastián), or the Centre de Cultura Contemporània of Barcelona. In 2008 he was awarded the National Prize for Professional Photography LUX Gold in the category of "Fashion and Beauty." —AGM

www.pacoperegrin.com



Oddities. Madrid, 2013.

Bernardo Pérez

MADRID, 1956

He started his career as a journalist in 1975, working for the magazines *Personas* and *El Socialista*. In 1976 he was part of the founding team of the newspaper *El País*, where he currently works as a photojournalist, often publishing in the cultural supplement, *Babelia*. In 1999 he created *fotoforum.net*, one of the first Spanish websites devoted to photography, which showcases the work of the main Spanish photographers.

He has worked in every genre, from accident and crime to the portrait, photographing a wide variety of personalities from the artistic, cultural

and political spheres, as well as covering major international conflicts. Along with Juan Goytisolo and Maruja Torres he has developed a series of reports on the Arab world.

His images have been published in renowned media outlets and magazines, such as *The Independent*, *Paris Match*, *Libération*, *The Times*, *The New York Times* or *Stern*. In 2011 he took part in the section "Caras: el rostro en la fotografía" (Faces: the visage of photography) of "Encuentros PHotoEspaña" (Madrid, 2011), with his journalistic feature *Los agujeros negros del planeta* (The black holes of the planet). Recently, his photographs have been on display at the international photojournalism festival PhotON (Valencia, 2013). He has been the recipient of two FotoPres awards in the category of "Society and Politics" (1983 and 1985). —RLdC

Selected work

Un día en la vida de España (A day in the life of Spain). Barcelona: Planeta, 1987.



The child with the mangoes. From the series *los agujeros negros del planeta* (The black holes of the planet). Batangafo, Central African Republic, 2011.

Concha Pérez

VALLADOLID, 1969

A graduate in fine arts from the Complutense University, her work is defined by the use of computer resources and techniques applied to photography.

In the words of the artist, "photography allows [her] to bring together highly disparate stages, resulting in the creation of unusual landscapes. Hence, space becomes the primary protagonist." Her work revolves around a series of concepts such as nature, territory, landscape, architecture, or the city, and the fact that these inhabited or inhabitable spaces are in constant change due to the actions that take place in them or that occupy them. Her urban landscapes, seemingly everyday spaces for the spectator at first sight, enter a process of decontextualization through some modifications that force us to look at them from an estranged perspective. She has focused her interest on empty and desolate spaces, previously inhabited, which still evidence the trace of an absent memory. These are the premises that govern her series, *Mundo herido* (Wounded world, 2004) and *Play Room* (2012).

In recent years she has taken part in international group exhibitions, such as *El Ángel Exter-*

minador. Versión expandida (The exterminating angel. Enhanced version), on display at the BOZAR in Brussels in 2010 and *Ficciones y realidades* (Fictions and realities), held at the MMOMA of Moscow. In 2003 she won the First Prize at the XIX L'Oreal Awards; and in 2008, she earned a runner-up prize at the Marqués Valle de Tena Photography Competition. Her work has also merited her the Generación 2004 scholarship. The collections of the Comunidad de Madrid, the Valencia Institute of Modern Art, the MUSAC, or the Coca-Cola Foundation, among other institutions, own works by the artist. —RA

Selected works

Generación 2004. Premios y Becas de Arte Caja Madrid. Madrid: Premios y Becas de Arte Caja Madrid, 2004; *El Puente de la vision* (The bridge of vision). Santander: MAS, 2009; *Cazadores de sombras* (Shadow hunters). SEACEX, 2007.

www.conchaperez.net



Dereliction, 2007.

Manuel Pérez Barriopedro

MADRID, 1947

A photojournalist, he began his professional career at age 14, when he joined the agency EFE as a trainee, in charge of preparing the material to develop films. At EFE until his retirement, he would hold the positions of photographer, chief editor, and subeditor of the graphic service.

He has traveled all around the world, covering major events of various natures. His first work as a journalist arrived in 1977, when he covered the attack on labor lawyers that took place in Madrid's Calle Atocha, making it to the front page of the main daily newspapers in Spain. From that moment

onward he specialized in political issues. Like fellow photographers Manuel López and Manuel Hernández de León, on February 23 1981, Pérez Barriopedro was in the Congress of Deputies when the former lieutenant colonel of the Guardia Civil Antonio Tejero took the room armed with a gun. One of his photographs of the moment merited him the World Press Photo in 1982 for the most relevant journalistic photograph of the year, which turned him into the first Spaniard to receive such award.

In 2012 the Universitat de València made him the focus of the exhibition *Manuel Pérez Barriopedro*, held as part of the International Photojournalism Festival Photon. Throughout his career he has also been the recipient of the National Journalism Prize in 1983 for the image of Tejero, the Mingote Prize (1988), the Pablo Iglesias Prize (1988), the Ortega y Gasset Prize (1993) for his photograph of the royal family celebrating a goal by the Spanish water polo team during the Olympic Games of Barcelona '92, and the Silver Medal for Merit in Labor for over 40 years devoted to photojournalism. —RA

www.manuelbarriopedro.es



1— 23-F. Madrid, 1981.
2— Olof Palmer with Felipe González in Stockholm, Sweden, 1985.

Pérez de Rozas

CARLOS PÉREZ DE ROZAS MASDÉU
MADRID, 1894 — BARCELONA, 1954

CARLOS PÉREZ DE ROZAS Y ARRIBAS
MADRID, 1948

EMILIO PÉREZ DE ROZAS Y ARRIBAS
MADRID, 1952

Carlos Pérez Rozas was born into an upper class family from Madrid. In 1911 he joined the editorial staff of the Barcelona-based daily newspaper *Las Noticias* as an assistant. In 1913 he took a photograph from the pier of Barcelona of a ship that, by sheer coincidence, was torpedoed in the Mediterranean Sea two days later. He sent this photograph to the newspaper ABC, which published it in its front cover, and as a result he became the photographer of *Las Noticias*. He then started a career as a photojournalist collaborating with publications such as *Ahora*, or *Estampa*, and with institutions such as the Arxiu Històric de la Ciutat.

He had five children, all of whom worked in the family business. Subsequently, his grandsons would also follow on his footsteps in this

profession, with Carlos Pérez de Rozas y Arribas excelling particularly, working in 1970 for the *Diario de Barcelona*, and collaborating with the humor magazines *El Papsu* and *Barrabás*. He was a chief of section at the *Diario de Barcelona*, *El Periódico de Catalunya*, and the Catalan edition of *El País*; he would then accept the position of art director at *La Vanguardia*, and presently he teaches at the Popeu Fabra and Ramon Llull universities. Equally of note is the career of his grandson Emilio Pérez de Rozas y Arribas (1952), who started working professionally at the agency EFE before becoming secretary of the magazine *Barrabás* and creating together with Antonio Franco *El Periódico de Catalunya* in 1978. He specializes in sport journalism and since then has collaborated with a wide array of media.

In 2006 the exhibition hall La Vitrina del Fotógrafo of the Palau Robert hosted the photography exhibition *Los Pérez de Rozas: imágenes de la Cataluña del siglo pasado* (The Pérez de Rozas: images of Catalonia from the past century), which highlighted the family production between 1929 and 1992. The family's body of work, a total of close to five millions negatives, is split between the Arxiu Històric de la Ciutat de Barcelona, and the archives of *La Vanguardia* and EFE. —RA

Selected work

Pérez de Rozas. 1997. Barcelona: Lunwerg, 2007.



1— Group of mobile heavy artillery (of the national army) parading at Gran Via de la Diagonal. Barcelona, 1939.
2— First Sunday in the freed Barcelona, 1939.



Pérez de Rozas. Half a Century of Photojournalism

XAVIER BATALLA

Photojournalism is the first craft that has allowed history to be frozen. “Can you imagine what it would mean to now have hundreds of photographs of Charlemagne?”—once asked Yoichi Okamoto, the official photographer to the US president Lyndon B. Johnson. But the history of photojournalism is only 164 years old. Since the famous view of the great fire of Hamburg in 1842, and in a geometric progression, history has been frozen by photojournalists, particularly over the last 30 years, in which any major event has been photographed from all angles. Television has created visual generations, but its wonders have not been able to obscure the magic of photography. “It was thought that moving images would make photography something obsolete,” once stated Harold Evans, editor of The Times, “but I believe it is just the opposite: photography is more powerful than ever because it is still the only way of preserving a finite fraction of infinite time for ever.”

Our history of the XX century is largely a sum of the finite fractions that the saga of the Pérez de Rozas brothers has frozen for everyone since Carlos Pérez de Rozas Masdéu, who was born into an upper middle

class Madrid family, started working as an assistant in the newsroom at the Noticias de Barcelona newspaper, in 1911. Two years later, Carlos Pérez de Rozas decided to take advantage of his recently-inaugurated box camera and went out with his brother Manuel along the Barcelona harbor walls. He took a photograph of a ship. Some days later the ship was torpedoed in the Mediterranean Sea, and Carlos, when he found out about this, decided to send the photograph to the newspaper ABC, which published it prominently. On that same day, the founder of the Pérez de Rozas saga became the photographer for the newspaper Noticias.

This was the beginning of the chronicles of the Pérez de Rozas, published over seven decades in *La Vanguardia*, *Noticias*, *Día Gráfico*, *Hoja del Lunes*, *Solidaridad Nacional*, *Prensa* and Agencia EFE [...] these are moments in our history, from the International Exposition of Barcelona in 1929 to the transition to democracy, captured by Carlos Pérez de Rozas Masdéu, who died in 1954, and by his children José Luis (1918-1988), Carlos (1920-1990), Manuel, Julio, Enrique and Rafael (1932-1997), who worked as a team in his house-studio in the Ronda Universitat. For this reason all of the photographs are signed Pérez De Rozas, a surname that is a synonym for photojournalism, or simply journalism. The founder of the saga was accompanied in his work by his brothers José and Manuel; then his children, and now his grandchildren Carlos and Emilio.—

“Los Pérez de Rozas. Medio siglo de fotoperiodismo en Cataluña” (Pérez de Rozas. Half a century of photojournalism), by Xavier Batalla. Barcelona: gencat.cat, 2006.



3

3 — César heads the ball, 1954. Reproduced in *Pérez de Rozas*. Barcelona: Lunewerg, 1997: p. 41.

Luis Pérez-Mínguez

MADRID, 1950

1 — The vertigo of conscience, 1976.
2 — Two opposite ways, 1985.

His life and work are marked by an accident he suffered when he was 15 years old, which left him partially paralyzed. During his rehabilitation process in Paris he learned the photographic technique. He enjoyed great recognition during the '80s, in the context of *La Movida madrileña*. Also during this decade, he started to experiment with the combination of photography and painting. He is the brother of fellow photographer Pablo Pérez-Mínguez.

The discovery of nature and man are recurrent themes in Luis Pérez-Mínguez's work, which is evidently influenced by his own physical disabilities. He investigates the point where the boundaries between man and his integrity become blurred, and looks into the relationship of the former with nature. A stranger to documentary tendencies, he focuses on capturing moments, both designed and accidental. Of note are his series *Caballero de la mano en el pecho* (The gentleman with the hand on his chest, 1983), in which he photographed hundreds of important personalities from the cultural scene impersonating the notorious character from El Greco's painting, or *Estrangulados por amor* (Strangled by love, 1985-90).

In 1984, a retrospective exhibition of his work titled *20 años aprendiendo a mirar* (20 years learning

how to see) was held at the National Library (Madrid). More recently he has exhibited in “la Caixa” Foundation (Barcelona 1994) and at the Círculo de Bellas Artes (Madrid, 2006). He has also taken part in major collective shows such as *Cuatro direcciones. Fotografía contemporánea española, 1970-1990* (Four directions. Contemporary Spanish photography, 1970-1990), held at the Museo Nacional Centro de Arte Reina Sofía (MNCARS, Madrid) in 1991, after which said museum acquired works by the photographer, or the exhibition *Los Esquizos de Madrid, Figuración madrileña de los 70* (Madrid's schizo, Figuración in Madrid in the '70s, MNCARS, Madrid, 2010). — RA

Selected works

Art, aigua, altesa. Palma de Mallorca: Caixa de Balears Sa Nostra, 2001; *Luis Pérez-Mínguez. PHotoBolsillo*. Madrid: La Fábrica, 1999; *Luis Pérez-Mínguez. No me olvides: fotografía* (Luis Pérez-Mínguez. Don't forget me: photography). Gran Canaria: Cabildo Insular de Gran Canaria, 2008; *Nada nuevo 2* (Nothing new 2). Las Palmas: CAAM, 2012.

www.luisperezminguez.blogspot.com



1



2

Pablo Pérez-Mínguez

MADRID, 1946 — 2012

1— Pedro in Rockola (New Year's Eve), 1983.
2— Rosy de Saba, 1987.

He dropped out of his degree in agronomic engineering to become a photographer, a discipline he had come to know during his adolescence, when he completed a correspondence course in photographic techniques. Until 1970 he took part in a number of photography competitions organized by the university. In 1971 he founded together with Carlos Serrano the magazine *Nueva Lente*, a publication that would mark a significant change in way artistic photography was regarded in Spain. In 1975 he started to manage Photocentro, a building in Madrid entirely devoted to photography, with exhibitions halls, schools and a library. He returned to *Nueva Lente* between 1979 and 1983.

PPM, as he would sign his work—an acronym denoting “pobre, pero mítico” (poor but legendary), as he used to say only half in jest—was a signature artist of *La Movida madrileña*, a movement in which he was actively involved, aware as he was of its relevance. During those years he focused his production on portraits of the protagonist of *La Movida*, which ultimately resulted in the series *Foto-Poro*, which consists of approximately 300 images, and on graphically documenting the movement in general, which derived in a legacy of some 20,000 photographs from the early '80s. At the same time, he collaborated on many occasions with photographers such as Alberto García-Alix, Eduardo

Momeñe, Ouka Leele, Alberto Schommer, or Juan Ramón Yuste, hosting in his Madrid house-lab a wide array of artistic meetings. That is where Pedro Almodóvar's *Laberinto de pasiones* (*Labyrinth of Passions*) would be filmed. He collaborated with artist such as Juan Antonio Aguirre, Carlos Alcolea, Carlos Franco, El Hortelano, or Luis Gordillo.

During his career he held many exhibitions, including *Diapo-Party* (Spanish Museum of Contemporary Art, Madrid, 1980); *La Movida Madrileña de los 80* (Cervantes Institute of Rabat and Casablanca, 2000); *Mi Movida Madrileña* (Museum of Contemporary Art of Madrid, 2006), and *Detalles Invisibles* (Invisible details), hosted during PHotoEspaña 2008 (Museo de América, Madrid). In 2006 he was awarded the National Photography Prize.

—RA

Selected works

Pablo Pérez-Mínguez. PHotoBolsillo. Madrid: La Fábrica, 2000; *Mi movida: fotografías, 1979-1985*. Barcelona: Lunberg, 2006; *Mi vida fotográfica. 1967-2007* (My photographic life. 1967-2007). Cádiz: Diputación de Cádiz, 2007; *Pablo Pérez-Mínguez. Detalles invisibles: fotografías, 1968-2008* (Pablo Pérez-Mínguez. Invisible details: photographs, 1968-2008). Madrid: Ministerio de Cultura, 2008.



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2

Pascual Pérez Rodríguez

VALENCIA, 1804 — 1868

He read Latin and philosophy. At age 19 he was the director of boarding students and the humanities teacher of the Colegio de Zaragoza, and from 1827 also of Valencia's Escuelas Pías. He founded the female weekly *La Psiquis* (1840), and also collaborated with several newspapers and magazines in Valencia such as *El Mole*, *El Sueco*, and *El Tabalet*, using the pseudonym Pataasca Grosso. Together with Juan Arolas and Pedro Sabater he founded the newspaper *Diario Mercantil de Valencia*, which he directed until 1844, and in 1851 he started to work as a reporter for *La Lumière*.

He was one of the first photographers to use Daguerreotypes and calotypes in the written press; he was also the first professional photographer

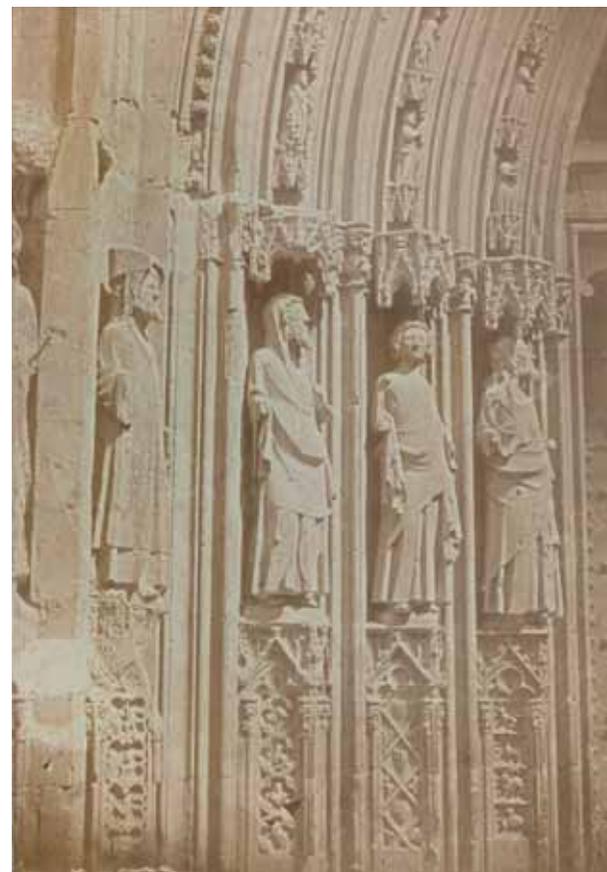
in Valencia to open a studio in the city. In 1849 he started to work with calotypes, which allowed the possibility of producing multiple copies, and in 1851 he published a collection of vistas titled *El álbum del Cabañal*. This photo album, serialized and sold by installments at the bookshop Librería de Oliveres and in the inn El Cid, was the first photographic album to be commercialized in Spain. Additionally, he produced one of the first photographs to appear in the Spanish press, a daguerreotype published in 1852 in *El Diario mercantil de Valencia*.

During his lifetime he took part in the exhibition organized by the Sociedad Económica de Amigos del País de Valencia (Economic Society of Friends of the Country of Valencia, 1852), and in 1992 his work was featured in the show *Memoria de la luz: fotografía en la comunidad Valenciana 1839-1939* (Memory of light: photography in the Comunidad de Valencia 1839-1939). The Museo y Centro de Investigación Pascual Pérez Rodríguez (Pascual Pérez Rodríguez Museum and Research Center) was created in Valencia in 2013, an institution that aims to disseminate the history of photography, especially that from Valencia. His work is included in the collections of the Valencia Institute of Modern Art.

—LA

Selected works

Huguet Chanzá, José. *Benito Monfort y Pascual Pérez Rodríguez, dos valencianos pioneros de la fotografía* (Benito Monfort and Pascual Pérez Rodríguez, two pioneers of photography from Valencia). Valencia: Sociedad Valenciana de Historia de la Fotografía, 1990: pp. 15-24.



The Apostles Gate, Valencia Cathedral.

Carlos Pérez Siquier

ALMERÍA, 1930

A pioneer of avant-garde photography in Spain, in 1956 he was one of the founders of the group Afal and of its magazine (1956-63), which brought together the most influential photographers of the time, disseminating Spanish photography abroad and showcasing in the country what was being done overseas. Equally, he acted as image selector in the five *Anuarios de la Fotografía Española* (Yearbooks of Spanish photography) published by Everest during the 1970s.

In terms of his personal work, he produced his first series in the 1950s in the humble neighbor-



1 — La Chanca, Almería, 1957.

hood of La Chanca in Almería, a humanist document that became a benchmark of authenticity in post-war Spain. From the '60s onward he began experimenting with color photography, earning a reputation in Europe as one of the pioneers in this creative modality. His series *La playa* (The beach), which was begun already in the '70s, is the result of a critical and original vision that is linked to pop aesthetics. In it, irony, fragmentation and eroticism are the protagonists of a modern and personal language, which has made him famous around the world.

In 2003 he was awarded the National Photography Prize and the Gold Medal of Andalusia; in 2005 he was the recipient of the Pablo Ruiz Picasso Prize for Plastic Arts; and in 2013 he merited the Bartolomé Ros Prize awarded by PHotoEspaña. His work is included in the permanent collection of the Museo Nacional Centro de Arte Reina Sofía (Madrid) and in many other institutions.

— LA

Selected works

Carlos Pérez Siquier, PHotoBolsillo. Madrid: La Fábrica, 1999; *La Chanca*. Sevilla: Consejería de Obras Públicas y Transportes, 2001; *Almería-Granada-Sevilla: un viaje fotográfico de Carlos Pérez Siquier* (Almería-Granada-Sevilla: a photographic journey by Carlos Pérez Siquier). Sevilla: Consejería de Obras Públicas y Transportes, 2002; *Color del Sur* (Color of the south). Almería: Centro de Arte Museo de Almería, 2003; *Pérez Siquier, imágenes de la Maestranza* (Pérez Siquier, images of the Maestranza). Sevilla: Real Maestranza de Caballería, 2004; *La mirada* (The regard). Barcelona: Lunwerg, 2005; *Trampas para incautos* (Trap for the unsuspecting). Córdoba: Fundación Rafael Botí, 2007; *Al fin y al cabo* (After all). Almería: CAF, 2009.

2, 5 — Roquetas de Mar, Almería, 1973.
3 — Cabo de Gata, Almería.
4 — Marbella, 1974.



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4



5

The Man Leaning Against the Whitewashed Wall

LAURA TERRÉ

On one occasion I heard Pérez Siquier say, when responding in an ironic manner to the person who had just decorated and lauded him as one of the “monsters” of Spanish photography in this century, that it was true that he had had the good fortune to have been born in the XX century and therefore would not have to wait long to be referred to as the “photographer of the last century.” This lofty epithet, continued Pérez Siquier in his address, would carry with it the added privilege of being included among the photographers born during the first one hundred years of the development of their art. Comparing this brief history with that of painting or sculpture, he could also be classified as a “primitive,” and this notion held forth the assurance that as the XXI century got well underway, he would be and object of interest and curiosity equivalent to Egyptian painting. But, he finished laughing, he would prefer while alive to keep on being a humble photographer of the present, well grounded in reality: “And as for this thing of photography, I don’t feel like an artist, I think of myself less as a creator than as a discoverer,” he added. These off-the-cuff remarks have special meaning when pronounced by Pérez Siquier, who since his beginnings as a photographer, has always affirmed that his photographic work should have to respond to the present, the time it had fallen to him to be alive, to his moment in history, his social class, and the geographic locale where he was born. Nonetheless, despite

his commitment to the present, he has never allowed himself to be guided by prevailing fashion, whatever stage he might be going through, and these could be so different as to be at opposite extremes, he clung to his aesthetic intuitions with clairvoyant obstinacy to the end. This is the thrust of his work and the source of its vigor: his continually pressing onward in search of the present along a path that roves like a curious traveler, visiting the future in each of his wanderings. If the aesthetic obsession of most photographers focuses on the passage of time, he has gone on to assimilate it as the principal obsession of his life: his own passage—as a human being—through time.

His secret has been to draw attention to things without needing to intervene. To present a world bereft of an author and nevertheless to create an atmosphere in which everything appears imbued with a forceful style. Pérez Siquier stresses the importance of the specificity he has been able to maintain his position at the visual forefront at the end of the millennium without resorting to the new technologies. He relishes pleasure in toying with the onlooker’s perceptions only to declare immediately afterwards that there are no tricks in his pictures, that he works with a “clean” camera. He likes to discover parallels between his images and those of the worlds of advertising, fashion and painting, and the art of the comic strip... He believes himself to be and knows himself to be exceptional.—

“The Man Leaning Against the Whitewashed Wall,” by Laura Terré. *Carlos Pérez Siquier, PHotoBolsillo*. Madrid: La Fábrica and TF, 1999.

Nacho Pinedo

MADRID, 1954

A fashion photographer, he has produced editorial work for publications such as *Vogue*, *New York Times Magazine*, and *El País Semanal*, and for highly prestigious brands. He was the creative director of Pepe Jeans between 2004 and 2005. He is the founder and chief editor of *Varón Magazine*, a male fashion magazine.

His works are characterized by the use of light. He chooses simple spaces, plain locations upon which he sheds a direct regard, distanced from elaborate staging. In terms of portraiture, Pinedo extracts the essence of the model, whom he depicts self-confidently, finding in the quest for beauty and humanity his greatest challenge.

He has photographed personalities of the fashion and entertainment scene, such as Pedro Almodóvar, Penélope Cruz, Antonio Banderas, Javier Bardem, Kate Moss, Melanie Griffith, Calvin Klein, or Giorgio Armani.

— RA

www.nachopinedo.com



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2

1— Kate Moss. New York, 1996.

2— Madrid, 2012.

Joaquim Pla Janini

TARRAGONA, 1879 — BARCELONA, 1970

The son of a military serviceman, he frequently moved homes before finally settling in Barcelona, where he completed his PhD in medicine in 1903. He nurtured his passion for photography from the age of 14, combining it with medicine until 1931. In 1924 he promoted the creation of the *Agrupació Fotogràfica de Catalunya*, which he presided from 1927 to 1930, and in 1925 he began publishing its newsletter. After stopping his medical practice due to health reasons, he focused entirely on photography.

Together with Ortiz-Echagüe he was one of the leading exponents of pictorialism in Spain during the first half of the XX century. He used pigimentary techniques; most of his work consists of bromoils printed on paper. He explored traditional themes of *costumbrismo*, such as the family, religion, landscapes, and portraiture, often adopting a bucolic stance. His work, clearly marked by Catalan

Noucentisme, is also influenced by Impressionism, Romanticism and Symbolism, as evidenced by his use of techniques that generate misty effects, tonal contrast, and the balance of his compositions.

He published his images in magazines such as *Lux* (1921) and *Art de la Llum* (1933-1935). Soon his work would be noticed, exhibiting in London's Photographic Society in 1930 and in the Salon of Japan that same year and in 1931. He received the Gold Medal of the *Fédération Internationale de l'Art Photographique* (1952). In 1992-93 the author's photographs were included in the exhibition *Tiempo de silencio: panorama de la fotografía española de los años 50 y 60* (Time for silence: the landscape of Spanish photography in the '50s and '60s, Arts Santa Mònica, Barcelona, and Palais de Tokyo, Paris). In 1995, Pere Formiguera curated the exhibition *Joaquim Pla Janini*, in the "la Caixa" Foundation in Barcelona. Most of his work is found in the *Museu Nacional d'Art de Catalunya*.

— LA

Selected works

Joaquim Pla Janini. Barcelona: Lunwerg and Fundación "la Caixa", 1995. *Art de la Llum* n° 17 Oct. 1934 (monographic).

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1

1— Mercy, Lord.



2

Pla Janini. Impassioned Photography

PERE FORMIGUERA

A simple glance at Pla Janini's work is enough for one to realize that, along with a few works that no doubt often border on coarseness, there is a large quantity of images in which the technical expertise is added to high-level artistic qualities and concerns. The landscapes, as we have said, are masterpieces of composition and balance. The elegance of the forms and the correctness at the time of choosing the color probably reach their height when the artist makes his set of trees, which is extensive and prodigious. These are photographs with which Pla Janini is able to dispense with everything that is superfluous and achieve an economy of elements that allow him to carry out a much deeper study of the subject. They are images that forget those darkneses that can be found in the photographs with a mythological subject and become vigorously bright, with clarities and shades with no artifices, and thus more photographic. And all of this without losing that modernist and Mediterranean spirit that led Francesc Pujols to state, with his characteristic sense of humor, that everything that wasn't Mediterranean was insipid. Indeed, if there has ever been a Mediterranean photography, this began with Pla Janini's landscapes [...]

Without denying his conservative spirit, little given to avant-garde adventures, one can also not say that Pla Janini was resistant to change or a retrograde. Just the opposite. His technical and aesthetic perfectionism

led him to also venture into the terrain of what was at the time called "modern photography;" that means, photography that had gone beyond the pictorial complexes of reality, and, in relation to technique, the pigment systems had been left aside and replaced by bromide photographic paper. Above all Pla Janini was a creator and a man who was intelligent enough to realize that one at least had to make a proof of the photo.

For his field of action he basically chose the still life, a subject in which he had worked before and in which he would carry on working for the rest of his life. In perfect keeping with a determined moment of his work, Pla Janini had made still lifes about game, flowers and fruits, in the purest pictorialist style. Still lifes that he made and made again over and over a hundred times, as if they were studio compositions, just as he did in the case of the photographs of the terrace patio of his studio [...] —

"Joaquim Pla Janini: la fotografia apasionada" (Joaquim Pla Janini: impassioned photography), by Pere Formiguera. *Joaquim Pla Janini*. Barcelona: Lunwerg and Fundación "la Caixa," 1995.

2 — They listened to Chopin, 1961.

Aleix Plademunt

GERONA, 1980

Audience. Girona, 2006.

He dropped out of his degree in technical engineering to become a photographer, graduating in 2004 from the Centre de la Imatge i la Tecnologia Multimedia de the Universitat Politècnica de Catalunya in Barcelona. He widened the scope of his training with studies at the University of the Americas in Puebla (Mexico) with a scholarship by the same university. In 2011 he founded together with Roger Guaus and Juan Diego Valera the publishing house Ca l'Isidret Edicions, which was created exclusively to publish the work of the three photographers.

His photographs are produced with a plate camera on a tripod. His careful framings explain his conception of photography as a process of observation and realization. Through the landscape he questions the relation between mankind and the environment around it, presenting in his work images that speak about people and their social condition, as can be seen in the project *DubaiLand* (2008). He has also exploited his travels to develop more introspective thoughts, such as the one proposed in his latest project, *Almost There* (2013).

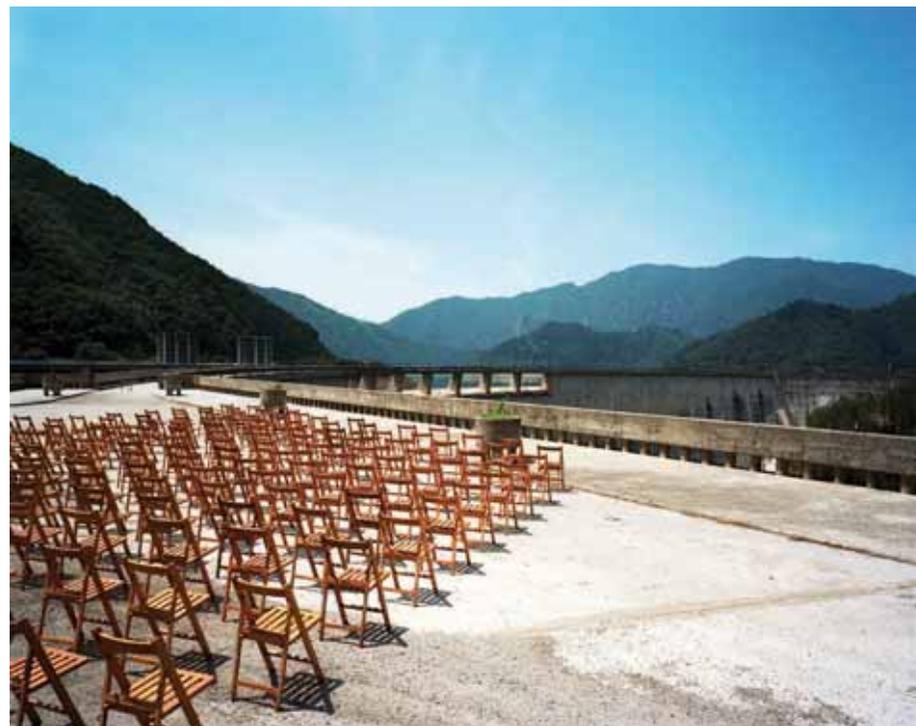
In recent years he has exhibited *DubaiLand* in the CaixaForum Barcelona and Madrid (2010), at the

Galerie Olivier Waltman (Paris, 2011), the Valle Orti Gallery (Valencia, 2011), and the Centro Difusor de Arte in Lisbon (2012). Also in 2012, he exhibited *We Are Here* in the photography workshop of Roberto Mata (Caracas). He has taken part in the Sección Off of PHotoEspaña 2006 (Arte y Naturaleza Gallery) and in the 2007, 2008, 2011 and 2012 editions of ARCOMadrid, among other festivals and international fairs. He has profited from a number of aids for the realization of his projects, such as the INJUVE Photography Prize (2005), the Ángel photography scholarship (2007), the FotoPres scholarship (2009), the Agita scholarship (2009), the Propuestas scholarship (2010), or the Purificación García Prize (2010). — AGM

Selected work

Almost There. Barcelona: Mack and Ca l'Isidret Edicions, 2013.

www.aleixplademunt.com



Tanit Plana

BARCELONA, 1975

Traffic flow 1.

She holds an undergraduate degree in audiovisual communication. She was a member of the collective NOPHOTO and of the Oficina para el Desarrollo de Proyectos Fotográficos (Office for the Development of Photography Projects) PINGPONG therapy. Since 2005 she has been a lecturer of photography projects at the Universitat Pompeu Fabra de Barcelona, and since 2012 she is a tutor in several undergraduate courses of the Idep Barcelona.

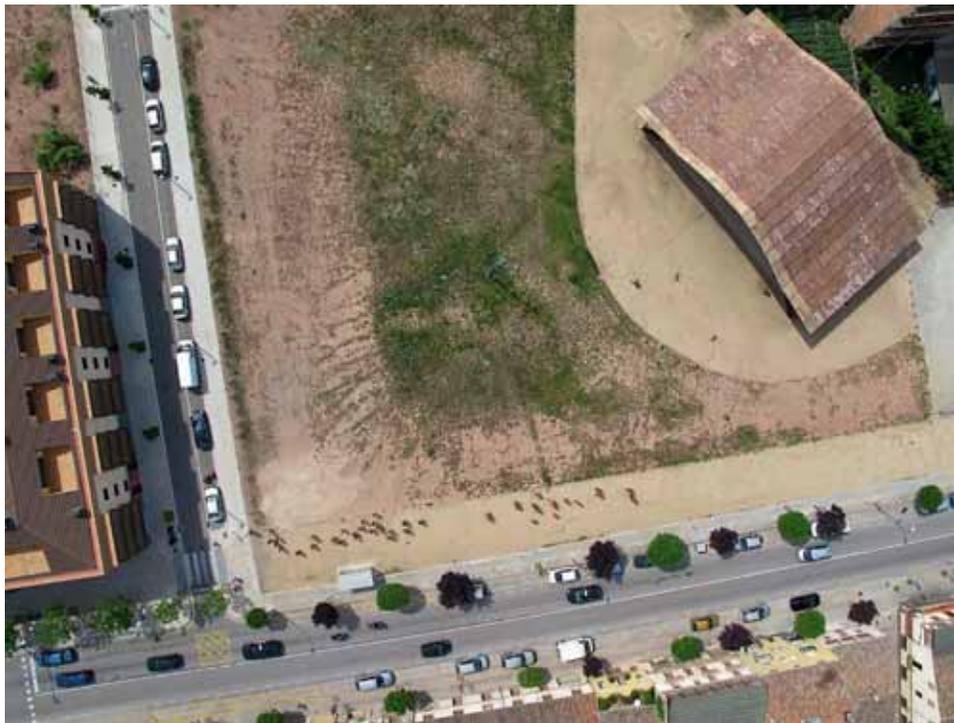
Specializing in research and essay projects, she develops a situationist kind of photography that has resulted in series such as *Circulació* (2012), which has as its main purpose making visible again the ancient pathway of the transhumance between Avinyó and Manresa (Barcelona); or *Don Dinero* (Mr. Money, 2011), for which she cashed her entire savings out of the bank and photographed the process, aiming to embody something that is invisible. With the participative project *Para siempre* (Forever, 2010) she worked for three years with over 300 women, questioning issues linked to marriage. Similarly, her camera has captured the private sphere and the world of everyday routine through

an intimate and symbolic documentary style that serves as support for the contemplation of universal themes, such as death, old age, or fragility. Set within these lines are the series *Yayos* (Granny and grandpa, 2002), in which she stayed by the side of her grandparents until the moment of their death, and *Prótesis* (Prosthesis, 2006).

Her work has been on display at the Fotoencuentros of Murcia (2006), or in the CaixaForum of Tarragona (2010), of Lérida (2011), and of Palma de Mallorca (2011). She has been the recipient of the FotoPres scholarship in 2001, the Descubrimientos Prize in PHotoEspaña 2002 and the CONCA scholarship by the Generalitat de Catalunya (2010) among others. Her work is included in the collection of the Fonds national d'art contemporain (France). — AGM

Selected work
Prótesi. Olot: Museu Comarcal de la Garrotxa, 2006.

www.latanit.com



Jordi Pol

BARCELONA, 1949

1 — Enlluernada and la rossa de la bossa. Paris, 1978.
2 — Climbing the Calle de les Tàpies. Barcelona, 1980.

Reproduced in *Belladona*.
Barcelona: Gráf. de Yebra, 2002.

In 1967 he became passionate about photography, learning the craft in his city's streets. Between 1968 and 1971 he collaborated with a number of magazines such as *Destino*, *Historia y Vida*, *Oriflama*, and *Danae*, earning the First Prize at the Ramón Dimas Reportage Contest organized by the magazine *Destino* in 1969. In 1972 he entered into a partnership with photographer Artemi Bellés, setting up Pol & Artemi, a photo studio specialized in advertising, where they worked together until 1979. That same year he collaborated with the Centre Internacional de Fotografia Barcelona, producing works of urban and environmental documentation about the Ribera and Raval neighborhoods. Since then he has focused his professional career on advertising, the press and teaching, managing the photographic space Francesc Català-Roca of the Ayuntamiento de Barcelona between 1990 and 2000.

Jordi Pol immortalized his hometown during the last third of the XX century, leaving a photographic memory of an era. Equally of note, although on a

different line of creation, is his photography book *Belladona*, *extracte d'instants*, a collection of images that revolve around the subject of the woman, and that was selected for the Best Photography Book of the Year award in PHotoEspaña 2002.

His solo exhibitions include the *Festival de Wight* (Ateneo de Barcelona, 1993), *Medi ambient?* (Maple Syrup Room, Barcelona, 1993) and *Lletra viva*, an itinerant exhibition organized by the Library Service of the Diputació de Barcelona in 2011. Also in 2011, he exhibited together with Rafael Tirado *Programa doble* (Double program), a graphic chronicle of life in his city of birth during the '70s hosted by the Valid Foto BCN Gallery. He featured in the collective *Centre Internacional de Fotografia Barcelona (1978-1983)*, held at the Museu d'Art Contemporani de Barcelona in 2012. — AGM

Selected work
Belladona. *Extracte d'instants*. Barcelona: J. Pol Gráf. de Yebra, 2002.



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2

Leopoldo Pomés

BARCELONA, 1931

He taught himself photography, breaking into the scene in 1955 with a controversial show of portraits in the Galerías Layetanas of Barcelona. In 1963 he met Leopoldo Rodés and Tato Iriarte, owners of the advertising agency Tiempo, joining them as creative director, and the following year he founded together with Karin Leiz the Studio Pomés. In 2006 he quit the advertising business to focus solely on his work as a photographer.

A singular and multifarious artist, he connected with the rejuvenation of photography which was taking place in Spain in the 1950s, publishing his material in the magazine *Afa!* between 1956 and 1963. He has tapped into practically every genre of photography. As a portraitist he stands out for his great psychological depth, which has served him to capture the essence of common people and great personalities alike, such as Antoni Tapies or Carlos Saura. It is through his close to 3,500 adverts and 40 institutional documentaries that Pomés has become a widely recognized figure. After directing together with Víctor Sagi the opening ceremony of the 1982 FIFA World Cup in Barcelona, he was chosen to create the corporate image and candidacy campaign of Barcelona for the 1992 Olympic Games, producing several films revolving around the olympic aspect of Barcelona and other elements of the city.

His most notable exhibitions include two retrospectives, the one organized by the Palau de la Virreina de Barcelona in 1997-98 and *Barcelona 1957. Leopoldo Pomés* (Fundació Foto Colectania, Barcelona, 2012-13), which recovered the previously unpublished project about Barcelona commissioned to Pomés in 1957 by Carlos Barral. He has won several awards, among the Golden Lion at the Venice Festival (1966), the National Plastic Arts Prize of the Generalitat de Catalunya (1998), and the Creu de Sant Jordi (1999). His work is included in the collections of the IVAM, MNAC, MACBA, the Museu Tèxtil i d'Indumentària de Barcelona, the Andalusian Center of Photography (Almería), and the Michael Hoppen Gallery of London, among others.

— LA

Selected works

Together with Rilke, Rainer Maria. *Les fenêtres*. RM, 1956; *Leopoldo Pomés*. *PHotoBolsillo*. Madrid: La Fábrica, 2008; *Barcelona 1957*. Madrid and Barcelona: La Fábrica and Fundación Foto Colectania, 2013.



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3

The Gaze

EDUARDO MENDOZA

Photography, like all the arts, can be subdivided into genres with rather imprecise borders: portraiture, photojournalism, artistic photography, advertising photography, etc. This imprecision is not important if it helps focus the subject, as on this occasion. Throughout his career, Pomés has successfully tried all or almost all the areas mentioned, but now, while reviewing his work to write these lines, my impression is that the guiding thread of the artist's extensive oeuvre is the gaze, both his own and that of the object. He once identified the key to his uniqueness when he referred not so much to his ability as to his need to look. Things, all things large and small, beautiful or ugly, important or trivial, organic or inorganic, attract his gaze. He cannot avoid looking at them and perceiving their presence; in other words, he cannot avoid having things look at him.

With his gaze, he neither observes nor confirms, as the rest of us do, but instead possesses or is possessed, a skill that like everything to do with art is sublime and slightly terrifying. When Pomés takes his photographs, he becomes a beast of prey about to pounce on his victim. He observes his subject, walks around it, approaches it, stops, walks away, reflects, and studies the situation again until he feels that he has finally captured what he wants: the person's gaze along with everything that this implies in terms of revelation and concealment, authenticity and mask and all their contradictions [...] Pomés looks and makes us look and the effect is almost hypnotic. Naturally, this becomes clearest in his portraits: physical

features, postures, light and shadows all serve the gaze [...] Due to this tendency, photos by Pomés, even those that are most spontaneous and full of anecdotes, are located in their own world, which is not so much abstract as essential, in which only light exists and, above all, the artist's relationship with his work and the work's relationship with its viewer.

Having said this, I would only add that no artist is monolithic. A simple glance at Pomés's bullfighting photographs shows that he would have been a magnificent photojournalist, capable of capturing all the meaning of each instant. He went through this phase and then focused on another aspect more in harmony with the most intimate features of his personality. The result is there for all to see: works that do not resemble any other and that can be identified even when they do not bear the author's signature. —

"The Gaze," by Eduardo Mendoza. *Leopoldo Pomés*. *PHotoBolsillo*. Madrid: La Fábrica, 2008.

1 — Mantilla 1, 1984.

2 — White image 3, 1959.

3 — Bullfight with young bull in Algaba, 1957.

Sergi Pons

BARCELONA, 1970

Having worked as an assistant photographer, in 1990 he began specializing in advertising and fashion photography, producing his own editorials. These days, he is regarded as one of the benchmarks of the evolution of Spanish fashion and tendency magazines in the past two decades. He has been collaborating with *El País Semanal* for over 15 years.

His photographs are elegant, original, and simple in terms of composition, although they contain complex contrasts of colors, lights, and shadows. Sergi Pons has been able to capture the essence of masculine fashion like no other photographer, turn-

ing his models into icons. One of his latest commissions in this field came in April 2013 for the French edition of the magazine *GQ*, with the Spanish model Andrés Velencoso. Equally of note has been his photographic production with model Isabeli Fontana for the edition of *Extra Moda* published in October 2012 by *El País Semanal*.

He also contributes to the fashion magazines *Vogue*, *Glamour*, and *Marie Claire*.
—RLdC

www.sergiponsphoto.com



Luis Tosar.

Josep Pons Frau

SINEU, MALLORCA, 1883
— PALMA DE MALLORCA, 1952

Peasants from Mallorca sit around the table for dinner, ca. 1920 (Pons Frau archive, Ayto. de Palma). Reproduced in *Las fuentes de la memoria II. Fotografía y sociedad en España, 1900-1939* (The sources of memory II. Photography and society in Spain, 1900-1939), by Publio López Mondéjar. Barcelona: Lunwerg; 1992, p. 168.

As a child he was interested in painting and drawing, which led him to train at the Arts and Crafts School of Palma de Mallorca and at the Fine Arts School of Madrid. He taught drawing in many schools and institutes in Palma de Mallorca, an activity he combined with his growing passion for photography, which he would cultivate throughout his life.

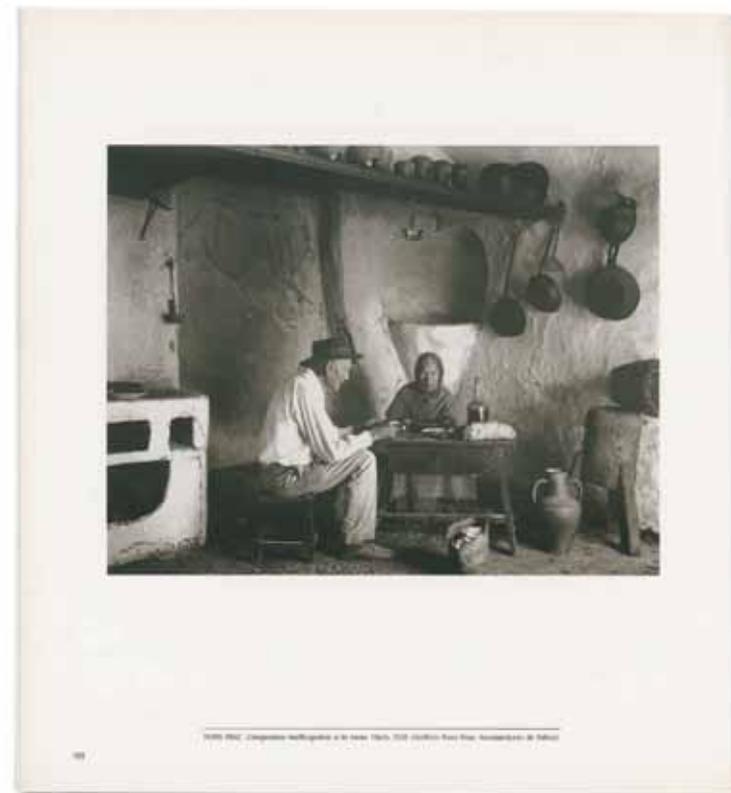
As most amateurs at the time, Pons produced compositions inspired by pictorialism, but he soon dismissed them in order to capture the environment around him, both geographic and emotional. His photography was openly *costumbrista*, folkloric, and ethnographic, similar to that explored by Ricardo Compairé, Jaime Bleda or Tomás Camarillo, among others. Pons' photography, close to the postulates of the regenerationist bourgeoisie of the time, boasts a decidedly documentary component, although it also partakes in the aestheticism of picturesque and folkloric tendencies developed in parallel to late pictorialism.

His work was featured in the second part of the collective exhibition *Las fuentes de la Memoria. Fotografía y Sociedad en España 1900-1939* (The sources of memory. Photography and society in Spain 1900-1939). His archive was donated by his family to the Ayuntamiento de Palma de Mallorca in 1969.

— LA

Selected works

Coll, Miquel. *Ceràmica i vida a Mallorca: fotografia de Josep Pons i Frau*. Palma de Mallorca: Ayuntamiento de Marratxi, 1999; López Mondéjar, Publio. *Las fuentes de la Memoria II. Fotografía y Sociedad en España 1900-1939* (The sources of memory II. Photography and society in Spain 1900-1939). Barcelona: Lunwerg, 1992; pp. 38, 168, 230; *Mallorca: Imatge fotogràfica i etnografia* (L'Arxiu de Josep Pons Frau). Palma de Mallorca: Ayuntamiento de Palma de Mallorca, 1998.



Josep Pons i Girbau

BLANES, GERONA, 1899
—REUS, TARRAGONA, 1966

Portrait of a payès (a peasant from Catalonia). Reproduced next to the photograph Entierro de un niño en Sant Privat d'en Bas (A child's funeral in Sant Privat d'en Bas), ca. 1925, by Claudi Carbonell, in *Historia de la fotografia en España: fotografía y sociedad desde sus orígenes hasta el siglo XXI* (History of photography in Spain: photography and society from its origins until the XXI century). Barcelona: Lunwerg, 2005, p. 244.

Between 1915 and 1920 he combined his work as a photographer with his activity as a film director. He was the official photographer of the Meteorological Service of Catalonia (SMC) between 1921 and 1939, after the SMC created a center for the study of clouds toward the end of 1921 at the request of the Fundació Concepció Rabell i Cibils. Come 1926 he had already taken thousands of pictures of the sky, and by the time the International Polar Year 1932 came to an end he had approximately 5,000 of them. Many of these images were used to illustrate the *Atlas Internacional dels núvols i dels estats del cel*, which was published by the International Association of Meteorology in 1935.

From the SMC, Josep Pons systematically photographed the skies of Barcelona and Catalonia, assembling one of the most valuable collections of cloud photography in the world. He was able to give sharp contrasts to the clouds he captured in the negatives of the time, which would normally be overexposed when subjected to that kind of expo-

sure. Additionally, he devised a system to measure different physical parameters using the altitude, speed and direction of the cloud masses he photographed. Another important part of the photographer's production falls squarely within an aesthetic tendency that is openly *costumbrista*, folkloric and ethnographic. Of note in this respect are a number of portraits of the destitute who lived at the beginning of the century in a marginal area of Blanes, and images of the seafaring life of the village.

The work of Pons i Girbau is preserved in the Municipal Archive of Blanes, his hometown, and the place where his studio was located.
—RLdC

Selected works

Atlas Internacional dels núvols i dels estats del cel. Barcelona: imp. Elzavarina, 1935; Mazón Bueso, Jordi. "Meteoròlegs amb cara i ulls: exposició de meteoròlegs catalans de tots els temps." *Actes d'història de la ciència i de la tècnica* Vol. 2, 1, 2009: pp. 169-176.



Joan Porqueras

BARCELONA, 1899 — 1969

He was one of the first members of the Agrupació Fotogràfica de Catalunya, and was connected to photographers such as Antoni Campañà and Pla Janini. Some of his pictorialist work was published in the magazine *Art de la Llum*, the mouthpiece of such movement and a platform for debate about current issues at the time.

While his beginnings are linked to Catalan pictorialism, and his name has gone down in history

as one of the most notable representatives of this movement, during the '30s he began to use a language that resembled that of the New Vision. This avant-gardist influence led him to break with classical perspectives on a regular basis, as evidenced by the choice of his subjects and the use of innovative framings, such as overhead planes and low and high angles. He produced still lifes and landscapes, but the city was his main theme.

His work was part of the collective exhibition *Idas y caos, aspectos de las vanguardias fotográficas en España* (Departures and chaos, aspects of the photographic avant-gardes in Spain) held in 1984 at the National Library in Madrid. And in 1998 it was featured in the show *La fotografía pictorialista en España: 1900-1936* (Pictorialist photography in Spain: 1900-1936), organized by "la Caixa" Foundation in Barcelona. Some of his work is kept at the Museu Nacional d'Art de Catalunya (Barcelona).
—AGM



1— The fog, 1928.

2— Les goudronners, 1931.

Gorka Postigo

MADRID, 1978

Dear: The dearest couples, Gorka Postigo & Nicolás Santos. Madrid, 2012.

He graduated in architecture from the European University of Madrid in 2006, is an art direction lecturer at the Instituto Europeo di Design and teaches the international master in fashion photography of the EFTI academy. He combines his personal projects with contributions to publications such as *El País Semanal*, *Yo Dona*, *Esquire*, or *Harper's Bazaar*, among others.

In 2001 he founded together with his siblings Déborah and Diego Postigo, designer David Delfin and model Bimba Bosé, the brand *dauidelfin* and the architecture and design studio AKA Estudio. He has developed the company's graphic image, photography campaigns, and the staging of its fashion shows since its creation, and with AKA Estudio he has produced housing projects, as well as graphic and industrial design.

As a fashion photographer he has featured in exhibitions like *Cuerpo extraño* (Strange body, Contemporary Art Center of Málaga, 2004), *Cosas del Surrealismo* (A matter of surrealism, Guggenheim Museum Bilbao, 2008), and *Incorpora* (In-

corporate, CaixaForum, Madrid, 2011). At the same time he has developed his artistic career individually. In 2003 he took part in the exhibition *Extimidad*, by *dauidelfin*, held at the Soledad Lorenzo Gallery in Madrid. His first exhibition distanced from his previous work as a fashion photographer and part of *dauidelfin* was *Where You're Ending I Begin*, held at La Fresh Gallery of Madrid in 2010. Since then he has taken part in various exhibitions and festivals, such as the *bac Festival* of Barcelona in 2011 or *PHotoEspaña's Festival Off* in 2012 (*Delusions*, La Fresh Gallery, Madrid).

—RLdC

Selected works

Cuerpo extraño (Strange body). Málaga: CAC, 2004; together with Montero, José Luis. *Orlan: sutura, hibridación, reciclaje* (Orlan: suture, hybridization, recycling). Murcia: Consejería de Cultura y Turismo, 2008.

www.gorkapostigo.com



Joan Maria Pou i Camps

GERONA, 1801 — MADRID, 1865

He read pharmacy in Barcelona and between 1829 until 1838 he was an academic at the Colegio de Farmacia (pharmacy college) of Pamplona, where he graduated in medicine in 1837. He moved to Madrid, where he taught general chemistry at the Faculty of Medicine, and from 1862 he was member of the Academy of Medical Sciences. He is remembered for his exceptionally humanitarian behavior during the cholera outbreak of 1865 in Madrid, which would claim his life.

His thirst for scientific and investigative knowledge led him to explore photographic techniques, becoming the co-author of the first daguerreotype made in Madrid, in 1839. It was kept in the Faculty of Pharmacy, although today only the original silvered plate remains. The impact of the invention was such in Spain that five different versions of Daguerre's instruction manual were published and translated. Especially noteworthy is Joan Maria Pou i Camps's edition, titled *Exposición histórica y descripción de los procedimientos del daguerrotipo y del diorama*, which provided insightful information about this technique to professional and amateurs of the time. It is the most interesting and well documented of all the editions.

—RLdC

Selected work

Daguerre, Jean-Luis. *Exposición histórica y descripción de los procedimientos del daguerrotipo y del diorama*. Traducida de la última edición francesa, corregida y considerablemente aumentada con notas, adiciones y aclaraciones que la ponen al alcance de todos. Con siete láminas (Historical exhibition and description of the procedures of the daguerreotype and the diorama. Translated from the latest French edition, corrected and considerably enhanced with notes, additions and clarifications that make it available to everyone. With seven prints). Edited by Dr. Joan Maria Pou i Camps. Madrid: Imprenta de D. Ignacio Boix, 1839.

Edition of Daguerre, Louis-Jacques-Mandé. *Exposición histórica y descripción de los procedimientos del daguerreotipo y del diorama* (Historical exposure and description of the daguerreotype and diorama procedures). Translated from the latest French edition, corrected and considerably enhanced through notes, additions and clarifications that make it available to everyone. With seven prints. By D. Joaquín Hysern y Molleras. Madrid: Imprenta de D. Ignacio Boix, 1839.



Concha Prada

ZAMORA, 1966

A self-taught photographer, after a more technical period in which she would primarily focus on the staging of the scene, her stay in New York in 1994 triggered a substantial turn in her work.

The artist's oeuvre is focused on the ordinary, with abstraction standing out as her primary field of research. Her first series, *Fotografías* (1989) and *Cuentos y más cuentos* (Stories and more stories, 1993), placed much emphasis on stage production, which was almost cinematographic, combining elements taken from comics and popular culture through which she proposed a reflection about stereotypes built around the woman. Works produced after her arrival in New York include *Bocas* (Mouths, 1994) and *Basuras domésticas* (Domestic trash, 1996), which result from a simplification of means and a closer look at the details and the fragments of the human face, different parts of which acquire specific meanings in her work. In 1999 she began her exploration of abstraction in photography, investigating space-time variables and questioning human perception. From this stage resulted the series *Ficciones* (1999-2000), *De arreglos de cocido y otros guisos* (Of stuffing for the cocido and other stews, 2002-03), *Polvos* (Dust, 2004-05), and *El rastro del objeto* (The trace of the object, 2007-08). Her latest work, *El cuento de la lechera* (The tale of the milkmaid, 2012), which she presented in the Oliva Arauna Gallery in Madrid in May that same year, proposes a very peculiar vision of children's stories, through which she puts forward various approaches to look at the moment through which society is currently going.

She has exhibited her work in the Gran Capitán Cultural Center (Granada, 2000), the Municipal Museum of Contemporary Art of Madrid (2002), the Zuloaga Museum (Segovia, 2006), the Monastery of el Prado (Valladolid, 2007), the MUSAC (León, 2007), the Ayuntamiento de Alcobendas (2008), and the Centre d'Art La Panera (Lérida, 2008). Her work is included in the collections of the MUSAC, Artium (Vitoria-Gasteiz), the Telefónica Foundation (Madrid), the Coca-Cola Foundation, the Comunidad de Madrid, and the Ayuntamiento de Alcobendas, among other institutions.

— RA

Selected work

Concha Prada, catálogo exposición. Valencia: Sala La Gallera, 2001.

www.conchaprada.com

1— *Lechera* (Milkmaid) 14. From the series *El cuento de la lechera* (The tale of the milkmaid), 2012.

2— *Polvo* (Dust) 11. From the series *Polvos* (Dust), 2004.



2

Chema Prado

RABADE, LUGO, 1952

Madrid, 1989.

José María Prado is a photographer with a classic style, who came late to the discipline. During his intense career he has engaged actively in professional work on the radio and in the written press. Since 1989 he is the director of the Spanish Film Library. Although it was precisely his passion for the use of light and framings in the cinema which led him to approach photography, he always makes a distinction between the two activities, underlining through his images the autonomy of a regard full of personality.

His photography allows his images to escape space, to freeze time and to incorporate it to a personal way of looking at reality, a purely and plainly photographic reality. Interested in immediacy, he has experimented with shapes and colors, abstraction of objects, and portraits. His career as a photographer features series such as *Cautivos* (Captive); *Infraganti* (Red-handed), a collection of portraits of celebrities from the

film industry; *Ciudades* (Cities), *Pekín-Shanghái* (Beijing-Shanghai).

The best 100 photographs of these four series were exhibited in various venues in 2002. In 2004, *Infraganti* was on display in Mexico City; in 2006 he was part of the Official Section of the Fotoencuentros of Murcia with *Pekín-Shanghái*, and in 2010 of the Festival Off of PHotoEspaña (Moriarty Gallery, Madrid) with *Perder el tiempo* (Wasting time). Having had a constant presence as a member of the jury of international film festivals, he was named Chevalier des Arts et des Lettres in France in 1995, and received the Gold Medal of the Academia Galega do Audiovisual in 2004.

— MMN

Selected works

Polaroids. Madrid: Fundación Jorge Castillo, 1998; *Cuatro Series* (Four series). Gijón: Ayuntamiento de Gijón, 2004.



Gonzalo Puch

SEVILLA, 1950

First came to the world of art through painting, later incorporating to his creative process both sculpture and photography. Since then he produces multidisciplinary work, which results from the combination of photography, installations, and video, generally developed within the environment of a university.

Gonzalo Puch produces images with a strong theatrical nature in which the characters carry out actions in contexts connected to the quest for knowledge. His stage production recreates a contemporary reading room in order to build a poetic space in which to consider issues related to life, art, and knowledge. These are the lines within which he has developed works such as *Ciencias y conocimientos* (Science and knowledge, 2010), *Vida doméstica* (Domestic life, 2010), *Historias* (Stories, 2012), or *Naturaleza* (Nature, 2012).

He took part in PHotoEspaña 2006 and 2008 (Botanical Gardens and Circo Price, Madrid), and special attention should be paid to his solo exhibi-

tion *Incidentes* (Incidents, Contemporary Andalusian Art Center, CAAC, Seville, 2004 and Julie Saul Gallery, New York, 2005) and to his participation in the group exhibitions *Paraísos* (Indomitable paradise, MARCO of Vigo and CAAC, 2008).

The Museo Nacional Centro de Arte Reina Sofía (Madrid), Artium (Vitoria-Gasteiz), the CAAC, the Coca-Cola Foundation, and the Blanton Museum of Art of Austin (Texas, USA), among many other institutions, all feature his works in their collections. — RA

Selected works

Incidentes (Incidents). Seville: Consejería de Cultura de Andalucía, 2003; *Palacios de Cartón* (Cardboard palaces). Seville: Cajasol, 2009; *La casa del meteorólogo* (The meteorologist's house). Salamanca: Universidad de Salamanca, 2009.

www.gonzalopuch.com



2

1, 2, 3 — Madrid, 2010.



3

The Most Intimate Meaning

BERTA SICHEL

Gonzalo Puch's photographs show constructions, some of them similar to stage decorations with strange ramps and traces of imperfections; others seem to be architectural models, places with a whimsical form or situations leading nowhere. In real life all of these fictitious scenes took place in his studio in Madrid.

Although the conceptual centre of his work, nowadays and in the past, deals with scientific notions, with knowledge and perception, his alterations as to the domestic order do not arise from any pre-established plot or arrangement. Some works are close to performance, like those in which the heads of a couple, sitting watching the TV set, are encapsulated in an ambiguous object. This work might be interpreted as a criticism as to the vacuous nature of the information broadcast by the TV channels, or as an additional narrative channel, a product of the interminable melodramas of life between couples [...] As this is contemporary artistic photography, Puch's work does not deal with real issues. His intention is to create situations due to the mere pleasure of thus obtaining an image, and this fundamentally conceptual aspect of his work is one more sign of

the times of changes that art is going through [...] Puch does not believe that photography should be neither "analogous to reality" nor much less its mirror. His images are fictions taken to the extreme, perhaps a fragment of a private fantasy, despite it being excessively conventional to link the real to the documentary, the illusion to the artifice.

Even so, most of the time the images do not reveal their inner meaning at the speed of a snapshot. Puch makes the time flow slowly, demanding a certain contemplation and reflection before venturing into a blind alley in his fragile and odd constructions [...] Puch sought to bring us into the plausible space of his dwellings so that we could consider exactly what is the place we traditionally live in and what the reconstruction of a place means; its transformation from a real space to pure creation only exists as a frozen image. His photographs hide their most intimate meaning; but the perceptible aspect is only a part of the issue, as there is no intention to inform. —

Text by Berta Sichel in *Gonzalo Puch 2001-2005*.
Madrid: Galería Pepe Cobo, 2005.

Diego Quiroga y Losada

MADRID, 1880 — SAN SEBASTIÁN, 1976

Views of a destroyed town.
Biescas, Huesca, 1936-39.

The Marqués de Santa María del Villar, he was part of the Royal Society of Photography of Madrid, the Photographic Society of Guipúzcoa, and the Spanish Alpine Club. In 1928 his friend, King Alfonso XIII of Spain, offered him the position of president of the Patronato Nacional de Turismo (National Tourism Board) but he declined because the duties fell outside his purely aesthetic ambitions. Nevertheless, the monarch asked him to promote and disseminate tourism in Spain through his photographs, which he did for the rest of his life. He contributed to magazines such as *Montes* (1949), *Reconstrucción* (1942-1954) and *Vida Vasca* (1949-1951). After the Spanish Civil War he settled in San Sebastián, where he continued to work for the Departamento Fotográfico de Regiones Devastadas until 1960.

Initially he adopted a pictorialist style, but his work soon turned toward a direct form of naturalism, of great documentary and ethnographic value and with impressionistic implications. Hence, he is a forerunner of the photographic reportage that would be produced in the '50s and '60s.

In 2005 the Royal Archive of Navarre organized an exhibition with his photographs of the Way of St. James, held in the medieval galleries of the Palacio de los Reyes de Navarra in Pamplona. In the '60s he merited much recognition, earning the Gold Medal for Photographic Merit and for the Best Collection of Tourism Photography. Between 1895 and 1969, he produced 500,000 photographs of which approximately 75,000 are still preserved; most of the images from his first period were lost during the Civil War, along with the rest of his archives destroyed in Madrid and San Sebastián. The Beunza family in Sangüesa (Zaragoza) owns a photographic archive assembled by Quiroga between 1905 and 1955. Another 13,000 photographs are stored in the Archives of the Príncipe de Viana Foundation (Pamplona), and yet another part of his personal file is kept in the Royal and General Archive of Navarre (Pamplona).

— CC



Santiago Ramón y Cajal

PETILLA DE ARAGÓN, NAVARRA, 1852
— MADRID, 1934

1 — Self-portrait, ca. 1906.
2 — Micrograph of a section of brain matter taken through a microscope, ca. 1917.

The son of a rural doctor, he read medicine in Zaragoza, graduating in 1877. He held academic positions at the Faculty of Medicine of Valencia (1884), Barcelona (1888) and Madrid (1892), and in 1906 he was awarded the Nobel Prize in Medicine. His interest in photography started at a very early age, in 1868, when his father sent him to complete his baccalaureate in the Instituto de Huesca, the city where he made the acquaintance of itinerant photographers who taught him how photo labs worked. In 1878 he became ill and practiced photography as a therapy, while he recovered in the health resort of Panticosa. Two years later he would begin his investigation and theorization of the medium, a discipline he practiced until old age.

In 1880 he manufactured super fast photographic plates with an emulsion of silver bromide gelatin following the guidelines included in regular manuals, and he improvised his first photographic trials in a henhouse and in the bullring of Zaragoza. It was highly successful among photographers, who ordered the product from him in large numbers. He also experimented with the new techniques of photogravure, photomicrography, and stereoscopic photography, and he created photolithographies. While he practiced photography as

an amateur, he was always careful with the content and the aesthetics of his images, invariably using the appropriate equipment.

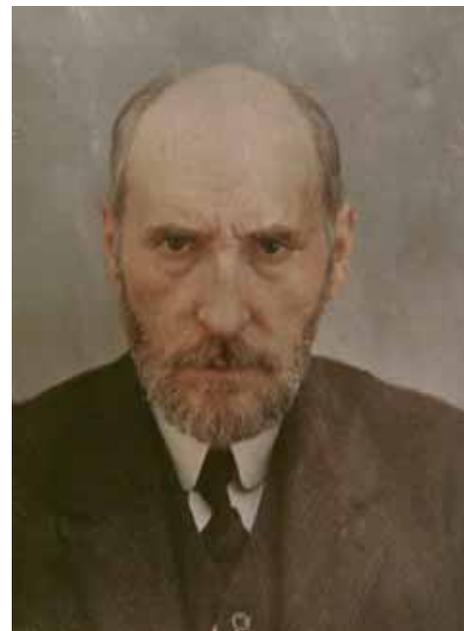
He produced scientific photographs, self-portraits, still lifes, landscapes and travel photographs. Meanwhile, he is considered a pioneer in color photography in Spain, and many of his color plates are preserved, among which portraits and still lifes abound.

Between 2000 and 2003 the exhibition *Viajes fotográficos de Santiago Ramón y Cajal* (Photographic travels of Santiago Ramón y Cajal) traveled through Spain. A portion of his photographic works are kept in the Cajal Institute of Madrid.

— LA

Selected work

"Recreaciones estereoscópicas y binoculares" (Stereoscopic and binocular recreations). *La fotografía*. Madrid: 1901; *Fotografía de los colores. Bases científicas y reglas prácticas* (Color photography. Scientific base and practical rules). Madrid: Nicolás Moyá, 1912. Reed. Zaragoza: Prames, 2007; *Viajes fotográficos de Santiago Ramón y Cajal, de París a los Estados Unidos, 1899* (Photographic travels of Santiago Ramón y Cajal, from Paris to the United States, 1899). Zaragoza: Cortes de Aragón, 2000.



1



2

Mariano Rawicz

LVIV, UCRANIA, 1908
— SANTIAGO DE CHILE, 1973

A.L. Strong. *La conquista del trigo por los Soviets* (The conquest of wheat by the Soviets). Madrid: Cenit, 1932; and Chapovalov. *Cómo me hice marxista* (How I became a Marxist) and F. Gladkov. Madrid: Cenit, 1993. Reproduced in *Confesionario de papel: memorias de un inconformista* (Paper confessional: memoirs of a non-conformist). Granada: Comares, 1997: pp. 46-47.

He studied fine arts in Krakow (Poland) and graphic arts in Leipzig (Germany). He settled in Madrid and worked designing covers for the publishing house Hoy. Spotting the opportunities afforded by graphic design in Spain, he invited his childhood friend, designer and commercial artist Mauricio Amster to join him. From 1930 they began to author joint covers for publishing houses like Dédalo. In 1931, Rawicz traveled to Málaga and met photographer Otto Pless. He would work for various Soviet photo agencies before establishing his own. His photographs were published in the weekly newspaper *Crónica* and in the daily *Luz*. In 1934, he was sent to the Cárcel Modelo (Panopticon prison) of Madrid and was later transferred to Miguel de los Reyes (Valencia), where he remained until 1946. He lived in exile in Chile, where he continued working with Mauricio Amster.

His covers featured photomontages that were radically innovative in the Spanish publishing world. He regularly contrasted the font used in their titles with that used for the name of the author and the publishing house. His most renowned work is the poster he produced for the fertilizer Nitrato de

Chile, which shows the black silhouette of a farmer riding on a horse over a yellow background, and which came in tiles, such that it lay on the walls of many houses in Spain, becoming part of the national iconography.

In 2010 the Valencian Museum of the Enlightenment and Modernity organized the exhibition *Impresos de vanguardia en España, 1912-1936* (Avant-garde prints in Spain, 1912-1936). The group show, also hosted by the Contemporary Andalusian Art Center (Seville), featured Rawicz's work together with that of other avant-gardist graphic artists, such as Gabriel García Maroto, Ramón Puyol, and his friend Mauricio Amster.
— AGM

Selected works

Confesionario de papel: memorias de un inconformista (Paper confessional: memoirs of a non-conformist). Granada: Comares, 1997; Bonet, Juan Manuel. *Impresos de vanguardia en España, 1912-1936* (Avant-guard prints in Spain, 1912-1936). Valencia: Campogràfic, 2009.



Maximino Reboredo

OUTEIRO DE REI, LUGO, 1876
— LUGO, 1899

1, 2 — Group portraits.
3, 4 — Portraits.

Reproduced in *Maximino Reboredo, fotografías (1892-1899)*. (Maximino Reboredo, photographs [1892-1899]). pp. 88-89, and 110-111.

He read theology at the Seminario Conciliar of San Lorenzo (Lugo). The fate of his pictorial creation is unknown, but there is knowledge of his beginnings as a painter. Even though he didn't reach the age of 25, he left behind a photographic legacy of great significance, which includes images of urban and rural landscapes, current affairs, and portraits. Barring the odd exception, he never photographed empty landscapes.

He recorded parades, fairs, constructions of buildings and processions in his homeland, as well as important historical events that allow us to establish a chronology of his work. He captured bishop Benito Murua's visit to Lugo in 1894, the Luzón Regiment setting sail on its way to the Cuban War in 1896, and, that same year, the Regional Exposition of Lugo. Additionally, his camera immortalized other scenes, such as La Coruña and Ferrol, in Galicia, or St. Peter's Square in Rome. He compiled a vast collection of portraits that provide insight into the iconography of the time, as well as into the at-

tire and physiognomy of the urban class of the late XIX century. He focused on modest or middle class people, such as small traders and farmers, but also photographed personalities of the high bourgeoisie, soldiers, and priests. Particularly striking is the great preparation evidenced in his group photos, which bring to mind family portraits or images by theater companies. He also left a collection of plates of memorial photographs of the deceased.

In 1997 his great-nephew, Julio Reboredo Pazos, discovered more than 400 of the photographer's glass plates hidden behind a plaster wall in his home attic. Most of them are produced in 13 × 18 cm format, and the rest in 9 × 13 cm. In 2003 the Caixa Galicia Foundation organized an exhibition of his work.
— AGM

Selected Work

Maximino Reboredo. Fotografías (1892-1899). Xunta de Galicia, 2003.



Eugenio Recuenco

MADRID, 1968

He studied fine arts and found in photography an outlet for his expressivity. He chose fashion photography as a career because he considered it the most creative alternative, developing at the same time a more personal artistic work. In due course, he has become a creator of images who expresses himself through photography but also through drawing and film, as well as stage production and art direction.

A multifarious photographer, he conceives of photography more as a means of expression than as an end in itself. Technically, his images are

impeccable. His style, described by designer Gianni Versace as highly cinematic, is detailed and oneiric. The complex universe of his photography brings together painting, architecture and the theater, recreating incredible and fascinating worlds. In his own words, he does not so much illuminate but rather lights up his sets, which are key to his photos; he needs to work in sets to which nothing must be added a posteriori. Among his most noteworthy personal projects stand out films such as *88:88*, *Silk*, *Essence*, *Por Nada* (You're welcome), *Xmas*, and *Boxeo* (Boxing).

He has published his work in domestic and international magazines, such as *Madame Figaro*, *Planet*, *Vanity Fair*, *Stern*, or *Vogue*, and he has produced campaigns for the most prestigious brands in the world of fashion, such as Custo Barcelona, Diesel, Carrera y Carrera, Chanel, Boucheron, Carolina Herrera, and Louis Vuitton (Spain), among others. His work was included in the exhibition *Tras el espejo: moda española* (Behind the mirror: Spanish fashion, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2003) and has also been on display as part of PHotoEspaña 2007 and Art Toronto 2007 (Canada), among other events. He has been awarded the Prize to the Best Art Project in the IV Art Festival Edición Madrid (2003), the First Prize of the International Film Week in Mexico City (2008), and has twice earned the Gold Lion of the Cannes Festival (2005 and 2013).

— PPF

Selected work

Tras el espejo: moda española (Behind the mirror: Spanish fashion). Madrid: Ministerio de Ciencia y Tecnología and MNCARS, 2003.

www.eugeniorecuenco.com



1— Dreams number 5. Madrid, 2009.
2— Election. Madrid, 2010.
3— October 18th. Madrid, 2010.



3

José Regueira

MADRID, 1880 — 1953

1— Arriving at the bullring, Carretera de Aragón.

2— The pond in El Retiro with the recently inaugurated monument to Alfonso XII of Spain, Madrid, ca. 1922-30.

His father's premature death thwarted his aspirations to study fine arts in Paris, as he had to take charge of the family painting business. In 1911 he founded the company José Regueira y Compañía, devoted to the painting and plastering of houses and all other operations linked to this business. He worked in the construction of several buildings in Madrid under the instruction of outstanding contemporary architects, such as Pedro Muguruza. A self-taught photographer, he was part of the vast number of photography enthusiasts that emerged in Spain during the first decades of the XX century. He was a member of the Sociedad Española de Excursiones (Spanish Excursions Society) and used his free time to travel and document his findings.

While he photographed similar tropes to the ones explored by the great majority of aficionados of his time (urban elements, rural enclaves, and anonymous people), the singularity of his work lies in the use of a procedure based in the rotary movement of the lens, which enabled him to tell different stories in a single visual plane. The results were a series of original panoramic images with tremendous personal character produced with a Kodak Panoram nº 4 (10 × 30 cm) camera between 1919 and 1930, which propose an in-between space linking film and photography. They made him stand

out among professionals who produced panoramic photos to sell as postcards, and among enthusiasts from excursionist associations, who found in the mountain landscape their favorite genre.

His archive, preserved in the Film Library of Castilla y León, features 7,000 photographs produced in different formats between 1902 and 1935, of landscapes, Spanish towns and cities, social events such as Alfonso XIII's wedding, military parades, public works, and sporting and bullfighting themes. His panoramic legacy consists of 220 images, some of which were included in the exhibition organized by the Mapfre Foundation which traveled to different cities in Spain between 2010 and 2012: *José Regueira. Panorámicas, 1919-1930*. —LA

Selected work

José Regueira. Panorámicas, 1919-1930. Madrid: Fundación Mapfre, 2010.



2

Josep Renau

VALENCIA, 1907 — BERLIN, 1982

1— Corporals, the backbone of our people's army, 1936.

An active member of the Communist Party from 1931 and a founder of the Union of Proletarian Writers and Artists in 1932, his first works were placards in support of the Republic during the Spanish Civil War. He was a lecturer of fine arts at the University of Valencia, director general of fine arts in 1936, and director of graphic propaganda of the Comisariado General del Estado Mayor del Ejército of the Spanish Republic in 1938. At the end of the war he escaped to France and henceforth to Mexico, where he collaborated with Mexican muralist David Alfaro Siqueiros. He moved to East Berlin in 1958, and did not return to Spain until the general amnesty of 1976. Only then would recognition of his figure and his work arrive. As well as a photographer, he was a painter, a muralist, and a graphic designer.

Influenced by Dadaism, Constructivism, and Art Deco, he cultivated the political photomontage in the style of John Heartfield and used it to criticize the values of the bourgeoisie, the Spanish right, and Fascism. His notorious photomontages *The American Way of Life* (1952-66) critiqued the Cold War, the anti-communist persecution of the American government, and capitalism. Distanced from the Communist Party since the beginning of the '70s, at the end of his life he pondered about

the pairings of art and life, woman and nature, and the nude and creation.

He collaborated with magazines such as *Estudios*, *Crónica*, *Murta*, *Orto*, *Octubre*, *La República de les Lletres*, and *Nueva Cultura*. Two traveling exhibitions toured Spain and the rest of the world with Renau's work in 2007: *Josep Renau, compromiso y cultura* (Josep Renau, commitment and culture), organized by the Renau Foundation, the University of Valencia, and secec, and *Josep Renau, fotomontador* (Josep Renau, photomontage maker), organized by the Renau Foundation and the Cervantes Institute. His work is preserved in the Valencia Institute of Modern Art, placed there by the foundation devoted to his work. —JFP

Selected works

The American Way of Life. Fotomontajes: 1952-1966. Barcelona: Gustavo Gili, 1977; *Fata Morgana USA: The American Way of Life*. Valencia: Generalitat Valenciana, 1989.



1

◀



2

Josep Renau. Life and Work

ALBERT FORMENT

Since the very beginning of the Civil War, the great Valencian photographer Renau stood out as one of the main poster artists of republican Spain. When the Civil War broke out and posters invaded the streets and squares of Spanish cities as they had never done before, he felt at ease and comfortable. The enthroning of the poster was not only significant because of what it possessed as an exaltation of a street art, as the desacralizing of artistic culture, as direct contact without mediation by museums or galleries between the visual work and the public at large; it also meant that some messages, some plastic content that until then had been kept to restricted radical circles, that were buried in semi-clandestine activity or were often scorned artistically due to their propaganda nature now achieved official recognition. We thus witness the iconographic hegemony of the left. For Renau, the art of the clandestine catacombs that he had cultivated so much suddenly became the art of the street and of the trenches.

If other artists might find themselves slightly uncomfortable with their new clients (the political parties, the unions and the government organisms) due to the extremely political nature of the content of the work of art, Renau on the other hand couldn't help being delighted that the political poster, which he had been practising and proposing as a new and necessary visual approach for several years, had torrentially inundated the streets with its powerful presence. Apart from that, his theoretical reflections and his artistic practice had never been so coherent and uniform, never before had his visual work been seen as the evident and necessary segregation of his aesthetic reasonings. And for the artist Renau the Civil War allows him to reconcile with himself and with his own ideals.

Finally his life as a militant communist and his posters were not divided, as often happened in the past due to the tyrannical and unavoidable demands of his middle-class clientele [...] But more remarkable than his posters were the large constructivist photomontages intended to illustrate the *thirteen points of the Negrín government*. They were conceived as a propaganda arm of the Government of the Republic to be presented at the New York International Fair of 1939, although their metaphorical potential breaks with the narrow margins of the mere art of propaganda. —

"Josep Renau. Vida y obra" (Josep Renau. Life and works), by Albert Forment. Josep Renau. Compromiso y cultura (Josep Renau. Commitment and culture). Valencia: University of Valencia and SECC, 2007.



3

2 — Far-reaching agrarian reform to put an end to the ancient feudal regime in the countryside, 1938.

3 — Balance, 1959.

Jorge Represa

VALLADOLID, 1968

A self-taught photographer, he first came to the discipline toward the end of the '80s. Initially, he worked as a photographer for the magazine *Gente*, published by *Diario 16*, and later for *El Periódico de Catalunya*, producing more than 150 covers for the Sunday supplement over 15 years. Having studied in Madrid, between 1990 and 2004 he devoted his time to making portraits of famous people framed within highly complex stages. Since 2006 he focuses on the creation of his personal work and in his photography academy, La Recámara, initially located in Cantabria and presently in Barcelona.

Among his most important work features *Retratos* (Portraits), his collection of photographs of great personalities (Michael Douglas, Luciano Pavarotti, Danny DeVito, Woody Allen, or Quentin Tarantino, among others); and *Ficción* (1996-2000), a series in which he distances himself from his traditional portraits in order to invent a reality; in it, characters from the film, fashion, and entertainment businesses, such as Joaquín Sabina, Tony LeBlanc, or Samuel L. Jackson, become the protagonists of a fictitious narrative.

The images of this project have been published by the weekly supplement of *El Periódico de Catalunya*. He has also contributed to other publications, such as *Vogue*, *Woman*, the Spanish edition of *Rolling Stone*, the American edition of *Interview*, *The European*, *Independent Magazine*, *El País*, *El Mundo*, *Diario 16*, or *Matador*. He has been the recipient of eight awards by the Society for News Design for his work published in the press, and in 2006 he received the Prize to the Best Cover of the former French Syndicat de la Presse Magazine et d'Information (presently the Syndicat des Éditeurs de la Presse Magazine).

— AGM

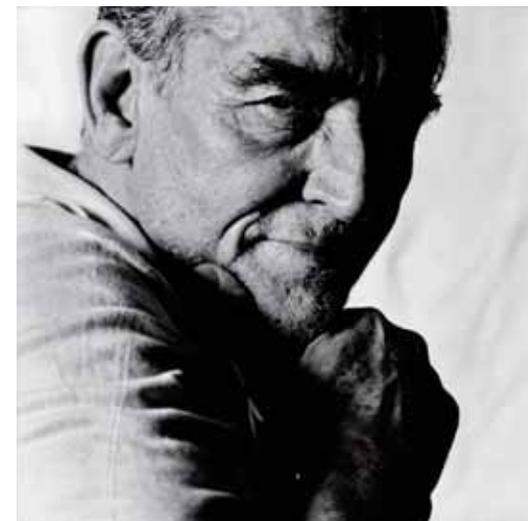
Selected works

Retratos (Portraits). Barcelona: Ediciones B, 1995; *Ficción*, de Jorge Represa (Fiction, by Jorge Represa). Barcelona: Ediciones B, 2000.

www.jorgerepresa.com

1 — Vittorio Gassman. Barcelona, July 1991.

2 — Joaquín Sabina. Madrid, September 1996.



2

Jorge Ribalta

BARCELONA, 1963

A photographer and an art critic, since the beginning of the '90s he has been a curator of exhibitions. He also works in editing and regularly collaborates with catalogues and the written press, such as *La Vanguardia*. Between 1999 and 2009 he directed the Public Programs Department of the Museu d'Art Contemporani de Barcelona (MACBA).

Internationally renowned since his participation in the I Photo Biennale Rotterdam (Netherlands) in 1988, in 1994 he was selected to take part in *New Photography 10*, an exhibition held in The Museum of Modern Art of New York (MoMA). His latest projects break the line of work he maintained during the '80s and the '90s, and reflect about the concept of the document within artistic photography. This creative turn encompasses the five series brought together in the exhibition *Trabajos de campo* (Field works, Àngels Gallery Barcelona, 2012), focused on various observations about the cultural field (flamenco culture, Roman antiquity, the Alhambra, or the monument as a cultural fabrication, the behavior of audiences during the Sónar festival, and a series about industrial heritage).

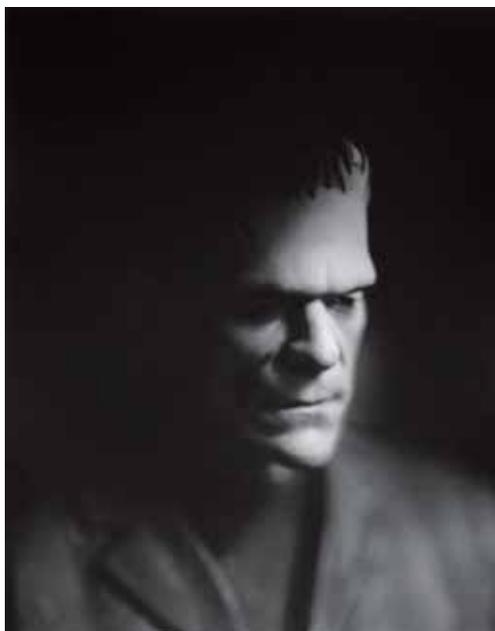
Other solo exhibitions by the photographer include those held at the Zabriskie Gallery in New York (1994, 2000 and 2005) and Paris (1996), the University of Salamanca (2006), and the Casa Sin Fin Gallery in Cáceres and Madrid (2011 and

2012, respectively). Equally of note is his participation in the group exhibition *Sets and Situations* (2000), held at the MoMA.

He has curated, among others, the exhibitions, *Dominio Público* (Public domain, Arts Santa Mònica, Barcelona, 1994), *Procesos documentales. Imagen testimonial, subalternidad y esfera pública* (Documentary processes. Testimonial image, subordination, and the public sphere, La Capella, Barcelona, 2001), *Joan Colom. Fotografías de Barcelona. 1958-1964* (Telefónica Foundation, Madrid, 2004), *Jo Spence. Más allá de la imagen perfecta. Fotografía, subjetividad y antagonismo* (Jo Spence. Beyond the perfect image. Photography, subjectivity, and antagonism. MACBA, 2005), *Archivo Universal* (MACBA, 2008), and *El movimiento de la fotografía obrera* (The movement of working class photography, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2010). Presently, he is working on a major retrospective of the Joan Colom Archive on behalf of the MNAC. — RA

Selected works

Efecto real: debates posmodernos sobre fotografía (Real effect: postmodern debates about photography). Barcelona: Gustavo Gili, 2004; *Jorge Ribalta. Intervalo*. Seville: Cajasol, 2012; *Laocoonte salvaje* (Wild Laocoon). Cáceres: Periférica, 2012.



2

1— From the series *Retratos* (Portraits), 2002-2004.

2— #285. From the series *Ártico* (Arctic), 1991-1995.

Xavier Ribas

BARCELONA, 1960

Flowers 7, 1998.

He trained as a social anthropologist at the University of Barcelona (1990) and as a documentary photographer at the Newport School of Art, Media and Design in Wales (1993). Presently, he resides between Barcelona and Brighton, teaching photography at the latter's university since 2000.

Part of the backbone of his work is the representation of peripheral space in great urban areas and what takes place in it. Hence, in his first series, *Domingos* (Sundays, 1994-97), he approaches free time in the periphery of Barcelona, capturing the return to fashion of the enactment of some of the most traditional customs. From a distanced perspective, with a style anchored on anthropological coldness, he delves into the relations between interstitial spaces and the connections established by individuals. He favors a globalizing point of view that demarcates the scale of the characters in relation to space, which seems to devour its inhabitants. Themes such as recurrent landscapes, urban cartography in relation to economic resources, the boundaries between that which is marginal and that which is built, space from a historical or biographical perspective, and the juxtaposition of various times and cultures in a single territory are

all present in his series *Habitaciones* (Rooms, 1997-2000), *Umbrales* (Thresholds, 2001-2002), *lc* (2002-2003) or *Habitus* (2007).

His work has been exhibited at the Old Museum Arts Centre of Belfast (Ireland, 2000), at the Contemporary Art Center of Salamanca (*Salamanca. Un proyecto fotográfico* [Salamanca. A photographic project], 2002), and at La Virreina Centre de la Imatge (Barcelona, 2010). He was the recipient of the Leica Prize in 1998, and earned the Special Mention of the same festival in 2006 for the book *Santuario*. More recently, he has been awarded a scholarship from the Arts and Humanities Research Council (2012-2015). His photographs are included in the collections of the Stedelijk Museum (Amsterdam), the Fonds National d'Art Contemporain of the Cnap (Paris), and the Telefónica Foundation.

— NP

Selected works

Santuario. Barcelona: Gustavo Gili, 2005; *Greenhouse*, 2007. DVD; *Concrete Geographies. Nomads*. Barcelona: Bside Books, 2012.

www.xavierribas.com



Josep Maria Ribas i Prous

BARCELONA, 1940

He was introduced to photography by the courses delivered in the Colegio de los Hermanos de la Salle de Reus by Joan Cirera, a pioneer researcher of chemical lab techniques and an expert reporter. Toward the end of the '50s he composed one of the first major workshops of the history and philosophy of technical photography which has been delivered more than 264 times, evolving especially toward research topics about the first processes of chemical photography (bromoil process, platinotype, ambrotpe, carbon, gum bichromate, Cyanotype, pinhole...), which he favors, having been taught by great masters such as Pierre Brochet, from Paris, Pedro Olaya Ruano, from Alicante,

Xosé Gago Pesqueira, from Marín, and Quinn Jacobson, from Utah.

In 1979 he founded the Historical Archives of the Photography Association Reus, beginning an unprecedented work about the process of recovery of the photographic heritage, researching the existing bank of negatives by pioneering photographers in the region until he reached over 300 large expositions carried out personally in his own lab from which he reproduced over 50,000 works, of which approximately 35,000 have been stored in the Museum of Art of Reus / CIMIR, while the rest have been offered for free to the relatives who bequeathed their collections, as well as to museums or art foundations.

He stands out for his intense creative quest, beginning with testimonial photography and evolving toward human reportage, landscapes, the nude, or conceptualism. A collaborating member of the FIAP (Fédération Internationale de l'Art Photographique), he was the first Spanish photographer to be recognized with the title of "master."

In 2013, the Ateneo of Málaga hosted the exhibition *Ribas i Prous. Exposición Antológica 1968-2004* (Ribas i Prous, Retrospective exhibition 1968-2004). His work has merited him recognition in eastern European countries and the former Soviet Union, where he twice was granted the World Grand Prize for Reportage Photography, organized by Moscow's *Pravda*, in 1978 and 1982. Equally of note are the prizes awarded to him by the Fédération Internationale de l'Art Photographique in various categories (1976, 1981, 1985 and 1991). His work is included in the collection of 62 museums, foundations and private collections. Since 1968 he has acted as curator of exhibitions.

— RA

Selected works

Els nostres fotògrafs (1. Els pioners). Reus: Museo de Reus and Ayuntamiento de Reus, 1995; *Fotografías. Josep Maria Ribas i Prous*. Lugo: Fundación Caixa Galicia, 1996; *Fotografías*. Bilbao: Ikeder, 1999; *Fotografías de la memoria, el siglo XX en imatges. Dr. Josep Maria Roig i Rosich y Josep Maria Ribas i Prous*. Tarragona: Fundació Caixa Tarragona, 2005.

1— Karelia. Girl departing school, 1982.

2— The first Mayday spent in freedom. Barcelona, 1976.



Daniel Riera

OLOT, GERONA, 1970

He read fine arts (specializing in image) at the Universitat de Barcelona, and film at EMAV, also in the city of counts. He works as a photographer since 1995. Since 2007 he has lived abroad for long periods of time, primarily in London, where he directed the photography section of the Cercle Sant Lluç (2006-2009), and in the USA (since 2013).

He is active in fashion and advertising photography, as well as in portraiture. He has had his work published in magazines such as *Fantastic Man*, *The Gentlewoman*, *Butt*, *GQ*, *Vanity Fair*, *TMagazine*, or *El País Semanal*. In 2012 he held a weekly column in *Das Magazin* (Switzerland). His photographs have also illustrated the pages of the now-defunct *Disco 2000*, *aB*, and *Ajoblanco*.

Featured in PHotoEspaña 2004 with *Fata Morgana*, an exhibition held at the Jorge Alcolea Gallery of Madrid, and in Les Rencontres d'Arles (France) in 2008, in recent years his work has been on display in the exhibitions *Traumänner* (Deichtorhallen, Hamburg, Germany, 2011), *Beauty in the 21st Century* (mamm, Moscow, 2013), *Air/Port* (Essaouira, Morocco), and *Silvia Prada: The New Modern Hair* (group exhibition at The Pacific Design Center of Los Angeles), among others. His work is included in the collections of the Museu de la Garrotxa (Olot), the Comunidad de Madrid, and the DHUB of Barcelona.

— AGM

www.danielriera.com



Electricity, Julia Nobis, The Gentlewoman, 2012.

Josep Rigol

BARCELONA, 1953

- 1 — On the way to Sitges, 1978.
 2 — The chair, Barcelona, 1974.
 3 — Balmes Cinemas, Barcelona, 1979.
 4 — Boat and palm tree, Sitges, 1975.

He studied art in the Escola Massana of Barcelona and in the IT Faculty of the Universitat Autònoma of Barcelona. Between 1974 and 1994 he held over 30 photography exhibitions in a number of countries. Between 1976 and 1978 he was the chief editor of the Spanish version of the French photography magazine *Zoom*, and in 1974 he cofounded the magazine *Ajoblanco*, with which he would remain linked until 1976. Additionally, he has worked as editor for the publications *Papel Especial* (1977-78) and *4 Taxis* (1978-85), and as photo critic at *El Correo Catalán* (1980-84), *Guía del Ocio* (1982-85), and *La Vanguardia* (1982-90).

His activity also encompasses the art market, as he directed the galleries Procés (1976-83) and Pentaprisma (1979-80), both of them in Barcelona. Coordinator of the Jornadas Catalanas de Fotografia (Catalan Photography Meetings) in 1980 and of the Primavera Fotogràfica a Catalunya between 1984 and 2004, he was a curator of FotoPres between 1983 and 2010. Since 2008 he is the general coordinator of the international festival scan Tarragona. He has organized courses, conferences and activities about artistic, documentary, historical and contemporary photography, being part of several

photography juries. He is the founder and coordinator of the photography awards Eurostars Hotels.

Josep Rigol was the documentalist of the exhibitions *La Guerra Civil española, fotógrafos para la historia* (The Spanish Civil War, photographers for history, Museu Nacional d'Art de Catalunya, MNAC, Barcelona, 2002), *Editat, exposat* (MNAC, 2005), and *Miradas paralelas. Fotografia neorrealista en Italia y España* (Parallel visions. Neorealist photography in Italy and Spain, MNAC, 2006). He coordinated the exhibition *Contemporary Catalan Photography* (Institut Ramon Llull, Barcelona, 2007), and has curated, among others, *Cinco maestros de la fotografía catalana* (Five masters of Catalan photography, Primavera Fotogràfica, 1982-83), *Arte y deporte en Cataluña* (Art and sport in Catalonia, Palau Robert, Barcelona, 1992), *Emili Godes* (Arts Santa Mònica, CASM, Barcelona, 1996), *Carles Fontserè* (CASM, 2002), *Temps de fotògrafs* (Ayuntamiento de Castellbisbal, 2003), *Cien años de fotografía deportiva en Cataluña* (One hundred years of sport photography in Catalonia, "la Caixa" Foundation, Barcelona, 2006), and *Catalunya Visió* (CASM, 2012).

— RA



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4

Aleydis Rispa

SORT, LÉRIDA, 1964

She holds an undergraduate degree in fine arts with a specialization in image from the Universitat de Barcelona (1988). She combines her artistic activity with teaching, and has taught photography in the Fine Arts Faculty of the Universitat de Barcelona and in specialized academies such as the Escola Groc and Idep Barcelona. Additionally, she collaborates with the association A Bao A Qu in projects that link artistic creation with education.

In the same style as avant-gardist photographers from the beginning of the XX century, she produces photograms on which she imprints through contact various shapes on the emulsion coat. Using the chemigram technique, she obtains stains, overexposures, and abstract shapes during the development of her images which have a direct incidence in the final artistic result. By not using traditional geometric perspective with this technique, space is reduced to a single plane from which, however, the depth of the image is not removed. One of the most recurrent themes in Rispa's work is the sea, its pollution, and the effect the latter has on marine ecosystems.

Resulting from this line of research, the exhibition *Frozen Fishfood* was held at the Esther Monto-

riol Gallery in Barcelona in 2012. Other noteworthy exhibitions in her career include *Clépsidra* (Círculo de Bellas Artes, Madrid, 1990), *Fotogramas* (Visor Gallery, Valencia, 1991), *Objetos, artefactos y ruedas* (Objects, artifacts and wheels, University of Salamanca, 1996), *Prótesis* (Prosthesis, Spectrum Sotos Gallery, Zaragoza, 2001), or *Trilogía espacial* (Space trilogy, Institut d'Estudis Llerdencs, as part of DMOSTRA, Lérida, 2003). She has been the recipient of a Foto Joven (Young Photo) Prize by the II Biennial of Photography of the "la Caixa" Foundation, the Photography Prize of the Biennial of Young European Creators (both in 1989), and the La Transparencia Prize from the National University of Distance Learning (2001).

— RA

Selected works

Planetes. Barcelona: Ayuntamiento de Sort and Focal, 2000; *Prótesis*. Lérida: Ayuntamiento de Lérida, 2001.

www.pinterest.com/aleydisrispa



1



2

1 — A14, 1999.
 2 — Sirena Louna 02, 2012.

Humberto Rivas

BUENOS AIRES, 1937
— BARCELONA, 2009

When he was 18 years old he joined an advertising agency as an apprentice and acquired his first photography camera. He studied in the Fine Arts School of Buenos Aires, and in 1959 produced his first photography exhibition in the Galatea Gallery. When he arrived in Barcelona he was invited to display his work at the Spectrum Canon gallery in 1977, and he worked as a lecturer at the Centre Internacional de Fotografia Barcelona, getting acquainted with the local experimental scene. He took part in the launch of the first Primavera Fotográfica a Catalunya (1982), and taught in different institutions in Argentina, Mexico, Portugal, and Spain.

From the start he favored creativity in his work, conceiving photography as an art distanced from its documentary aspect. The treatment of light and the level of perfection in his technique have made him stand out as a portrait and landscape photographer. In his work he enunciated an intense poetics about the passage of time. His portraits are frontal, lacking in gestures and background, sober, and in black and white. He experienced them as a challenge, and the result oscillates between the human and the corporeal aspect, between that which is alive and that which is inert. In his last photographs, produced between 2000 and 2005, Rivas placed emphasis in the different tones of black and evidenced his total control of chiaroscuro.

Recipient of the Ciutat de Barcelona Prize in the category of "Plastic Arts" in 1997, that same year he also merited the National Photography Prize awarded by the Ministry of Culture. In 1999 he received in Argentina the Konex Prize; in 2009, the Ayuntamiento de Barcelona awarded him the Gold Medal for Artistic Merit; and in 2012 he received the Konex Prize for his career as a photographer. His work is included in private collections, museums, and foundations like the Maison Européenne de la Photographie and the Bibliothèque nationale de France (Paris), the National Museum of Fine Arts of Buenos Aires, The Museum of Contemporary Photography in Chicago (Illinois, USA), the Museu Nacional d'Art de Catalunya (Barcelona), or the Museo Nacional Centro de Arte Reina Sofía of Madrid.

— PPF

Selected works

Humberto Rivas. Barcelona: Lunweg, 1991; *Humberto Rivas*. Santiago de Compostela: cGac, 1999; *Humberto Rivas. El Fotógraf del Silenci*. Barcelona: MNAC, 2006; *Los enigmas de la mirada* (The enigmas of the regard). Valencia: IVAM, 2006; *Humberto Rivas. PhotoBolsillo*. 1998. Madrid: La Fábrica, 2010.

www.humbertorivas.com



2



3

Shadow Trap

SUSO DE TORO

Humberto watches to hunt shadows, he prepares traps for them for one of them to be caught in his tricks. He takes his slow, discreet and apparently innocuous camera and goes out during the hours that things and places change appearance: in the dawning of the day a blessing comes down on the world and at dusk fatality falls. During these hours on the edge, threshold doors, the world becomes alive and is imperceptibly transformed to our eyes (although something that we do not know how to feel always cheers us up at dawn and disturbs us at dusk).

And during these hours Humberto goes hunting present shadows. With silent, paused steps, stopping whenever necessary, walking again if it is necessary. He opens his camera eye and mouth and leaves it open, inside the viscous film is waiting, ready to take whatever falls into it. Humberto exposes the film. A double exposure to one light and one place. He exposes that surface to a light that is not sunlight, as at dawn there is little and at dusk it is weak; the light to which he subjects the film is the light that emanates from things. A pale light. A cold radiance of the moon [...]

The walls contain drowned shouted words. An angle of stone walls is a closed door that those who can go through. The street light in a lonely street comes on, for whom? A neighbourhood abandoned to desolation. The pool halls of the city are silent and the balls carry on clashing eternally. The sea crashes onto the reefs repeating for anyone who wants

to hear that eternity is there, it is desolation and desired abandonment. The failure of emigration, the shattered dream of Buenos Aires; the cold sadness that is behind the fates of loneliness of the young gentlemen of Coimbra; after the smoke of the prosperous industrial chimneys, which was ephemeral, came a more lasting desolation; the barracks are abandoned, the ships are beached and the houses are closed and the windows shuttered.

Humberto Rivas deals with time. With the dark arts he takes the things of our vigil to the world of dreams and in this way he shows us the nature of the world. Which is inhuman and terrible, and for this reason we cannot bear to see its face; for this reason it is hard for us to stop for long looking at these photos that illuminate a corner of the place hidden from us. Humberto Rivas's work is sometimes a lesson of serenity; other times of desolation. —

"Trampa para sombras" (Shadow trap), by Suso de Toro. *Humberto Rivas*. Vigo: Centro Galego de Arte Contemporánea, 1999.

1 — María, 1978.
2 — Magda, 1985.
3 — Barcelona, 1980.

Mapi Rivera

HUESCA, 1976

Having graduated in fine arts from the Universitat de Barcelona, she continued her training at the Saint Martins University of London, enrolling in its doctoral program in art and thought and attaining the diploma of advanced studies. Passionate about art, she draws and writes poetry since an early age. Presently, she combines photography, drawing, and video in her creations, an activity which she collates with the production of her thesis about *El sentido numinoso de la luz* (The numinous sense of light).

Inspired by the reading of mystic and poetic texts from different cultures, her work seeks to convey through a real-life experience the recognition of spirituality as something inherently human. Initially she used her sister as a model, but has since evolved to expose her own body, sometimes naked, in relation to nature, hence recovering its original sense of purity and essentiality. Following these precepts, and together with photographer Ramón Casanova, she has produced the projects *El agua y la tierra originales* (The original water and soil, 2007) and *La semilla de la imagen*, (The seed of the image, 2009).

She took part in PHotoEspaña 2010 with the video art project *Todo cuanto amé formaba parte de ti* (Everything I loved was part of you), and that

same year she exhibited *Lumen* in the Art Singel 100 Gallery of Amsterdam (2010). These were followed by *Fosfánias*, at the Art Centre Gallery of Barcelona (2011); and *Heliosis*, at the Sala CAI Luzán of Zaragoza and in the Art Singel Gallery of Amsterdam (2012). She has been the recipient of the First Prize for Photography by the Diputación General de Aragón (1998), two first prizes Visión Abierta of the Women's Institute of Aragón (Zaragoza, 2002 and 2004), and the First Prize for Video Creation by the Festival de Cine-Arte of Fuentetodos (Zaragoza, 2008), among other awards. Her work is included in the collections of museums and institutions such as the Comunidad de Madrid, the Women's Institute of Aragón (Zaragoza), the Frauen Museum of Bonn, or the Circa XX-Pilar Citoler collection, among others. — AGM

Selected works

Anuntius. Huesca: Diputación de Huesca, 2006; *La sostenibilidad de la imagen* (The sustainability of the image). Madrid: Galeria Fernando Latorre, 2008; *Crisol* (Crucible). Huesca: La Carbonería, 2008; *Heliosis*. Zaragoza: CAI, 2012.

www.mapirivera.com



Heliosis of the winter solstice IX.
Llanos del Hospital, 2011

Rafael Roa

MADRID, 1955

1 — Souls of the Shadows, 2008
(Image of the video).
2 — From the series A walk by the
wild side. No way out, 1996.

He holds a diploma in *ciencias empresariales* (business studies) from the Complutense University of Madrid (1977), trained in experimental video and photography as an autodidact, and toward the beginning of the '80s cofounded the Image Gallery in Madrid, devoted to photography. Since 1988 he works as a photographer and video creator, exhibiting his works in the latter discipline since 2005. Specializing in fashion, portraiture, corporate photography and advertising, he has worked for brands such as Loewe, Lladró, Visa, Disney and Iberdrola, and has published in media such as *Vogue*, *Elle*, *El País Semanal*, and *Cosmopolitan*, among others. He has vast experience as a university lecturer at both undergraduate and postgraduate levels in the area of image.

He has photographed celebrities from the world of culture and entertainment, such as Sean Connery, Rupert Everett, or Raimundo Amador. Influenced by the work of Irving Penn and Richard Avedon, and by the filmmaker Peter Greenaway, he has developed a highly personal body of work both in color and in black and white, from which stands out the series *Hidden Desires*. An ongoing project since 1988, it comprises black and white nudes in which the body emerges as the great protagonist of a group of open stories that transcend the purely

rational. Equally, the result of a significant amount of preliminary contemplative work is his series of still lifes, *A Void Regard* (2011).

He was featured in ARCOmadrid 1983 and in PHotoEspaña 2000 in the Cualladó collection; in 2005 his work was exhibited in the Galleria Seno Guerrero of Ferrara (Italy); and in 2009 at the Metropolitan Museum and the Gallery Nights of Buenos Aires, as well as the Municipal Museum of Trelew, Chubut, also in Argentina. He has been awarded the First Prize Becas Talleres de Arte Actual (Granada, 1986), the Second Prize at FotoPres in the category of "Sport" (1990), and the Prize of the I Biennial of Contemporary Art of Chapingo (Mexico City, 2008). His work is included in the permanent collections of the Valencia Institute of Modern Art, the Andalusian Center of Photography (Almería), and the National Center for Contemporary Arts of Moscow (Russia). — AGM

Selected works

As author/editor, *Hidden Desires*, 2009; as author/editor, *A Void Regard*, 2011.

www.rafaelroa.net



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Rafael Rocafull i Monfort

CADIZ, 1825 — 1903

He trained at the Academy of Fine Arts of Cádiz, and before working as a photographer engaged in painting. In 1858 he opened a studio in Madrid's Calle Ancha, where he specialized in portrait photography. At the same time he developed a cultural and political profile, occupying the position of *concejala* in the Ayuntamiento de Cádiz. In 1876 he teamed up with photographer M. Pol, opening a studio for a year in the Calle Lombardos of Seville. In 1880 he again entered into a brief business partnership with portraitist Rojo. Finally, he settled in the Calle Duque de Tetuán. After his death, his son Emilio took charge of the business and renamed it Rocafull y Cia.

In 1861 he produced a series of portraits of the members of the Academy of Fine Arts of Cádiz, and in the late 1870s he began a series of graphic features which he published in local magazines and in *La Ilustración*. In 1895 he produced his first photomechanical works, and at the start of the XX century, when most photography treatises available came from abroad, he published his *Tratado práctico de fotografía industrial* (Practical treatise of industrial photography), a manual explaining the techniques used in the collodion process, the manufacture of silver nitrate or silver coatings of old, and the likes. He worked for postcard publishers and edited the *Álbum de vistas de Cádiz* (Album of views from Cádiz). He also documented the development of industrial photography during the last quarter of the XIX century, photographing in 1887 the working pavilions of the Maritime Exposition of Cádiz.

In 1858 he took part in the second Exposition of Natural, Industrial and Artistic Products of Jerez, and the following year in the *Exposición Pública de Objetos de Arte* (Public Exposition of Works of Art) organized by the Academy of Fine Arts of Cádiz. In 1873 he was awarded the Diploma of Merit at the National Photography Exposition of Madrid, and in 1879 he participated in the Regional Exposition of Seville. — LA

Selected works

Rocafull, Rafael. *Tratado práctico de fotografía industrial* (Practical treatise of industrial photography). Madrid: Romo y Fussel, 1900. Facsimile. Valencia: París Valencia, 1996.



Infante Francisco de Paula, 1865.

José Rodrigo

LORCA, MURCIA, 1837 — 1916

1 — Self-portrait. Lorca, 1873.
2 — Easter in Lorca. Calle de la Amargura, 1900.

He learned the trade in Valencia and Barcelona, and his main mentor was photographer Leopoldo Rovira. He settled in his hometown in the early-1860s, possibly entering in a partnership with painter Rebollo. He later would go it alone, working on portraits, urban and rural landscapes, and composing an interesting gallery of popular characters and trades. His uninterrupted contact with the cities and the people who influenced him during his formative years, added to the knowledge he amassed through the work of other photographers, gradually nurtured his interest in other subjects and led his practice toward other fields, although he never neglected the portrait—the bread and butter of his business.

In the 1870s his professional career flourished: established as a photographer, he attended the exhibitions organized by the Real Sociedad Económica de Amigos del País (Royal Economic Society of Friends of the Country) in Lorca in 1874 and 1876; he produced an exceptional series of 20 images of Cartagena during the siege of the Cantonal Revolution; and on behalf of the mining companies of the Almanzora River basin (Almería), he spent a long season in Cuevas and Vera photographing mining sites, especially those in the Sierra Almagrera, but also those along the eastern coastline of Murcia, all the way down to Mazarrón. This would be one of his most important works, and the one that would allow him to shed the label of “portraitist” in order to join the ranks of “artistic photographers.”

From the early-1880s until 1916 Rodrigo lived in Lorca. He opened a workshop in Calle del Águila, in the city center. From there he led his professional life judiciously, popularizing the portrait. During his years in Lorca, Rodrigo's production hit two high points: working toward 1885 in the illustration of *Amador de los Rios'* book, *Murcia y Albacete*, and assembling toward the end of the century a vast series of street characters and scenes captured during Easter processions. Rodrigo's last public event of relative importance was his participation in the regional exhibition held in Murcia in 1900, where he earned an award. Menchón and Aledo, the two most representative photographers of the following generation, joined his studio as assistants and apprentices before his death. His work has been on display in national and local exhibitions, and has been included in major publications about the history of photography. Most of his oeuvre is kept in the Municipal Archive of Lorca.

Selected works

Muñoz Clares, Manuel. *José Rodrigo, fotógrafo, (1837-1916), Semana Santa en Lorca* (José Rodrigo, photographer [1837-1916], Easter in Lorca). Murcia: Ayuntamiento de Lorca, 1987; —, *José Rodrigo, 1837-1916*. Murcia: CEHIFORM, 2002.



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Juan Rodríguez

LA CORUÑA, 1960

NY. From the series *Architectures* (Architectures).

A trained architect, he had been attracted to photography from age 16, so in 1984 he decided to turn to it exclusively. As well as architectural photography, he has carried out professional assignments in the fields of fashion, advertising and, primarily, documentary photography. Seeking a more personal photography, he has traveled to Galicia, Italy, Greece, France, the Netherlands, USA, Nepal, Thailand, Finland, Russia, Japan, Egypt and Patagonia.

His images, distanced from the commitment toward technical representation that characterizes his professional work, display a sensitive look, especially motivated by the presence of light and the way in which objects emerge from space, configuring a new vision, a new reality, through a game of light and shadows.

Among his most noteworthy exhibitions feature *Patagonia*, held at the Cervantes Institute of Chicago in 2005; *All things must pass*, which could be seen at the Valid Foto Gallery of Barcelona in 2010; *Architectures*, held at the Forum de Tarragona

Foundation in 2012; and his participation in the group exhibition *La ciudad, minuto a minuto* (The city, minute by minute), which was part of PHotoEspaña 2011, and took place in Madrid at the exhibition hall of the Ministry of Public Works. His work is included in the collections of the Cervantes Institute in Chicago, the Maison Européenne de la Photographie (Paris), the Museu Nacional d'Art de Catalunya (Barcelona), and the Encontros da Imagem Collection in Braga (Portugal), among other collections. — PPF

Selected works

Filios da terra. Santiago de Compostela: Fundación Caixa Galicia, 2001; *Patagonia*. Santiago de Compostela: Fundación Gonzalo Torrente Ballester, 2003; *All things must pass*. La Coruña: 314 Euroeditions, 2010.

www.juanrodriguezphotography.com



Juantxu Rodríguez

CASILLAS DE CORIA, CÁCERES, 1957
— CIUDAD DE PANAMÁ, 1989

Supermarket looters.
Panama, 1989.

Juan Antonio Rodríguez Moreno came into contact with photography through a course, and together with some friends he founded the photography group Portubarrí, taking part in several exhibitions. He first published a photograph in 1981 in the newspaper *Hierro* of Bilbao. He would then start collaborating with this and other media in the Basque Country, where he lived as a child. In 1982 he began working as a portraitist for the press office of the International University Menéndez Pelayo (UIMP), and in 1983 he joined the now-defunct agency Cover, publishing in *The New York Times*, *Liberación*, *La Vanguardia*, and *El País*. He died in 1989 after he was shot by a US soldier while covering the invasion of Panama.

In 1988, thanks to a grant from the uimp, he produced the feature *Españoles en Estados Unidos* (Spaniards in the US) and the series *Bronx*, new additions to his previous works *Margen izquierda* (Left bank) or *Travestis* (Transvestites), in which he had managed to tell a story with every image. In 1989 he traveled to Latin America with Maruja Torres to produce a feature about the murder of six Jesuits in El Salvador. Once the US invaded Panama he decided to stay to photograph the Panamanian people. He was the first Spanish photographer killed in a war.

The EFTI academy of Madrid presented in 2010 the exhibition *Juantxu Rodríguez, 1989-2009, 20th anniversary* (Juantxu Rodríguez, 1989-2009, 20th anniversary), and in 2011 the UIMP held the show *Huellas de luz y tiempo* (Traces of light and time), 40 of the photographer's portraits selected from an archive of over 15,000 photographs. His work has been awarded the First Prize FotoPres in the category of "Portraits" (1984), the Ortega y Gasset Prize for Journalism (posthumously in 1989, for his last photograph in the morgue of Panama), the Special Prize *Foto Profesional* (1989), and the Medal for Merit in Labor (2004). In 2011 the Federación de Asociaciones de Periodistas de España (Federation of Associations of Spanish Journalists) and the UIMP opened in Santander the School of Journalism Juantxu Rodríguez. — PPF

Selected works

UIMP: 1983-1986: fotografías. Santander: UIMP, 1987; *Juantxu Rodríguez*. Barcelona: Lunwerg, 1990; *Juantxu Rodríguez. PHotoBolsillo*. Madrid: La Fábrica, 2007.



José Veiga Roel

BETANZOS, LA CORUÑA, 1894 — 1976

He studied drawing, enjoying great notoriety as a calligrapher and miniaturist. He was part of the group that promoted the magazine *Rexurdimento*, which was published in his hometown. In the early '50s he began to frequent the Café Español, a meeting place for local artists where he discovered photography, after which he set up a laboratory in his home and engaged in its practice during the final period of his life.

He produced documentary photography, always aligned with the tendencies prevalent in the salons of the time, and his work was disseminated especially through the magazines *Vida gallega y Galicia*, where he published in 1966 and 1967.

In 1955 he showcased his photographs in the exhibition rooms of the Centro Gallego of Buenos Aires; in 1957 he produced what was probably his most important exhibition, in the Club Imperio of La Coruña; and in 1965 he exhibited his work at the Casa de Galicia Madrid. He received 170 national

and international awards, including the posthumous title of Hijo Predilecto de Betanzos (Predilect Son of Betanzos, 1980). After his death, his photographs have been part of exhibitions such as *Galiza nos 50*, held during the Fotobienal of Vigo in 1990, *Tiempo de Silencio* (Time of silence), hosted by the Fundació Caixa Catalunya (Barcelona, 1992), and *Fuentes de la memoria II. Fotografía y sociedad en España, 1990-1939* (Sources of memory II. Photography and Society in Spain, 1990-1939), held at the Spanish Museum of Contemporary Art of Madrid in 1992. In 1993 the Centro Galego de Artes da Imaxe de La Coruña paid tribute to Roel Veiga with the retrospective exhibition: *Veiga Roel: fotografías 1954-1964*. — AGM

Selected works

Veiga Roel: fotografías 1954-1964. La Coruña: Centro Galego de Artes da Imaxe, 1993; *Veiga Roel*. Santiago de Compostela: Xunta de Galicia, 1994.



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- 1— Untitled.
2— An amicable deal.
3— Newspaper vendors.
4— Untitled.

Reproduced in *Veiga Roel, fotografías 1954-1964* (Veiga Roel, photographs 1954-1964). La Coruña, Centro Galego de Artes da Imaxe, 1993.

Lucien Roisin

PARIS, 1884 — BARCELONA, 1943

Women washing clothes in sa Riera.
Tossa de Mar, ca. 1930.

He bought his first camera, which he would keep for the rest of his life, from the Lumière brothers. Of note within his photographic activity in France are his artistic photographs of the neighborhood of Montmartre in Paris. Although there is no record of his arrival in Barcelona, the earliest preserved of his postcards of the city together with a mention in the newspaper *La Vanguardia* lead to believe that he might have arrived in 1912. He opened a shop in the Rambla de Santa Mónica, known as *La Casa de la Postal*, which was highly popular at the time. His nephews Roberto and Lucienne Roisin carried on with the business until sometime around 1962.

Since it was very hard to make a living from artistic photography, he focused on commercializing postcards of different places in Spain: cities and towns, landscapes, buildings and ethnography. He used both his own images, taken with the help of one of his nephews, and other photographers'. The postcards were primarily geared toward tourism, although later they caught the attention of publishers who used them as book illustrations.

In 2013 some of his work was on display in the exhibition *La Huelva de Thomas y Roisin desde inicios del siglo XX* (Thomas and Roisin's Huelva from the beginning of the XX century, Casa de Colón, Huelva, 2013), together with other snapshots by photographer Josep Thomas i Bigas taken in the Andalusian city. The Arxiu Nacional de Catalunya owns some of Roisin's photographs, but most of his oeuvre is kept in the Arxiu Històric Fotogràfic del Institut d'Estudis Fotogràfics de Catalunya. The collection comprises over 77,000 images, 44,110 of which are postcards, while another 33,100 of them are negatives.

— RA

Selected works

Venteo, Daniel. *La Barcelona de Roisin: fotografías inéditas desde 1897 hasta 1936* (Roisin's Barcelona: previously unpublished photographs from 1897 to 1936). Barcelona: Viena Ediciones, 2009.



Bartolomé Ros

CARTAGENA, 1906 — MADRID, 1974

In 1918 he moved to Ceuta with his family. He started working as a jack-of-all-trades in the photo studio of the Catalayud brothers, where he learned the basic precepts of photography; this would later allow him to become independent and to start to take photographs when he was barely 14 years old. Before turning 18 he already worked for Agfa and Philips. Years later he would work with photographer Ángel Rubio, and by the end of the '20s he opened in Ceuta his first shop, Casa Ros, where he sold photographic cameras and material. He developed his business in a major way, later moving it to the peninsula, founding in 1963 the industrial photo lab and photographic equipment outlet Ros Fotocolor, based in Madrid and Málaga and servicing the entire country. The lab closed its doors at the start of the XXI century. His career as a photographer was intense, though very brief: his first published photograph came at the age of



15 and he stopped photographing toward the end of the '20s to focus solely on the business he had recently founded; just 10 frantic years.

His work is a chronicle of military and civilian life in Ceuta and North Africa during the '20s. His first photographs are of his family, but later he would document the new icons of modern industrial society and capture with a realistic style the winds of change in Morocco, everyday life in Tétouan, and the development of Ceuta's urban and natural landscape during the dictatorship of Primo de Rivera. Some of these photographs were published as postcards. Between 1918 and 1931 he took portraits of members of the city authorities, he photographed the new military facilities, and he recorded the parades and maneuvers performed by the army. He covered military activities in the Spanish protectorate for the press.

He published in *Blanco y Negro*, *La Esfera*, *Mundo Gráfico*, *La Unión Ilustrada*, *África*, *revista de tropas coloniales*, and *National Geographic*. In 1993 his work was published in a book called *Memorias de ausencia: Bartolomé Ros, fotógrafo* (Memoirs of absence: Bartolomé Ros, photographer), and since then his photographs have been the subject of numerous exhibitions. Of note is the 2009 show, *Bartolomé Ros. Frontera de África* (Bartolomé Ros. African border), curated by Alejandro Castellote, and organized by the Museum of Contemporary Art in Madrid and by PHotoEspaña. Since 1999, the Bartolomé Ros Prize is awarded during this festival to Spanish personalities in recognition of their contributions to the development of photography. The photographer's legacy remained largely unknown until his negatives were found, half a century later, in a derelict warehouse in Ceuta. His archive, owned by his family, consists of 2,500 negatives on glass plate and celluloid, and it is under the executorship of his daughter, Rosa Ros, the person responsible for the recovery and enhancement of his work.

—LA

Selected works

Ros, Rosa. *Memorias de ausencia: Bartolomé Ros, fotógrafo* (Memoirs of absence: Bartolomé Ros, photographer). Ceuta: Ministerio de Cultura and Dirección Provincial de Ceuta, 1993; *Bartolomé Ros. Frontera de África* (Bartolomé Ros. African border). Madrid: La Fábrica, 2009.

1— Muslim women witnessing the arrival of Queen Marie of Romania to Tétouan, April 1929.
2— Generals Franco and Millán Astray, Barracks of the Legión in Dar Riffien, February 1926.

Juan Rovira

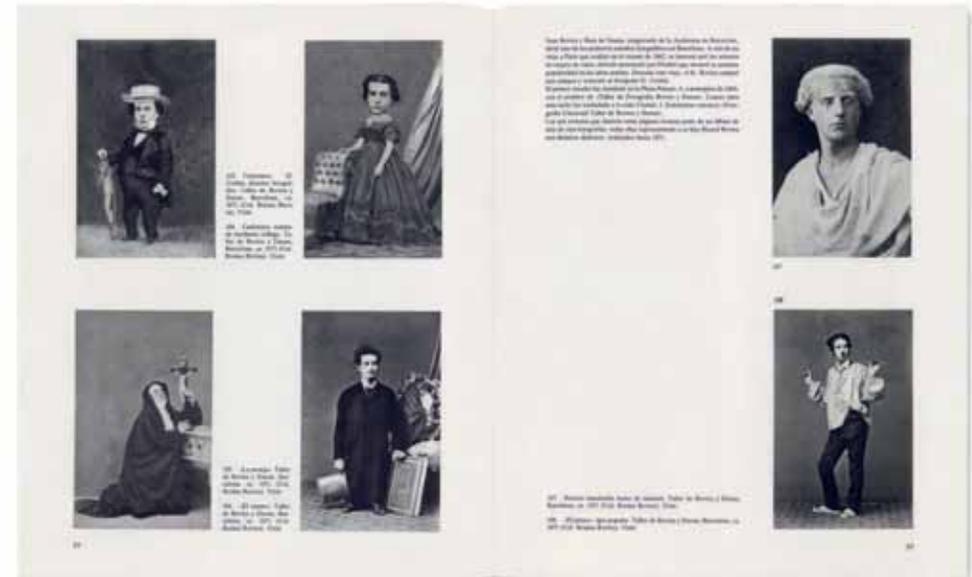
? — ?

Joan Rovira i Ruiz de Osuna was a magistrate of the Audiencia (court) of Barcelona. During a trip to Paris in 1862 he was struck by portraits in cartes de visite. He bought a camera and upon his return to Barcelona, early in 1863, he opened the photo studio Rovira y Duran, located in the Plaza del Palau, which he would later move to the Carrer de la Ciutat, expanding it and renaming it Fotografia Universal. French photographer, D. Corbin also worked in this studio. He is considered to be the first person to introduce cartes de visite to Barcelona—a type of portrait that would be extremely popular at the time, until its usage became common practice.

A series of over 100 photographs of his son, Ricard, was produced in 1871 at the studio Rovira y

Duran, in which the depersonalized style of commercial portrait was avoided. Through the use of costumes, the model played a series of roles taken from contemporary society and from classical examples in art history. Of note are the irony and the critical reflection the work directs toward the standardized canons of photographic portraiture at the time, sometimes making use of photomontage and collage, and always infused with sense of humor. Precisely that intimacy and closeness between the photographer and the model was one of the factors that led to the development of these innovative proposals. Another similar case in Spain at the time was that of photographers Moliné and Albareda.

—RA



Caricature. D. Corbin, photography director. Barcelona, ca. 1871; Collage photograph. Barcelona, ca. 1871; The nun. Barcelona, ca. 1871; The dwarf. Barcelona, ca. 1871; Portrait resembling a marble bust. Barcelona, ca. 1871; and El pinxo, popular trope. Barcelona, ca. 1871.

Reproduced in *Foto-Album: sus años dorados: 1858-1920* (Photo album: the golden years: 1850-1920). Barcelona: Gustavo Gil, 1982; pp 84-85.

Iñigo Royo

SAN SEBASTIÁN, 1962

The man who laughs, 2011.

He graduated in psychology from the University of the Basque Country, and taught at the Faculty of Fine Arts of Bilbao during the academic year 1991-92. Since then he has coordinated a number of photography workshops, such as "Fotografatura" (Arteleku, San Sebastián, 1993), or "Medir el cuerpo, medir la ciudad" (Measuring the body, measuring the city, Arteleku, 1994). He has developed various proposals with the project management office Okupgraf, among them *Carteles para la supervivencia en el primer mundo* (Placards for survival in the first world, 2003), *Esperientziak* (Tolosa Foundation, 750 anniversary, 2006), *Historias de Egia* (Stories from Egia, Tabakalera, San Sebastián, 2008), *Hemen eta Orain* (2009), or *Naturaleza urbana* (Urban nature, 2010).

Iñigo Royo combines his photographic work with literature in order to express the lack of communication, the hopelessness, and the chaos prevalent in current society. Along those lines he carries out a reflection about contemporary art and its para-

doxes, insisting on the concept of self-denial and its reconstruction. Notable among his works are his video *Muro de aguas* (Wall of water, 1997), or his series *El hombre que ríe* (The man that laughs, 2011) and *Los rebaños que quisieron ser otra cosa* (The herds that wanted to be something else, 2013).

His work has been exhibited at the Círculo de Bellas Artes (Madrid, 1988), the Museum Ludwig (Cologne, Germany, 1988), Artium (Vitoria-Gasteiz, 2002), or the Contemporary Galician Art Center (cGac, Santiago de Compostela, 2006), among many other institutions and galleries. In 1988 he was awarded the Young Photographers' Prize by the Ministry of Culture; and in 2000-01 he was the recipient of the Botín Foundation scholarship. His work is featured in museums such as Artium (Vitoria-Gasteiz), the Museo Nacional Centro de Arte Reina Sofía (Madrid), or the cGac (Santiago). — RA

www.royoyarantegui.com/inigo.html



Ángel de la Rubia

VIGO, 1981

Sanmartín in Pando. From the series *Round Granny*. Near Pola de Laviana, 2008

He studied artistic photography at the Art School of Oviedo. Sponsored by the MUSAC, he moved to Bosnia-Herzegovina in 2005 to develop his project *BiH*, a personal approach to the Balkan War. The following year he focused on Yugoslavia to capture the generation of young Kosovars in *KS (liminalidad:Kosovo)*, this time sponsored by Caixa Galicia.

With a coherent discourse over the course of his career, Ángel de la Rubia is, in the words of Rafael Doctor, "one of the few artists who address social issues directly and literally." As well as the aforementioned projects produced abroad, particular relevance is afforded in his work to the tracing and the probing of memory, both historical and personal, which he links to an ever-changing

present. These are the precepts that govern the series *La fosa de Valdediós* (The pit of Valdediós, 2003), *Round Granny* (2005 -), or *Galería* (2009).

In 2008 he exhibited *Afterall* together with Serbian artist Ivan Grubanov at the MUSAC (León); *Round Granny* could be seen at the Cervantes Institute of Milan and the Canal de Isabel II (Madrid) in 2009; and that same year *La fosa de Valdediós* was on display at Laboral (Gijón) as part of the group exhibition *El pasado en el presente* (The past in the present). He was the recipient of the First Prize in Plastic Arts of the Jóvenes Creadores (Young Creators) competition of the Ayuntamiento de Madrid in 2008, and of the II Second Prize in the ABC Art Prize in 2009. — LF

www.angeldelarubia.com



Jorge Rueda

ALMERÍA, 1943
— JOROX, MÁLAGA, 2011

1 — Pepín, 1975.
2 — Mutant, 2006.
3 — Flax field, 1972.

Reproduced in *Human*. Barcelona: Centro Andaluz de la Fotografía and Lunweg, 2007: pp. 48-49 197 and 31.

Having studied industrial design and alternative energy, he became a photo editor at *Triunfo* magazine. At the beginning of the '70s he would found of the cutting-edge photography magazine *Nueva Lente*, together with his friend Pablo Pérez Minguez and Carlos Saura, among others. He directed the publication between 1975 and 1979, and from this watchtower encouraged a new form of photography conceived as language, as a method of communication, in contrast to the subjectivism that had prevailed in Spanish photographic representation up to that point. He would become a prominent player in what would come to be known as the *Movida madrileña* in the '80s. He was the director of the Andalusian photography meetings *fotoplán* and of publications such as the magazine *Aquí imagen*. A turning point in his career came when his photograph *Pepín* (1975) was chosen as the placard and cover of the catalogue of the exhibition *Cuatro direcciones. Fotografía contemporánea española 1970-1990* (Four directions. Contemporary Spanish photography 1970-1990, 1991). This signaled the beginning of his international notoriety. Jorge Rueda also delivered a large number of courses and workshops at the Andalusian Center of Photography (CAF, Almería), the Department of Humanities of the Autonomous University of Madrid, and Les Rencontres d'Arles, among others.

His work, marked by formal and thematic coherence, stands out for its caustic content, resolved technically through photomontage even at a time when digital programs—which would later become his greatest allies—had not made it into the artistic landscape. He developed a style deemed to be surrealist, which he qualified by dubbing it magic realist instead. His production features an abundance of troubling images with a heavy dose of acid humor, fantasy, and provocation, as is the case with *Ascen* (1972), *Marifil* (1973), *Pepín* (1975), *Archipiélago* (1992), *Conejo con tomate* (Rabbit with tomato, 1999), or *Obispa* (2006).

In 2007 the CAF organized in the Sala de Exposiciones Santa Inés (Seville) a retrospective of his work, *Human*, curated by Pablo Juliá, in which almost 100 images were on display. His work is included in the collections of the Museo Nacional Centro de Arte Reina Sofía of Madrid, the Dassault Collection in Paris, and the Shelfer collection in London.

— NP

Selected works

Mal de ojo (Evil eye). Murcia: Mestizo, 1997; *Desatinos* (Follies). Málaga: Alternativa Siglo 21, 2000; *Human*. Barcelona: Lunweg, 2007.

www.jorgerueda.es



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Luis Rueda

LA HABANA, 1921

The son of Galician immigrants, he returned with his family to Monforte de Lemos (Lugo) when he was still a child. He began taking photographs in 1941. His most prolific photographic period went from 1955 to 1972. He was one of the founders in 1958 of the Agrupación Fotográfica Lucense de Educación y Descanso (Lugo Photographic Association of Education and Leisure), which until the end of the '70s contributed greatly to the promotion of photography in Lugo.

He began photographing landscapes and laborers in fields and markets until, influenced by his profession, he focused his interest on documenting his students' games, thus bringing together

his two passions. A spontaneous photographer, he would walk around the city with his favorite camera, an Ikonflex. His shots reflect the influence of the New Vision in the adoption, for instance, of low and high angles.

In 1998 the Provincial Museum of Lugo marked the 40th anniversary of the group with the exhibition *Da Agrupación Fotográfica ó Grupo Fonmiñá, 1958-1998*, a journey through 40 years of photography which included works by Luis Rueda.

— AGM

Selected work

Luis Rueda. Vigo: CEF de Vigo, 1991.



1— Lugo, ca. 1960.
2— Lugo, ca. 1967.

Gianni Ruggiero

MILANO, 1941

Based in Barcelona since the 1960s and specializing in the world of fashion, he has been a pioneer in photography techniques and methods of production. He has carried out influential work in film and advertising. In 1980 he founded the production company Ruggiero Films.

Among his most notorious advertising productions feature the campaigns of the daily newspaper *Clarín*, one of which entered the *Guinness World Records* as the advert with most extras, and the spots for Codorniu cava, which he produced for several consecutive years. He is also notorious for his exquisite and refined photographs of women,

such as the ones that illustrated a number of campaigns for bedding makers in the '70s and '80s. More recent are his adverts with celebrities such as Sean Connery or singer Carlinhos Brown. Additionally, he has also produced innumerable aerial features for his advertising work.

He has been recognized twice at the Cannes Lions International Festival of Creativity (France), one of them for the spot for Warner's *(After Nine)*, on two other occasions at the New York Festival, and three times at the Ibero-American Advertising Festival.

— RLdC

Elio Berhanyer.
Harper's Bazaar, 1971.



Moisés Ruiz Cantero

CARTAGENA, 1953

Read telecommunications engineering (ETSIT, Madrid, 1971-78), and is a self-taught photographer who has practiced his trade professionally since 1984. He has worked for the daily newspaper *La Opinión*, and was the monitor of the photography workshop of the Popular University of Cartagena until 1998. Closely linked to his homeland, he is considered a beacon of excellence in photography in Cartagena.

For six years he traveled through Africa, Europe and America to document in more than 40,000 negatives, together with fellow Cartagena-born photographer Juan Manuel Díaz Burgos, the history of the name Cartagena. He has crafted features, produced guides and published material in the press about his city. He has focused particularly on its popular feasts and Easter processions, illustrating 16 times the annual poster of the religious festivity. Among

the defining characteristics of his style features his experimentation: he produces handcrafted collages and manipulates the photographic material, often coming close to expressionism.

Since 1986, when his first solo exhibition took place (*Cartagena: la piel del icue y la "asaúra"*, *El diccionario icue* [Cartagena: the skin of the Icue and the "asaúra," The Icue dictionary]), he has been involved in several group exhibitions, among which stand out *Fotografía actual en Murcia* (Current photography in Murcia, Spanish Cultural Week in the USSR, Riga, 1986), ARCOmadrid 1988, *Creación fotográfica en España* (Photographic creation in Spain, Musée Cantini, Marseille, France, itinerant), Expo '92 (Seville), and the show *Al fondo, el mar. Cartagenas y Cartagos del mundo* (In the background, the sea. Cartagenas and Cartagos of the world, VIII Festival La Mar de Músicas, Cartagena, 2002). — RA

Selected works

El diccionario icue (The Icue dictionary), Cartagena, 1986; *Pasión de Cartagena* (Passion for Cartagena), Cartagena: Ayuntamiento de Cartagena, 2002; together with Díaz Burgos, Juan Manuel, *Al fondo, el mar. Cartagenas y Cartagos del mundo* (In the background, the sea. Cartagenas and Cartagos of the world), Cartagena: Murcia Cultural and Ayuntamiento de Cartagena, 2002; *La Unión-Teotihuacán / Los papeles de México* (La Unión-Teotihuacán / Papers from Mexico), Cartagena: Ayuntamiento de Cartagena, 2007; *Peregrinatio*, Cartagena: Ayuntamiento de Cartagena, 2008.

www.moisesruiz.blogspot.com.es



Carlos, 1985 (collage).

Juan Ruiz de Luna

NOEZ, TOLEDO, 1863
— TALAVERA DE LA REINA, TOLEDO, 1945

Known for his work as a ceramist, he joined the family business in his hometown at a very young age, making castanets, guitars and wooden images, and carrying out restorations, which were held in great esteem in Europe. He was also a decorator, together with his two older brothers, who upon their death bequeathed him the studio, mainly engaged in the decoration of theaters, artistic ceilings and stages in Talavera de la Reina. Once established he developed an interest in photography, which at the time was seen as something innovative and was increasingly in demand with a large segment of society.

Between 1885 and 1890 he entered into a partnership with his friend, Juan José Perales, setting up a photo studio to profit from the absence of any form of competition in the segment in the city. Perales traveled to Madrid to learn the technique, and upon his return opened a photo gallery at the Plaza de Aravaca of Talavera, on the ground floor of an old mansion. The company Luna-Ruiz Perales remained active approximately until 1895, producing individual and family portraits. Thereafter Ruiz de Luna became interested in the creative aspect of photography, excelling particularly in composition and illumination. He took great interest in all things related to industrial progress, such as factories and railways, and also in urban landscapes in general.

In 1907 he opened a new studio in the number 7 of the Calle Medellín in Talavera, combining his work as a painter with that as a photographer. His stock was supplied to him by the Lumière brothers in France, who offered him the possibility of introducing the cinema in Spain. He declined due to budgetary constraints and because at that time he already intended to mastermind the resurgence of pottery from Talavera, most of which had been destroyed during the War of Independence.

His progressive involvement in the manufacture of ceramics began to encroach on his activity as a photographer. Nevertheless, he left a significant documentary legacy of the city of Talavera and its surroundings, supplying photos of popular Castilian tropes to painter Joaquín Sorolla, who then used them in his work. His collection of ceramics and photographs is kept in The Ruiz de Luna Museum of Talavera de la Reina. — RA

Selected works

Muro, Matilde. *La llamada de la luz* (The call of light), Junta de Extremadura, 2007. Muro, Matilde. *La fotografía en Extremadura 1847-1951*. Museo Extremeño e Iberoamericano de Arte Contemporáneo, 2000; Hurlley Molina, María Isabel. *Talavera y los Ruiz de Luna*. Talavera de la Reina: Instituto Provincial de Investigaciones y Estudios Toledanos, 1989; López Mondéjar, Pablo. *La huella de la mirada: fotografía y sociedad en Castilla-La Mancha 1839-1936* (The trace of the regard: photography and society in Castilla-La Mancha 1839-1936). Lunewerg, 2005; *Fotografía y patrimonio: el encuentro en Castilla-La Mancha* (Photography and patrimony: the meeting in Castilla-La Mancha). Universidad de Castilla-La Mancha, 2008.



1— Juan Ruiz de Luna Rojas and his family.
2— Joaquín Sorolla painting in Guadalupe, Cáceres.

Ixone Sadaba

BILBAO, 1977

A graduate in fine arts from the University of the Basque Country in 2000, the following year she completed a master's degree in art direction at the Antonio de Nebrija University (Madrid), and between 2005 and 2006 furthered her studies at the International Center of Photography in New York. She currently resides in London.

Her photographs, installations and performances question, among other things, the politics of representation of the body and their ability to generate realities (those we inhabit), discourses, stages, meanings and identities. To this end, she usually uses her own image, experimenting with the fragmentation and breakdown of the narrative form. In the series *Cithaeron* (2003) she takes portraits of her split self in different areas of Madrid, deliberating through the presence of her alter ego on the existential problems, fears and frustrations that determine the duality of man. Her body is once more the protagonist in *Poétique de la disparition* (2006). Always on the same stage, a bed in a room, 25-second exposures blur her naked body and load each photograph with movement, emotion and a feminist reading.

Featured in PHotoEspaña 2003 with the collection *Cuadros de una colección* (Paintings from a collection), her most noteworthy solo exhibitions include *Leviathan* (ATM Contemporary, Gijón, 2008), *Poétique de la disparition* (Witzenhausen Gallery, New York, 2009), *The Light That Illuminates Us Signifies Nothing* (Espacio Marzana, Bilbao, 2009), and *Proyectos Iraq 2008-2011* (John Sillió Gallery, Santander, 2011). In 2010 she was awarded the Generación 2011 Prize by Caja Madrid, and the following year she scooped the European Sovereign Art Prize. Her work can be found in the collections of the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Guggenheim Museum Bilbao, Artium (Vitoria-Gasteiz) and the MUSAC (León), among others.

— AGM

Selected works

Ixone Sádaba. ¿Y eso por qué? porque son más tristes (Ixone Sádaba. And why is that? Because they are sadder). Madrid: MNCARS, 2006; *Chacur à son goût*. Bilbao: Museo Guggenheim Bilbao, 2007; *Ixone Sádaba*. New York: Witzenhausen Gallery, 2009.

www.ixonesadaba.com



1— *La nuit americane*.
2— *Poetics of disappearance*. New York, 2007.
3— *Shipwreck with spectator*. Halabja, Iraqi Kurdistan region, 2011.

Enrique Sáenz de San Pedro

VITORIA, 1942

During the '60s and early '70s he lived in England, where he absorbed a more sophisticated artistic vision than that which could be found Spain at the time. In England he published in magazines such as *Studio International* and *Amateur Photography*, and he participated in a photographic group exhibition at the Serpentine Gallery (1973). He settled in Madrid shortly before the Transition to democracy, and he opened a studio where, among other things, he collected, reproduced and restored old photographs. In 1976 he would publish his work in the magazine *Nueva Lente*. Specialized in the

reproduction of works of art on behalf of museums, he has collaborated with the Ministry of Culture, the Museo del Prado and the National Archeological Museum (Madrid), the Archeological and Ethnographic Museum in Bilbao, the Mares Museum in Barcelona, and the Museum of Cairo (Egypt).

Since 1967 he develops a personal project based on humanistic reportage and the use of geometry. His most notorious project, *Y al pasar por la Gran Vía...* (And passing through the Gran Vía..., 1999-2002), depicts the ordinary reality of the city where he lives. Also set in the capital are the series *Tarde de domingo* (Sunday afternoon, 1999), *El Retiro* (1999-2000), *Secreto de mujer* (The secret of women, 2000), *Cómete el mundo* (Eat the world, 2000), *Top manta* (2010) and *Casa de campo* (2011).

In recent years his work has been on display in Madrid at the Sala EFTI (2005), Espacio Cómodo Gallery (2007) and Mediavance Gallery (2012). On the occasion of the 100th anniversary of the Gran Vía in 2010, the Inés Barrenechea Gallery of Madrid exhibited a selection of 20 images from his series on this emblematic avenue of the city.

— AGM

Selected works

Cronología. Bilbao: Caja de Ahorros Vizcaína, 1982; *Paisajes urbanos* (Urban landscapes). Bilbao: Ikeder, 2004; *Enrique Sáenz de San Pedro: fotografías*. Cáceres: Institución Cultural El Brocense, 2001.



1— Front cover of the monthly photography and cinema publication *Nueva lente*, March-June, 1979. Madrid: Nueva Lente, 1979.

2, 3, 4— Untitled photographs reproduced in *Nueva lente*, March-June, 1979. Madrid: Nueva Lente, 1979: pp. 45, 48 and 49.

Josep Maria de Sagarra i Plana

SARRIÀ, BARCELONA, 1894
— BARCELONA, 1959

He started his photographic apprenticeship in Paris, where he worked for the company Gaumont. His beginnings as a photojournalist in Spain came with his coverage of the events of the Tragic Week of Barcelona in 1909, which the following year earned him his first official accreditation as a press photographer. After the Universal Exposition of 1929 he formed a partnership with José Gaspar and Paul Lluís Torrents, opening a business at the number 54 of Barcelona's Via Laietana, where they came to be known as "Los Tres Reyes Magos" (The Three Kings). During the Spanish Civil War he was an official photographer for *La Vanguardia*. He was reprimanded after the conflict, and lost his press card but he continued to work, however sporadically, for the Agencia EFE and the magazine *Hola*.

He played an instrumental role in the graphic scene of the '20s; together with Brangulí, Pérez de Rozas and Merletti, he was one of the most representative photographers of the first generation of Catalan photojournalists. By the express wishes of King Alfonso XIII of Spain, he took charge of the graphic coverage of the Universal Exposition of 1929.

During the years leading up to the Civil War he published in different media outlets such as *La Il·lustració Catalana*, *La Actualidad*, *Barcelona Gráfica*, *Mercurio*, *Stadium*, *La Vanguardia*, *La Humanitat*, and the *Diari de Barcelona*, as well as in French publications such as *Le Miroir du Monde* and *VU*. Some of the author's photographs, on display at the Museu Nacional d'Art de Catalunya, are featured in the catalogs of the exhibitions *Introducció a la història de la fotografia a Catalunya* (2000) and *La Guerra Civil espanyola: fotògrafs per a la història* (2001). Nearly all of his archive was destroyed in an air raid; his daughter, Estela Sagarra, keeps the photographs that were saved. The Arxiu Històric de la Ciutat de Barcelona also has prints of Sagarra's photographs, which were donated by the artist.
—LA

Selected works

Navarro i Mollevi, Imma. "El fons del fotògraf Josep Maria Sagarra i Plana (1894-1959)." *Arxiu. Butlletí del Servei d'Arxius* n° 34. Barcelona: Generalitat de Catalunya, 2002: p. 7.



Two sailors walk with two women.
Plaza de Cataluña, Barcelona, 1936.

Josep Sala

BARCELONA, 1896 — 1962

He studied painting at the Escuela de La Lonja and was a member of the Agrupació Fotogràfica de Catalunya and of the FAD, the Catalan association for the promotion of art and design. He earned his first recognition as a photographer in an advertising photography contest organized in 1925 by the perfumery Gal in Madrid, in which he came second. Two years later he would be awarded the Silver Medal at the Spanish Photography Salon of the FAD. In 1931 he began collaborating with *D'Ací i d'Allà*, a magazine that championed modernism in photography, of which he became artistic director in 1932. He published advertising drawings and photographs. Between 1936 and 1939 he was part of the team of photographers of the Comisariado de Propaganda (Propaganda Commission) of the Generalitat de Catalunya. Of note is his collaboration with rationalist architects of the group GATCPAC.

His winning photograph in the FAD salon, *Química* (Chemistry), is a good example of the innovative nature of his body of work, closely linked to the artistic movements of the New Objectivity and the New Vision. Working professionally as a photographer for brands such as Joyerías Roca,

Myrurgia, or Chocolates Amatller, he successfully blended commercial efficiency, beauty, and sensuality in his concepts, turning every product into a poetic object.

He collaborated with the magazines *Mirador*, *Revista Ford*, *La publicidad*, *Las cuatro estaciones*, and *A.C.* In 1932 he participated, together with Pere Català Pic, Emili Godes and Josep Masana, among others, in the First Salon of Advertising Photography, held at Barcelona's Publi-Club. He was also one of the photographers selected for the *Exposición Internacional de Fotografía Publicitaria* (International Advertising photography exhibition) organized by Kodak, which traveled to several European cities. Much of his photographic work has been lost, but the Museu Nacional d'Art de Catalunya preserves some of his pieces.
—JFP



Photographs reproduced in the quarterly magazine
Las cuatro estaciones. Madrid, March 1935: pp. 55-57.

José Sala y Sardá

? — ?

José Sala and Sardá was one of the first photographers ever to work in the Museo del Prado. The result of his work as the museum's photographer from 1850 to 1860 is his book *Tesoro de la escultura: colección gráfica de las mejores obras del Museo y fuera de él*, (Treasures of sculpture: graphic collection of the best works in the museum and outside of it), four volumes published between 1862 and 1864 with a foreword by journalist and writer Manuel Ossorio y Bernard. The images are

accompanied by explanatory texts. He also had plans of publishing *Museo Real de Pintura* (Royal Museum of Painting), which seems never to have seen the light of day.

Among the great treasures kept in the Royal Library (Royal Palace, Madrid), and part of one of the most interesting episodes connected to the Royal Collection of Photography, feature nearly 100 publications, including books and pamphlets, illustrated with original prints by the author.
—LA / CC

Selected works

Utrera Gómez, Reyes. "Libros ilustrados con fotografías originales en la Real Biblioteca" (Illustrated books with original photographs in the Royal Library). *Revista Reales Sitios* n° 177, 2008; Docampo, Javier. "Documentación y difusión de las colecciones del Museo Nacional del Prado: del catálogo de Eusebi a la Galería on-line" (Documentation and dissemination of the collections of the Museo Nacional del Prado: from Eusebi's catalog to the online Gallery). *V Encuentro de centros de documentación de arte contemporáneo*, (V Meeting of contemporary art documentation centers). Vitoria: Artium, 2010.



Beautiful group that depicts Venus and Cupid, 1863.

Javier Salas

SANTANDER, 1965

Fito.

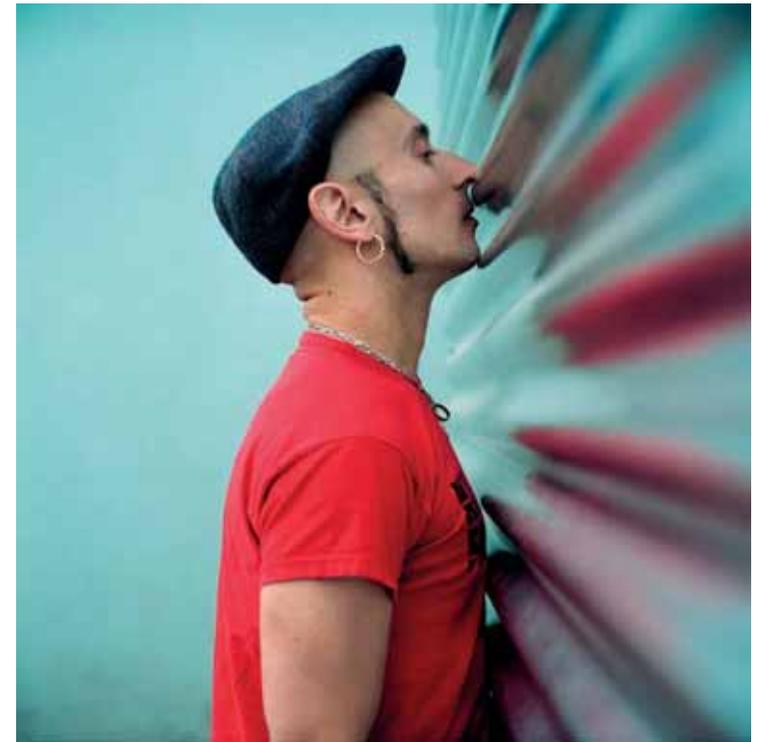
Having completed a number of film courses at the Institute of Educational Sciences in Cantabria, he discovered his passion for the world of images. His first photographs date back to his days as a medicine student, a profession he never got to practice. Seeking better professional opportunities, in 1989 he moved to Madrid where he would work for three years as an assistant to several fashion photographers. After looking into studio and interior photography and working in major fashion productions, he decided to work on his own and to focus on portraiture. Since then, he has primarily developed his work in the USA and in Spain. He has collaborated with workshops and conferences at the EFTI academy (Madrid), the Menéndez Pelayo University of Tenerife, IED, and the seminar Polientes Foto in Cantabria.

He has photographed renowned models, such as Kate Moss, Alek Wek, and celebrities from the cultural scene, such as Quentin Tarantino, Antonio

Banderas, Vargas Llosa, or José Saramago. In 2011 he became the first Spanish photographer to shoot the cover of *Time* magazine, with a portrait of Penélope Cruz. His great platform has been *Tentaciones*, the now-defunct supplement of the daily newspaper *El País*, which featured several of his photographs on the front cover.

He has collaborated with magazines such as *Vogue*, *Rolling Stone*, *Elle*, *GQ*, *Glamour*, or *Harper's Bazaar*, and has produced work for the record labels Emi, Warner, and Sony-BMG, among others. In 2008 the bar of the Hotel Palace in Madrid hosted his first solo exhibition, *Portraits*.
—AGM

www.javiersalas.com



Paco Salinas

MURCIA, 1953

He first came into contact with photography as an autodidact in 1974. During the '80s he attended several photography workshops at the *Círculo de Bellas Artes* of Madrid, conducted by photographers like Javier Vallhonrat, Toni Catany, Joan Fontcuberta, Marc Riboud, Brian Griffin, and Bernard Plossu. Since 1976 he works as a professional photographer, focusing on photojournalism and working for different media outlets, such as *La Verdad de Murcia* (1976-80), *Canarias 7* (1982-84), *El País* (1984-88) or *La Opinión* (1988-90). He worked as a photography lecturer at the Popular University of Murcia and presently he delivers workshops and classes at the master's. He was a founding member of the *Colectivo Imágenes* (1978-81).

He has developed his personal work around the representation of space in photographic medium. His most notorious series is *Este o Este* (East or

East), where he pairs images of New York and Moscow. Since 1992 he has worked exclusively on the development and dissemination of photography as a contemporary form of art. That same year he co-founded the Cultural Association *Mestizo* (1992-1999), through which he has designed programs for multidisciplinary art festivals, curated exhibitions, and created the publishing house *Mestizo*, which focuses on photography books and which has produced the outstanding collection *La mínimo*. He was the director and curator of the eleven editions (2001-11) of the photography festival *Fotoencuentros-Cajamurcia Foundation* (Murcia and Cartagena).

Of note are his exhibitions *N. Y. Con Suma Arte* (Sala de Exposiciones San Esteban, Murcia, 1986) and *El Eco* (The echo), which has traveled to a number of venues, such as the *Palacio Almuñí* (Murcia, 1991) or the *Círculo de Bellas Artes* (Madrid, 1993). In 1985 he received the scholarship for Plastic Arts of the *Comunidad Autónoma de Murcia*, and in 1993, the scholarship of the *International Museum of Electrography of Cuenca*.

—RA



The world, 1989.

Txema Salvans

BARCELONA, 1971

He combined photography with his degree in biology. He published his first features at the end of the 1980s. He has been sponsored by the New York Institute of Photography, Benetton Group's La Fábrica, and the GD4art. He splits his time between photography and teaching, delivering lectures in specialized courses and photo meetings.

He moves in the field of documentary photography and seeks a unique vision as a signature photographer. He has captured the everyday life of Spanish people and the way they manage their free time. He experiments with different camera formats: *Nice to Meet You* gathers his first period of 35 mm photography, with images framed in the style of Eugène Richard and Cartier-Bresson; later he would work on the Mediterranean coastline in middle format, distancing himself somewhat both physically and emotionally; and then he would reach the current stage where he uses large format cameras, capturing sets on which the human body has a tragic impact.

He has collaborated with *El País Semanal Magazine* by *La Vanguardia*, and *El Dominical* by *El*

Periódico de Cataluña. Among his latest exhibitions stand out the ones held at CentroCentro of Madrid (2012), in the Pinacoteca Nazionale of Bologna (2012), and his participation in *Turismo. Espacios de ficción* (Tourism. Fictional spaces, DHUB, Barcelona, 2008-2009). He has also been the recipient of the PHotoEspaña Prize 2005 to the best photo book of the year for *Nice to Meet You*. Recently, he published *The Waiting Game*, which earned him the prize of the Latin American photography competition of the publishing house RM, about prostitution on the road between Junquera and Algeciras.

—PIH

Selected works

Nice to Meet You. Barcelona: Actar, 2004; *La vitrina del fotògraf*. Barcelona: Palau Robert, 2007; *Txema Salvans. PHotoBolsillo*. Madrid: La Fábrica, 2011.

www.txemasalvans.com



From the series *España, una historia basada en hechos reales* (Spain, a story based on real events). Torreveja, 2008.

Pablo San Juan

LOGROÑO, 1960

This adopted son of Valencia, who is a technical teacher of vocational education, began exhibiting and publishing his features in 1989. A tireless traveler, he has wandered through Asia, Africa and America carrying out reportage and photographic narrative, the two genres on which he focuses his work. In 1992 he founded together with Carles Solís, the group Karpa Foto (1992-1996), devoted to social reportage. He has also worked on different commissions with Cristina García Rodero, Castro Prieto o Tony Catany, and has been the coordinator of the Photography Department of the Vicente



Blasco Ibáñez Institute (Valencia), taking part and directing photographic projects in museums and institutions of this community and of La Rioja. Presently he works on different projects in Spain, Bolivia and Senegal.

In his work, lyricism and autobiographical accounts converge in different directions. In 1994 he finished *Monzón* (Monsoon, 1998), an intimate black and white diary produced in Southeast Asia which brought him notoriety as a photographer. In 2001 he completed the trilogy *Fronteras* (Borders), which again blends documentary reportage with essay and narrative. In 2003 he began *Habla la Tierra* (The earth speaks), a project about the world of Juan Rufo produced in Jalisco (Mexico), aligned with his investigation into photographic account and its relation to literature. His most recent work, *Botánica* (Botany), produced in Polaroid, is distanced from his documentary career and delves instead inside the universe of still lifes.

He has published his work in *Diario 16*, *La Esfera*, and *Marie Claire*, among others. His photographs have been displayed in the Watershed (Bristol, UK, 2001), the Fotoencuentros de Murcia (2002), the Cervantes Institute of Tangier and Tétouan (Morocco, 2006), La Casa de la Imagen de Logroño (2010), and the Ciclorama Gallery in Valencia (2011). His work is included in the collections of Lola Garrido, the Bibliothèque nationale de France, or the Marugame Hirai Museum of Spanish Contemporary Art (Marugame, Japan).

— AGM

Selected works

Monzón (Monsoon). Barcelona: Focal, 1998; *Visión mediterránea* (Mediterranean vision). Alicante: Caja de Ahorros del Mediterráneo, 1999; as author/editor, *Fronteras* (Borders). Valencia, 2001; *La encrucijada de Almansa* (The crossroads of Almansa). Almansa: Ayuntamiento de Almansa, 2007.

www.pablosanjuan.net

Manila. From series *Monzón*, 1991.

Gervasio Sánchez

CÓRDOBA, 1959

Graduated in journalism in 1984, he learned photography through exposure as an autodidact in Central America. In 1986 he began working with different publications as a freelance photographer, and since 1991 he has devoted his time entirely to photography. Specializing in photographic essay and reportage, he has covered the most serious armed conflicts as well as the ravages of war on the civilian population, always on the side of the most disadvantaged. He has collaborated especially with journalists Enrique Meneses, Alfonso Armada, and Ramón Lobo. Presently he works for the *Heraldo de Aragón*.

1 — Victims of anti-personnel mines. Luanda, Angola, 1995.

His work, often in black and white, falls within literary photojournalism: he looks deeply into the events and the human pain through his aesthetic vision. He explores the drama through powerful compositions with strong classic roots. As well as the testimonial nature of his photographs, his works about the Balkan conflict, the genocide in Rwanda, the children soldiers of Sierra Leone, land mines or missing people, among others, constitute a powerful device for debate and reflection.

He also collaborates with the Cadena SER, *La Vanguardia*, and the BBC. He produced the project *Vidas Minadas* (Mined lives) with the humanitarian organizations Intermón Oxfam, Manos Unidas, and Doctors Without Borders, and the special partici-

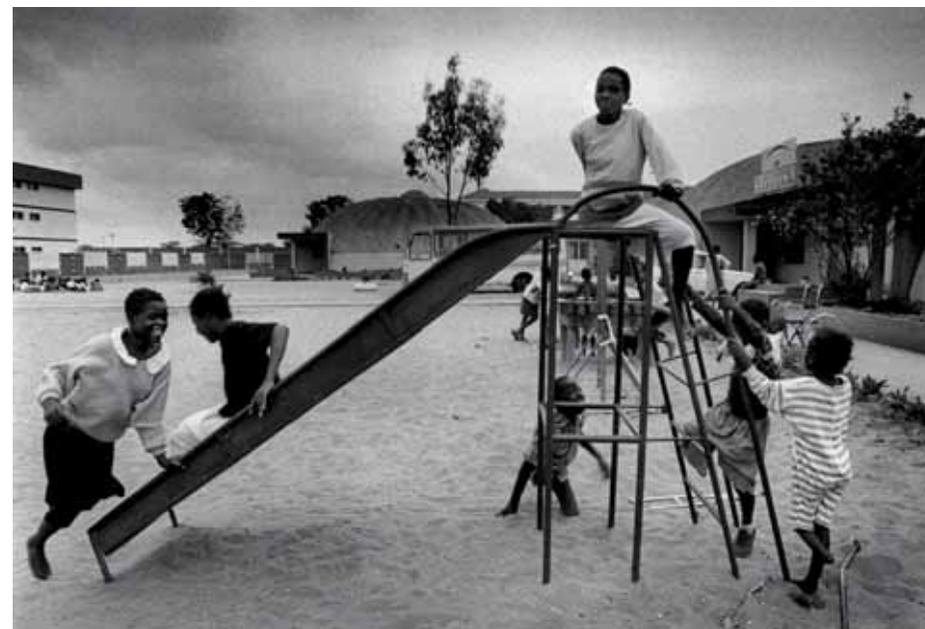
pation of DKV Insurances. In 2012 the Ministry of Education, Culture and Sport devoted a retrospective exhibition to his work at the Tabacalera of Madrid. He has been the recipient of the following awards: the Cirilo Rodríguez Prize (1996), the Ortega y Gasset Prize for Photography (2008), and the National Photography Prize (2009). He is a Special Envoy for Peace of Unesco (1998) and an Adopted Son of Zaragoza, where he lives since a quarter of a century.

— PIH

Selected works

El Cerco de Sarajevo (The siege of Sarajevo). Madrid: Editorial Complutense, 1994; *Vidas minadas* (Mined lives). Barcelona: Naturart, 1997; *Los niños de la guerra* (The children of war). Barcelona: Blume, 2000; *Cinco años después. Vidas minadas* (Five years later. Mined lives). Barcelona: Blume, 2002; *Gervasio Sánchez PHOTOBOISILLO*. Madrid: La Fábrica, 2010; *Desaparecidos* (Missing). Barcelona: Blume, 2011; *Antología*. Barcelona: Blume, 2012.

www.blogs.heraldo.es/gervasiosanchez



1



Gervasio Sánchez. Seeing What Cannot Be Seen

ANTONIO MUÑOZ MOLINA

Another lesson that he has learnt bitterly is that no matter how much the circumstances of the crime and pain may vary there are constant factors that are always repeated, with a fatality that would become monotonous if it were not so atrocious. The children are repeated. Playing on the ice of a street in Sarajevo or on the burning dust of a refugee camp in Africa. Showing a crazy vitality that is that of the same nature, that starts to be superimposed over the disaster while the shooting stops. The boastful young armed men are repeated [...] What Gervasio Sánchez documents in his photos of any place in the world, in El Salvador or in Africa or in Sarajevo or in Cambodia, is the horrendous universal truth that wars are mostly waged against unarmed people, against old people, against women and children, against defenceless civilians who are allowed to be killed or flee on the roads, who from one day to the next see a disruption in their normality that until then was as solid as the one that we ourselves take for

granted. War is firing shells against an open air market; it is going into a house and killing its owner and leaving him lying against a car parked in the garage, it is raping women, it is sewing mines with attractive colored plastic baits so it is easier for them to blow up a child.

In photography, as in literature, that which is not seen or not said tells as much as that which is made explicit, and the how is inseparable from the what. Gervasio Sánchez is one of those photographers who prefer to leave the style of the gaze implicit instead of emphasising it. The formal quality of his work is not the packaging of its value as testimony, but one of the features that make it up, there is always a denunciation in his camera shots, and there is always poetry. What we do not see in the photos, the photos themselves force us to consider: who are the invisible authors of such disasters, those who poison young men to go off killing their fellow men, those who facilitate credits and trade in arms, those who design, make and sell that incessant death that that Gervasio Sánchez has seen and made us see for over twenty years. —

"Mirando lo que no se puede mirar" (Seeing what cannot be seen),
by Antonio Muñoz Molina. *Antología*. Barcelona: Blume, 2012.



2 — Bojeh Kamara and Sia Soriebe. Freetown, Sierra Leona, 2000.

Fernando Sancho

ZARAGOZA, 1966

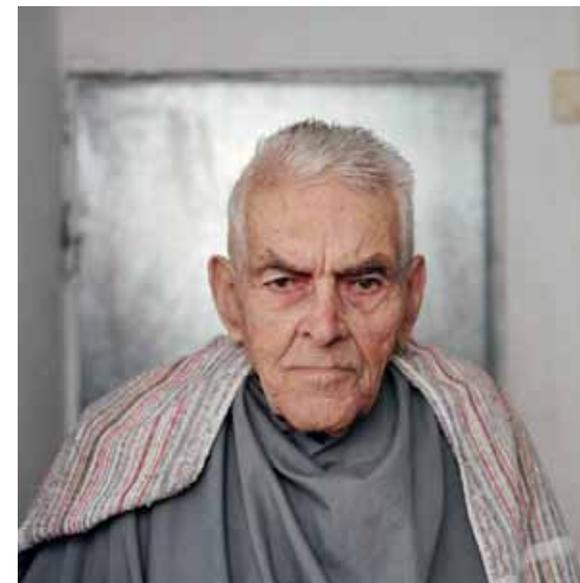
Trained at the University of Creative Arts of Rochester (Kent, UK), where he graduated with honors thanks to a project about male identity in the context of bullfighting. Aside from his personal projects, his photography is linked to advertising and fashion, specializing in the reportage of social events on an international level. Additionally, he has delivered courses and workshops at EFTI (Madrid), the Contemporary Andalusian Art Center (Seville), and the Spanish Cultural Center in Havana.

He balances narrative and aesthetic aspects in his discourse, revolving around the concept of the identity, as can be seen in his work *Sobrerrealismo* (Overrealism, 2012). Since 2011 he collaborates with the writer Begonia Oro in various projects that combine literature and photography, such as *Venta El Maestro*.

In 2001 he exhibited *Camarón. Fotografías de una exposición* (Camarón. Photographs of an exhibition) at the Provincial Palace of the Diputación de Cádiz and in the Museum of the Isthmus of La Línea de la Concepción (Cádiz), in which he photographed the visitors of the exhibition *Camarón cumple 50 años* (Camarón turns 50 years old—a collection of the artist's personal belongings organized by the Diputación de Cádiz), through which he analyzed the public's reactions to the objects displayed. He was the recipient of the Generaciones 2002 scholarship.

— RA

www.fernandosancho.es



1 — Barbershop 3.
2 — Barbershop 2.

Juan de Sande

MADRID, 1964

Juan de Sande first came to photography by the hand of his father, who taught him to paint in oil and to handle the camera. While he read law and worked in a multinational corporation, he focused essentially on painting although he began to take a serious interest in photography, to which he soon turns exclusively.

Painting, music and architecture are essential in the development of his artistic work, in which he has progressively incorporated sculptural material. He primarily uses medium and large format analog cameras in his photography. Of note is *Punto de vista imposible* (Impossible point of view, 2005), a series of architectural photographs fueled by the physical impossibility of capturing in full the façade of a building from a single and near point of view. He builds invisible mosaics with photographs taken from different perspectives with a style that is reminiscent of Cubism. Nevertheless, only through detailed observation is it possible to detect his intentionally contradictory vanishing points, which refer us to a very specific interpretation of reality. In 2007 he finished *En sombra, en nada* (In the shadow, in nothing), which resulted from a laborious work produced by night in places of difficult access surrounded by nature, shaping the area with lights and shadows. From 2012 is *Como si hubiéramos sido salvados* (As if we had been saved), a series of photographs of seemingly insignificant wrappers. Produced in black and white and later colored, the

images manage to ascribe a different meaning to the object and to remove it from the realm of the ordinary. Rigorous and careful, he works on his images with the judgment of a true craftsman.

Featured in PHotoEspaña 1999 and 2000, and in ARCOMadrid 2002-12, the Travesía Cuatro Gallery of Madrid has hosted exhibitions featuring his works *Punto de vista imposible* (2005), *En sombra, en nada* (2007), and *Como si hubiéramos sido salvados* (2012). Additionally he has exhibited *Desde las primeras horas de una noche muy oscura* (From the first hours of a very dark night, ArtNueve Gallery, Murcia, 2007) and *Juan de Sande: arquitectura y naturaleza, fotografías 2003-2008* (Juan de Sande: architecture and nature, photographs 2003-2008, Espacio Los Molinos del Río, Murcia, 2008). His work has been awarded the Third Prize in the Purificación García Competition in 2005, the First Prize Marqués Valle de Tena for Photography in 2008, and the Honorable Mention of the Grünenthal Photography Prize in 2011. — MMN

Selected works

Juan de Sande: arquitectura y naturaleza, fotografías 2003-2008 (Juan de Sande: architecture and nature, photographs 2003-2008). Murcia: Ayuntamiento de Murcia, 2008.

www.openstudios.es



2

1 — Untitled, 2003.
2 — Untitled, 2008.

Ricardo Sans

BARCELONA 1914 — 1972

His passion for art in general and photography in particular dates from a very early age. In 1949 he met Salvador Dalí through Gonzalo Serraclará and Jose Luis Beltrán. Between then and 1956 he visited the painter's home in Portlligat (Girona) on several occasions. Consequently, he had the opportunity to depict the artist's everyday routine, the landscapes that inspired him, and his public and private life. The result is a work of undeniable artistic and documentary value, distanced from the rhetoric of surrealism.

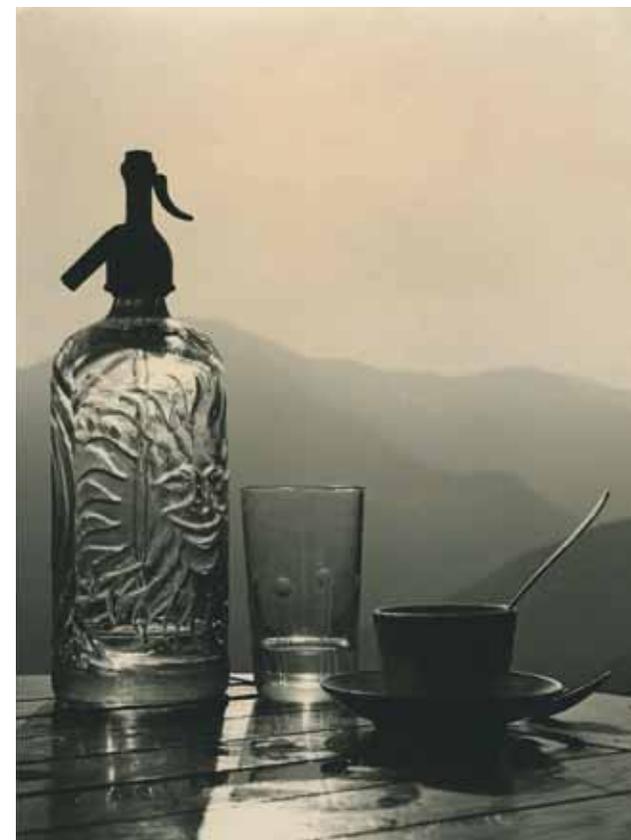
Ricardo Sans' photographic work stands out for its thoroughness. His concern was to capture reality in the most beautiful way possible, from the point of view of the composition, the light, and the distribution of elements in space.

His work has been part of group exhibitions such as *Dalí en els seus fotografias* (Centre Cultural Caixa

de Pensions, Barcelona, 1983), *Dalí Arquitectura* (Dalí architecture, Fundació Gala-Salvador Dalí and Fundació Caixa Catalunya, Barcelona, 1996) or *A Taste of Spain* (San Antonio Museum of Art, Texas, USA, 1996), and has been the subject of the show *Dalí vist per Ricardo Sans*, held at the Galleria Joan Gaspar of Barcelona in 2002 and in Madrid during PHotoEspaña 2007. These images are part of the collection of the Fundació Gala-Salvador Dalí (Figueras) and of the documentary archive of the Espai Gaudí of La Pedrera (Barcelona), in the terrace of which the films were found by coincidence. — RLdC

Selected work

Dalí vist per Ricardo Sans. Barcelona: Galeria Joan Gaspar, 2002.



José Luis Santalla

MADRID, 1965

From the series *Fugas* (Escapes).
Madrid, 2002

He became an enthusiast of photography in the 1980s, while he learned to play the piano in the Conservatory of Madrid. His first significant exhibition came in the International Week of Photography of Guadalajara (1987), in which he took part with a piece of chemical experimentation that resulted in a very colorful work. Both this and his future projects are characterized by high degrees of technical freedom and a selection of allegorical subjects which reflect the rapid change of contemporary society, conveying a suggestive sense of anxiety to the spectator. Since a few years he has widened the scope of his creative activity, incorporating audiovisual work.

Among his most important productions features *Fugas* (Flights), a series of photographs of ordinary situations charged with an aura of mystery by the presence of personal objects in them, left behind by characters who are absent from the frame. In *Un mundo feliz* (A happy world, 1999) he proposes a new reflection about the values and models of contemporary society, and in *Closed* (2005) he captures people from his inner circle with their eyes closed, shielding the spectator's access to the character and placing the emphasis on the value of a regard.

Un mundo feliz was shown in PHotoEspaña in 2000, a festival in which the author featured again

in 2004 and in 2010; *Fugas* was on display in 2005, during the Fotoencuentros of Murcia; and *Closed*, in the Blanca Soto Gallery in Madrid in 2008. The 45 portraits of this series were purchased by the Centro Galego de Arte Contemporánea of Santiago de Compostela for its collection. His work has been included in fairs, such as ARCOmadrid, photoLondon, ArteBA, or SCOPE Miami, and has been recognized with, among other awards, the Kodak Photography Prize (1994), the Generación 2000 Premios y Becas de Arte Fundación Caja Madrid prize, and the Estampa Prize in 2009. His work is included in the collections of institutions such as the Museo Nacional Centro de Arte Reina Sofía (Madrid), cGac, the Valencia Institute of Modern Art, the Ayuntamiento de Alcobendas, or the Ordóñez-Falcón Foundation, among others.
— AGM

Selected works

Deshabitados (Uninhabited). Oviedo: Cajastur, 2004; as author/editor, *Closed*. Artibooks.com, 2012; as author/editor, *Portraits*. Artibooks.com, 2012.

www.joseluissantalla.com



Andrea Santolaya

MADRID, 1982

Having completed the master in art and creation from the Faculty of Fine Arts of the Complutense University of Madrid, she furthered her studies at the School of Visual Arts of New York. Since 2006 she works as a freelance photographer based in Madrid.

Andrea Santolaya gets deeply involved with every project. In *Around*, which deals with boxing, she even took lessons in the sport in order to document its least known aspects. Equally of note are her works *L'Après-midi d'un faune* and *Prelude*, about the human side of the ballerinas of the Mikhailovsky Ballet, or *No nature*, with which she manages to convey the feelings of a horse. In 2007 she photographed the filming of the documentary *El honor de las injurias* (The honor of insults), by Carlos García-Alix, about the search of Felipe Sandoval, an anarchist during the Spanish Civil War.

She has published her work in different media outlets, such as *El País*, *El Mundo*, *Yo Dona*, and publications of the Valencia Institute of Modern

Art, the School of Visual Arts, and the Columbia University (New York). In 2011 she held her first solo exhibition. It took place during PHotoEspaña, the festival in which she presented *Around*, at the Marlborough Gallery of Madrid. In 2012 she exhibited *Y cuando abrí los ojos, ya estaban allí* (And when I opened my eyes, they were already there) at the Freites Gallery of Caracas.
— MMN

Selected works

Together with García-Alix, Carlos. *El honor de las injurias* (The honor of insults). Madrid: Taric, 2007; together with Valdés, Manolo. *Manolo Valdés en Nueva York*. Madrid: TF, 2011; *Around*. Madrid: La Oficina, 2011; —, *Manolo Valdés. Jardín Botánico de Nueva York* (Manolo Valdés. New York's Botanical Garden). Madrid: La Fábrica, 2013.

www.andreasantolaya.com



Prelude. Saint Petersburg, Russia, 2012.

Santos Yubero

MADRID, 1903 — 1994

He began working in journalism as a bullfight critic for *El Imparcial*. His photographic work began in 1927 in the newspaper *La Nación*. Until then he had practiced photography as an amateur, teaching himself the technique. During the Civil War he worked together with other reporters and founded, in partnership with the Benítez Casaux brothers, a highly active photo agency that supplied images to media outlets such as *ABC*, *Mundo Gráfico*, *Crónica*, or *La Voz*. Nevertheless, his name has been associated primarily with the newspaper *Ya*, which he joined in 1934 and where he remained until his retirement in 1974, as one of most established photographers of the regime.

Santos Yubero developed a highly active career as a social and political reporter in Spain during the early years of the Second Republic. In 1934 he began to combine the use of his plate cameras with a Contax 35mm, although he would have his new equipment confiscated during the Civil War, forcing him to go back to his large format cameras. In 1950 he published a photography book devoted entirely to the bullfighter, Manolete.

He also collaborated with graphic magazines such as *Estampa*, *Ahora*, and *Crónica*, and with the newspapers *La Luz* and *Diario de Madrid*. In 1988 he donated his work to the Regional Archive of Madrid. In 2010, the Sala Alcalá 31 of the Comunidad de Madrid presented the exhibition *Santos Yubero. 1925-1975. Crónica fotográfica de medio siglo de vida española* (Santos Yubero. 1925-1975. Photographic chronicle of half a century of Spanish life), curated by Publio López Mondejar, which would later travel to several cities in Spain. Over a 100 images by the photographer were presented, printed in large formats from the original negatives in Madrid's archives.

— LA

Selected works

Santos Yubero: crónica fotográfica de medio siglo de vida española (Santos Yubero. 1925-1975. Photographic chronicle of half a century of Spanish life). Barcelona: Lunberg, 2010; *Santos Yubero (Historia en imágenes)* (Santos Yubero [History in images]). Madrid: Creaciones Vincent Gabrielle, 2011.



Imprenta de electoral campaña, enero 1936.

1

Between Vallecas and Lavapiés

PUBLICO LÓPEZ MONDEJAR

Shortly after his twentieth birthday Santos Yubero acquired his first camera for a hundred pesetas at the time, a box Kodak that was all he could use, and with which he took his first images, due to a certain rough and ready Madrilenian attitude that he always kept. He was encouraged by Francisco Frutos, a regular customer at the *Lastra taberna*, and devoted himself to portraying the young ladies who participated in the beauty contests held during the San Cayetano, San Lorenzo and La Paloma festivals, the pictures of which were diligently distributed to magazines and illustrated newspapers. Thus, riding on his bicycle, he earned his first cash through photography. His life was then restricted to his work at the Loewe house, his bullfighting incursions in the old arena in Calle Felipe II and the theatre sets where he took his first steps as a comic actor, perhaps the most fitting role for him, who was a little stunted in growth.

He would occasionally follow the photographers of the time to their studios, with them being incapable of resisting the obstinate insistence of that impertinent young man, whose only obsession was to leave behind the routine and neediness to which his humble origins had condemned him. He thus called in more than once at the glazed galleries of Manuel Company, Amador, Cartagena and Alfonso, in which he began making friends with the apprentices and auxiliaries who were starting out in the trade, washing and drying copies, sweeping the galleries, preparing the liquids and helping to place the customers in the severe gaze of the cameras. Around 1920 he met Alfonsito, the eldest son of the master Alfonso, who was now starting out in the craft. "I always admired him. The work of that so fragile boy, so similar to me in stature, seemed prodigious; he had a talent that the experts already appreciated. But I didn't live in a house like his [...]"

"El Madrid de Santos Yubero. Entre Vallecas y Lavapiés," by Publio López Mondejar. *Santos Yubero*. Barcelona: Lunberg, 2002.

- 1 — Printing of electoral campaign posters of far-right party *Acción Popular*, January 25th 1936.
- 2 — Members of the reserves in the Fire Department headquarters, 1933.
- 3 — Mimeography, music, and typing workshops in *La Casa de Trabajadores Ciegos* (The house of blind workers), May 29th 1934.
- 4 — Electoral campaign poster of the leader of the *Confederación Española de Derechas Autónomas* (CEDA), in *Puerta del Sol*, Madrid, February 1st 1936.

Reproduced in *Crónica fotográfica de medio siglo de vida española* (Photographic chronicle of half a century of Spanish life). Madrid: Fondo del Archivo Regional de la Comunidad de Madrid, Lunberg, 2010: pp. 102-103 and 146-147.



2



3



4

Carlos Sanva

MADRID, 1978

Made his debut while he was working for the newspaper *El Mundo*, and contributing to domestic and international magazines. Hence his work moved away from editorial themes, opening the way for the development of personal projects. He is a founding member of the group NOPHOTQ, together with Matías Costa, Marta Soul, Juan Valbuena, Juan Santos, and Juan Millás, among others. Since 2010 he works with the José Robles Gallery in Madrid.

In his own words, his photographic series explore altered mechanics of regular appearance. These are the lines that guide his incommensurable project *Summa* (2006), in which he tried to depict in a mosaic of images the totality of a group of individuals; his exploration of historical truth through the documentary fable *El Pardo* (2006); his portrait projects *49 CC* (2007) and *Aproximaciones superficiales a una topología del grupo* (Superficial approach to a group topology, 2008; one of the photographs of the series won the Second Prize of the Purificación García competition); or the essay on violence and its relation to heritage and learning *Superhombres* (Supermen, 2010), for which he used pit bulls. His subsequent projects, *Sugarfree* and *Una docena de higos* (A dozen figs) have been conceived as interventions. In the first of them, the photographer reflects about the reduced reach of individual vindication against the power of public institutions; and in the second he explores the boundary between the public and private spheres. Equally of note is his participation in the projects *Madrid inmigrante* (Immigrant Madrid) commissioned by the Comunidad de Madrid and Magnum Photos.

The latter project has been displayed, among other venues, in the exhibition hall of the Canal de Isabel II of Madrid in 2007. In 2006 he took part in the Certamen de Jóvenes Creadores (Young Creators Competition) of INJUVE, earning the first prize for *Summa* (Círculo de Bellas Artes, Madrid). He won the Revelación Prize at PHotoEspaña in 2009, and in the following edition (2010) he exhibited *Superhombres* at the José Robles Gallery. The Municipal Museum of Hubei (China), Artium of Vitoria-Gasteiz, and the collections of the Comunidad de Madrid, Purificación García, and Roomate Hotels all own some of his works.

— MMN

www.nophoto.org

1— Shallow approximations. Wuhan, 2008.
2— Supermen. Buenos Aires, 2009.



2

Ángel Sanz

OROPESA, TOLEDO, 1948

Aries, 1993.

His first contact with photography came as an autodidact in 1968, when he acquired his first camera, a Kodak Instamatic. In 1976 he trained at the Techné School of Madrid and he set up his own lab, joining the Royal Society of Photography of Madrid (RSF). There he would come into contact with Gabriel Cualladó, Juan Dolcet, Paco Gómez, and Gerardo Vielba, among others.

He was one of the founders of the Colectivo-28, which was established in Madrid in 1981 and which, despite being disbanded four years later, lay the foundations for its members to partner in future collaborations that are endure to this day. Thus, Ángel Sanz produced together Julio Álvarez Yagüe, José María Díaz-Maroto, Manuel Sonseca, and Evaristo Delgado the project *Viaje a Poniente* (Trip to the west), a portrait of Portugal, from north to south, in over 80 images. The photographs were exhibited at the Canal de Isabel II in Madrid in 1996 and during the XI Encuentros da Image in Braga (Portugal). In 1983 he developed with Álvarez Yagüe, Díaz-Maroto, and Sonseca, and with the support of La Caixa de Pensions, the project *National II*, which was exhibited in several of the institution's showrooms in Catalonia. In 2001, he traveled again with Delgado, Sonseca, and Díaz-Maroto, but this time also involving Manolo Laguillo, José Manuel Navia, and Mónica Roselló,

to the Sahrawi camps in Tindouf (Algeria) to participate in the project *Saharais, solo el desierto* (Sahrawi, only the desert). He was also part of the project *Un viaje a Madrid* (A trip to Madrid), along with Delgado, Díaz-Maroto, Sonseca, and Navia. In 2006, he worked with Díaz-Maroto, Delgado, Antonio Sonseca, and Antonio Taberero in the project *Guadalajara, paisaje y territorio* (Guadalajara, landscape and territory), which resulted in the publication of a book in 2007 and an exhibition at the Palacio del Infantado of Guadalajara.

Individually, his work has been exhibited in galleries such as Image (Madrid) and Vink (Oviedo and Gijón), and he has taken part in fairs and festivals such as PhotoEspaña (1998 and 1999), ARCOMadrid (1999) and Entrefotos (1999). His work is featured in the collections of the RSF, the Ayuntamiento de Alcobendas, the Photography Collection of the Comunidad de Madrid, the Valencia Institute of Modern Art, the Museum of Contemporary Art of Madrid, and the Bauzá collection, among others.

— AGM

Selected works

Viaje a Poniente (Trip to the west). Madrid: TF, 1995; *Un viaje a Madrid*. Madrid: TF, 2003; *Ángel Sanz. Uno*. Madrid: entreFotos, 2003.



Rafael Sanz Lobato

SEVILLA, 1932

He moved to Madrid when he was still a child. He bought his first camera at the age of 24, and in 1961 joined the Royal Society of Photography (RSF). There he founded, together with Carlos Miguel Martínez, Donato de Blas, Nieto Canedo, Serapio Carreño, Morde Landa, Carlos H. Corcho, Evaristo M. Botella, and José Blanco Pernía, the group La Colomera, which sought to bring some balance to the RSF's criteria, at the time presided by Gerardo Vielba. After the disbandment of La Colmena, he founded the Grupo 5 together with Vila Massip, Sanchis Soler, Sáez López, and H. Corcho. In 1973 he severed his ties with the RSF due to disagreements with Vielba. In 1977 he started working as a professional photographer.



Influenced by Italian neorealism and by American anthropological reportage, his work adopted a method of anthropological observation and a documentary approach. Initially he photographed bucolic scenes of *costumbrismo* and provincial cities with their traditional local celebrations. Subsequently, he would take the portrait of his friends and acquaintances, more as an amateur photographer than as a professional one. As a documentalist he produced several series: *Auto sacramental de Camuñas* (1969-1973), *La caballada de Atienza* (The drove of horses from Atienza), *A rapa das bestas* (both from 1970) and *Bercianos de Aliste* (1971). His production reflects the transformation of the traditional rural environment and of popular culture in the heart of Spain in view of the new times, and reveals the nature of the country through its religious and lay rituals.

Since 1970 he publishes in national and international magazines such as the American *Popular Photography*, which in 1970 published his 4-page portfolio on the procession of the Santo Entierro de Bercianos. In 2013 the Institute of Culture and Arts of Seville organized the retrospective exhibition *Rafael Sanz Lobato*. He has been the recipient of the Gold Medal for Merit in Fine Arts (2004), the Medal of the City of Seville for the importance of his photographic work, and the National Photography Prize (2011).

—LA

Selected work

Rafael Sanz Lobato. Sevilla: ICAS and Fundación José Manuel Lara, 2013.

1, 2 — Good Friday, Bercianos de Aliste, 1971.

Hermanos Sarabia

XOSÉ SARABIA
TRIVES, ORENSE, 1870 — 1907

CONSTANTINO SARABIA
TRIVES, ORENSE, 1875 — 1966

ENRIQUE SARABIA
TRIVES, ORENSE, 1881 — 1959

The Sarabia brothers were three photographers from Galicia who trained with their brother-in-law, Vigo-based photographer Xosé Gil, who was the founder of the magazine *Vida Gallega* (1909) and one of the pioneers of the cinema in the region. Xosé Sarabia worked in Gil's studio until his death in 1907, when Constantino Sarabia, a veteran of the Cuban War, moved to Vigo and replaced him in the studio. Constantino would set up his own studio in 1909, where he worked with his brother Enrique.

The first references of photographs by the Sarabia brothers appeared in *Vida Gallega*, with which they collaborated from 1910 until its disap-

pearance in 1938. Their images documented places and events in the city during the first decades of the XX century: the first electric tramways—which would become a recurring theme—the arrival of fishermen in O Berbés, horse-drawn carriages in the Calle Romil, or social events such as the Flower Festival and the banquets at the Palacio Pastora. They also documented social events such as the construction of the Teatro Rosalía (1924), the royal visit (1927), the multitudinous funeral of inventor Antonio Sanjurjo Badia, processions such as the Corpus in Moaña, or the *txistularis* from a Basque festival held in Vigo 1927.

They also published their work in *El Pueblo Gallego* and *El Faro de Vigo*, and engaged in assignments like the one they produced for the preserve industry, or the ones carried out for the Junta de Obras del Puerto de Vigo (Works Commission of the Port of Vigo) during the '20s and '30s. Rumor has it that when Constantino died in 1966 someone stole part of his negatives. Equally, there is no knowledge of what happened to Xosé Gil's photographic and film archive, the last owner of which was precisely, according to some people, Constantino Sarabia. In 1994 the University of Vigo organized the monographic exhibition *Arquivo Sarabia*, curated by Manuel Sendón and Xosé Luis Suárez Canal (VI Fotobienal of Vigo). Subsequently, during the IX Encontros da Imagem de Braga (Portugal), their images of the extension of the port of Vigo were included, together with images by Pacheco and Raniero Fernández, in the exhibition *Porto de Vigo*, curated by the University.

—MMN

Selected work

Sendón, Manuel and Xosé Luis Suárez Canal. *Arquivo Sarabia*. Vigo: CEF, 1994.



1 — Preserve factory, ca. 1925.

2 — Construcción do peirao no Areal, ca. 1927.

Jordi Sarrà

BARCELONA, 1952

Bilbao airport, 1997.

He studied photography in Barcelona, where he later taught in various photography academies between 1976 and 1980. Since then he works as a freelance fashion, architectural and interior design photographer, collaborating with magazines such as *Nuevo Estilo*, *Vogue*, or *El País Semanal*. He has a studio in the city of counts, and develops creative services that include art direction, graphic design, and production.

Of note are his different photo books, the most recent of which is *Atapuerca. Museo de la Evolución Humana* (Atapuerca. Museum of Human Evolution), a project produced in English, Spanish and Chinese, which provides a vision of Atapuerca as a whole, from the foundations of the museum, going through the landscape around it, to the visitors' reception centers. Jordi Sarrà has also published a number of books on architecture and interior design with the publisher Taschen, and decoration books with Loft and other publishing houses. He has also worked with Beta-Plus in a project about Saint-Tropez; and with Catalina House in the book *Formentera*. Noteworthy among the books he has produced with La Fábrica is his participation in *Barcelona crea* and in the magazine *Matador*. He is the co-editor of *Papel Especial Ediciones*, together with Tucho Balado. He debuted as an art director

in Leopoldo Pomés's film, *Inspiring Barcelona*, later directing *Mar i Cel*. In the field of audiovisuals, he is also the creator together with L.Pomés jr. of a pilot magazine for TV3 called *Els Visitants*.

He has contributed to several architecture and design publications, such as *Domus*, *Habitania*, *On, ad*, *Diseño Interior*, and *Casa Viva*. His work has been on display throughout his career in a vast number of exhibitions, among which stand out *Atraco* (Holdup, Fundació Joan Miró, Barcelona, 1983) and *Jordi Sarrà-Teresa Lanceta* (2006), both in the Àmbit Gallery of Barcelona; *Tres miradas de la Sierra de Atapuerca* (Three regards of the Sierra de Atapuerca), held at the Casa del Maestro de Atapuerca in Burgos together with José Manuel Ballester and Bleda y Rosa (2010); *Pórtico virtual*, Cervantes Institute of Berlin (2011); as well as *Centre Internacional de Fotografia Barcelona* (2012), *Museu d'Art Contemporani de Barcelona*. —RLDC

Selected works

Together with Feduchi, Marta. *El color*. Barcelona: Loft, 2004; *Formentera*. Barcelona: Catalina House, 2006; together with Llinàs Carmona, José. *Josep Maria Jujol*. Barcelona: Taschen, 2007; *Barcelona crea*. Madrid: La Fábrica, 2011.



Carlos Sarthou Carreres

VILLARREAL, CASTELLÓN, 1876
— JÁTIVA, VALENCIA, 1971

Painter José Benlliure Gil with his two disciples in the hermitage of Sant Felu de Játiva. Játiva, ca. 1928.

A pioneer in documentary photography, he descended from a family of French nobles who settled in Valencia escaping the French Revolution. He was a judge and a historian. In 1901 he graduated in law from the Universitat de València. In 1913 he was made a member of the Royal Academy of History, attached to the Provincial Commission of Monuments of Castellón; and in 1919 he became a royal delegate of fine arts. In 1920 he moved to Játiva to act as a judge until his retirement in 1946. There he would direct the Cultural Center of Valencia. Having ended his judicial career, he turned more emphatically toward cultural activities, becoming an academic of fine arts in Játiva (1953), a member of the Institución Alfonso el Magnánimo (1956) and of the Hispanic Society (New York, 1959). He also directed the Municipal Museum of Játiva until 1961.

The books *Viajes por los santuarios de la provincia de Castellón* (Travels through the sanctuaries of the province of Castellón) and *Impresiones de mi tierra* (Impressions of my land, 1909) encouraged him to collaborate as an author with the volume devoted to Castellón by the publication *Geografía General del Reino de Valencia* (General

Geography of the Kingdom of Valencia, 1913), directed by Francesc Carreras. At the helm of the Cultural Center of Valencia, he put together a large collection of negatives of castles and cathedrals from all of Spain, and he took it upon himself to record the existence of many monuments that would later be destroyed, compiling these images in two volumes with a foreword by Azorín.

He was the recipient of the Medal of Touristic Merit, the Silver Grand Cross of the Sociedad de Amigos de los Castillos de España (Society of Friends of the Castles of Spain) and was awarded the title of Cronista de Honor (honorable chronicler) of the Crown of Aragon, among other recognition. In Valencia there is an Agrupació Fotogràfica Sarthou Carreres, which on a yearly basis holds a photography competition.

— RA / CC

Selected works

Castillos de España (Castles of Spain), 1932; *Catedrales de España* (Cathedrals of Spain), 1946; *Jardines de España* (Gardens of Spain), 1948-1949.



Carlos Saura

HUESCA, 1932

1— Family. Suances, 1954.
2— Gerarda and Boris.

He went through the tragic circumstances of the Spanish Civil War when he was just a child, moving homes as the conflict progressed. After the war, the Saura family returned to Huesca before moving to Madrid. In 1952 he dropped out of his engineering course to enroll in the Instituto de Investigaciones y Experiencias Cinematográficas (since 1962 known as the Escuela Oficial de Cinematografía) and he began to attend journalism workshops. He frequented the bull sessions at the Café Comercial and the Café Gijón with Mario Camus, Sánchez Ferlosio, Carmen Martín Gaité, or Ignacio Aldecoa. Known above all as a film director, he also developed related activities at the same time, such as script writing, other forms of writing, or photography. He is the brother of deceased painter Antonio Saura, one of the great rejuvenators of Spanish art during the '60s.

One of his first photographic works was the series *Pueblos y gentes de España* (Villages and people of Spain), photographs of Madrid and of Castilian villages taken in the '50s. This and other works of the period stand out for their documentary value and are directly linked to the beginning of his cinematographic career. Since then he has never stopped taking photos, expanding the scope of the genres he approaches to include self-portraits, family portraiture, travel and landscape photography, shots of anonymous people, and photographs connected to his films: notes for locations, memories of the shooting, or pieces he incorporates into the plot. In 2005 he published

the novel *Ausencias* (Absences), which, in his own words, is his special tribute to the world of photography. He also creates painted photographs which he dubs *fotosaurios*.

His first photographic exhibition was held at the Royal Society of Photography of Madrid in 1952. In 1964 he exhibited with Ramon Masats in the Círculo de Bellas Artes in Madrid, and in 1999 he presented *Fotografía digital 1ª parte* at the Andalusian Centre of Photography (Almería). The following year, the Cercle d'Art in Barcelona organized a show devoted to him, *Años de Juventud (1949-1962)* (Years of youth [1949-1962]), which traveled to different venues in Europe. That same year he received the Premio Aragón by the Diputación General, and in 2011 the Comunidad de Madrid awarded him the International Medal of Arts. He has been conferred Honoris Causa by the Université Lumière de Lyon and the Université de Dijon (France).

— LA

Selected works

Carlos Saura, fotógrafo: años de juventud (1949-1962) (Carlos Saura, photographer: years of youth [1949-1962]). Barcelona: Galaxia Gutenberg, 2000; García-Rayó, Antonio. *Las fotografías pintadas de Carlos Saura* (Painted photographs by Carlos Saura). Madrid: El Gran Caíd, 2005; *Otras miradas de Carlos Saura* (Other regards by Carlos Saura). Madrid: secc, 2009; *Luz de Carlos Saura* (Carlos Saura's light). Avilés: Centro Cultural Internacional Oscar Niemeyer, 2011.



1



2

Inocencio Schmidt de las Heras

LA CORUÑA, 1897 — 1975

1— Rowing. The passage, La Coruña, ca. 1940.
2— Untitled. Paseo de Méndez Núñez, La Coruña, ca. 1950.

An affluent man, he worked in the banking industry and approached photography as a recreational activity, excelling as a representative of the pictorialist movement. His color printing technique was peculiar and he was an expert in the use of bromoil, a process he learned from his neighbor, José Vázquez Paz, the grandfather of the current owner of his legacy. He was a regular presence in the salon circuit and in the gatherings at the Café Español of La Coruña, where the Photographic Society of La Coruña was created in 1956 with him as the first president. Initially he produced family photographs with a stereoscopic camera. His most active years ran from 1947 to 1953.

Deeply rooted in the aesthetic tradition and techniques of pictorialism, the vast majority of his photographs are landscapes. Highly symbolic, they are far from being merely realistic representations. He was especially interested in the work of artists like Mortimer, Mortensen, José Joaquín Ortíz-Echagüe, and Joaquín Pla Janini, maintaining a fruitful exchange about technical matters with the latter. He experimented with color, although he would not focus on this technique;

most of his bromoils are black and white negatives in 6 × 9 and 6 × 13 cm.

After 1940 his work was published frequently by the Galician press of the time (*El Ideal Gallego*, *La Región*, *La Voz de Galicia*) and by the Madrileñan magazine *Arte Fotográfico*. He held his first exhibition at the Salon of Zaragoza in 1940, and was the recipient of, among other awards, the Prize of the National Salon of Bilbao (1945), the Prize of the Photographic Society of Zaragoza (1953), and the award of the Agrupación Fotográfica Galega (Galician Photographic Association, 1947, 1948, 1950). In 1999, the Centro Galego de Artes da Imaxe of La Coruña organized the exhibition *Schmidt de las Heras. Fotografías 1944-1960*. His collection of bromoils, one of the most significant in Spain, is included in the José Caruncho collection. The Centro de Estudos Fotográficos of Vigo also keeps works by the author.

— LA

Selected work

Schmidt de las Heras. Fotografías 1944-1960. La Coruña: CGAI, 1999.



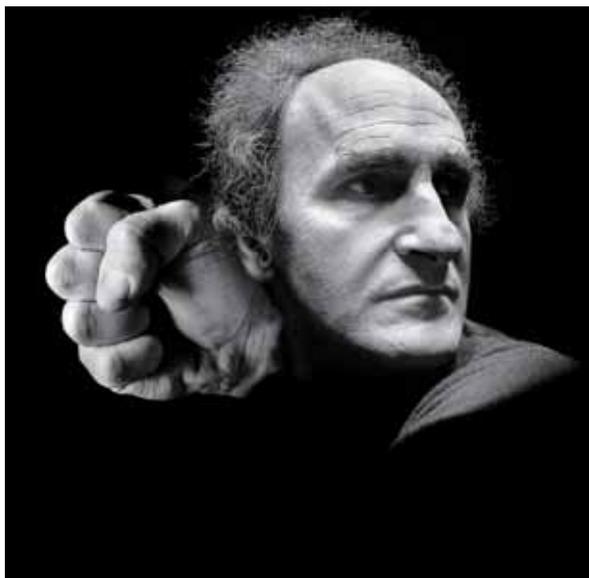
1



2

Alberto Schommer

VITORIA, 1928



The Poem of Seeing

VICENTE VERDÚ

Schommer is not only alive and an incorrigible vitalist, but aspires to endow everything with life. Unlike the artist driven to suicide for want of an audience, he is constantly thinking about his goal, pondering the spectator to be seduced and the public effect he wants to produce. In some series, Schommer's art of provocation confirms this desire for total communication and the true artist's primary need to find an interpellant. Schommer talks to the subjects to be photographed and awakes in them the power of speech, so they can converse endlessly with the beholder once the negative is developed, unlocking the persuasive force of their festive clarity.

For this reason, Schommer's works, in one way or another, with this or that format, are eloquent creations. They always have something to say; they never cease to gesticulate and talk. They are stories, not just

In his first incarnation he was a painter and was selected to take part in the II Spanish-American Biennial of Cuba in 1952. He studied photography in Hamburg and Cologne. He worked in his father's studio in Vitoria and revolutionized it with his sense of lighting and illumination. The group Afal awarded him the Argárica Cup in 1957.

In a trip through Spain, the president of the agency Publicis discovered his work and invited him to Paris, where he met other photographers.

Balenciaga wanted his work, and he collaborated with Kublin in the magazine *Jardín de Modas*. He returned to Spain for family reasons in 1960. Five years later he opened his studio in Madrid and received architectural and advertising commissions, but he preferred expressing himself more freely in creative themes. In 1973, ABC commissioned a series of portraits from him, which he interpreted in his own way: he started a series of psychological portraits, a work of critical political observation that became highly successful.

In 1977 he began describing the Transition, and historical characters served as inspiration for a series of portraits with various goals for the daily newspaper *El País*. In 1989 he held a large exhibition at the Círculo de Bellas Artes in Madrid, and one year later he would exhibit at the Centre Georges Pompidou in Paris.

In Japan, on the occasion of the 150th anniversary of the invention of photography, he was invited together with 53 other renowned photographers to the 54 Masters Photographers 1960-1979. He also took part in Arles with his work *Cascografías*. He is a full member of the Royal Academy of Fine Arts of San Fernando. He received the Gold Medal for Merit in Fine Arts of the Ministry of Culture. The Alberto Schommer Foundation was established two years ago, and has been designated as heir to his full personal archive. An artist focused on socially relevant issues, he has published dozens of themed works. In 2013 he was awarded the National Photography Prize.

— CC

Selected works

Vitoria. Barcelona: Lunweg, 1987; *El arte de la mirada* (The art of the regard). Barcelona: Lunweg, 2002; *El principio* (The beginning). Barcelona: Laia, 2006; *Alberto Schommer. PHotoBolsillo*. Madrid: La Fábrica, 2009; *Schommer. Retrospectiva 1952-2009*. Bilbao: Museo de Bellas Artes de Bilbao, 2010.

snapshots; they are tales, poems, and literature rather than the simple impregnation of sight. Indeed if Schommer had employed only sight for his photography, we would have lost a very characteristic dimension and a large part of their vividness. Schommer listens to the subject he is going to portray before deciding. He looks at his subject but he also absorbs it. He observes it but also prowls round it. Photos of Schommer's personages reproduce this sensual contact with the subject, and also, when relevant, with the object itself. Rather than capturing knowledge with his mind, Schommer brings his senses into play. This is why his work is full of emotion.—

"The Poem of Seeing," by Vicente Verdú. *Alberto Schommer. PHotoBolsillo*. Madrid: La Fábrica, 2002.

1 — Eduardo Chillida, sculptor, 1972.
2 — Monseñor Tarancón, 1981.



Manuel Sendón

LA CORUÑA, 1951

Crebas, 2009.

Holds an undergraduate degree in mathematics, and completed a PhD in fine arts in 1997. Since 1993 he teaches photography in the Faculty of Fine Arts of Pontevedra and he directs the Grupo de Investigación de Fotografía (Photography Research Group) of the University of Vigo. Together with Xosé Luis Suárez Canal, he directs the Centro de Estudos Fotográficos de Vigo, which was established in 1985 in order to restore, study, and disseminate historic Galician photography, as well as to inject dynamism to the contemporary scene. Additionally, he is also the creator of the blog *Inédito*, a photographic project in which works by different previously unpublished authors is showcased, aiming to establish a dialogue between emerging and established photographers, and placing special emphasis on young photographers from Galicia.

His personal work has enabled him to reflect about the use of landscape photography (*Paisaxes*, 1989-91), the passage of time (*Tempos que hai neste tempo*, 1991-94), and the construction of individual memory (*A memoria do álbum*, 2004). Presently his production focuses on issues directly linked to Galician life and culture, a theme he started exploring in 2002 with *Cuspindo a Barlovento*, which dealt with the *Prestige* disaster. Dating from 2007 is *Casas doentes*, which focuses on derelict properties in the Galician countryside; and from 2009, *Crebas*, which looks at the objects brought by the tides to the Costa da Morte (Coast of Death), and *Derradeira sesión*, about the decline of the cinema as a collective spectacle.

Since 1983 he holds exhibitions regularly, among which stand out his participation in the group exhibitions held at the Centre de la Photographie in Geneva (Switzerland, 1988), the Museo Nacional Centro de Arte Reina Sofía in Madrid (1991), The Museum of Contemporary Photography in Chicago (Illinois, USA, 1991), The Museum of Fine Arts of Houston (Texas, USA, 1994), the Noorderlicht of Groningen (Netherlands, 2003), the Centro Galego de Arte Contemporánea in Santiago de Compostela (2007 and 2011), and the MARCO in Vigo (2012). Similarly, he has curated the exhibition *Proxecto Costa da Morte* (touring, 2010), as well as the Fotobienal de Vigo (1984-2000), *Vigovisións* (1986-2000), and *Virxilio Vieitez* (1998) together with Suárez Canal.

— MMN

Selected works

Paisaxes. Vigo: CEF, 1991; *Tempos que hai neste tempo*. Santiago de Compostela: Consello da Cultura Galega, 1995; *Cuspindo a barlovento*. Vigo: CEF, 2003; *Casas doentes*. Vigo: CEF, 2007; *Derradeira sesión*. Santiago de Compostela: Xunta de Galicia, 2009.

www.manuelsendon.wordpress.com
www.ineditoant.wordpress.com



Marta Sentís

BARCELONA, 1949

She grew up in Paris and subsequently studied in Barcelona, Oxford and Florence. Toward the start of the '70s she moved to New York, where she had various jobs before joining the World Health Department of the United Nations. Toward the middle of the decade she began to live and photograph in different continents, publishing her features and working as an interpreter, stills photographer in cinema and television productions, and touring photographer of several agencies within the United Nations. At the same time she developed her personal work in different formats and spaces, seeking alternatives to traditional art galleries. Toward the end of the '90s she quit photography for good.

Marta Sentís has always favored color for its realism and its contemporaneity. Her work, in analog format, encourages spectators to take a peek at a world that back then was still in the process of globalizing and especially at populations with dramatically low purchasing power, which she captures in their daily routine, distanced from the stereotypes of ethnocentric perspectives.

Her work has been exhibited in institutions and museums such as the Fundació Joan Miró (Barcelona, 1982), the Museo Nacional Centro de Arte Reina Sofía in Madrid (1991), the Center for Creative Photography of Tucson (Arizona, USA, 1992) or the "la Caixa" Foundation (itinerant, 1993-94), as well as in the context of PHotoEspaña 1998 and 1999. Her work is part of the collection of the Ayuntamiento de Alcobendas.

— MMN

Selected works

Marta Sentís: habitacions i migracions. Barcelona: Fundació "la Caixa", 1993; *Aquele ayé*. Murcia: Mestizo, 2000; *Marta Sentís. PHotoBolsillo*. Madrid: La Fábrica, 2002.



1— Bahia, Brazil, 1992.

2— Debre Zeit, Ethiopia, 1984.

Rafael Seán

CIUDAD REAL, 1864 — GRANADA, 1911

1— Calle Real de Cartuja.
2— Railway.

When he was very young he moved to Granada, where he trained professionally with photographers such as Escudero and Garzón. With the latter he would create an exceptional photography studio specializing in tourism photography, which offered—in addition to postcards of the Mosque of Córdoba, the Alhambra in Granada, and late-XIX century scenes of Seville—Arab portraits with tourists dressed up in the relevant costumes. This activity brought him great success, and allowed him to open a studio in Córdoba managed by his wife, Nicasia Aldeondo, and subsequently by his daughter, until the Civil War cut the stream of tourists arriving in the city.

Seán published hundreds of postcards of different areas, types, and monuments in Andalusia, the most notorious of which are currently widely popular.

Over the course of his career he was recognized with the Prize of the Exposition of Cairo of 1895, the Honorable Diploma at the Exposition

of Granada of 1905, the Medal of Merit of the European Scientific Society, or the First Prize of the Exposition of Santander of 1906. In 1904 he was conferred the title of photographer of King Alfonso XIII of Spain. In 2009 the CajaSur Foundation organized the exhibition *Postales andaluzas. Rafael Seán y la fotografía turística (1864-1911)* (Andalusian postcards, Rafael Seán and tourism photography [1864-1911]), held at the Palacio de Viana of Granada. It brought together a selection of over 200 photographs, mostly taken from the photographer's archive of original plates, which presently is part of the Historical Photographic Archive CajaSur.
—RA / CC

Selected work

Postales andaluzas. Rafael Seán y la fotografía turística (1864-1911) (Andalusian postcards, Rafael Seán and tourism photography [1864-1911]). Córdoba: Fundación CajaSur, 2009.



2

Fede Serra

PARIS, 1971

La Moraleja penitentiary center.
Palencia, 2007.

Raised in Seville, in 1996 he moved to Madrid to train as a photographer, a discipline to which he had devoted some time previously, using the works of photographers such as Robert Frank, Susan Meiselas, Helmut Newton, or Manuel Álvarez Bravo as reference. He worked as an assistant to commercial photographers for some time, learning the technique and experiencing first hand the intricacies of running a business of commercial photography, until he established himself progressively as an independent photographer in the commercial and fashion-magazine circles.

He produces fashion editorials, portraits, advertising campaigns, social reportage and travel features. His works are spontaneous, and convey a liking for photography as a life experience and

as a way to relate to the environment. His lens has captured the likes of Antonio Banderas, Herbie Hancock, Elena Anaya, Aitana Sanchez Gijón, Pau Gasol, or Eduard Punset, among many other celebrities of the cultural and entertainment scenes. Parallel to his studio work, he develops personal projects among which stand out *Las Vegas* (2009) or the transgressive *But not Mad* (2008), in which the author plays with the concept of desire and the psychology of relationships.

He is a regular contributor to magazines such as *Marie Claire*, *Woman*, *Glamour*, *Cosmopolitan*, *GQ*, or *El País Semanal*.
—RA

www.fedeserra.com



Manel Serra de Rivera

BARCELONA, 1949

In 1979 he completed his diploma in creative photography from the Nottingham Trent University (Nottingham, United Kingdom). He was part of the founding team of academics of the Photography and Cinema-Video Department of the Faculty of Fine Arts of the University of Barcelona in 1981. Since 1982 he has worked with Montse Noguera (Serra & Noguera, Conservació de Fotografia), focusing on the preservation and restoration of photographs on photochemical medium.

He began his professional career in 1982 as a specialized producer of photographic prints by contemporary and historical authors on photochemical medium, delivering conservation and archiving quality for museums, publications, archives and exhibitions. His work has been commissioned by the Ministry of Culture, the Government of Catalonia, the Generalitat de València, the Xunta de Galicia, the Junta de Andalucía, the Museo Nacional Centro de Arte Reina Sofía de Madrid (MNCARS), the "la Caixa" Foundation, the Fundació Joan Miró de Barcelona, and the Centre de Cultura Contemporània de Barcelona (CCCB). His most emblematic work includes: *Retrato de Picasso* (Portrait of Picasso) by Roberto Otero, 1985; *Agustí Centelles (1910-1985) Fotoperiodista* (Agustí Centelles [1910-1985] photojournalist), 1988; *Humberto Rivas, Fotografías 1978-1991, 1991; Xavier Miserachs. 1 segundo y 25 centésimas* (Xavier Miserachs. 1 second and 25 hundredths of a second), 1992; *Joaquim Gomis, 2002, José Manuel Aizpúrua, Fotógrafo; La mirada moderna* (The modern regard), 2004; and *Miguel Trillo. Identidades* (Miguel Trillo. Identities), 2009.



UPV Agora, Valencia, 2007.

He has taught his methodology, "classic black and white procedures in contemporary photography," in master's programs at universities such as the UPV (Valencia) and UPF (Barcelona), The Derby Lonsdale College of Higher Education (Derby, UK), in public and private art and photography schools, and in photography centers and associations. In 2013 he opened his new headquarters in Barcelona, Man-S-Print - Tallers - Creació - Edicions, focused primarily on the production and editing of photography on photochemical medium.

His work is featured in public and private collections, such as the Bibliothèque Nationale (Paris), MNCARS (Madrid), Arxiu de Fotografia de Barcelona, MNAC, and the Centre de Cultura Contemporània de Barcelona. Of note are his exhibitions in Arxiu Fotogràfic (Barcelona, 2012), Palau Robert (Barcelona, 2006), MNCARS (Madrid, 1991), or the Museu Nacional Arqueològic (Tarragona, 1980). In 2011 he was awarded the second prize for photography by the Fundació Vila Casas.

—RA

Selected works

Història de la fotografia a Catalunya, MNAC, 2004; Lemagny, Jean-Claude. *La photographie créative*. Paris: Bibliothèque nationale, 1984; *Histoire de la photographie*. Paris: Bordas, 1986.

Francesc Serra Dimas

BARCELONA, 1877 — 1967

He studied drawing and engraving in Barcelona and came to photography as an autodidact, through various technical publications. His first photographs were of his painter friends in their studios. Portraits of his artist friends and clients remained a recurrent theme throughout his career; he photographed many of the protagonists of the art scene linked to the different generations of Catalan modernism. He opened his studio in the number 17 of Barcelona's Rambla de Prat and became the most prolific contributor of art photographs to the written press, for which reason he is considered to be Adolf Mas Ginestà's successor.

While he focused his professional career on the reproduction of artworks, his most outstanding works were his portraits of artists. He published them in two separate series under the name *Nuestros artistas* (Our artists). These images were reproduced in postcards: a first series of 60 characters linked to the Sala Parés was produced in 1905; and a second one in 1915. The latter contained 35 portraits, including those of architect Enric Sagnier, cartoonists Apel·les Mestres and Alexandre de Riquer, and painter Joan Miró. Serra's images boast the peculiarity of being signed by the artists depicted. He worked for galleries such as La Pinacoteca, the Galeria Syra, the Sala Parés and the Galeries Laietanes, the interior of which he photographed in 1915.

He published his photographs in magazines such as *Vell i Nou*, *La Gasetta de les Arts*, *Destino*, and *Il·lustració Catalana*. In 1905 he merited the Diploma of Honor and First Prize of the Regional Exposition of Photography of Manresa; in 1907, the Prize of the Photography Competition of the Academy of Catholic Youth; and in 1912, the Bronze Medal of the International Grand Prix of Gevaert (Belgium). Three years before his death the Sala Parés hosted a tribute exhibition with 25 reproductions of his images, and paintings, drawings and documents by other artists dedicated to the photographer. His archive, comprised by over 90,000 images, is included in the collection of the Arxiu Fotogràfic de Barcelona.

—LA

Selected work

Nuestros artistas: reportaje gráfico, documental y anecdótico (Our artists: a graphic, documentary and anecdotal account). Barcelona: Edimar, 1954.

1 — Portrait of architect Lluís Domènech i Montaner in the main building of the Hospital de Sant Pau. Barcelona, 1902-1915.

2 — Portrait of Josep Vidal Quadras, 1935.



2

Carlos Serrano

ALCÁZAR DE SAN JUAN,
CIUDAD REAL, 1975

Carlos Serrano is a graduate in engineering, although he works as a photographer. He learned the trade as an autodidact, with the support of photography groups. He is a founding member of Afai-Lucentum (2008), a group from Alicante, the city where he lives since his childhood. He currently produces social reportage and is the artistic director of the virtual gallery of contemporary photography FOCO Gallery.

Especially noteworthy among his personal projects are those related to long-exposure night-time photography, a discipline in which he is a specialist and about which he delivers workshops in places with exceptionally favorable conditions in their landscapes for precisely this type of photography, such as Belchite or the national parks of Aiguestortes, Picos de Europa, Cabo de Gata, La Pedriza, and the natural monument of Los Barrue-

cos. He also embarks annually on a photographic trip to Tromsø (Norway) to capture the Northern Lights. All his activity in this field is filed in the web Nocturna, a meeting point for those interested in lighting techniques and this type of photography.

He began participating in group exhibitions in 2007. His first solo show came two years later in Barcelona (Galería-Taller Iluminarte) and Alicante (K-Foto Studio). In 2012 he produced the exhibition *Momentos de un amanecer* (Moments of a sunrise) in Murcia (Casandra Home, Yecla). He has been the recipient of the First Prize in the Certamen Menorca a la Vista (2007) and the First Prize in the category “Nocturnes” of the II Certamen Anual Afai. — MMN

www.nocturna.carlosserrano.org
www.focogallery.com



The evidence of Wurzburg, Madrid, 2011.

Juan José Serrano Gómez

ARENAS DE SAN PEDRO, ÁVILA, 1888
— SEVILLA, 1969

Murder of peasants in Casas Viejas, January 1933 (left). Reproduced (next to a photograph by Bartolomé Ros, right) in *Historia de la fotografía en España. Fotografía y sociedad desde sus orígenes hasta el siglo XXI* (History of photography in Spain. Photography and society from its origins until the XXI century), by Publio López Mondéjar. Barcelona: Lunwerg, 2005: p. 282.

At age 16 he began working in a candy shop in Madrid, the owner of which was an amateur photographer who initiated him into photography. A few years later he started working in the studios of photographers Alfonso and Campúa, who taught him photojournalism. He also worked with French production company Pathé in filming footage of bulls, for which purpose he moved to Seville some time around 1916. He opened his studio at the number 18 of the Calle O'Donnell. His sons would carry on with his work until 1988.

During the Civil War he accompanied the military column of general Varela in its advance toward Madrid, which earned him the conformance of the Cruz de Campaña. Equally of note are his photos of the funeral of bullfighter Joselito and of the events at Casas Viejas in 1933, as well as those of Easter in Seville, for which he merited an award in 1956. He was also a bullfight photographer, publishing in *La Lidia* and *Sol y Sombra*. He worked with different classical formats and toward his final period made use of standard cameras.

He published his work in *El Día*, *El Heraldo* and *El Liberal* (Madrid), and in *El Noticiero Sevillano*. After the war he joined the staff of the daily newspaper *ABC* in Seville and collaborated with *Semana Gráfica*, *Nuevo Mundo*, *Mundo Gráfico*, *El Sol*, and *La Tribuna*, among others. He was awarded the First Prize at the International Competition of 1927 (Córdoba), the Gold Medal for the Best Photographic Coverage at the Ibero-American Exposition of 1929, and the Gold Medal of Merit for Information (1963). In 2003, the government of Cádiz organized a joint exhibition of his and Cecilio Sánchez del Pando's photographs about Casas Viejas, and in 2008 the group exhibition *Papeles y metral. Testimonios documentales de la Guerra Civil española (1936-1939)* (Papers and shrapnel. Documentary evidence of the Spanish Civil War [1936-1939]), was held in Córdoba, featuring works by the author. His archive is kept since 1988 in the Municipal Newspaper Library of Seville. — LA



Francesc Simó

BARCELONA, 1953

Having studied in the faculties of *filosofia y letras* (philosophy and humanities) and journalism of the Autonomous University of Barcelona and in the Escola de Medis Audiovisuals of the same city, he entered the world of audiovisuals in 1976 as a video operator. In 1977 he began his professional career as a photographer, working for media such as *Catalunya Express*, *El Correo Catalán*, *El Noticiero Universal*, *El Mundo Deportivo*, and the *Diari de Barcelona*, as head of the photography section, and for agencies such as EFE. During this period he produced features and in depth coverage of politicians during the Transition. Subsequently he would specialize in sports photography.

During the Olympic Games of Barcelona 1992 he occupied the position of director of photogra-

phy, coordinating the plan of support to the 1,000 accredited photographers in the Games, and holding responsibility over the Kodak laboratory for the development of all the material derived from the event (150,000 film in 16 days). He stopped his activity as a photographer and turned toward teaching the specializations of photojournalism at IDEP (School of Image and Design of Barcelona) and sports photography at the Escuela Universitaria (University College) of Terrassa.

He presided the *Associació de Fotògrafs de Premsa de Catalunya* during eight years, which included members as reputed as Xavier Miserachs, Colita, Julio Ubiña, and Agustí Centelles, whose works would influence him because of his personal contact and proximity to them. Other photographers who influenced his work were Robert Frank, William Klein, and Joaquim Brangulí.

— RA



Collection of old furniture, March 1978.

Ton Sirera

BARCELONA, 1911 — LÉRIDA, 1975

He studied in Barcelona, where he came into contact with the movement ADLAN (Amics De l'Art Nou). In 1935 he moved to Lérida, working as a dentist while carrying out significant amounts of work in the fields of painting, film and photography. He was a great promoter of cultural life in the city, was linked to the Cercle de Belles Arts, and subsequently was part of the group of artists who revolved around the Petite Galerie of the Alliance Française. He was a member of the Centre Excursionista of the city, for which he produced several features, and he was the founder of several cultural associations, such as the Agrupación de Cine Amateur (Amateur Film Association, 1955) or the Societat Fotogràfica de Lleida (1972).

His photographic work is characterized by his personal approach, although it is linked to the avant-garde. Together with his brother Jordi, a natural sciences academic, he produced a major series of images of plants all over Catalonia, with his macrographies standing out as especially noteworthy. He also took aerial images, captured from his own plane. These photographs displayed a tendency for abstraction, something that became emphasized after a stay in Paris in 1950 and his contact with artist Joan Vila Casas, and which could also be seen in his experimental films.

Together with his brother, he created in 1949 the Sirera Jené Archive, in which he brought together all his aerial and botanical photographs. In 1960 came a milestone in his career, when Barcelona's Sala Aixelà—the only photo gallery in the city at the time—devoted a critically acclaimed solo exhibition to him. In the following years he took part in various exhibitions, among which should be highlighted those held in the Petite Galerie of Lérida between 1968 and 1971. In his last period he collaborated on the illustration of several books. Of note is his work with writer Josep Vallverdú, with whom he produced several volumes of the series *Catalunya Visió* and the monographic *Els rius de Lleida*. Currently his work is included in the collections of the Museu d'Art Jaume Morera and the Museu Nacional d'Art de Catalunya (Barcelona).

— RA

Selected work

Ton Sirera. Lérida: Museu d'Art Jaume Morera, 2000.

1 — Gimera, 1953.

2 — Aerea abstracte, 1952.



2

Jordi Socías

BARCELONA, 1945

Madrid kills me.
Madrid, 1984

An assiduous traveler, his enthusiasm for the cinema led him to organize discussion groups in the neighborhoods of Barcelona. Reading texts about photography and a correspondence course did the rest, until he became one of the most important photojournalists of the last decades of the XX century. From editor-in-chief at *Cambio 16* he went on to be image advisor at *La Calle* and in *Nuevo Por Favor*. He contributed to *Playboy*, was the creator and director of the now-defunct agency Cover (1979), and cofounder of the Agencia Popular Informativa, which distributed the information censored by Franco's regime. Toward the end of the '80s he took part in the creation of *El Europeo* and *Cinemanía*, and he was the photo editor of *El País Semanal* and *Madrid Me Mata*. He has delivered conferences and workshops, been part of the jury in awards such as World Press Photo, FotoPres, Caminos de Hierro, or Descubrimientos PhotoEspaña.

Equipped with a highly personal regard, the ability to see beyond circumstances, a touch of surrealism, and a profound passion for his work, anchored in naturalism and the film tradition, he has produced some of the most notorious photographs of the last 40 years, such as "La senyera catalana" or his portrait of Dalí. He has produced

sober and elegant portraits of artists, celebrities, film directors, politicians of the Transition, or urban tribes of *La Movida*. His ideological commitment has also led him to cover protests, strikes and attacks. He has also been able to capture with a touch of irony day-to-day life on the streets, ordinary citizens, or the most famous corners of Rome, Paris, and Amsterdam.

Since his first solo exhibition (Spectrum Gallery, Barcelona, 1979), he has exhibited his work in museums and institutions around the world. Of note is the retrospective *Jordi Socías, fotografía*, organized by the Cervantes Institute in 2010 and traveling since to venues in Vienna, Belgrade, Brussels, Lyon (France), Prague, Lisbon, New York, Chicago (Illinois, USA), or Albuquerque (New Mexico, USA). Similarly, the exhibition *Maremagnum fotografía 1973-2005* (2005) was held in the National Library in Madrid.

— PPF

Selected works

La Guía secreta de Barcelona (The guide to Barcelona). Madrid: Al-borak, 1974; *Pasionaria, Memoria Gráfica*. Madrid: PCE, 1985; *Maremagnum, fotografías 1973-2005*. Barcelona: Lunwerg, 2005; *Jordi Socías. PPhotoBolsillo*. Madrid: La Fábrica, 2010.



Manuel Sonseca

MADRID, 1952

A graduate in medicine and surgery from the Complutense University of Madrid, he has also earned a diploma of advanced studies in imaging from the Fine Arts Faculty of the University of Barcelona. His photographic activity began at the Royal Society of Photography of Madrid in the mid-'70s. He is an author, a lecturer, an essayist and a promoter of photographic activities. A photography lecturer at the EFTI and TAI schools of Madrid, he also teaches the course "Experto universitario en artes visuales" (University expert in visual arts) at the Miguel Hernández University of Elche. He was the creator and curator of the Colección Géneros y Tendencias of the Ayuntamiento de Alcobendas (1993-2004), and a member of the advisory committee of the Circuitos de Artes Plásticas of the Comunidad de Madrid.

He was the curator of the exhibition *Mirando a la ciudad. Fotografía y arquitectura* (Looking at the city. Photography and architecture), which was part of the first edition of PHotoEspaña. He has held several solo and group exhibitions, both in Spain and abroad. He was awarded the Hofmann Photography Prize in 1994, the International Photography Prize Pilar Citoler 2008, and the Endesa scholarship for plastic arts in 2009.

His work is associated to an autobiographical and minimalist genre with suggestive and poetic images, timeless and migratory, almost always in black and white, although he sometimes makes a subtle and thoughtful use of color. His work is kept, among others, in the collections of the National Library of Paris, the Museo Nacional Centro de Arte Reina Sofía, the Valencia Institute of Modern Art, the collection of the Comunidad de Madrid, and the collection of the Royal House of Spain.

— PPF

Selected work

En blanco y negro (In black and white). Madrid: La Fábrica, 2010.



1 — Venice, 2002.
2 — Lisbon, 1992.

Tino Soriano

BARCELONA, 1955

New York, 41st Street with 5th Avenue, Manhattan, 2005.

In 1978 he began collaborating with the magazine *Flash Foto*. In 1987 he started to work in one of his most notorious personal projects, his photographic reports about the world of medicine, which have merited him recognition from the World Health Organization. Five years later he received his first photography commissions and he set up the agency vision, together with fellow photographers Darius Koepli and Xavier Martí. Since 1998 he produces work for *National Geographic*, and these days he is part of the small group of teachers/experts of this society. He has taught courses and delivered conferences at the International University of Andalusia (Málaga), the Universitat Pompeu Fabra (Barcelona), and the Center for Latin American Studies of the University of California (Berkeley, USA). Since 2010 he is also the artistic director of the festival Fotonature (La Palma).

Meticulous in his formal aesthetic, this author is characterized by the variety of his compositions and his use of color. As well as the medical world, the subject of his books *El futuro existe* (The future exists, 1992), *David contra Goliath* (David against Goliath, 2010), and *Explorando el cáncer* (Exploring cancer, 2009), Soriano has shown interest for travel photography and photojournalism. The latter is the focus of his photo essays *Azúcar amargo - La Zafra* (Bitter sugar - La Zafra, 2001)

and *Fotografiando con una sonrisa* (Photographing with a smile, 2001-2012).

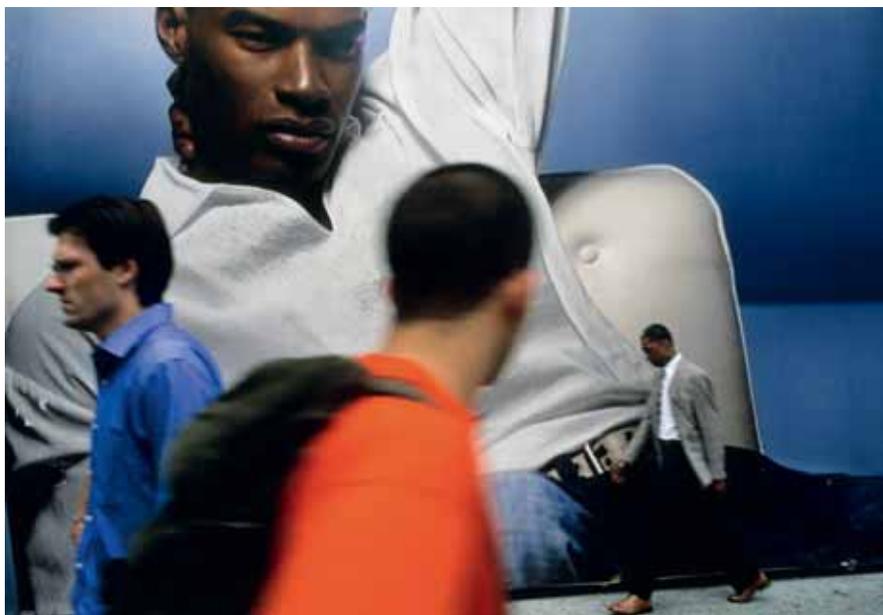
As well as in *National Geographic*, he has published in magazines such as *El País Semanal*, the *Magazine of La Vanguardia*, *Geo*, *Time Magazine*, *Los Angeles Times*, and *Paris Match*. Of note are his exhibitions *La Zafra*, *vudú y esclavitud en pleno siglo XXI* (La Zafra and slavery in the middle of the XXI century, Visa pour l'Image, Perpignan, France, 2001), a work that merited him the Humanity Photo Award by Unesco and *La batalla contra el cáncer* (The battle against cancer, Institut Català d'Oncologia, Barcelona, 2008). He has been the recipient of the FotoPres Prize on five separate occasions and of the World Press Photo in 1998. The National Geographic Image Collection owns some of his works.

—PIH

Selected works

Fotografía de viajes (Travel photography). Barcelona: Juventud, 2001; *Latidos en un hospital* (Heartbeat in a hospital). Barcelona: Lunweg, 2002; *Catalans*. Barcelona: Edicions 62, 2004; *Conectados a la vida* (Connected to life). Barcelona: Arteria Comunicació en Salut, 2009.

www.tinosoriano.com



Alejandro Sosa

CORIA DEL RÍO, SEVILLA, 1951

He came to photography by the hand of his father, a man with roots in a rural environment who investigated and experimented as an autodidact with the ins and outs of film and photography. He studied education, specializing in mathematics, music and drama. The use of audiovisual technology in the development of his work as a teacher prompted him to carry out research, complete the teacher's training course, and cultivate creative photography. As well as his personal projects, he takes part in image and digital printing courses and conferences, collaborating with Photovisión in the digital treatment of photographs and the production of prints with fine art materials and printing procedures.

In his work as a photographer he uses the decomposition of space in order to provoke a reflection about the boundaries of perspective, documentation and abstraction, the parts and the whole, the individual and that which is complementary, what comes first and what comes last. One of his most notorious projects is *Romper el círculo* (Breaking the circle), in which he uses the city of Seville as a documentary subject in order to

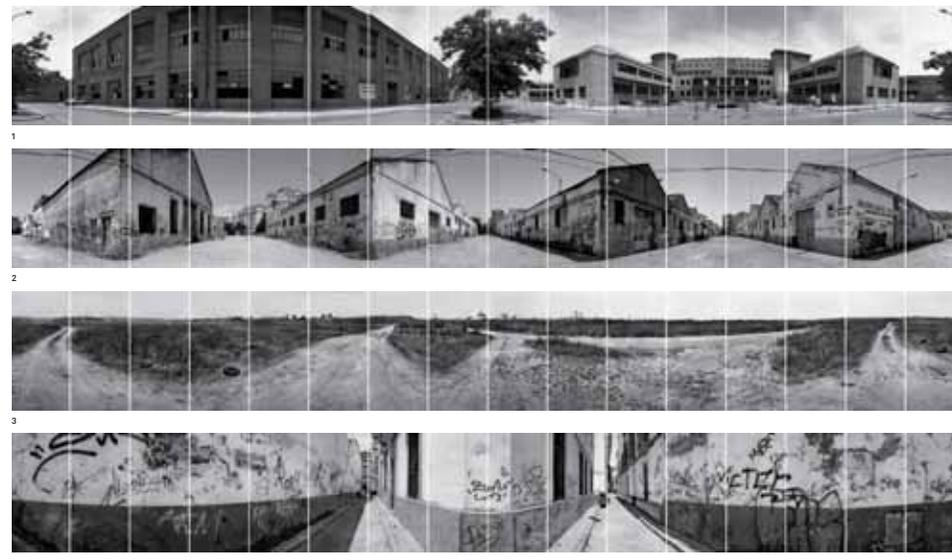
show circular visions in a single plane, a seemingly simple game of perspectives and composition with which he creates photographic fantasies that appear to be real through the juxtaposition of objective representations.

His works have been exhibited in the Museum of Contemporary Art of Seville, 1991, in the group exhibition *Open Spain* at the Museum of Contemporary Photography of Chicago, and he has held the solo exhibitions *Alejandro Sosa: Romper el círculo* at the Caja San Fernando of Seville, 2002, and *Alejandro Sosa. Sevilla en Proceso* (Alejandro Sosa. Seville work in progress) at the Contemporary Andalusian Art Center, 2012. The collection of the CAAC of Seville owns some of his works.

—RA

Selected works

Romper el círculo (Breaking the circle). Seville: Caja de Ahorros San Fernando, 2002; *Open Spain. Contemporary Documentary Photography in Spain*. Barcelona and Chicago: The Museum of Contemporary Photography, Columbia College, and Lunweg, 1992.



1— 25/1994. Seville, 1994.
2— 30/2001. Seville, 2001.
3— 49/2005. Seville, 2005.
4— 61/2002. Seville, 2002.

Montserrat Soto

BARCELONA, 1961

She trained as a painter at the Escola Massana of Barcelona. Subsequently she studied fine arts in Grenoble (France). While training she carried out a residency at the PS1 in New York. In 1989 she held her first exhibition at Can Massallera (Sant Boi de Llobregat, Barcelona), and since then she has regularly used photography and video as her means of expression.

Her work reveals a concern to unveil the illusory nature of these media and their potential as means of visual construction. Particularly interesting in this respect is the space adopted by the spectator, who acts as the latent human referent. Her images often feature doors and windows, elements that frame the spaces through which she induces the spectator to wander and reflect about the landscape, the city, the space, and art. This describes one of the lines of work she has pursued over the course of her career: recording the spaces devoted to art. Series such as *Silencios* (Silences, 1997), in which she depicts the empty warehouses of some Spanish museums, and *Paisaje secreto* (Secret landscape, 1998-2002), in which she visits the houses of collectors, bear witness to the dialectics between the exhibition space and its back room. She has also approached the reflective register of contemporary landscape through the journey in projects such as *Inverna-*

deros (Greenhouses, 2002-2003), *Huellas* (Footsteps, 2004), and the work in progress *Doom City*, which she started in 2005 and a portion of which she used to present the series *The People on the Edge* at La Fábrica Gallery (Madrid, 2011).

Equally of note are her exhibitions *Tracking Madrid* (Museo Nacional Centro de Arte Reina Sofía, MNCARS, Madrid 2005), *Paisaje secreto* (Secret landscape, Patio Herreriano Museum of Valladolid, 2007) and *Diálogos a la intemperie* (Dialogues out in the open, Fine Arts Museum Emilio Caraffa, Córdoba, Argentina, 2010). The MNCARS, the Comunidad de Madrid, and the Museum of Contemporary Art of Castilla and León hold works by her in their collections.

— NP

Selected works

Montserrat Soto, *Del umbral al límite* (Montserrat Soto. From the threshold to the limit). San Sebastián: Diputación Foral de Guipuzcoa and Koldo Mitxelena, 2004; *Paisaje Secreto* (Secret landscape). Madrid: Fundación Arte y Tecnología de Telefónica, 2004; *Tracking Madrid*. Montserrat Soto. Madrid: MNCARS, 2005.

www.montserratsoto.com



1

1— Invasion, succession 20. Namibia, 2011.



2



3

Perverse Natures

NEUS MIRÓ

The incorporation of photography, with its mimetic capacity—supposedly objective and widely debated—as an artistic medium thus becomes a part of the existing means of pictorial representation, and on the other hand generates new discourses due to its technical peculiarity of duplicating reality, and, in the case we are dealing with, nature. The first photographs with landscape as a theme emulated the pictorial and romantic tradition in incorporating the picturesque and the sublime; yet even so landscape photography soon appeared intimately linked to questions of territorial policy and economic aspects. Photography entered the territory as an indispensable tool for all sorts of scientific, geological and military expeditions, among others.

[...] Montserrat Soto's work that takes nature as its reference, that is, the work which is explicitly dealing with landscape, incorporates and updates some of the concerns association to the subject of landscape. Her works both in photography and video achieve a correct analysis of the contemporary relationship between the subject and that surroundings called "natural." As we have mentioned above, the subject of landscape responds in its origins and in the first instance to an idea, to some sensations, to the expression of a subject, rather than to the reproduction of a natural spot. In this sense the studying of the exhibition space, the integration of the photographic work or the video in a *mise-en-scene* in Montserrat Soto's work takes on a specific weight in the carrying out of certain sensations, experiences and acts on the part of the spectator. Soto manages to conjugate the possibilities historically associated to the subject of landscape, with those derived from the exhibition display, (and which have been widely used in the recent past for the formats of happening and installation) in order to achieve certain experiences on the part of the visitor.—

2— Invasion, succession 30. Jerusalem 2012.

3— Invasion, succession 8. Caracas, 2009.

"Naturalezas perversas" (Perverse Natures), by Neus Miró. Montserrat Soto. Santiago de Compostela: Xunta de Galicia, cGac, 2004.

Marta Soul

MADRID, 1973

She chose photography almost by chance. In her work she reflects about the roles established around identity, sexuality, culture, and physical appearance, challenging existing stereotypes of immigration, consumerism, or romantic love. She is a founding member of the collective NOPHOTO, together with Juan Millás, Eduardo Nave, Matías Costa, Juan Santos, and Juan Valbuena, among others.

Her photographs go through a complex process of pre and post-production. Of note are her projects *Estética doméstica* (Domestic aesthetic), where everyday objects are presented as visual

icons of Western culture and society; *Wellhome* (2007), for which immigrant women posed in brand new apartments, dismissing the traditional code of victimization that places them in a cycle of precariousness; *Idilios* (Idylls, 2011), a series of romantic recreations based on a succession of amorous experiences enacted by the same woman; *Entreacto* (Intermission, 2012), which explores the concept of the breakup, seen as an interlude within the whole of a piece; and the one developed in 2013 for the magazine *Matador*, with ten young Spanish promises.

Entreacto was featured in the "Festival Off" section of PHotoEspaña 2013 (Paula Alonso Gallery, Madrid); *Wellhome* was presented at the Espai Visor in Valencia in 2007 and at the Photography Center of the University of Salamanca in 2009; and *Idilios* was on display at the Kopeikin Gallery of Los Angeles (California, USA, 2011) and at Guatephoto (Guatemala City, 2012). Especially noteworthy among the awards and scholarships she has merited are the FotoPres scholarship (2007), the Best Foreign Photographer Prize at the Pingyao International Photography Festival (2008), the scholarship INICIARTE by the Junta de Andalucía (2008) and the Plastic Arts Prize of the Consejería de las Artes (Regional Council of Arts) of the Comunidad de Madrid in 2006 and 2008. Her photographs are part of private collections in Spain and the US, as well as the collections of the Ayuntamiento de Alcobendas and the Photography Center of the University of Salamanca, among others.

— MMN

Selected works

Estética doméstica (Domestic aesthetic). Madrid: Blur, 2006; as author/editor, *Idilios* (Idylls). Madrid, 2013.

www.martasoul.com



1



2

1 — Idyll in Golf Course. Madrid, 2010.
2 — Ende. Madrid, 2012.

Eduardo Sourrouille

BASAURI, VIZCAYA, 1970

A graduate in fine arts from the University of the Basque Country, he followed up his undergraduate degree with doctoral courses in sculpture. He presently lives and works in Basauri.

In his creations, be they photographic or audiovisual, he confronts personal identity with other realities, turning himself into a character in works where his alter ego interacts with friends, family, objects, and animals. He uses his own body, which he conceals, dresses up, or bathes in chocolate, in order to reflect about love and sexuality. The relation between fiction and reality, past and future, or feelings and reason is a running thread found throughout his work, as evidenced in series such as *Self-Portraits with Friends or Personas que visitaron mi casa* (People who visited my house).

Among his solo exhibitions stand out *Villa Edur*, held at Artium (Vitoria-Gasteiz) in 2009. Outside of Spain he has held solo exhibitions at the Krisal Galerie of Geneva (Switzerland, 2006) and the Luis Adelantado Gallery of Mexico City (2010). He has been the recipient of the scholarships Generación 2006 Premios y Becas de Arte Caja Madrid and Bilbao Arte (2007), as well as the Plastic Arts Grant of the Basque Government (2009) and the Plastic Arts Prize of the Government of Cantabria (2003). Other institutions and museums featuring works by the artist in their collections include Artium Vitoria-Gasteiz, the Museum of Fine Arts of Bilbao, the Diputación de Vizcaya, or INJUVE (Madrid).

— AGM

Selected works

Tronchibiri. Vitoria-Gasteiz: Ayuntamiento de Vitoria-Gasteiz, 2003; *Bombom*. Pamplona: Universidad Pública de Navarra, 2004; *Villa Edur*. Vitoria-Gasteiz: Artium, 2009.

www.eduardosourrouille.com

1 — Self-portrait with a splendid friend, 2008.
2 — Self-portrait with a proud friend, 2008.



1



2

Christine Spengler

ALSACE, 1945

She was raised in Madrid and studied French and Spanish literature in order to become a writer. She first came into contact with photography in 1970, after taking snapshots of the armed conflict in the Republic of Chad. Since then she has been working as a war correspondent.

She has covered all kinds of conflicts in places such as Vietnam, Cambodia, Western Sahara, Lebanon, Iran, Eritrea, or Afghanistan, publishing her work in prestigious media outlets such as *The New York Times* or *Time* magazine. In the '80s she started to use color photography, capturing the pain experienced by the family members of those who had fallen in conflicts in Iran, Bolivia, and Mexico. Her series *Virgenes y toreros* (Virgins and bullfighters), from the late-'80s, is a tribute to her childhood in Madrid. Never neglecting her work as a journalist, during the '90s she occasionally ventured into the fashion scene, publishing in *Vogue* and working with designers Christian Lacroix and Yves Saint Laurent.

During PHotoEspaña 2002, the Canal de Isabel II of Madrid hosted the photographer's exhibition *Los años de Guerra* (The years of war). Other exhibitions of note include the retrospective *De la guerre au rêve* at the Institut National de l'Audiovisuel de Paris in 1991, or the one hosted by the Palais Royal de Bruxelles in 2000, where she was conferred the title of Woman of the Year. —RA

Selected work

Christine Spengler: entre la luz y la sombra (Christine Spengler: between light and shadow). Madrid: Aguilar, 1999.

www.christinespengler.blogspot.com



1



2



3

1— Cambodia, 1974.
2— Cemetery of Martyrs, Iran, 1979.
3— Londonderry, 1972.

Carlos Spottorno

BUDAPEST, 1971

From the series *China Western*.
Hotan, Xinjiang, China, 2007

He spent his youth and childhood between Rome, Paris and Madrid, where he worked as art director in a multinational advertising company until he began his career as a photographer in 2001. Previously, he had studied painting in the Accademia di Belle Arti in Rome. He has specialized in photography and documentary video, combining this work with editorial and commercial commissions, workshops, and conferences. Presently, he collaborates with Reportage by Getty Images.

His works, which he prefers to classify under the categories of documentary or creative, distancing himself from the traditional confrontation between personal and commercial, are characterized by the importance of the image's narrative language. Of note are his features *Prestige* (2002); *History Seekers* (2006), a group of portraits of anonymous workers in archeological excavations in Egypt; *China Western* (2006-2008), an account of the latent conflict in Xinjiang through images of the province and its people; *Indignados* (2011); or *The PIGS*, in which images of Portugal, Italy, Greece and Spain blend into each other under the acronym used by the markets and the specialized press to refer to these four countries of the eurozone which are experiencing major economic problems.

His work has been published in *National Geographic*, *The New York Times*, *El País Semanal*, *Le Monde*, *OjodePez*, *Marie Claire*, and *The Sunday Times Magazine*. His latest exhibitions include the itinerant group show, *La Hora del recreo* (Time for a break, 2012). In 2003 he was awarded the World Press Photo in the category of "Nature" for a snapshot included in his work *Prestige* (2002). Other awards followed, such as the 24, 26 and 27 American Photography prize; the Grand Prix prize of the advertising festival El Sol and the Silver CdeC of the Club de Creativos of Spain (both in 2007); and the Yonhap International Press Photo (YIPPA) in 2011. He was a finalist of the Descubrimientos section of PHotoEspaña in 2002, 2005 and 2008; of Visa pour l'Image 2008; and of the European Publishers Award 2009 and 2013. —AGM

Selected works

Buscadores de Historia (History seekers). Madrid: Blur, 2006; *China Western*. Madrid: La Fábrica, 2010; *La Hora del Recreo* (Time for a break). Barcelona: Lunberg, 2010; *The PIGS*. Madrid: RM and PHREE, 2013.

www.spottorno.com



José Spreafico

MILANO, 1833 — MÁLAGA, 1880

He settled in Málaga sometime around 1850, starting his photographic activity in that Andalusian city.

Spreafico is one of the pioneers of photography in Málaga, and the first person to make images of villages in the province. In 1867 he produced a feature on the railway line Córdoba-Málaga, as the photographer of the team of engineers of the province. It constitutes one of the best examples of industrial and technological photography in Spain at the time. Focusing on contemporary buildings, he left a record of the technology used in those days. He also produced more artistic photographs, as well as portraits of motifs from Málaga, among which stand out *Recuerdo histórico 1486-1492* (Historic memory 1486-1492) and *La Rábida-Palos-Cristóbal Colón*, a group of five photographs dated in 1875 which evidence an intense concern for

composition. A graphic chronicler of the time, he documented Alfonso XII's visit in 1877, as well as the opening of the new bullring of La Malagueta.

Spreafico's work is scattered over several collections and archives such as the Fernández Rivero Collection, which brings together some 160 pieces, the Narciso Díaz de Escovar Archive (Málaga), the Photographic Fund of the University of Navarre (Pamplona), the Harry Ransom Center (University of Texas, Austin, USA), and private collections. — RA

Selected work

Fernández Rivero, Juan Antonio. "La obra fotográfica de José Spreafico." *Actas de Imatge i recerca*. Girona, 2012 (12th meeting).



Untitled, ca. 1860.

Xose Luis Suárez Canal

ALLARIZ, ORENSE, 1946

O mundo invisible, 1992.

He holds an undergraduate degree in *filosofía y letras* (philosophy and humanities) and in French philology, and he is a high school teacher, as well as an associated lecturer at the Faculty of Information Science of Santiago de Compostela. In 1984 he founded together with Manuel Sendón the Centro de Estudios Fotográficos and the Fotobienal of Vigo, which he would coordinate from its creation until 2000. Together with Sendón, he has published several monographic books about Galician photographers, such as the ones devoted to his grandfather José Suárez, to Ramón Caamaño, Ksado, or Virxilio Vieitez. Similarly, they have curated a large number of exhibitions, among which stands

out *Paño de fondo* (Backdrop), held at Caixanova (Vigo) in 2010. They both play an essential role in the recovery, dissemination, and research of the history of Galician photography. — RA

Selected work

O mundo invisible. Vigo: CEF, 1993.



José Suárez

ALLARIZ, ORENSE, 1902
— LA GUARDIA, PONTEVEDRA, 1974

He produced his first photographs in Allariz in 1916 with a homemade pinhole camera. He read law in Salamanca, where he met and photographed Miguel de Unamuno, who in 1932 would write the prologue to his book *50 fotos de Salamanca*. He published his first features in the magazine *Vida Gallega* (1921). In the early-1930s he worked in Madrid for the production company Cifesa and began the documentary *Mariñeiros*, which he would not finish due to the Civil War. He moved to Argentina and traveled to Uruguay, Japan and the USA. In Uruguay he worked as a photojournalist for *El Día*, and in Argentina for *Life*, *La Nación*, and *La Prensa*. He finally returned to Spain in 1959.

The central theme of his work is mankind and its surroundings. His photographic style is influenced by the artistic avant-gardes and combines



the aesthetics of Russian modernism with New Objectivity and the humanistic regard of North American documentary photographers from the 1930s. His first works were ethnographic photographs about the trades and celebrations found in Galician towns. In 1960 he produced a feature together with Rafael Alberti in La Mancha.

He published his work in weeklies (*Mundo Gráfico, Estampa*), dailies (*Ahora, Claridad*) and magazines (*Atalaya, Ciudad, Mundial*). A retrospective was organized in Vigo the year of his death, *José Suárez, 1902-1974*, and in 2006 the Cervantes Institute of Lisbon organized the display *La Mancha (1965)*. *Fotografías de José Suárez*. Xosé Luis Suárez Canal, the photographer's nephew and executor of his work, is planning the foundation of the José Suárez Museum in Allariz. The collections of the Museum of Pontevedra and the Valencia Institute of Modern Art also keep works by the author.

— LA

Selected works

50 fotos de Salamanca. Salamanca, 1932; *José Suárez*. Paris: Salón de l'Office National Espagnol de Tourisme, 1935; *Vislumbre del Japón* (A glimpse of Japan). Buenos Aires, 1957; *The Life and Death of the Fighting Bull*. London: Cassell, 1966; *José Suárez*. Vigo: CEF, 1993; *La Mancha (1965)*. *Fotografías de José Suárez*. Lisboa: Instituto Cervantes, 2006.

1— *Mariñeiros*, ca. 1936.
2— José Suárez. *Mariñeiros*, ca. 1936.

Eduardo Subías

BINÉFAR, HUESCA, 1957

He dropped out of his medicine studies in 1978, following a few years of first encounters with photography, in order to move to Barcelona to gain a better understanding of this activity. Between 1978 and 1979 he completed a specialization course at the Centre Internacional de Fotografia Barcelona (CIFB), an institution with which he would collaborate on different levels for years to come. He has taught at the Institut d'Estudis Fotogràfics de Catalunya (Barcelona, 1982-1986), and has worked as a photographer, specializing in studio, industrial, and advertising photography (between 1986 and 1998).

His most emblematic photographs are devoted to the field of boxing, a sport he has photographed

from his personal perspective, focusing on the exchange of looks and the fists of the boxers. During his career he has photographed a long list of champions and contenders to the title.

He took part in the group exhibition *Centre Internacional de Fotografia Barcelona (1978-1983)*, organized in 2012 by the Museu d'Art Contemporani de Barcelona with the aim of giving visibility to Barcelona's documentary project, which constituted the central nucleus of the CIFB's work. Presently, he is not involved in any professional activity linked to photography.

— RA



Poble Nou, Barcelona, 2013.

Eduardo Susanna Almaraz

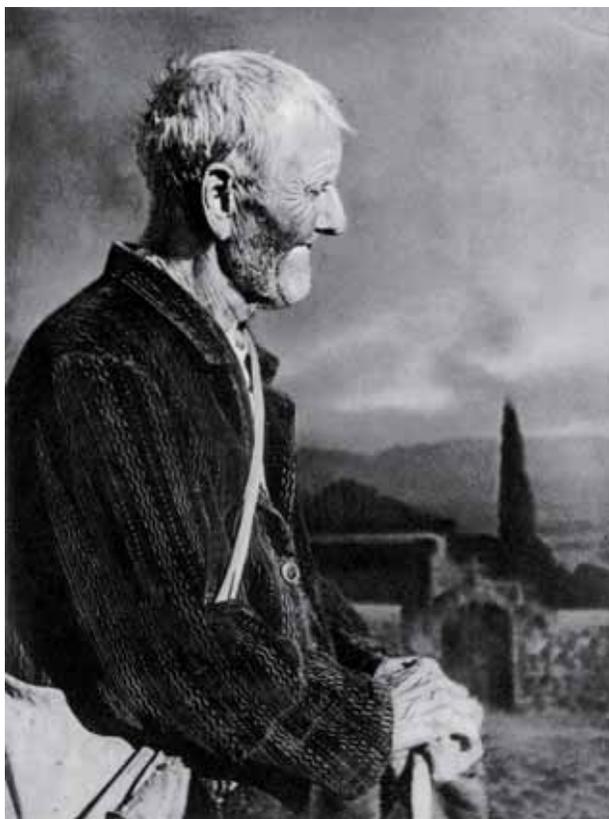
GUADALAJARA, 1894 — MADRID, 1951

He discovered photography in his youth and combined this activity with a degree in military engineering. He shared the same classroom with Ortiz-Echagüe, who would soon become his friend and teacher, influencing all of his work. He had to alternate his career as an engineer with his interest in photography, working for an electrical and refrigerating company and for SICE. Together with Ignacio Barceló Vidal and Antonio Campañá he was part of the board of directors of the Spanish Federation of Photographic Art, constituted on April 11th 1949 in the headquarters of the Agrupación Fotográfica d'Igualada, and appointing Ortiz-Echagüe as its president. This would turn out to be

decisive to stimulate his activity as a photographer. During the latter years of his life he opened a small workshop, specializing in the adaptation of lenses to Contax and Leica cameras.

He was primarily interested in the portrait, the landscape, traditions, and national folklore, leaving a legacy comprised by a vast amount of graphic, historical and patrimonial records. Most of his activity took place after 1940. He frequently collaborated with the magazine *Sombras* (founded in 1944 by the Royal Society of Photography of Madrid), where he published his photographs and technical articles.

—RA



Untitled.

Antonio Tabernero

MADRID, 1952

A self-taught photographer, he first showed an interest in photography when he was 14 years old. Toward the end of the 1960s he joined the Royal Society of Photography of Madrid, where he came into contact with photographers from the Madrid School, who would give him and a portion of his generation a claim to the visual and aesthetic legacy of this group. Toward the end of the '70s he started to take part in organizing activities linked to the dissemination and recognition of photography, such as the International Photography Week of Guadalajara, the Jornadas de Fotografía Profesional (Professional Photography Meetings) of Madrid and Foto Futura. He taught history and aesthetics in the Photovisión academy in Madrid,

and presently he works as a freelance photographer and is involved in photography conferences and workshops in Spain and abroad.

His interest is focused on everyday and small things, with projects that fall somewhere between documentary and abstraction. His series *Nocurnos* (1980-81), *Plásticos* (1982), and *Reportaje de la ficción* (Reporting fiction, 1982) marked the start of his career. In the '90s he incorporated color in his series *Fotogramas*, a work that focuses on flowers in which he plays with light, shadows, and contours. He has continued to develop his style in series such as *Fachadas efímeras de Madrid* (Ephemeral facades of Madrid, 2006), a group of photographs depicting buildings undergoing renovation in Madrid, through which he leads spectators toward a series of details that usually go unnoticed.

He has exhibited his work at the Musée Arthur Battut (Labruguière, France, 1994), the Cervantes Institute (Madrid, 1995), and the Valencia Institute of Modern Art (1997), among other museums and institutions. In 1973 he was awarded the National First Prize by the Royal Society of Photography. His work is included in the collection of said institution, as well as in the Museo Nacional Centro de Arte Reina Sofía (Madrid) or the Bibliothèque nationale de France (Paris).

—MMN

Selected works

Antonio Tabernero. PHotoBolsillo. Madrid: La Fábrica, 2000; *Fachadas efímeras de Madrid* (Ephemeral facades of Madrid). Madrid: Ayuntamiento de Madrid, 2006.

www.antoniotabernero.tumblr.com



1



2

1— Uncertain time. Madrid, 2011.

2— Sign reader. Madrid, 2011.

Patric Tato Wittig

FRIEDRICHSHAFEN, 1969

Dementia, 2006 (in collaboration with Dirk Hermann).

A German photographer, he approaches the fundamental changes of the XX century from the perspective of historical deliberation, proposing through the careful reading of disused spaces, urban architecture, and interiors, a nostalgic view of that which has been invalidated over the past century. His works seek to delve into identity through the territory. On many occasions these empty spaces, loaded with memories, need to be analyzed, questioning the way in which they are inhabited by mankind.

Between 2006 and 2010 he collaborated on several projects with architect Dirk Hermann, inquiring together into the nature of some of National Catholicism's monuments. Resulting from this collaboration are *Demencia* (2006) and *El Director* (2008). With *Eden's Green* (2009) they approached the changes in the territory of Murcia, the shift from agriculture to golf courses, speculation and its decline. He is now working independently on a project about Latin America, analyzing the territory's history and present.

Of note are his participation in the IV and VI Berliner Kunstsalon (Berlin, 2007 and 2009), in the

Tease Art Fair in Cologne (2007), and at the Fo-toencuentros of Murcia (2008), as well as his solo exhibitions at Espai Fotogràfic Can Basté (Barcelona, 2000), the Espacio F Gallery (Madrid, 2001), and the Casa Velásquez (Madrid, 2006). He has also featured in group exhibitions such as *El álbum, cuando la mirada acaricia* (The album, when the regard caresses, Canal de Isabel II, Madrid, 1997), *Un oasis en el desierto azul* (An oasis in the blue desert, Espacio 13, Fundació Joan Miró, Barcelona, 2000), or *Destino futuro. Madrid.06* (Destination future. Madrid.06, Royal Botanical Garden, Madrid, 2007). He has been the recipient of the Second Prize of the Hofmann Photography Award in 1997, the Honorary Mention at the ABC National Photography Competition (ARCOMadrid, 2000), and the First Prize in Photography at Generación 2002 by Caja Madrid. He has been awarded scholarships by the Casa Velázquez (2003), FotoPres (2005), Generación 2005 by Caja Madrid, Arte y Derecho VEGAP (2006), and the Huarte Contemporary Art Center of Navarre (Beca Patxi Buldain, 2008).

— MMN



Edward King Tenison

UK, 1805 — 1878

Gate of Forgiveness, Alcázar of Seville.

An Anglo-Irish aristocrat, he and his wife spent a season in Spain from October 1850 until the spring of 1853. A pioneer of the art of photography, he left a significant legacy by capturing various areas of the peninsula, venturing beyond the commercial style prevalent at the time.

The most comprehensive collection of the graphic records of the couple's journey is kept in the album *Memories of Spain*, currently in the Bibliothèque nationale de France (Paris). Their stopovers are documented in the travel memoirs written by his wife, Lady Louisa Tenison. Published at the time under the title *Castile and Andalusia*, the album consist of 35 positive salt prints from negatives on waxed salt paper which reproduce views of different Spanish cities.

Some of these images were published in the collections *Souvenirs Photographiques* and *Recueil Photographique*, promoted by the Imprimerie Photographique de Blanquart-Évrard in 1853 and 1854. Other pieces were exhibited, although

only seldom, for instance at *The Irish Industrial Exhibition* (1853), where his photographs of the cities of Toledo, Burgos, or Valladolid were highly acclaimed, above all due to the large size of the prints. The photographs were also displayed at the Photographic Society of London in 1854 and 1855. The Photographic Fund of the University of Navarre (Pamplona) holds some of the few calotypes included in the album *Memories of Spain*, specifically the image of the front of the Convent of Santa Paula and of the Patio del Alcázar in Seville.

— RA

Selected work

Impressed by Light: British Photographs from Paper Negatives, 1840-1860. New York: Metropolitan Museum of Art, 2007.



Esteve Terradas i Illa

BARCELONA, 1883 — MADRID, 1950

An exceptional pupil, he studied in Berlin, Barcelona and Madrid, enrolling at university at the age of 15. He received his PhD in physical and exact sciences in 1904, and in physical sciences, *ingeniería de caminos, canales y puertos* (civil engineering), and industrial engineering in 1909. He taught at the universities of Zaragoza, Barcelona and Madrid, specializing in physical and mathematical sciences, subjects on which he published numerous essays and articles. He was a member of the Royal Spanish Academy, of the Royal Academy of Exact, Physical and Natural Sciences, and of the

Royal Academy of Sciences and Arts of Barcelona, and he was the first president of the Astronomical Society of Barcelona (1911), among others distinctions. He directed the railway works of the Ferrocarriles de la Mancomunitat de Cataluña and the construction of the Ferrocarril Metropolitano Transversal of Barcelona.

He used photography to illustrate his technical and scientific work and also in his personal life, excelling particularly in the latter for the quality of his portraits. He produced travel photography in Spain, Europe, and Latin America, with a focus on landscape and architectural photography and aesthetic precepts that linked him to constructivism and the New Objectivity.

In 2004 the tribute exhibition *Esteve Terradas, 1883-1950: enginyeria, arquitectura i ciència al segle XX* was held at the La Salle School of Engineering and Architecture (Barcelona). The Institut d'Estudis Fotogràfics de Catalunya (Barcelona) keeps an archive with his work, consisting of 3,458 images taken between 1910 and 1936.

—RA



1— Works in progress of the Transversal subway, Barcelona, ca. 1920.

2— Platform of one of the first stations of the Transversal subway, still in construction at the time, Barcelona, ca. 1924.

Ricard Terré

SANT BOI DE LLOBREGAT, BARCELONA, 1928
— VIGO, 2009

He studied in the Escuela de Altos Estudios Mercantiles (School of Advanced Business Studies) and first entered the world of art as a painter and cartoonist. In 1955 he joined the Agrupació Fotogràfica de Catalunya, where he struck up a friendship with Xavier Miserachs and Ramon Masats. Such friendship would result in two group exhibitions in 1957 and 1959 that derived in the cultural recognition of the renovation of Spanish photography, especially through that of 1959, held at the Sala Aixelà. In 1958 he joined the photography group Afal, becoming a member of the committee of directors and taking part in all of their activities. The following year he moved to Galicia, where he captured the rural world and religious rites during the 1960s. At the same time he produced bespoke mural photography. Toward the start of the '70s he stopped taking part in activities connected to photography, only to come back in 1982 with new series, exhibitions and publications.

The work of Ricard Terré consists primarily of a single series he developed over 40 years and which revolves around Easter, carnival, and other religious rites which he uses to reflect about death, childhood, fancy dressing, or the exploration of what is human. With staggering audacity, he makes use of soft focus, film grain, extreme proximity to the model, high contrasts, and torrid framings.

In 1995, the "la Caixa" Foundation organized a traveling exhibition of his work, curated by Pere Formiguera. In 1997 he went on to become a part of the Parisian gallery VUJ, which served him as a platform to enhance his international presence. In 2008 he was awarded the Bartolomé Ros Prize by PHotoEspaña.

—JFP

Selected works

Ricard Terré. Barcelona: Fundación "la Caixa", 1996; *Ricard Terré. PHotoBook*. Madrid: La Fábrica, 2001; *Obras Maestras: Ricard Terré* (Masterworks: Ricard Terré). Madrid: La Fábrica, 2010.

1— Santa Marta de Ribarteme, 1960.

2— Isabelita Clemente. Sant Boi de Llobregat, 1958.



Josep Tobellà

BARCELONA, 1954

A great enthusiast of photography since his adolescence, he began photographing cabaret shows at El Molino in Barcelona when he was 19 years old. Presently, he is a teacher and a consultant in serigraphy, although he is still passionate about stage photography.

For 10 years he documented the life of the popular cabaret of Barcelona's *Paralelo* with an analog 35 mm camera. From different angles and deploying a game of light and shadows that constituted his personal point of view, he recorded the interiors and exteriors of the performances, the changing rooms, and the reactions of the audiences in over 150 photographs. Of note are his portraits of Johnson, an artist, applying his make up and fitting his false eyelashes, or those of the *vedette* Christa Leem.

In 2011, on the occasion of the reopening of the cabaret, the exhibition *Carpe diem, 10 años en El*

Molino, 1973-1983 (Carpe diem, 10 years in El Molino, 1973-1983) took place in the venue Setba Zona d'Art of Barcelona. On display was a selection of 50 photographs, more than half of them previously unpublished. Some of these images are today found in the permanent collection of the Museu Nacional d'Art de Catalunya (Barcelona). In 2012 he took part in the exhibition *Centre Internacional de Fotografia de Barcelona (1978-1983)*, held at the MACBA. — AGM

Selected works

El Molino. Barcelona: Edicions del Mall, 1984; *Barcelona eròtica*. Barcelona: Angle, 2003; *El Molino, un siglo de historia*. Barcelona: Angle, 2009.

www.joseptobella.com



1— Johnson. El Molino, ca. 1973-83.
2— Cathy. El Molino, ca. 1973-83.
3— Christa Leem. El Molino, ca. 1973-83.
4— Teresa and Pacita. El Molino, ca. 1973-83.

Joan Tomás

BARCELONA, 1958

Joan Tomás discovered photography at the age of 12, and he began to practice it professionally toward the end of the '70s, while he studied at the Ealing College of Higher Education in London. Upon his return to Spain he made Barcelona his professional home base, producing works of photojournalism and industrial photography. In 1982 he opened together with Agustín Fernández the Primer Plano Gallery, which specialized in documentary photography and which he directed until 1988. This gallery exhibited for the first time the photographs taken by Agustí Centelles during the Spanish Civil War. Between 1985 and 1993 he devoted his time almost

exclusively to fashion and advertising photography, although he carried out research for his parallel personal projects. Since 1993 he collaborates with major Spanish magazines, specializing in portraiture and documentary photography. He is part of the founding team at the Centre de Fotografia Documental de Barcelona (2003).

He has focused his production on portraiture and documentary photography, working on personal and commissioned work. Among the latter stand out those carried out for film production companies such as Sogecine, for which he made the photographs of the posters of *Lucía y el sexo* (Julio Médem, 2001) and *Mar adentro* (Alejandro Amenábar, 2004). He has photographed celebrities from the cultural and entertainment scenes, such as Ana María Matute, Antonio López, Tamara Rojo, Mario Vargas Llosa, Teo Angelopoulos, María Valverde, or Rafael Nadal. Among his more personal works feature *Sueños* (Dreams), which gathers three series of photographs taken with a camera from 1910 in some sort of journey to the future from a regard of the past, or *St. Pere, mi barrio* (St. Pere, my neighborhood), which documents the social transformation of the neighborhood through portraits of the people who live there and their subsequent exhibition on the street. He has also carried out features about the natural catastrophe provoked by the *Prestige* and the slum of the 3,000 *viviendas* of Seville.

He collaborates with publications such as *El País Semanal*, the *Magazine* by *La Vanguardia*, *Woman*, *Elle*, *Yo Dona*, and *Telva*, among others. — MMN

Selected work

Joan Tomás. *PHotoBolsillo*. Madrid: La Fábrica, 2012.

www.joantomas.net



Paz Vega in *Lucía y el sexo*. Formentera, 2001

Laura Torrado

MADRID, 1967

You, 2010.

She holds a PhD in fine arts from the Complutense University of Madrid, and first came into contact with photography by the hand of Cristina García Rodero. In 1992 she was sponsored by the Peggy Guggenheim Foundation of Venice. In 1993 she received a Fulbright scholarship to be part of the Conservation Department of the Guggenheim Museum and The Museum of Modern Art of New York, where she lived for three years. There, she completed the series *Transhumance* (1993). Back in Madrid, she would produce the series *Hammam* and *Dormitorio* (Bedroom). In 2002 she began incorporating videos in her creations. From 2003 is the project *Down World*; and from 2004, the documentary *Otros hogares, otras realidades* (Other homes, other realities). Presently she is a lecturer of the Department of Art of the University of Castilla-La Mancha.

Her oeuvre, introspective and focused on the representation of the female as a stage in which things are constantly taking place, challenges preconceived stereotypes. These are the precepts that govern *Hogares y silencios* (Homes and silences, 2000), or *Hammam 2013* (2013). In

her work she uses objects and materials, such as paper, cloths, flowers, or Plasticine, which establish a dialogue with the body and the face. Her stages reveal an influence of the theater in her work.

Featured in Paris Photo 1997, since then she has held exhibitions such as *The Insides* (Bacelos Gallery, Vigo, 2004), *Le jardin féérique* (Fotoencuentros, Murcia, 2009), *Todesfuge* (La Fábrica Gallery Barcelona, 2010) and the monographic *La oscuridad natural de las cosas* (The natural darkness of things, Canal de Isabel II, Madrid, 2013, during PHE 13). She has been the recipient of the awards Altadis Plastic Arts prize (2000), the Purificación García (2003), and the Plastic Arts Prize of the Museum of Pollensa (Mallorca, 2008).

— MMN

Selected works

Vanitas, canto líquido (Vanitas, liquid song). Madrid: Casa de Velázquez, 2000; *Laura Torrado. PHotoBolsillo*. Madrid: La Fábrica, 2005; *The Insides*. La Coruña: Artedardo, 2009.

www.lauratorrado.net



Ana Torralva

SAN FERNANDO, CÁDIZ, 1957

She learned how to handle a camera at age 13. Having studied painting in Valencia, she graduated in fine arts from the Complutense University of Madrid. She collaborated in the creation of the Valencia edition of *El País*, where she worked for 10 years, publishing her features in *El País Semanal*. Currently she collaborates with the cultural supplement *Babelia*, and teaches photography at the Faculty of Fine Arts of the University of Salamanca. She lives in Madrid.

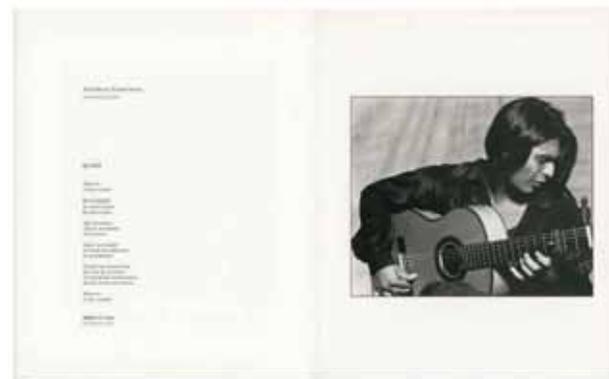
Her portraits have earned her artistic and professional recognition. Flamenco has emerged as one of her favorite subjects and an as opportunity to practice the portrait outside the realm of professional commissions, affording her the liberty to experiment and to come closer to her birthplace. Her intimist photography, illuminated laterally to sharpen the features of her subjects,

reveals the more dramatic aspect of flamenco and the expressiveness of its characters. Thus, for over 13 years she has been working on *Ha pasado un duende* (A goblin has passed by), an open series she continues to enhance with new photographs and for which she has taken the portrait of some of the most representative figures in flamenco, such as María Pagés, La Paquera, or El Cigala.

Twenty of these images were exhibited in 2003 at the Roger Smith Lobby Gallery in New York, as part of the III Flamenco Festival. She has been the recipient of three FotoPres awards in the category of "Portrait" for her photographs *El cigarrillo de Monseñor Tarancón* (Monsignor Tarancón's cigarette, Third Prize, 1984), *Cinco mujeres y su entorno* (Five women and their environment, First Prize, 1989) and *Poli Díaz, fuerza y ternura* (Poli Díaz, strength and tenderness, Second Prize, 1990). Her work is on permanent display at the Galería de Retratos de los Magistrados del Tribunal Constitucional en España, (Portrait Gallery of the Magistrates of the Constitutional Court in Spain, Madrid). — AGM

Selected works

El canto y la mina (The song and the mine). La Unión. Mestizo: Murcia, 1999; Gutiérrez Carbajo, Francisco. *Seis manifestaciones artísticas, seis creadoras actuales: Iciar Bollain, Almudena Guzmán, Angélica Liddell, Carmen Linares, Clara Sánchez, Ana Torralva*. (Six artistic forms, six contemporary creators: Iciar Bollarín, Almudena Guzmán, Angélica Liddell, Carmen Linares, Clara Sánchez, Ana Torralva). Madrid: UNED, 2006.



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2

1— Antoñito Fernández. Guitarist (La Unión).
2— Flamenco club. Piñana's guitar.

Reproduced in *El canto y la mina. La Unión* (The song and the mine. La Unión). Murcia: Mestizo A.C., 1999.

José María Tous Jové

BARCELONA, 1924 — 2007

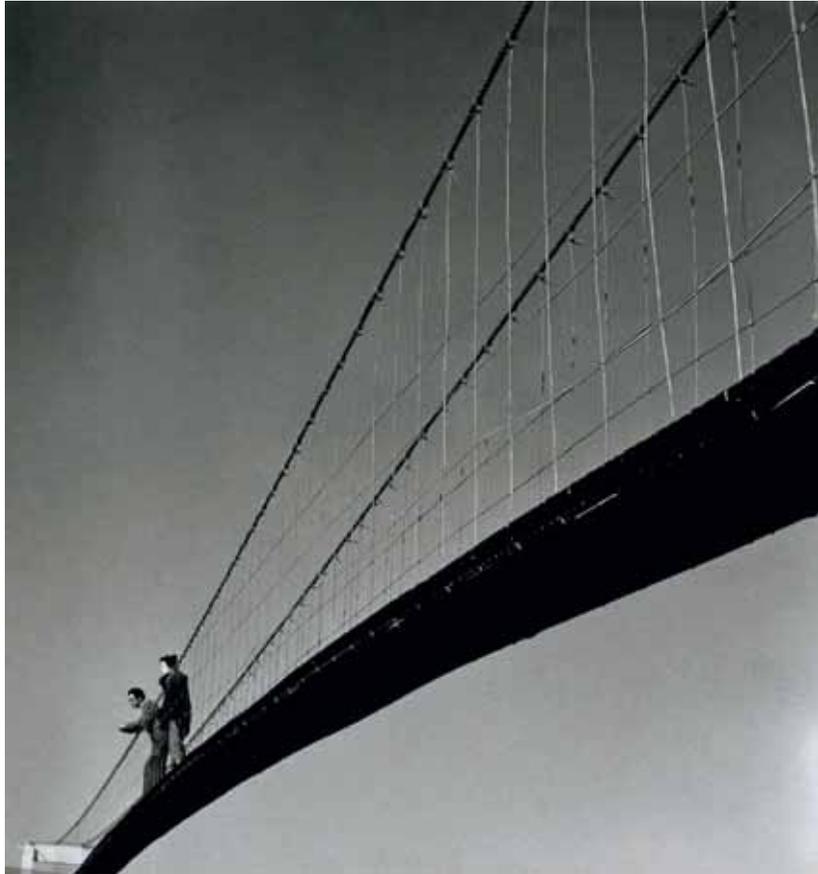
His first interest in photography came in the '50s, resulting from his friendship with photographers who back then were up-and-coming, such as Antoni Crous Serda. His first solo exhibition took place in Barcelona in 1956, at the headquarters of the Agrupació Fotogràfica de Catalunya, of which he was a member. That same year he took part in the group show *La fotografía española de hoy* (Spanish photography today), held in Paris and featuring, among others, Oriol Maspons and Francisc Català-Roca. Toward the mid-'60s he became progressively less passionate about photography.

Portraits and social photography were his favorite themes. He held exhibitions all over Spain

and merited more than 100 first prizes, publishing in the main specialized magazines of the time. Through photographer Antoni Campañá, the Fédération Internationale de l'Art Photographique organized an exhibition with his work, which earned awards in several European countries, and in 1958 he was named a FIAP Artist. Since 2005 part of his collection can be found in the archives of the Museu Nacional d'Art de Catalunya.

— LF

Bridge.



Rafael Trapiello

MADRID, 1980

Holds a degree in civil engineering. Following a trip to Italy, he discovered photography in 2004 and soon thereafter joined the Asociación Fotográfica de Caminos (Photography Association of Roads) of Madrid. In 2006 he submitted his work for the first time to a photography competition, Revelados'06 by Caja Madrid, in which he was awarded the First Prize. He combined photography with his work as an engineer in a construction company, and since 2010 he has turned to photography full-time.

A result of his first period as a photographer is the personal project *Tramo_08*. His photographs tend to be part of a rigorous project of documentation of the reality of contemporary society. In this sense, in 2013 he carried out together with Jonás Bel from NOPHOTO the project 2013, an archive of 258 portraits and hand-written index cards filled in by the models themselves—direct witnesses of the situation currently assailing Spain—in which they recorded their thoughts and expectations for the year. He has also produced more poetic and

personal works in which intuition, aesthetics, and immediate feelings are the protagonists, such as *Auguri o La noche que espera* (The night awaits).

In 2012, his travel diary *New York, Texas* was on display at the José Ramón Ortega Gallery of Madrid. The work of Rafael Trapiello has merited him the Silver Medal of the Epoch Times International Photography Competition (2009), the runner-up prize of the XIX Jóvenes Creadores (Young Creators) competition of the Ayuntamiento de Madrid (2007), and the first Prize for Photography of the Caja de Castilla-La Mancha.

— NU

Selected works

Together with Trapiello, Andrés. *Capricho extremeño* (Caprice from Extremadura). Mérida: Editora Regional de Extremadura, 2011; together with Bel, Jonás. 2013. Madrid: PHREE, 2013 (12 vol).

www.rafaeltrapiello.com



Upper Bay, New York, 2011.

Miguel Trillo

JIMENA DE LA FRONTERA,
CADIZ, 1953

A graduate in imaging and Spanish philology from the Complutense University of Madrid, since the '70s he has been a witness and a chronicler of an aesthetic and a moral transition, depicting youngsters from his milieu. In Madrid in the 1980s he turned the anonymous characters of the *Movida* into his main theme, and toward the start of the '90s he was commissioned by *El País Semanal* to capture Spanish youth in small provincial capitals. Since 1994 he lives in Barcelona, where he has developed the series *Geografía Moderna* (Modern geography), a journey through linguistic or territorial borders in the Iberian Peninsula. He combined his work as a photographer with teaching.

Trillo's work, caught halfway between the document, the concept and the passion, is focused on an effort to represent a society that has evolved from the human need to belong to a group, expressed through urban tribes, all the way to the total absence of a social or moral frame of reference. Using the different generations of youngsters as leitmotif, as a taxonomy of sorts, Trillo's vast compilation reveals the way in which the country has evolved from an initial aesthetic link with partying in general or with music bands, going through an aesthetic and social perception anchored on sports and mass culture, to an absolute dissociation, an anonymity that has become *normal* in society.

Of note are, his presence in the official section of PHotoEspaña in 2005 with an exhibition at the Círculo de Bellas Artes of Madrid; his presence in Paris Photo that same year; and the retrospective of his work *Identidades* (Identities), held in 2009 in the Contemporary Andalusian Art Center (Seville) and the Canal de Isabel II (Madrid). The Ayuntamiento de Madrid highlighted the latter as the best exhibition held in the city that year and awarded the artist the Villa de Madrid Prize. His work is included in major public and private Spanish collections such as the Museo Nacional Centro de Arte Reina Sofía of Madrid or the Fundació Foto Colecciania of Barcelona.

— PPF

Selected works

Diez años de estéticas juveniles y rocanrol (Ten years of juvenile aesthetics and rock 'n' roll). Logroño: Ediciones Municipales, 1989; *Miguel Trillo. PHotoBolsillo*. Madrid: La Fábrica, 1999; *Similitudes*. Torrelavega: Centro Nacional de Fotografía, 2001; *¡Agüita!* Madrid: Árdora, 2001; *Parejas y placeres* (Couples and pleasures). Barcelona: Galería H₂O, 2008; *Identidades* (Identities). Barcelona: Actar, 2009.



2



3

The Happy Fisherman

JOSÉ LUIS GALLERO

Trillo himself admits that his photographs maintain strong links with two fundamental thematic references: *La Movida madrileña* and the urban tribes. He was a witness to the generative process that gave rise to the Madrid new wave (1979-1984), and he has not left off compiling the aesthetic and sentimental patterns of successive youth movements in his archives, starting at least as far back as the transition in Spain to a democratic regime and a consumer society. From 1992 onward, and perhaps on account of this fact, his work has begun to take on a documentary character that is more conceptual than descriptive. The anthropological interest persists, but has ceded some of its protagonism to a more complex reflection on the limits of language [...] An academically formed intelligence and an apprenticeship spent on the streets as a rebellious youth have honed his observational skills and prepared him to survey the panorama of the times. If anything merits his approval, it's going for the jugular; if anything merits his disdain, it's applying coats of "photographic paint" to a snapshot.

A temperament as perfectionist as his would never let him pass up an opportunity to rid himself as best he might of his personal demons, namely: the search for the decisive instant, neorealist staging, bombast, and mannerism. Shunning these, he has entered upon unexpected pathways in pursuit of his solitary quest. Until the shadow of pain recedes. Who cares? Death is just another thing. A sign of the times.

Is it worth interrogating oneself about the places where the objectivity and subjectivity of photography supposedly begin and end? The contiguity of his medium with cinema, video, television, advertising, and graphic design and publishing has compelled the photographer to attempt such an intense approximation of the real that is has led him to discharge himself of any delimiting aspiration that is not expressed in terms of personal truth. All things considered, contemporary documentarism has overcome its worst moments of confusion by taking the stance of poetic writings: writings whose essence refers to the rudiments of knowledge, to the foundations of language, to the roots of consciousness. Not to establish dividing barriers, unless to do so signifies an invitation to trespass. —

"The Happy Fisherman," by José Luis Gallero. Miguel Trillo. *PHotoBolsillo*. Madrid: La Fábrica and TF, 1999.

1— London, 1981.
2— Seoul, 2007.
3— Barcelona, 1989.

Rafael Trobat

CÓRDOBA, 1965

A photographer since 1988, in 1990 he started a project in Nicaragua about everyday life in the country and its evolution after the end of the revolutionary period. This work was presented in 2005 as a doctoral thesis, which merited him the title of Doctor in Fine Arts from the Complutense University of Madrid. For over 15 years he was an assistant to Cristina García Rodero, combining this work with photo assignments for various international media. Since 1998 he teaches photography at the Faculty of Fine Arts of the Complutense University.

His most representative work is, *Aquí, junto al agua. Nicaragua* (Here by the water. Nicaragua), a project in which he has invested 18 years, and which, in the words of Christian Caujolle, is "beautiful in its forms and free of sensationalism, building a deep, dense, committed, and bright narrative." It



is approached from a humanistic perspective: "in essence, his photographs aspire to transcend local scenes and themes [...] the underlying subject in his oeuvre is life, making the world his stage and mankind his protagonist," writes Alejandro Castellote in the book published by Lunweg and the Andalusian Center of Photography (CAF, Almería). The result reveals his ability to immerse himself in a complex reality and to reflect it in a direct and accessible manner, presenting reality from within, in all its social, personal and cultural richness.

Aquí, junto al agua. Nicaragua has traveled, among other places, to the CAF and the Museum of Cádiz (2009), the Cultural Center CajaGranada (2010), the exhibition hall of Vimcorsa in Córdoba, and the festival ImageSingulières of Sète (France, both in 2012). He was the recipient of the Banesto scholarship for artistic creation by the Banesto Foundation in 1994; and in 1996 he was selected by World Press Photo to attend the Joop Swart Masterclass. The winner of the First National Photography Competition Caja Madrid in 1998, he received the FotoPres scholarship the following year.

— MMN

Selected works

Aquí, junto al agua. Nicaragua (Here by the water. Nicaragua). Barcelona: Lunweg, 2009; *Rafael Trobat. PHotoBolsillo*. Madrid: La Fábrica, 2013.

Solentiname. Isla Mancarrón, 1990.

Anna Turbau

BARCELONA, 1949

During the '70s and until 1984 she worked as a photojournalist for media such as *El Periódico de Cataluña*, *Interviú*, *Primera Plana*, or *Actual*. In 1984 she began producing cultural and educational programs for television. She presently works as a photographic documentarian on a freelance basis.

She was one of the most influential photojournalists of the Transition years in Galicia, where she lived toward the end of the '70s as a contributor to the magazines *Interviú* and *Primera Plana*. She covered events such as the first Día de la Patria Galega (national day of Galicia), and the protests against the Autopista del Atlántico (Atlantic highway). She also carried out features with a social theme and great documentary value, such as *Los Ancares* (1976) and *Manicomio de Conxo* (Mental hospital of Conxo, Santiago de Compostela, 1977). In 2009 she would produce the documentary *A mirada de Anna*, directed by Lorenzo Soler and Jorge Algora, which goes over the more than 400 photographs taken by the journalist during her years in Galicia.

In 2011 she took part in the exhibition *Mujer y silencio* (Woman and silence), together with photographers Concha Ortega and Jesús Pastor. Anna Turbau presented 20 photographs of the hands of peasant women from Calatañazo (Soria), aged by time and labor. The Gollerichs civic center of Barcelona hosted in 2012 her retrospective exhibition *Galicia, la Transición, años 70* (Galicia, the Transition, 1970s).

— AGM

Selected works

As author/editor, *Jazz para cinco instrumentos* (Jazz for five instruments). Barcelona, 1975; *Santiago, pequeña historia natural* (Santiago, brief natural history). Santiago de Compostela: Universidade and Dirección Xeral de Cultura, 1993; *Mujer y silencio* (Woman and silence). Soria: Caja Duero, 2009.

www.annaturbau.com



1



2



3

1 — Ferol demonstration. Galicia, the Transition, 1970s.
2 — Elderly married couple. Galicia, the Transition, 1970s.
3 — Women. Asylum of Conxo. Santiago de Compostela, 1977.

Manel Úbeda

MOLLET DEL VALLÉS, BARCELONA, 1951

A lecturer and director at Idep Barcelona from 1981 to 2011, he has always been involved with collectives, institutions and project related to photography. He produced his first exhibition in 1975; in 1980 he was among the organizers of the Jornadas Catalanas de Fotografia (Catalan Photography Meetings), as well as the 1982 Primavera Fotográfica de Catalunya. He has been a lecturer in universities such as the Autònoma de Barcelona, the Politècnica de Valencia, or the Universitat Catalana d'Estiu, and he has curated a number of exhibitions for the "la Caixa" Foundation, promoting the dissemination of photography through didactic books and videos about analogical and digital photography.

His work focuses on once-splendid abandoned spaces, stressing the concept of decay. Passionate about the Tibidabo amusement park on the Serra de Collserola (Barcelona), he photographed it during 11 years, in winter when it was closed to the public, capturing a strikingly different image of the park to that used for advertising purposes (*Tibi*, 1978-89). Of note are his series *Àfrica Negra* (Black Africa, 1990-94), produced in Togo, Benin and Ghana during different travels in an attempt to understand African culture; *Baños de San Sebastián* (San Sebastian baths, Barcelona, 1982), one of the series in which the author shows his inclination to depict venues from his city; or *Plaza de toros de Las Arenas* (Las Arenas bullring, Barcelona, 1988), a documentary series with surrealist undertones about the abandoned bullring of the Catalan capital.

Manel Úbeda has held exhibitions in numerous national and international galleries, especially noteworthy among which are the shows hosted by Sala Arcs (Caixa de Barcelona Foundation, 1987), with photographs taken from the author's most emblematic collections, and by the Tagomago Gallery (Barcelona) in 2012, where he presented the series *Poc a Poc Oblid*.

—RA

Selected work

Togo, Barcelona: Asociación Cultural por la Fotografía y Comunicación Alternativa, 1996.

www.manelubeda.com



1— Togo, 1990.
2— Morocco, 1993.

2

Julio Ubiña

SANTANDER, 1921 — BARCELONA, 1988

With the Civil War his family moved to Barcelona, where he enrolled at university to read law, chemistry and engineering before dropping out to become a photographer. Between 1956 and 1957 he published his work in the magazine *Afaí*. Together with Oriol Maspons, they worked as a team for the main magazines and publications of the time, such as *Gaceta Ilustrada*. They illustrated the books *El toreo de salón* (Indoor bullfighting), with texts by Camilo José Cela, and *Poeta en Nueva York* (*Poet in New York*), by Federico García Lorca. In 1964 he joined the Agrupació Fotográfica de Catalunya, also turning his attention from 1970 to cinema and TV.

In the beginning he opted for a fresh style of graphic reportage, distinctive for its clarity and directness, for which he used a Leica MP-135. Among others, he produced features about Congo, Angola, Jordan, and a monograph focused on

Ernest Hemingway during the writer's visit to Pamplona for the San Fermin festival of 1959. He would publish them in magazines such as *Stern*, *Life*, *Paris Match*, or *Gaceta Ilustrada*. During his last years he experimented with motion photography, putting together a collection of images of pedestrians he photographed discreetly with his Leica walking along the streets of Barcelona, which he titled *Espectros* (Specters).

In 2008 he was the subject of the retrospective exhibition *Julio Ubiña, fotógrafo (1921-1988)*, held in La Vitrina del Fotógrafo of the Palau Robert in Barcelona, which included intimate images of the photographer and some of his commercial work, as well as photographs from the series devoted to Hemingway, and a selection of his *Espectros* (Specters).

—RA



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2

1— Somorrostro, Barcelona, 1958.
2— Ernest Hemingway, Pamplona, 1958.

Llorenç Ugas Dubreuil

SABADELL, BARCELONA, 1976

Gate of light, 2007-09.

When he was just 12 years old he began taking pictures of the sunset with his father's reflex camera. He studied in the Institut d'Estudis Fotogràfics de Catalunya (Barcelona) and in the School of Arts and Crafts of Sabadell. He has specialized in pin-hole photography, ancient processing techniques, and photography conservation.

Modern society and its relation to the city and everyday spaces are a running thread found throughout his images. They allow him to look into what remains in the city when no one is there, when no one uses it, and he photographs the void and the silence. He does not consider himself an architectural photographer but he does use architectural spaces as his point of departure. *Cartografiar el espacio. Lugares, rastros y huellas* (Mapping space. Places, traces and footprints, 2007-09) is a clear example of his style.

In recent years he has been the protagonist of the solo exhibitions *Espacios de luz* (Spaces of light, T20 Gallery, 2008), *Cartografiar el espacio*.

Lugares, rastros y huellas (Mapping space. Places, traces and footprints, Instituto Europeo di Design, during PHotoEspaña 2011, Madrid) and *A Sense of Place* (Host Art Project, London, 2013).

His work has earned him, among other awards, the Honorable Mention of the Purificación García Photography Competition (2009), the Acquisition Prize of the Explum Award (2010), the First Prize of the Plastic Arts Award of the Colegio de Arquitectos (Association of Architects) of León (2011), and the grants for production *Rodales 4* (2012). Additionally, he has been recognized by the Brugal Prize for Emerging Artists (ARCOmadrid 2009) and the Ciutat de Palma Visual Arts Prize (2009-2011). His work is included in the Cajasol Foundation (Seville), the Vila Casas Foundation (Seville), and the Contemporary Art Collection of the Diputación de Alicante, among others.

— AGM

www.llorensusagadubreuil.com



Juan Vallbuena

MADRID, 1973

He read theoretical physics at the Autonomous University of Madrid, although he has always worked as a photographer. He is a co-founder of the collective NOPHOTO and the coordinator of PROYECTA, an independent initiative that uses screenings as a means to divulge the work of new authors. He teaches the international master of photography at EFTI and is the editorial director of PHREE, a publishing house that specializes in contemporary documentary projects.

Boasting an ample and varied production, he has worked together with other members of NOPHOTO in projects such as *Muta Matadero* (2007). As a solo artist he has authored the series *Un Lugar de La Mancha* (A place in La Mancha), a reconstruction of visual memory and its connection with the surroundings; *La ancha frontera* (The wide border), a personal approach to the Mediterranean; or *Saltre* (Saltpeter), evidence of the unique experience of creation he shared with the Senegalese lodgers of an overcrowded hmo in Madrid. Following a commission by the British Council, he produced *Juntos_Together*, a project about youth, identity, and sport; and on behalf of the "la Caixa" Foundation he put together the series *Fotohistorias*, designed to disseminate documentary photography among teenagers. He has also directed the

project *Nosotros* (Us), a commission of the Casa Árabe (Madrid) aimed at creating a collective album of Madrid's neighborhood of Lavapiés.

Winner of Descubrimientos PHotoEspaña in 2001, in 2008 he participated in the festival with the exhibition *No era aquí* (It wasn't here), hosted by the Cervantes Institute of Madrid, and during the 2012 edition of the festival he presented *Juntos_Together* at the Antonio Pérez Foundation (Cuenca). The book of the project *Nosotros*, which was on display in 2009 at Casa Árabe, was selected that same year by PHotoEspaña and by the Photobook Festival of Kassel (Germany) among the best photography books of the year. Additionally, his work has merited him the FotoPres scholarship in 2001, the scholarship-residency of the Galerie Atelier de Visu of Marseille (France, 2003), a nomination for the Joop Swart Masterclass at World Press Photo 2004, and the aid for Cultural Projects with a Social Impact of the "la Caixa" Foundation in 2010.

— MMN

Selected works

Nosotros. Un álbum colectivo del barrio de Lavapiés (Us. A collective album of the neighborhood of Lavapiés). Madrid: Casa Árabe, 2009; *V. Valparaíso*. Madrid: PHREE, 2011; *Noray*. Madrid: PHREE, 2012.



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2

1— A place in La Mancha, 2006.
2— Saltpeter. Madrid, 2009.

Javier Vallhonrat

MADRID, 1953

1— From the series *Acaso* (Perchance), 2001-03.

2— #21, photographic data. From the series *42° N*, 2012.

A graduate in fine arts from the Complutense University, he also holds a degree in psychology, an area in which he has completed his training from a creative perspective. He is also a Gestalt therapist and holds a master's degree in humanistic and integrative psychotherapy. He has developed an extensive teaching activity as a guest lecturer in a number of domestic and foreign universities (Austria, Belgium, Canada, Spain, France, Finland, Italy, Japan, Mexico and the UK), and also delivering and promoting seminars, workshops and other events.

During the mid-'80s he began a notorious career as a professional photographer, publishing his work in international magazines such as *New York Times*, *Vogue UK*, *Vogue Italy*, or *Vogue Paris*, and producing campaigns for designers like Christian Lacroix, Jil Sander, Martine Sitbon, John Galiano, Yves Saint-Laurent, Chloé, Lancôme, or Shiseido. In terms of his personal work, over the course of close to three decades he has engaged in an extensive reflection about form, delving into the study of photography as the object of artistic deliberation, exploring its boundaries as a language and making it interact with painting, video, performance, words or installations. During the last four years he has worked in environments with particular geoclimatic conditions and processes, conducting long-term projects that he continues to develop to this day.

Of note are his solo exhibitions at Taidemuseo de Porin (Finland, 1986), Les Rencontres d'Arles (France, 1989), Arts Santa Mònica (Barcelona, 1996), Centre National de la Photographie (Paris, 2003), Telefónica Foundation (Madrid, 2004), and Canal de Isabel II, (Madrid, PHotoEspaña, 2008). He received the Silver Award by the *New York Times Magazine* in 1994, the National Photography Prize and the Silver Award of Excellence from The

Society of Newspaper Design in 1995, and The Art Directors Club 76th Annual Award in 1997; he has also been the recipient of the Bartolomé Ros Prize *ex aequo* with curator Marta Gili (PHotoEspaña, 2007) and the Villa de Madrid Photography Prize (2009). His work is included in the collections of the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Centre Georges Pompidou and the Maison Européenne de la Photographie (Paris), the International Polaroid Collection (Boston, Massachusetts, USA), and at the Musée Grand Duc Jean de Luxembourg.
— PPF

Selected works

Cajas (Boxes). Murcia: Mestizo, 1996; *Trabajos Fotográficos. 1991-1996* (Photographic works. 1991-1996). Barcelona: Lunwerg, 1997; *Javier Vallhonrat. PHotoBolsillo*. Madrid: La Fábrica, 1999; *Javier Vallhonrat habla con Santiago Olmo. Conversaciones con fotógrafos* (Javier Vallhonrat speaks to Santiago Olmo. Conversations with photographers). Madrid: La Fábrica and Fundación Telefónica, 2003; *ETH*. Salamanca: Centro de arte de Salamanca, 2003; *Casa de humo* (House of smoke). Madrid: Fundación Telefónica, 2004; *Javier Vallhonrat*. Barcelona: Bom Publishers, 2006; *Acaso* (Perchance). Madrid: La Fábrica, 2008.

www.javiervallhonrat.com



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2

Photography as Reflection

SANTIAGO B. OLMO

Javier Vallhonrat belongs to that diffuse but precise category of photographers for whom attitudes have pride of place. Well defined attitudes that go beyond the limits of what is strictly photographic in order to stress such basic things as his positioning in relation to life and to the processes of perception. From this position he locates a gaze which is medium of questioning. Javier Vallhonrat's attitude towards photography has always shown an interest for problems and has tried to put forward approaches rather than solutions. Probably for this reason his work has generated surprise, even a certain discomfort, acting as a detonator through the reflective character of the questions he proposed and through the risks he took in his solutions.

Surprise, discomfort, disquiet, analysis and research are in some way determined by an attitude that is aware of the expressive possibilities of photographic language and its consequent subversion and re-reading through views that dissect, deconstruct and once again propose new and different structures of order and construction.

Since the beginning, Javier Vallhonrat has worked in the field of fashion, which allows him to understand some aspects of how his artistic approach is constructed and formed. Domination of a style that is as formalized

as that of fashion, which has a very personal way of being reformulated, involving composition and aesthetic elements coming from the tradition of studio photography, makes him prepared to carry out a reflection that transgresses languages and styles. Distance in relation to these schemes is the first rule that Javier Vallhonrat has followed in order to construct something radically different, both in style and in meaning, in the language, in the motivations, in the significations and even in the experience itself, above all introducing questioning, thought and reflection [...] Through models he builds a landscape, a house and its axiometric structure in order to define the content of the representation; he turns them into objectual images and grants them with transparency in order to make them almost bodiless, transforming them into reflection and a shadow of themselves. From this he establishes the qualities of the narrative aspect that describes sometimes disturbing cinematographic atmospheres and climates, he defines contents connected to the architectural imagery of real estate promotions and the appropriation of the territory, he proposes consideration of the relationship between nature and urban development and the poeticization of peripheral landscapes as landscapes and *intermediate places* that are devastated and de-structured.—

"Photography as Reflection," by Santiago B. Olmo. *Javier Vallhonrat. PHotoBolsillo*. Madrid: La Fábrica and TF, 1999.

Valentín Vallhonrat

MADRID, 1956

He read geography and history, and information sciences at the Complutense University of Madrid. Since 1986 he collaborates as a fashion photographer with *Vogue* in its German, English, Portuguese, Italian and Japanese editions, working in a number of advertising campaigns. Beyond his personal work, during the '90s he set up a photo lab that specialized in high quality print runs. In association with Rafael Levenfeld since 1996, he has developed a significant track record archiving and preserving photography collections. Together they have curated several exhibitions.

Valentín Vallhonrat approaches the themes he explores as a collector of patterns found recurrently in different places and situations. His work manifests itself in series that display solid formal and conceptual unity, such as *Sueño de animal* (An animal's dream, 1989), in which the living and the dead serve as models; or *Cristal oscuro* (Dark glass, 1992), an analysis of human nature which takes its representation as its starting point. The latter set the foundations for his subsequent production, critical of models within a reality constructed by the cultural establishment in the guise of symbolic images. These are the guidelines that govern *Room for love* (1998), a peculiar search for footprints in ritualistic stages; *Faces for love* (1998), very close close-ups of the mouths of mannequins with which he deliberates about the aesthetic canon imposed by Hollywood; or *Moonlight* (2003), a reconstruction of landscapes of tourist peregrinations.

En busca del amor (*Room for love*) is the title of the solo exhibition that focused on this series by Vallhonrat, held at the Museo Nacional Centro de Arte Reina Sofía of Madrid in 2000. Since then he has produced solo exhibitions in institutions and galleries such as Elba Benítez in Madrid (*Moonlight*, 2003), as well as the Palau de la Virreina in Barcelona (*Vuelo de ángel* [Angel flight], 2004), and the Museum of the City of Madrid (*Tender Puentes* [Building bridges], PHotoEspaña, 2007).

— PPF

Selected works

Cristal oscuro: Valentín Vallhonrat (Dark glass: Valentín Vallhonrat). Madrid: Estética y pensamiento, 1996; *Valentín Vallhonrat. PHotoBolsillo*. Madrid: La Fábrica, 2001; *Vuelo de ángel* (Angel flight). Barcelona: Lunberg, 2005; *Profecías*. Salamanca: Universidad de Salamanca, 2010.



2

1 — Profile of a fighter, 2012.
2 — Submarine, 2009.

The beauty of shadow

VICENTE VERDÚ

[...] the photographs that Valentín Vallhonrat presents of simulated emblematic edifications appear to be dull and saturated in silence. All of the emptiness that the absence of light has left has been occupied by silence and, without doubt, what is represented is still standing due to its strong structure of iron tightness. Although the prodigy of this exceptional camera that captures the lack of sound does not stop there. If the roaring sound is intrinsically harmonious with the splendor and the cries correspond to the brightness of the sun, silence is of the order of the night and of shadow. Photography, through antonomasia, uses the faculties of light, and normally indulges itself on diversely enlivened surfaces. But what happens, however, when the project deliberately chooses to photograph shadow? What happens when the photo is fixed in the non-photon and the spectacle is based on the invisible?

The result is in fact exceptional, because what we realize in these simulacra of commonplace, emblematic and well-known buildings is curiously that which has never been seen. In relation to the sensation of *déjà vu* of the infinite post cards is the impact of the unforeseen. But not even Vallhonrat himself masks this irony. His lens captures a place, a cathedral or a palace completely and then erases it in order to spectacularly call our attention. He also does something else: he frames

just a fragment and presents it with extra difficulties for the eye. He does this because when this object appears it challenges the spectator's pupil even more, just like a highly jealous lover would expose the freedom of their beloved to a complete test.

Photography of silence and of shadow thus deals with the hidden part of the world and of oneself (as an animal, as a curious citizen, as an artist), and with each work we are placed within a challenge to action. Or, to put it another way: these are not the photographs, photographs that can be seen but have to be conquered; they are not works produced as gifts, but rather as disquiets, they are not positive supplies, but are negations. His aesthetic thus possesses the violence of fasting and the harshness of reversion, all of the elements involved in a knowledge destined to fall directly upon the skeleton.—

"La belleza de la sombra" (The beauty of shadow), by Vicente Verdú. In Vallhonrat, Valentín. *Vuelo del ángel*, Barcelona: Lunberg, 2004.

Rafael Vargas

BARCELONA, 1959

Torre Agbar seen from Montjuich, Barcelona, 2004.

A freelance photographer, he specializes in portraiture, architectural and advertising photography. He began his studies in Barcelona and completed his education at the School of Visual Arts in New York, where he produced his first architectural features, documenting the bridges of Manhattan for the publishing house Taschen.

Particularly drawn to urban landscapes, he has photographed Antoni Gaudí's most relevant buildings on behalf of Espai Gaudí, resulting in various exhibitions in Spain, Italy, China and Russia. Equally noteworthy are his exhibitions on the construction of the Agbar Tower (Barcelona) and on the National Design Awards, organized by BCD. He has been commissioned features by *El País Semanal* and by several specialized architecture and interior design magazines with an international audience, such as *Abitare*, *Architektur & Wohnen*, *Frame Magazine*, *Domus*, *Diseño Interior*, or *Intramuros*.

During his extensive career he has held solo exhibitions in the III Photography Biennial of Córdoba (1989), at the Círculo de Bellas Artes of Madrid (1990), at the Espace Saint-Cyprien in Toulouse (France, 1991) and as part of the Primavera Fotográfica de Catalunya 1992. In 2002 he presented *Gaudí. Visión imposible* (Gaudi. Impossible vision), a selection of large-format panoramic pieces about the

work of the Catalan architect held at the Foment de les Arts Decoratives (Barcelona). Additionally, he has featured in the group exhibitions *La visión española* (The Spanish vision, Spanish Institute of New York, 1992), *7 Spanish Photographers* (Special Photographers Gallery, London, 1994), *Gaudí, una visione poliedrica* (Cervantes Institute of Rome, 2001) and *Antoni Gaudí: A Multi-faceted View* (The Graduate Center, New York, 2003), on the occasion of the 150th anniversary of the architect's birth. His work has been recognized with numerous awards, including the European Kodak Gold Award (1989), the Gold Laus (1995), the Gold LUX (1993, 1995 and 2003), or the Escuadra de Plata of the Colegio de Arquitectos (Association of Architects) of Barcelona (2009). — AGM

Selected works

As author/editor, *Sagnier. Arquitecto* (Barcelona, 1858-1961), 2007; together with Capella, Juli. *Bravos: diseño español de vanguardia* (The fierce: Spanish avant-garde design), Barcelona: Lunwerg, 2009; together with Fontava, Rosario. *La Model de Barcelona: Històries de la presó*. Barcelona: Generalitat de Catalunya, 2010.

www.rafaelvargas.com



José Vázquez Paz

LA CORUÑA, 1896 — 1935

Born into a petit bourgeois family from La Coruña, he was a business manager whose main hobby was photography. He took his camera and tripod to all his travels and outings.

Focusing primarily on capturing eminently realistic landscapes from the Galician coastline and portraits of sailors, Vázquez Paz stands out, as well as for his status as a pioneer of documentary photography and for his compositions, for the impeccable laboratory technique he used when developing his positive prints. Like his disciple, Inocencio Schmidt de las Heras, the other great photographer from La Coruña, he used the most fashionable techniques

of his time—coloring processes such as gold toning, the bromoil process, oil dyes, and so on—in order to come as close as possible to the visual effect of painting.

In 1923 he held an exhibition in Paris, and a year later he participated together with José Ortiz-Echagüe in the International Salon of Brussels. His legacy, forgotten after his death, was recovered in the '80s by one of his grandsons, José Caruncho. He rescued from the family attic the old cameras, original prints, and a vast amount of negatives, proving that the most advanced laboratory methods available were being used in Galicia at the time. The Cuarto Oscuro Gallery of Ferrol, owned by Manuel Vilariño, exhibited a sample of this material in 1983. — RA



1— Jetty at Las Jubias. La Coruña, 1924.
2— Portrait of the boss. La Coruña, 1923.
3— Girl. La Coruña, 1923.

Vidal

MARTÍN VIDAL ROMERO
VALENCIA, 1872 — 1944

MARTÍN VIDAL CORELLA
VALENCIA, 1895 — 1976

LUIS VIDAL CORELLA
VALENCIA, 1900 — 1959

VICENTE VIDAL CORELLA
VALENCIA, 1905 — 1992

The lineage of photographers from the Vidal family began with the master Martín Vidal Romero, whose children Martín, Luis, and Vicente would later join him and continue his legacy, working as photojournalists during the first decades of the XX century.

Martín Vidal Romero was one of the first photojournalists in Valencia. He opened a portrait studio in 1895 in the Plaza de San Esteban, and combined this activity with the production of all kinds of features that he regularly published in *Nuevo Mundo*, *Sol y Sombra*, *Blanco y Negro*, *Letras y Figuras*, and *Palmas y Pitos*. In 1911 he joined the staff of the newly opened *Diario de Valencia*. He worked there until 1920, when his children, already collaborating in the family studio, also took over at the newspaper.

Martín Vidal Corella was a painter as well as photographer. His early inclination toward fine arts led him to study at the Royal Academy of San Carlos (Valencia). He merited the Third and First Medal at the Regional Exposition of Art in 1914 and 1915. He combined his career as a photojournalist with artistic photography.

His brother, Luis Vidal Corella, was one of the most important photojournalists during the Civil War. He worked for media such as *Diario de Valencia*, *Adelante*, *El Mercantil Valenciano*, or EFE (covering the Teruel front). His features depicted the activities of the Instituto Obrero de Valencia (Workers Institute of Valencia), created by the Government of the Second Republic in order to educate the working class. He also collaborated with the plastic arts section of the Ateneo Popular. After the end of the war reprisals were taken against him, and he was distanced from his profession until the newspaper *Levante* hired him as a photojournalist.

Finally, Vicente Vidal Corella was a writer and a journalist as well as a photographer. He made his debut as a writer and photojournalist in the *Diario de Valencia*, and from 1937 until 1939 he directed the newspaper *Adelante*. Especially noteworthy among his writings are those dedicated to Valencian traditions, such as *La pelota valenciana* (Valencian pilota, 1969), *Torres de Valencia* (Towers of Valencia, 1972), or *Los Benlliure y su época* (The Benlliures and their time, 1977).

—MMN



Public welfare in Valencia, 1937.

Virxilio Vieitez

SOUTELO DE MONTES, PONTEVEDRA,
1930 — 2008

1 — San Marcos, 1958-1959.
2 — O Giniu, Soutelo de Montes, 1959.

He worked as a mechanic in the Aragonese Pyrenees, at the Panticosa cable car. In Palamós, his next destination, he came into contact with photography by the hand of photographer Julio Palli, who first introduced him to the profession. There, in the Costa Brava, he decided to forever quit mechanics and to make portraits for tourists, but in 1955 he was forced to return to Soutelo de Montes due to his mother's illness. He would then open a photography studio, becoming a professional photographer. Vieitez gave up all photographic activity in the 1980s. He would leave behind, unwittingly, an invaluable anthropological record further appreciated by the work of his daughter Keta, who in 1997 organized the first exhibition of his work. This self-produced show held in Soutelo was attended by Manuel Sendón and Xosé Luis Suárez Canal, who, following their visit, got involved in the dissemination of the work of this photographer from Pontevedra.

His photographs, always resulting from a commission, are portraits of people and groups in social events such as first communions, wakes, or christenings, but also in the middle of everyday activities or modeling with some object that symbolized prosperity, in the case of those taken during the days when those who had departed the villages in search of wealth returned. Led by his instinct and

intuition, he developed a curious aesthetic in which human beings occupied everything, standing out against natural backgrounds. The absence of ornaments and embellishments, as well as the austerity of means used, result in an unusual poetics, full of disturbing scenes, peculiarities and customs, faces and facial expressions.

Between 1998 and 2001, the first retrospective exhibition of his work, *Virxilio Vieitez, 1955-1965*, presented in Vigo during the VIII edition of Fotobiennial, traveled to major Spanish venues and to the Encontros da Imagem of Braga (Portugal). In 2010, two years after the death of the photographer, Vigo's MARCO coproduced together with the Telefónica Foundation a new retrospective of the author. The exhibit could again be seen in 2013 in the Telefónica Foundation of Madrid.
— JFP

Selected works

Virxilio Vieitez: álbum. Vigo: cef, 1998; "Virxilio Vieitez." *PHOTOVISIÓN* no. 29. Utrera: Fotoeditor, 2000; *Virxilio Vieitez. PHotoBolsillo*. Madrid: La Fábrica, 2008; *Virxilio Vieitez*. Vigo and Madrid: MARCO and Fundación Telefónica, 2011; López Linares, José Luis. *Virxilio Vieitez. Más allá del oficio (Virxilio Vieitez. Beyond the profession)*. rtve. Cultural.es. 2005. Television documentary.



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2

3 — Dorotea do Carau. Soutelo de Montes, 1960.



3

The Revelation of the Still

ANTONIO LUCAS

What did Virxilio Vieitez see when he looked? What was the trajectory of his corneas? How did he convert everyday life into an entirely genuine event when faced with the camera? What, beyond men and women, was he seeking? What else other than such anonymous history? Because in his models there is a docile air of restraint, almost an isolation until when they are presented in the miniature world of a family party. Vieitez knows what he seeks because he knows what he is looking at. Because that galaxy is part of himself. That means: there is comprehension. And that captured nobility is also modulated by the representation of the spaces in which the protagonists stand out. It is in the territory of their existence, granted with mental or psychic tensions, where we are granted the props necessary to be able to read the set as an organism. Because this artist's work is in fact a beautiful and available *map of human geography* brought today out of the obscurity of so many days that follow on with the complete obviousness of those who make little of their existence.

Vieitez's work has a calligraphy of nakedness. Of those days and their people from the sharp depths of understanding the villages, their rhythms, their superstitions, their leisure time, everything that they can provide as a discovery in their daily and occasionally prodigious stillness. He is a photographer who is careful with the living and organic material in his studio. Graceful and efficient.

Because this work can only in the end be conceived through instinct. Through a reality finally accepted as a legend due to the same photographic construction. And why not, with a message brought from Dostoyevsky: "We should love life more than the meaning of life". Perhaps this statement is at Vieitez's starting point. Letting time go on, which is a way of celebrating it irremediably. Being alien to everything, even being alien to oneself, as an artist managed to do for seventy or so years without giving an account of himself, with a certain detachment in relation to what he had done, something that could be understood as a protective zeal in relation to any attempt to make a spectacle in his work. That necessary distrust was maintained intact in an austere passion for photography that was not necessary to be named, nor to be exhibited outside its vital jurisdiction. He kept an extensive chronicle of his steps in dozens of boxes where the household cats would be born, the negatives and the contact proofs that are *cancelled*, as if abandoning that which perhaps meant nothing to anyone except erasing the marks, with the suspicion that the extremely subtle simplicity of his work was no more than a personal and non-transferrable narration that rests better in the clarity of the shadows. But it isn't like that. —

"La revelación de lo inmóvil. Formas de orbitar alrededor de Virxilio Vieitez" (The revelation of stillness. Ways to orbit around Virxilio Vieitez), by Antonio Lucas. *Virxilio Vieitez*. Vigo and Madrid: Fundación MARCO and Fundación Telefónica, 2011.

Gerardo Vielba

MADRID, 1921 — 1992

He studied technical and artistic drawing at the Arts and Crafts School of Madrid, and in 1935 produced his first photographs. During the '40s he graduated as an aeronautical telegrapher and technical engineer; he was also a finalist of the Concha Montalvo Prize for short novels. From 1950 he became a very active figure in the renewal of Spanish photography. He participated in the magazine *Afal* from 1956 onward, and during the '60s was part of the group La Palangana, of the so-called Madrid School, the original members of which included Ramón Masats, Francisco Ontañón and Gabriel Cualladó. In 1954, while working as a teacher at the Military Academy of Aeronautical Engineering, he joined the Royal Society of Photography of Madrid, an organization which he presided from 1964 until his death.

His first graphic work is characterized by the spontaneity it brought to the predominantly academist and pictorialist photographic landscape of the time. From the '70s onward his work aligns with the neorealist movement. His images capture the instant and at the same time convey the feelings of the moment that surrounds them. He chose the street as the ideal setting to explore human beings and to depict their individual and

social reality; hence his work is also linked to humanist realism. Equally of note are his contributions in the field of theory and his work in the promotion of photography.

Between 1961 and 1979 he wrote articles for the magazine *Arte Fotográfico* and published in *Cuadernos de Fotografía*, *La Fotografía*, *Foto Profesional*, *Nueva Lente*, and *Flash Foto*, among other media. In 2009 Valencia's MuVim organized the exhibition *Gerardo Vielba 1921-1992: retratos con aire y tiempo* (Gerardo Vielba 1921-1992: portraits with air and time). He has been the recipient of the Gran Premio Perutz Internacional (1960) and the National Fine Arts Prize (1962). In 1988 he was awarded the Gold Medal of the University of Madrid in recognition of his academic work.

—LA

Selected works

Homenaje a Gerardo Vielba (Tribute to Gerardo Vielba). Madrid: Escuela de Madrid, 1993; *Gerardo Vielba*. Madrid: Caja de Ahorros y Monte de Piedad de Madrid, 1998; *Gerardo Vielba 1921-1992: retratos con aire y tiempo* (Gerardo Vielba 1921-1992: portraits with air and time). Valencia: Pentagraf, 2009.



1— Stroll on the pier at sunrise, 1973. Reproduced in *La escuela de Madrid. Fotografía 1950-1975* (The Madrid School. Photography 1950-1975). Madrid: Museo Municipal de Arte Contemporáneo de Madrid, 2006: pp. 122-123.



2

A Gentleman for History

MANUEL LÓPEZ

To talk today about the relevance of the art/document duality of the photographic work has no merit at all. It was Gerardo Vielba who knew—and said—before anyone else where the shots would end up going. In the first case the object would consist of creating “images generating the history of photography itself as a means of expression;” in the second case the aim would be centred on producing “images bearing witness to general history, with independence—not absolute, of course—in relation to their value in the most restricted theory or history of expression.” If we only consider the first case or also include the second, he always maintained his opinion without beating about the bush: “We will do one thing and the other.”

As a theoretician he devoted his thinking to figuring out the “selected and transcended instantaneousness” of photographic language, beyond the simple recording of the photograph as a “mechanical and grasping tool.” As a critic, his passion was that of dealing with the “ordering transits of history.” The sum of these two facets indeed turn him into one of the first historians of the medium in Spain. For his copious production of texts he used a genre that after the study and depth of his approaches stopped being a “lesser” attitude in photography: articles in specialized magazines [...]

He was consciously removed from pictorialism, and from a very early age, with surprising coherence, cultivated the two genres that made the bridge between the pre-history and the modernity of photography: the lyrical-poetic, through the portrait, and the social, which as there was no better definition was called “high reportage.” He invariably practised the first of these in the vertical format; the second systematically horizontally.

It seems as if Vielba had wished to dictate, with the strength of a historic act, his masterful lesson on the articulation of the framing of the different gazes by the photographer according to the genre that he was dealing with at any given moment.

He was someone who was a founder, bonder and unifier of the “Madrid School” and carried the reflections for formal intention for those who wished to join the group. A reflection that was critical as we see it today (one should not forget that these were the days of dictatorships and single thought in Spain), at least learned and above all honest [...] I am still surprised by the enlightening “dialectic of formats” in Vielba’s work. He had a horizontal gaze for the plural—reportage—and a vertical gaze for the unique—the portrait. Or which ends up being the same: he conceived the registering of history horizontally and the creation of poetry vertically.—

“Un señor para la historia” (A gentleman for history), by Manuel López. *Gerardo Vielba*. Madrid: Obra Social Caja Madrid, Taller de Arte, 1998.

2— Summer break, 1960. Reproduced in *La escuela de Madrid. Fotografía 1950-1975* (The Madrid School. Photography 1950-1975). Madrid: Museo Municipal de Arte Contemporáneo de Madrid, 2006: pp. 110-111.

Mayte Vieta

BLANES, GERONA, 1971

Silence, 1999.

Her multidisciplinary training is evidenced in her photographs, in which drawing and sculpture play an essential role. In 1992 she completed her diploma in painting and sculpture from the Escola Massana of Barcelona, and she began approaching photography as an autodidact and thanks to the scholarships of the Banesto Foundation and the Generalitat de Catalunya.

She frequently uses installations as the foundation of her creations, with the presence of large-sized photographs through which she proposes a conceptual dialogue with nature, as well as a recovery of sensations and narratives placed halfway between memory and recollection. These precepts governed already one of her first installations, *Silencio* (Silence, 1999), through which the artist encouraged reflection about the silence of the images and the relation the spectator maintains with them. In the landscapes of *Corredores de luz* (Corridors of light, 2001), *A ciegas* (Blindfolded, 2001), and *Tarde de encuentro* (Afternoon of meetings, 2004), light acts as a guide in a journey through love and death; the same is true in series such as *Cenizas* (Ashes, 2006), *Al otro lado* (On the other side, 2006), *Frágil* (Fragile, 2011). Meanwhile, the use of the human body as a symbol of the fragility

of life is evident in *Cuerpos de luz* (Bodies of light, 2009), which comprises seven photographs taken underwater out at sea, and in the series of nine photographs *Nocturna* (Nocturnal, 2012).

Her most noteworthy exhibitions include *Cuerpos de luz* at the Fundació Joan Miró (Barcelona, 2009), Dovin Gallery (Budapest, 2006), Paris Photo (2006), and *Paysages oubliés, nocturna*, in which she presented part of her latest photographs at the venue GenevArtSpace of Geneva (2012). The collections Rafael Tous, Cañada Blanch, Pilar Citoler, Jaime Sordo, Fernando Meana, Comunidad de Madrid, Artium (Vitoria-Gasteiz), CAB Collection, Burgos, and the foundations Antoni Vila Casas and "la Caixa" (Barcelona), among others, all own works by the artist.
—MMN

Selected works

Sin fin (No end). Barcelona: Espacio Volart de la Fundació Vila Casas; *La fragilitat del món, cendres*. Tarragona: Tinglado 2, 2007; *Al otro lado* (On the other side). Pamplona: Universidad Pública de Navarra, 2007.

www.maytevieta.com



Joseph Vigier

SAVIGNY-SUR-ORGE, 1821
— PARIS, 1894

1— Seville City Hall.

A pupil of French photographer Gustave Le Gray, Vigier holds a unique place among amateur photographers of the 1850s. He was a founding member of the Société héliographique in 1851 and also of the Société française de photographie in 1854, being part of its board of directors between 1857 and 1862, when he withdrew from the society. In 1851 he developed in Seville a calotype album of views of the city. In the summer of 1853 he again traveled to Spain, crossing the Pyrenees. He hiked up to the Benasque pass, carrying heavy lab equipment and took the first photograph of the Maladeta and its glacier. The birth of his child in 1859, his travels and, most of all, the evolution of photographic processes after 1860 finally made him turn away from its practice.

He is notorious for his *Album des Pyrénées*, published in 1853—a collection of about 30 prints taken during his journey over the Pyrenees that presently belongs to the Musée d'Orsay. These photographs caused great impact in England and France due to their beauty. Vigier used Talbot's calotype process, which he alternated with Le Gray's process (waxed paper). The warm tones of the paper negative, of a beautiful color that goes from pink to brown, proved adequate to realistically represent the landscape of the mountains, the air

valleys, and the rocks, enhancing the texture of the stones shaped by atmospheric conditions. According to Javier Vallhonrat, Vigier was interested above all in depicting the relation "between the foot and the gaze," he rejected the opportunity to "take the photograph of a landscape, in order to take instead the photograph of a fragment of such landscape," something that at his time was simply extraordinary.

In 1852 he participated in the exhibition of the Society of Arts in London, and in February 1854 he went back to the English capital to take part in the exhibition of the Royal Photographic Society, where he showed six views of the *Album des Pyrénées*, which proved highly successful among the public. Ernest Lacan devoted an article in *La Lumière* to these photographs. He also took part in the first exhibition organized by the Société française de la photographie in Paris, between 1855 and 1857, where he again showed his views of the Pyrenees.
—PPF / CC

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2

Joseph Vigier. New Visual Paths

VALENTÍN VALLHONRAT AND RAFAEL LEVENFELD

The paper negatives, produced at the time [second half of the XIX century], were waxed and were very far removed, in terms of definition, sensitivity and stability from the first negatives of Talbot, Bayard and Le Gray, particularly in relation to refining the method. Le Gray is responsible for teaching the procedure in his studio to a multitude of photographers. It is extraordinary that such important issues have been hidden and forgotten until only 30 years ago, and that authors like Bayard, Marville, De Clercq, Le Gray, Le Secq, and even Vigier himself, who gave rise to an art and at the same time explored an invention, were not recognized until the end of the seventies of the XX century. Few privileged emerged with work to show. And the documents that allow us to unravel the keys to their existence are even more difficult to find. If it is difficult to set them into the history of photography, how can one do so in terms of the history of art? If this is the case of photography in France, it will obviously happen with photography in Spain.

Two extremely important subjects are being set out at the same time. The intention to generate documents that allow a new description of reality. To generate a catalogue of the things and the places that exist. And at the same time define the photographic object as documents, as a reliable record of reality. The works by these artist photographers that we now consider to be indisputable museum pieces belonging to the history of art

were at their beginning seen as documents, and as such were preserved, stacked away and filed, thank God, along with so many other documents with a descriptive nature.

Another of the first calotype artists we know of in Spain is the Viscount Joseph Vigier, who resides in Seville after 1850, possibly, and due to his friendship, in the house of the Duke of Montpensier (the latter had a bust of the viscount as a commission). Apart from some works, his work includes two magnificent albums, the first of Seville in 1850, which he gives to the Duke, and the second carried out during the summer of 1853, with a journey through the Pyrenees on the French and Spanish sides. The fascinating aspect of these works are not the places he photographs, although he gives us the only image of the barge bridge before the building of the Isabel II Bridge in 1852, but the most novel way that he places the camera before what he is going to photograph. If we could define this on an aesthetic level we would be looking at one of the new visual ways of seeing photography, unfortunately one that was not understood nor continued. —

From Vallhonrat, Valentín and Rafael Levenfeld. *De París a Cádiz: calotipia y colodión* (From Paris to Cádiz: calotype and colodion). Barcelona: MNAC, 2004.

2 — Detail of Seville City Hall.

Pedro Vikingo

MADRID, 1971

Having trained as a lab technician from the School of Communication, Image and Sound CEV of Madrid, he has specialized in reportage and advertising. His first works linked to photography were as a lab technician at the press agency Printer Press, in which he would later work as a photographer.

Professionally, he focuses on fashion and advertising photography, publishing in magazines such as *Vanidad*, *Neo2*, *Rolling Stone*, *Woman*, *Glamour*, or *GQ*, and working for the most prestigious brands. At the same time, he develops personal projects with a documentary vein, and he has directed shorts such as *Buenos días, princesa* (Good morning, princess), which was a finalist at the Notodofilmfest 2011. Similarly, he is the creator and editor of LOOK&BEAT, a digital audiovisual

magazine which also features Sara Zorraquino as a photographer, with whom he shares the direction of the production company Vikingo Zorrakino.

His photographs have been exhibited in the Casa de Vacas of Madrid (2003), Matadero Madrid (PHotoEspaña, 2006), as part of the group exhibition *Visions of Hope* (New York, 2002), and in the Museum of the Americas of Miami (Florida, USA). He was awarded the First Prize for Photography by Unicef in 2004.

— RA

www.pedrovikingo.com



Resting in peace. Madrid, 2009.

Emili Vilà i Gorgoll

LLAGOSTERA, GERONA, 1887 — 1967

Game of Mi-O-Mi. Paris, ca. 1929-1934.

He showed signs of his artistic talent from an early age. With the arrival of the industrial crisis of 1903, his father was forced to shut the family business in Llagostera and move to Barcelona, where Emili would join the Joan Baixas Academy, before continuing his studies in Épernay (Champagne-Ardenne, France), where he would be employed at a factory that produced corks for champagne bottles. During a trip to Paris, upon which he embarked soon thereafter with his sister Consuelo, Emili found jobs at a local forgery and as a sign painter. By 1912 he had already become one of the most notorious poster artists of the city, working for prestigious brands such as Gaumont, Galeries Barbés, Pathé, or Monart Films, and holding various exhibitions. After years of work as a poster artist he returned to Spain in 1936. In Barcelona he was at the helm of a number of studios and workshops in which he painted and organized exhibitions. He would move to Sant Feliu de Guixols before purchasing his first house toward the end of his life in Llagostera.

His activity as a photographer is his least famous. Through this discipline he explored the possibilities of corporal language with careful com-

positions. Of note are interior and intimate scenes with the presence of women as sole protagonists and the interplay of their dresses with their gestures, which he would use as a foundation for his pictorial creations. During the years he spent in France he frequently traveled to the Costa Brava to shoot photographs he would later take to Paris.

He also worked on commissions for Metro Goldwyn Mayer and Fox, and produced posters for many brands of Spanish oil and the movement against tuberculosis, for which he worked for many years, and which merited him in 1930 the prestigious painting and graphic design award of said association. A Knight of the French Legion of Honor, in 1967, three months prior to his death, the Museu Emili Vilà i Gorgoll of Llagostera opened in the number 29 of the Calle San Pedro, the artist's first home.

— LF

www.museuvila.com



Manuel Vilaríño

LA CORUÑA, 1952

1— Fragmented paradise, 2001-2003.

Marked from his childhood by a poetic vision of life, he graduated in biology before going through poetry and philosophy, until he reached photography as an autodidact. The choice of this medium as the cornerstone upon which the other disciplines can rest came determined, according to the very author, by the minimalist nature of photography from a productive point of view, and by the potential it offers to develop an introspective search.

In his initial series, nature becomes the genuine protagonist of images that feature a consciously white background which highlights the dialogue between the silhouettes of the shapes (*Bestias involuntarias* [Involuntary beasts], 1980-1989), and in which the fauna establishes a relation with various objects. In his series of the 1990s, *Crucifixiones*, *El ángel necesario* (The necessary angel), and *Instante amarillo* (Yellow instant), color enhances the composition of images in which the representation of death becomes a running thread, and their *vanitas* is reinforced by virtue of the deliberate setting. His latest works, while not lacking in the aura of silence and solitude that characterize his images, have delved deeper into the outdoor landscapes of Iceland and Greenland.

His work has been the focus of major exhibitions, among which stand out *Manuel Vilaríño, fio e sombre*, held at the Centro Galego de Arte Contemporánea (Santiago de Compostela, 2002)

and *Terra en trance*, held in 2009 in the Municipal Museum of Fine Arts Juan Manuel Blanes of Montevideo, the Museo de Arte Contemporánea of Niterói (Rio de Janeiro, Brazil), and in the Museu de Arte of São Paulo (Brazil). Additionally, in 2007 his work represented Spain in the Venice Biennial, and that same year he was awarded the National Photography Prize. His work is included in the collections of The Museum of Fine Arts of Houston (USA), the Telefónica Foundation (Madrid), the Centre de la Photographie de Geneva (Switzerland), and the Museo Extremeño e Iberoamericano de Arte Contemporáneo (Badajoz), among others.

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Selected works

Manuel Vilaríño. PHotoBolsillo. Madrid: La Fábrica, 2002; *Terra en Trance*. Madrid: AECID, 2008; *Luna Vela Errante* (Moon Sail Errant). Paris: Instituto Cervantes, 2008; *Mar de afuera* (Outdoor sea). Madrid: CBA, 2012; *Ruinas al despertar* (Ruins upon waking). La Coruña: Espiral Maior, 2012; *Peregrinatio*. Valencia: Consorcio de Museos Valencianos, 2012.

www.manuel_vilarino.virtualgallery.com





Maritime Conversation with Manuel Vilaríño

ANTONIO GAMONEDA

*I have the sea raised up here in
a shepherd's blink of an eye*
Juan Larrea

The Sea
Caresses peninsulas. Does the sea
know the blue shadow of snow? What
knows the sea of the mortal particle
hidden in the mist? And
of the tortured basalt,
what does the sea know?
I also want to know
about you. About your sleepless
profile, Manuel, shepherd
of loneliness.
Tell me whether you hear
the moaning of the sea. Tell me the ciphers
of the burning and
of the storm.
In the dark chamber
of your eyes, do you invert
immensity?
Does the cornea boil
in the deep fish? Is
the abyssal sea a warning
of an impossible, empty
eternity?
I'm stopping, Manuel. I can see
the seabirds rising up.
Wings of shadow beat
towards the land of never.

"Maritime Conversation with Manuel Vilaríño,"
by Antonio Gamoneda. *Mar de Afuera*.
Madrid: CBBAA, 2012.



2— Awakening I, 2001.
3— Sula Bassana, 1985.

Joan Vilatobà

SABADELL, BARCELONA, 1878 — 1954

A pictorialist photographer, he was born into a refined and wealthy family. In 1898 he traveled to France and Germany, living for a while in Toulouse, Languedoc and Paris, where he would turn to painting, influenced by Impressionism. In 1891 he returned to Barcelona and opened a photo studio which he kept until 1931, when he withdrew from photography to teach at the Industrial School of Sabadell.

As a photographer he gained notoriety due to his talent for the portrait. He engaged different apprentices at his studio, including photographer Rafael Molins Marcet. He photographed settings with a romantic touch that revolved around biblical and mythological themes. To this end he used techniques such as the bromoil process, gum bichromate, or carbon print, which makes him fall squarely within the pictorialist movement.

His work merited him an award by *La Ilustración Catalana* in 1903, and he was also the recipient of the Medal of Honor of the National Photographic Exposition of Madrid in 1905, for his pictorialist style. In 1919 he showcased his work at the Círculo de Bellas Artes of the capital, producing a number of exhibitions in subsequent years in galleries in Barcelona, always championing the concept of photography as an art. In 1996 the Museu d'Art of Sabadell organized the retrospective exhibition *Joan Vilatobà, 1878-1954*.
— RA

Selected work

Together with Formiguera, Pere and Joaquim Sala-Sanahuja. *Joan Vilatobà, 1878-1954*. Barcelona: Museu d'Art de Sabadell, 1996.



Where in heaven did I find you?

Juan Villalta

TARIFA, CÁDIZ, 1928

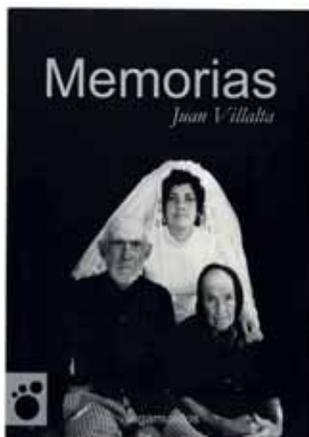
A self-taught photographer, his first experiences came with his brother-in-law's camera, learning from Paco Serrano's photographs. He took his first photographs in the '60s, directly and spontaneously, at the end of the working day at the bar he managed. Later he traveled across the country, capturing the essence of several cities.

Of note are his photographs of popular festivities, people and traditions of the region, a portrait of a version of Spain and a set of trades that no longer exist; its protagonists are colliers, millers, barbers, and cattle dealers. He also photographed stage celebrities, such as Concha Cuetos or Juan Luis Galiardo. He stood out for his evocative use of black and white photography.

In 2010 the Colectivo Fotográfico UFCA from Algeciras hosted an exhibition as a tribute to the photographer, titled *Memorias* (Memories). That same year he was made Hijo Predilecto (predilect son) of Tarifa. He has been the recipient of over 200 prizes over the course of his career. —RA

Selected work

Memorias (Memories). Granada: Traspies, 2009.



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2

1— Front cover of the book *Memorias* (Memoirs). Otura, Granada, 2009.
2— Stations of the Cross. Tarifa, Cádiz. Reproduced in *Memorias* (Memoirs). Otura, Granada, 2009: p. 26.

Xulio Villarino

FAZOURO, FOZ, LUGO, 1969

He learned photography as an autodidact when he was 16 years old. In 1993 he started working as a photojournalist for *La Voz de Galicia* in the editions of La Mariña (Lugo) and Vigo. In 2001 he set up his own independent practice. Presently, he lives in Estaca de Bares (La Coruña) and he has collaborated, among other publications, with *El País Semanal*, *XL Semanal*, and the magazine *Geo*.

As a photojournalist, he has produced features about Africa (*VIIH, vidas en silencio* [HIV, lives in silence]), Guatemala (famine among peasants in Guatemala), Ecuador and Perú (*El largo camino que hacemos juntas*, [The long journey we travel together]), and Palestine. Additionally, he covered the tragic situation of Kosovar refugees during the Balkan conflict, an assignment that constituted a watershed in his career. Since then he develops a more elaborate and personal form of photojournalism, focused on his natal Galicia, which has resulted in projects like *La memoria del océano* (The memory of the ocean), or *La Galicia oculta* (Hidden Galicia).

Of note are his exhibitions *La Felicidad de la Nada* (The happiness of oblivion), held at the Casa de Galicia in Madrid (2000) and itinerant until 2002, as well as *Crónicas viajeras, antología de*

viajes (Traveling chronicles, an anthology of travels), the Casa de las Artes in Vigo in 2001. Additionally, he has taken part in the group exhibitions *Los nuevos Españoles* (The new Spaniards, Círculo de Bellas Artes of Madrid, 2003) together with Isabel Muñoz, Alberto García-Alix, Miguel Trillo, and Kim Manresa, and *¡Son mis derechos!* (They are my rights! Casa de Asociaciones de Rivas, Madrid, 2011-12), an exhibition organized by Amnesty International which also featured Enrique Meneses. He has been the recipient, among other awards, of the Luis Ksado prize in 1998 and the Premio Ortega y Gasset Prize awarded by *El País* in 2000. —AGM

Selected works

Camino de Santiago (The Way of St. James). Turgalicia, 2007; *Mar* (Sea). Santiago de Compostela: Xunta de Galicia, 2008; *Laberinto de miradas* (Labyrinth of regards). Barcelona: Casa América Catalunya, 2009; *Finisterraes: los faros de Galicia* (Finisterraes: the lighthouses of Galicia). La Coruña: Primera Persona, 2012.

www.xuliovillarino.com



Refugees. From the series Kosovo. Kukes, Albania, 1999.

Álvaro Villarrubia

MADRID, 1964

Raised in an environment where advertising, painting and photography were prevalent, he embarked on publicity studies before dropping out to focus on photography, training with professionals such as Javier Suárez and Sarah Moon. Known primarily for his portraits of celebrities, he has attained much notoriety through his commissioned work for prestigious brands.

He developed his style in the context of the *Movida madrileña*, making his first photographs of prominent faces, such as Tino Casal or Alaska, whose aesthetic would largely influence his work. His work stands out due to his inventive and elaborate postproduction, a tool that according to Villarrubia he uses as a device to reach the final image. In his compositions he uses numerous props, hair accessories, and copious makeup, as

well as a careful illumination and stage production through which he turns his models into fantastic beings. Developed along these lines is *Genom-animal* (2000). He has captured artists and both national and international cultural icons, such as Nacho Duato, Javier Bardem, Joaquín Cortés, Carmen Maura, or Victoria Abril, and Jean Paul Gaultier, Viggo Mortensen, Boy George, Iggy Pop, Leo Messi, or Grace Jones, among many others.

He is a regular contributor of the *Magazine* by *El Mundo*, and of many trend magazines.

—RA

Selected work

Crash!. Madrid: TF, 2002.

www.alvarovillarrubia.com



1— Alaska. Madrid, 2001.
2— Rosi de Palma. Madrid, 2005.

Luis Vioque

MADRID, 1966

His passion for photography dates back to 1989. His first attempts came as an autodidact, and he completed his training in workshops and guided courses delivered by masters such as Manuel Sonseca, Carlos Cánovas, Humberto Rivas, or Manolo Laguillo.

Specializing in landscape photography, his style began to take shape after a trip to Lisbon in 1992. Since then, his camera has captured the plains of Castile, the shores of the Mediterranean Sea, the northern portion of Asturias, the Portuguese coastline, or the Natural Dune Reserve of Maspalomas in Gran Canaria. In 2001 he decided to visit the Portuguese coast, heading south from Oporto; and in 2003 he went from Tuy (Pontevedra) to Ayamonte (Huelva). Resulting from these trips is one of his most important works, *Mares de Portugal* (Seas of Portugal). Among his most notable series also count *Cielos de Madrid* (Madrid skies), a look at the urban landscape of the city which would later be part of the group exhibition *Madrid, oh cielos!* (Madrid, oh heavens!), held in 2010 on the rooftop terrace of the Círculo de Bellas Artes.

Other relevant exhibitions in his career include the solo show *Un viaje imaginario* (An imaginary journey), during PHotoEspaña 1998, or his participation two years later in the same festival as part

of the group exhibition *Autorretratos de fotógrafos españoles* (Self-portraits of Spanish photographers). In 2010 he exhibited at Minimal Art and in the Rafael Pérez Hernández Gallery, both in Madrid, and in 2013 he held shows in Valid Foto BCN, a gallery with which he has twice attended Paris Photo-off, and in the Marita Segovia Gallery of Madrid, where his latest project was on display, *Siluetas del paisaje* (Silhouettes of the landscape). His work is found in the collections of the Ayuntamiento de Alcobendas, the Comunidad de Madrid, Juan Redón, Purificación García, or the Foto Colectania Foundation (Barcelona), among others.

—AGM

Selected works

As author/editor, *Un viaje imaginario* (An imaginary journey). San Sebastián de los Reyes (Madrid), 2001; *Atlántico*. Guadalajara: Agrupación Fotográfica de Guadalajara, 2001; as author/editor, *Mares de Portugal* (Seas of Portugal). San Sebastián de los Reyes (Madrid), 2004; as author/editor, *Océanos de arena* (Oceans of sand). San Sebastián de los Reyes (Madrid), 2010.

www.luisvioque.com



Dune 36. Maspalomas, Gran Canaria, 2007.

Claudius Galen Wheelhouse

? — ?

Plaza de la Constitución, Seville.

A photography pioneer, he, like many of his contemporaries, found in Spain and the Holy Land the inspiration for his artistic and professional adventures. In 1849 he would produce a number of calotypes of Spain, Portugal, Egypt and Italy.

He is the author of the album *Photographic Sketches of the Mediterranean*, comprised of albumen prints printed from original paper negatives. As well as including some period images of cities such as Seville and Cádiz, it includes anecdotal texts that today provide valuable insight into the nature of the work carried out by the first photographers, who were often mistaken for magicians, sorcerers, or spies by people yet unacquainted with photography. "In order to take the photographs—he writes about his work in Cádiz—I unwittingly trespassed on the perimeter of the fortresses, and as I was already celebrating my success an officer and a dozen soldiers surrounded and arrested me in the belief that I was a spy and that I was making a map

of the fortresses [...] Lord Lincoln got in touch with the British consul, who despite not having heard about photography in his life did his best to explain that I was no spy and that I was practicing a recently discovered form of art, which consisted in obtaining images with the help of the sun."

Several exhibitions have gone over the work of the first photographers who carried out their trade in the Peninsula. Especially noteworthy is *De París a Cádiz: calotipia y colodión* (From Paris to Cádiz: calotype and colodion) held at the Museo Nacional d'Art de Catalunya during the Primavera Fotogràfica a Catalunya 2004. The Photographic Fund of the University of Navarre (Pamplona) owns some of his photographs.

— RA



Otto Wunderlich

STUTTGART, 1886
— MADRID, 1975

He studied languages and worked in the import business from a very early age. Through his business travels, he came into contact with photography in England and developed an interest in the discipline as an enthusiast. In 1913 he settled in Spain to work for the mining company Sociedad Minera El Guindo, devoting much time to photography once he parted with the company in 1917.

He began to receive photographic assignments from various building and industrial companies, such as Hidroeléctrica Española, as well as from the authorities. At the same time he produced images of a documentary nature, traveling across the country in order to capture popular scenes, and creating and commercializing albums and postcards in a collection he titled *Paisajes y monumentos de España* (Spanish landscapes and

monuments). He would sell these images to institutions and publishing houses such as the Patronato Nacional de Turismo and the Enciclopedia Espasa.

In 1928 the publishing house Labor issued *Geografía de España* (Geography of Spain), a three-volume work illustrated with photographs by many different authors, including Otto Wunderlich. The Wunderlich Archive was acquired by the Spanish government in 2008. It contains over 22,000 negatives and positives in various formats, some of them by Rodolfo Wunderlich (1928-2006), the photographer's son.

— RA

Selected work

Calleja, Rafael. *Apología Turística de España*. Madrid: Dirección General de Turismo, 1943.



Washing ladies of the Manzanares, Madrid.

Álvaro Ybarra Zavala

BILBAO, 1979

Venezuela, 2013.

He learned photography when he was very young by the hand of his grandfather. His career in this discipline began in 1998, attracted by themes with a social component. After working as a freelance photographer for several years, in 2009 he was awarded a scholarship to attend the Joop Swart Masterclass of the World Press Photo. With the support of Christian Cajouille, director of the agency VU, he would work at the agency between 2005 and 2009. A socially committed photographer, he has collaborated with organizations such as Human Rights Watch, the Red Cross, and the Alto Comisionado de las Naciones Unidas para los Refugiados (ACNUR). (United Nations High Commissioner for Refugees, UNHCR). He is represented by Reportage by Getty Images as a full-rights member.

From the beginning his work has focused on the darker side of humankind and its contradictions. He has covered the armed conflicts of Chechnya, Iraq, Afghanistan, Lebanon, Colombia, Democratic Republic of the Congo, Uganda, Rwanda, Burma, Sudan, Georgia, and the Central African Republic; he has also covered tragic episodes such as the earthquake in Haiti and the consequences of the tsunamis in Indonesia and Japan, the social struggles in Latin America, the hidden face of new emerging economic powers like India or China, or the legacy of aids.

His photographs have been published by *Newsweek*, *The New York Times*, *Le Monde*, *Libération*, *Vanity Fair*, *Stern*, *ABC*, or *El País Semanal*, among

other renowned media. Featured in the 2006-2008, 2010 and 2011 editions of *Visa pour l'Image* (Perpignan, France) with the exhibitions *Los hijos del desconsuelo* (The children of grief) and *Colombia, in the Eternity of Sorrow*, as well as with other exhibits of his work (*Los guardianes de la revolución* [The guardians of the revolution], *Apocalipsis, Afganistán...*), his most noteworthy exhibitions include *Las voces de Darfur* (The voices of Darfur, Royal Albert Hall, ACNUR, London, 2005), *La hora del recreo* (Time for a break, Museo del Prado, Madrid, 2010), and his participation in group exhibitions such as *Guerra / Fotografía: las fotografías de los conflictos armados y sus consecuencias* (War / Photography: photographs of armed conflicts and their consequences, which toured various venues in the USA). In 2011 he was awarded the Getty Images Grant for Editorial Photography for *Colombia, in the Eternity of Sorrow* and he was a finalist of the Visa d'Or at Visa pour l'Image and the POY Award to the Best Book of the Year.

— JFP

Selected works

Los hijos del desconsuelo (The children of grief). Madrid: UNHCR and ACNUR, 2006; *Darfur, imágenes contra la impunidad* (Darfur, images against impunity). Madrid: Turner, 2009; *La hora del recreo* (Time for a break). Barcelona: Lunberg, 2010; *Apocalipsis*. Madrid: Turner, 2010.

www.alvaroybarra.com



Jorge Yeregui

SANTANDER, 1975

N-322, Km37. From the series *En el camino* (On the road), 2006.

In 2003 he completed his studies in architecture from the Escuela Técnica Superior de Arquitectura (University College of Architecture) of Seville. He presently lives and works in Barcelona.

His photographs are true research projects about the transformation of urban space. His series *En el camino* (On the road) reflects about the way in which time and nature alter derelict buildings. The author is not interested in the architectural or aesthetic value these now-invisible places might have had in the past, but rather in the reasons why they were brought to a standstill. Along the same lines is developed *Paisajes mínimos* (Minute landscapes), a portrait of new natural spaces implanted by humans in modern cities. Beyond the aesthetic of these places, the work is about looking at the natural, cultural and social contingencies that shape them.

N-322, km37. En el camino was presented at the Contemporary Andalusian Art Center (CAAC, Seville) in 2008. The following year, Yeregui exhibited *Sitescape* in KREA Contemporary Expression (Victoria-Gasteiz) and *Sobre el contrato natural* (On the natural contract, Alarcón Criado Gallery); in 2010 *Paisajes mínimos* was on display in the Photography Center of the University of Salamanca and *Beyond*

Landscape at the Fine Arts Faculty of Granada. He featured in the Sección Off (Magda Belloti Gallery) of PHotoEspaña 2011. That same year, *Paisajes mínimos* earned him the VI International Photography Competition Pilar Citoler. His activity has also been recognized with the iniciarte scholarship of the Junta de Andalucía in 2006 and 2008, the residency scholarship of the Academy of Spain in Rome (2012), and the plastic arts scholarship of the Botín Foundation (2013). His work is included in the collections of the University of Salamanca and the CAAC, among other institutions.

— AGM

Selected works

Paisajes mínimos (Minute landscapes). Salamanca: Universidad de Salamanca, 2010; *Perturbaciones sobre entropía y paisaje* (Disturbances about entropy and landscape). Cádiz: Universidad de Cádiz, 2010; *New Botanics: Sitescape & Paisajes mínimos*. Huelva: Diputación Provincial de Huelva, 2011; *Jorge Yeregui*. Córdoba: Universidad de Córdoba and La Fábrica, 2013.

www.jorgeyeregui.com



Txema Yeste

BARCELONA, 1972

Specializing in fashion and advertising photography, Yeste trained and worked as a photojournalist in his city of birth and in Birmingham (England). Having finished his studies, he embarked on a series of travels and collaborations with *El País*, which decisively influenced the sort of editorial work he currently carries out, informed by narrative traits.

His work is characterized by its surrealist touch and by the sophistication with which he shrouds the depicted group, as well as by its graphic and narrative experimentation.

A contributor to publications such as *Vogue*, *Número*, and *Harper's Bazaar*, his commercial works on behalf of Giorgio Armani, Diesel, or Nike deserve especial attention.

— RA



She's a Lady, 2009.

Juan Ramón Yuste

MADRID, 1953 — 2010

Juan Tamariz, magician, 1989.
Reproduced in *Diez exposiciones de fotografía* (Ten photography exhibitions).
Madrid: Consejería de Cultura de la Comunidad de Madrid, 1991: p. 82.

He was one of the rejuvenators of Spanish photography during the '70s and a member of the "Quinta Generación" (Fifth Generation), together with photographers such as Ouka Leele, Pablo Pérez Minguez, Eduardo Momeñe, Alberto García-Alix or Javier Vallhonrat—a group encompassed by the context of *La Movida madrileña* which distanced itself from the *tramendismo* prevalent up to that point, seeking instead highly creative and experimental symbolic representations. He collaborated with alternative outlets such as *Nueva Lente*, *Dezine*, *Madrid Me Mata* and *La Luna de Madrid*, as well as with *El País Semanal*, and he was one of the first persons to publish articles about photography. He combined this activity with teaching, as a photography lecturer in the Faculty of Fine Arts of Cuenca (University of Castilla-La Mancha) and conducting summer courses and a number of seminars.

Characterized by his personal way of looking and interpreting light and color, Yuste was not contented by merely reflecting reality, modifying it instead through photography. A noticeable and constant element in his photographs is the inclusion of color in the scenes depicted through the use of neon lights. He produced a significant gallery of portraits of personalities from the music scene, the cinema, and the cultural world during the '80s, becoming one of the icons of *La Movida*. During his last period he informed his work with his experience in India.

In 2011, the Faculty of Fine Arts of Cuenca organized the exhibition *Homenaje a Juan Ramón Yuste* (Tribute to Juan Ramón Yuste). His work is featured in the permanent collection of major centers, such as the Museo Nacional Centro de Arte Reina Sofía of Madrid.

— RA



Ramón Zabalza

BARCELONA, 1938

1— Gypsy wedding in Vicálvaro. Madrid, 1981.
2— Angry stock raising in Bañobárez. Salamanca, 1977.

Studied law, economy, and anthropology in Madrid and Paris (1961-1970). He was intrigued by photography, and initially used his camera as a notebook for his anthropology projects. In 1973 he discovered the creative use of photography and he bore an interest for the disused relation between photography and anthropology. With a deeper vision than a journalist's and a more personal one than an anthropologist's, he traveled the Iberian Peninsula for years, recording forms of expression of popular culture and lifestyles that were in the process of extinction. He developed—and was joined in the process by Cristina García Rodero, Fernando Herráez, Cristóbal Hara, and Koldo Chamorro—a kind of documentary photography that favored traveling as a means to approach reality and that proposed a new way of using photography. The five of them approaching the same subjects with different styles constituted one of the cornerstones of the renovation of Spanish photography during the 1960s and '70s. Since 1997 he combines his activity as a photographer with teaching, delivering conferences, and editing the documents of his first period.

His work has always been linked to anthropological reflection but also to other matters linked to the ontology of photography, such as the quest for a new narrative structure through the symbiosis of texts and images. Among his many publications stand out *Gitanos* (Gypsies, 1973-99), which resulted from his peculiar relation to the Spanish Gypsy

minority; *Aqua Sana* (1981-89), focused on the surroundings and the rituals of hot springs complexes; and *Prestige* (2003), an account produced together with Patricio Rodríguez of the black tide of tar that in 2002 hit the Galician coastline, and of the white tide of solidarity that during the following months restored it.

In 1997 he exhibited *Imágenes Gitanas* (Gypsy images) in New York, at the Queens College Art Center. In 2002 he featured in the Primavera Fotográfica de Cataluña with *Aqua Sana*, and recently has been part of the group exhibition *Toros desde la barrera* (Bulls from the barrier), together with Hara, García Rodero, Herráez, Isabel Muñoz, Ramón Masats, and María Cañas (Cervantes Institute of Beijing, Shanghai, and Tokyo, 2012). His works have been purchased by the Museum für Völkerkunde (Hamburg), the Center for Creative Photography of Tucson (Arizona, USA), and the Consejería (Regional Ministry) of Culture and Sport of the Comunidad de Madrid, among others.

— JFP

Selected works

Imágenes gitanas (Gypsy images). Madrid: Photovision, 1995; *Aqua Sana*. Barcelona: Lunwerg, 2001; together with Rodríguez, Patricio. *Prestige*. 42° 15'N-12° 08'W. Madrid: Tebar, 2005.

www.ramonzabalza.com



1

2

Francisco Zagala

MADRID, 1842 — PONTEVEDRA, 1908

Having completed his training as a photographer in Madrid and participated actively in the republican ranks as a politician, he decided to settle permanently in Pontevedra in 1880, where he would open his photography studio. He collaborated with publications such as *La Ilustración Española y Americana* during 1884 and was the official photographer of the Archeological Society of Pontevedra.

In his studio he produced above all portraits, an activity he combined with landscape photography and the reproduction of artworks. He contributed with his images of Pontevedra to the photography collection *Portafolio de Galicia*, published in 1940 by Pedro Ferrer. He would leave behind a legacy of great documentary value.

In 1994, the Provincial Museum of Pontevedra paid tribute to the photographer with the exhibition *F. Zagala, fotógrafo (1842-1908)*. Subsequently, his work has been included in group shows such as *Telón de fondo* (Backdrop), held at the Caixanova Cultural Center of Vigo in 2010. After a family donation, the Provincial Museum of Pontevedra features a Zagala Archive, comprising ethnographic images that depict life in Pontevedra at the time.

— RA

Selected work

F. Zagala, fotógrafo (1842-1908). Pontevedra: Diputación Provincial de Pontevedra, Servicio de Publicaciones, 1994.



1



2

1— Pescantina.
2— The blind man from Padrenda and his watchdog, ca. 1885.

Manuel Zambrana

MADRID, 1959

A self-taught photographer, he traveled to Lebanon during the war of 1983 to cover the conflict as a freelance reporter. Five years later he began to collaborate with the now-defunct agency Cover as a correspondent in Strasbourg (France). His photographs have been published in daily newspapers and magazines such as *El País Semanal*, *El Mundo*, *El Sol*, *Elle*, or *Vogue*. In 1989 he returned to Madrid, where he settled down and opened his own studio. He teaches photography at EFTI and at the Polytechnic University in Madrid.

Of note is his production as a portraitist, both in his professional collaborations and in his personal work, and he has produced features for the documentary program of the BBC and the Discovery Channel, *Planeta Humano (Human Planet)*, in places such as Kenya, Rwanda, Tanzania, and Ecuador. For 12 years he shared a photography studio with Rafael Roa. He has been a stills photographer in feature films by Carlos Saura, Vicente Aranda, Pedro Olea, Gerardo Vera, and Manuel Gómez Pereira. Among his personal productions, the series of portraits *Belleza y decadencia* (Beauty and decadence) gains especial relevance. For this project, the photographer relinquished his traditional black and white format, using strong red and white colors and clear references to Japanese culture. He is a scriptwriter, director, and director of photography of short films.

Among other solo and group exhibitions, *Belleza y decadencia* was on display at the exhibition rooms of EFTI in 2008, at the Spanish-Japanese Cultural Center of the University of Salamanca in 2009, and at the Tomás y Valiente Art Center in 2011. Zambrana's work was featured in the 1998 and 1999 editions of PHotoEspaña and in *Cuatro direcciones. Fotografía contemporánea española 1970-1990* (Four directions: contemporary Spanish photography 1970-1990) at the Museo Nacional Centro de Arte Reina Sofía, 1991. He produced a photography and video collaboration for the Spanish Pavilion at the Universal Exposition of Shanghai, together with Bigas Luna, Isabel Coixet, and Basilio Martín Patino, between 2010 and 2011.

— AGM

Selected works

Together with Roa, Rafael. *Artesanía y cristal* (Craftsmanship and glass). Madrid: Oficina Comercial de Portugal, 1990; —. *El arte de la madera* (The art of wood). Madrid: Oficina Comercial de Portugal, 1990; *Belleza y decadencia* (Beauty and decadence). Alicante: Crehaz, 2008.

www.manuelzambrana.es



María Zárraga

VALENCIA, 1963

She holds a PhD in fine arts with a specialization in painting. A multidisciplinary artist, she has employed different techniques and media in her work, such as fabric, drawings, ceramics, and sculpture, focusing since 1995 on photography.

Her work follows a research process that explores the boundaries of the image and the photographic language, using the format of constructed photography or fictional photography in order to invent scenarios and stories from images taken from domestic and urban contexts. Her photography is characterized by a plastic use of color, transforming ordinary reality through an exercise in voyeurism. Hence, her regard becomes the epicenter of her photographic creation in an exercise of reinvention and creation of situations and environments. Of note are the works she produced in New York during her residency at the International Studio & Curatorial Program (1999-2000), through a scholarship awarded to her by the Marcelino Botin Foundation.

Her most representative exhibitions have been held at the Centro del Carmen of Valencia in 1995,

the Centro Cultural de la Villa de Madrid in 2004, the Arte Center Caja Burgos in 2005, the Ordóñez Falcón Photography Center in San Sebastián in 2006, the MUSAC in León in 2007 and 2008, DA2 of Salamanca in 2009, the Museum of Contemporary Art Unión Fenosa in La Coruña in 2010, and the MuVIM of Valencia in 2013. Similarly, she has merited the First Prize in the V Biennial of Painting of Mislata (Valencia, 1994) and the scholarship from the Casa de Velázquez in Madrid (1996-98), and has featured in *Recorridos Fotográficos AR-COMadrid 2002* and in *Propuestas de Creación de la Fundación Arte y Derecho* in 2004 and 2010. Her work can be found in the Museo Nacional Centro de Arte Reina Sofía (Madrid), the MUSAC, Artium (Vitoria-Gasteiz), the Centro de Arte Dos de Mayo (Móstoles, Madrid), DA2, the Coca-Cola Foundation, IFEMA, and the collection DKV.

— RA

Selected work

María Zárraga, Nómades i devotes. Valencia: Generalitat, 2006.



Dream back to the origin, 2009.

Adolfo Zerkowitz

WIEN, 1884 — BARCELONA, 1972

After the break of World War I he moved to Spain permanently. An amateur mountaineer, he combined this hobby with photography, becoming one of the most important postcards publishers in the country, with a particular focus on landscapes and villages.

Initially (ca. 1915) he made postcards for the Monastery of Montserrat (Barcelona); later he focused his attention on landscapes and villages in Barcelona and other locations in Catalonia. Adolfo used glass plate cameras, climbing to the top of mountains to photograph villages from the highest possible perspective. Using a Leica-M3 Ernst Leitz Wetzlar, he captured the society around him, widening the frame of this kind of shots and leaving behind the postcard format. His son, Alfredo

(Barcelona, 1933), would later try to modernize the business by expanding the scope of the operation to the rest of Spain.

The Zerkowitz Archive comprises 25,000 photographs produced between 1915 and 1950, and another 40,000 taken between 1950 and 1980 by Adolfo and his son, Alfredo. In 2007 the Museu Nacional d'Art de Catalunya acquired 20 vintage prints which are on permanent display in the exhibition rooms of the institution. In 2013 some of his photographs were featured in the show *Fotògrafs viatgers: (1890-1936) l'àlbum d'Ulisses*, held at the Museu d'Història de Catalunya (Barcelona).

—RA

www.zerkowitz.es



1— Estación de Francia train station, Barcelona.
2— Montserrat, 1937.



2

Sara Zorraquino

MADRID, 1972

She holds an undergraduate degree in communication sciences, and has focused her photographic activity on fashion and advertising.

She has worked for magazines such as *Vanidad*, *Neo2*, *Dealer de Luxe*, *Vogue*, *El País Semanal*, *Telva*, *Woman*, *Yo Dona*, or *Glamour*. In terms of advertising she has relations with major commercial brands. In 2012 she experiments with movement, is interested by lifestyle photography and art direc-

tion, and collaborates with Lookandbeat.com. Her work has merited her the awards Kodak Gold, Club de Creativos of Spain (CDCE), Hoffman, the prize of *Glamour* magazine, and the First Prize at the Larios Gin Fashion Photography Award in 2003.

—RA

www.sarazorraquino.com

1— I love Malta. Self-portrait. Gozo, 2013.

2— The black sheep of the family. Barcelona, 2002.



2

Begoña Zubero

BILBAO, 1962

She read audiovisual communication at the Complutense University of Madrid. Her photographic training took place in Isabel Matoses's studio and at the School of Visual Arts of New York, a city in which she spent four years. She has collaborated with the education department of museums such as the Guggenheim in New York and Bilbao (Learning Through Art Program), the Museum of Fine Arts of Bilbao, or the Artium of Vitoria-Gasteiz.

Her artistic career is divided into different periods, such as the one marked by *Bodegones encontrados* (Still lifes found) and other series developed in a style close to surrealism, or her subsequent work about the decisive spaces of the history of the XX century, similarly characterized by the absence of human bodies. Putting documentation at the service of memory and gearing her aesthetics toward an inspection of each historical episode, the end product is caught halfway between documentary and architectural photography. An example of this is *Existenz* (2007), developed between Italy, Germany, Poland, Russia and Armenia, and consisting of large format photographs of totalitarian architecture. Equally of note are her series *Cas & Gas* (2006), about casinos and gas stations in Armenia; *Pueblos de Colonización XX* (Colonization towns XX, 2009-11) or her project about the locations of postwar Italian cinema, which begins with a reflection about *Gente del po*, by Antonioni.

Having taken part in group exhibitions such as *Media noche en la ciudad* (Midnight in the city, La Panera, Lérida, 2011) and *Itinerarios. Pueblos de colonización* (Itineraries. Colonization towns, Botín Foundation, Santander, 2011), her solo exhibitions include the likes of *Bilbao* (Literaturhaus, Salzburg, Austria, 2004) and *Cas & Gas* (Estiarte Gallery, Madrid, 2009). In 2012 she decorated the facade of the new building of the Ayuntamiento de Bilbao with a large format photographic mural, the first example of a permanent public work of photography in the city. Additionally, she has been the recipient of the First Prize of the International Contemporary Photography Competition Pilar Citoler in 2007 and the scholarship of the Academy of Spain in Rome in 2012. Her work is part of the collections of the Photomuseum of Zarautz, the Artium of Vitoria-Gasteiz, the Bilbao Arte Foundation and the Circa XX-Pilar Citoler Collection, among others.

—AGM

Selected works

Existenz. Bilbao: BBK Fundazioa, 2007; *Tempelhof*. Madrid: Exit, 2009; *Bilbao cómo has «cambiao»* (Bilbao, how you have "chang'd"). Bilbao: Servicios Redaccionales Bilbainos, 2010.

www.bzubero.es

Colonization towns XX. From the series A. Nº 3, 2010.



Mariano Zuzunaga

LIMA, 1953

He studied music, drawing and photography in his city of birth, moving to Barcelona in 1975, where he was part of the group Alabern, which also featured, among others, Rafael Navarro, Joan Fontcuberta, or Pere Formiguera. He combines his personal work with teaching; he has taught photography at the Escola Elisava and in the Universitat de Barcelona, and he has directed several workshops and seminars. He is a founding member of The Photographer+s Company, established in Barcelona in 2006.

Mariano Zuzunaga's work is characterized by extreme minimalism, and revolves around the force some ordinary elements hold when they acquire new meanings. To his origins belong *El portafolio peruano* (The Peruvian portfolio, 1971-77) and the first photographs shot by the artist when he arrived in Barcelona, which were inspired by the work of Cartier-Bresson, Kertész, or Stieglitz. From the 1980s stand out *Fotogramas* (1982) and *Lumigramas* (1984), defined by experimentation with photographic processes and inspired in the work of Moholy-Nagy and avant-garde cinema of the 1920s. During the '90s he experimented with photo collage in a conceptual exercise of sorts orchestrated by the variations of light and depth of field (from this time stem *Norais* and his photographs of Barcelona's skies and tiled roofs), and presently he combines spontaneity with a highly elaborate composition, which results from his continuous

reflection about the act of photographing and the role of the photographer in history.

Since his first solo exhibition at the Fundació Joan Miró of Barcelona (1980), his work has been exhibited at the Photomuseum of Zarauz (1998), in the group exhibition *Extensiones y metáforas de la fotografía* (Extensions and metaphors of photography), held at Casa de América (Madrid, PHotoEspaña, 1999), and in the Museu Nacional d'Art de Catalunya (Barcelona, 2000). In 2011, the Kowasa Gallery (Barcelona) organized the exhibition *Mariano Zuzunaga: A Selected Offering*, which looked at the artist's career from the '70s to the end of the '90s. His work is included in the permanent collections of The Museum of Modern Art of New York and the Fundació Joan Miró, among others.

— RA

Selected works

Opus XI, Barcelona: Deriva, 1991; *El territorio fotográfico: la fotografía revisitada* (The photographic territory: photography revisited), Barcelona: Actar, 1996; *Desde el otro lado de las cosas (la fotografía y su realidad)* (From the other side of things [photography and its reality]), Barcelona: The Photographer+s Company Editions, 2013.

www.marianozuzunaga.com
www.thephotographerscompany.com



Composition, 1991.

Artists

Aballí, Ignasi

BARCELONA, 1958

He studied Fine Arts with a specialty in Painting at the University of Barcelona and was a teacher at the Escola Massana between 1990 and 2007. From very early on he incorporated photography and everyday objects into his creative process and then developed towards conceptual art. His work questions the importance of generating new images within the framework of the information society. *Luz (seis ventanas)* [Light (six windows)] was one of his first works linked to the photographic technique. One should also highlight his series of film posters titled *Desapariciones*, exhibited at the Madrid Museo Nacional Centro de Arte Reina Sofía in 2002. In 2006 he obtained the National Graphic Art Prize. His works are owned by the Museu d'Art Contemporani de Barcelona, the Vitoria-Gasteiz Artium and the Andalusian Centre for Contemporary Arts, among other museums and institutions.

Selected works

Desapariciones, Madrid, MNCARS, 2002; *Ignasi Aballí. Nada para ver*, Santander, Santander Museum of Fine Arts, 2004; *Nothing or Something*, Beijing, Today Art Museum, 2009; *Sobre el color*, Sao Paulo, State Picture Museum, 2010; *Ignasi Aballí habla con Sérgio Mah. Conversaciones con fotógrafos*, Madrid, La Fábrica and Fundación Telefónica, 2011.

Albarracín, Pilar

SEVILLE, 1968

She took a degree in Fine Arts in 1993 at the University of Seville. She lives and works between Seville and Madrid, combining photography with embroidering, drawing, painting, installations, sculpture, video and performance. Andalusia, traditional Spain, Flamenco and bulls are frequent subjects in her work, as can be seen in the photographs *Prohibido el cante* [Singing Forbidden] (2000), *Dame veneno que quiero morir* [Give me poison because I want to die] (2001) and *La pasión según se mire* [The Passion as it is seen] (2001). Reversing Andalusian stereotypes, she created series such as *De sol a sol* [Sun up to Sundown] (2001), an idyllic and pastoral portrait of the woman in the countryside. Of note among her solo exhibitions are *She Dances Alone: Pilar Albarracín in Musical Dancing Spanish Dolls* (New World Museum, Houston, Texas, USA, 2011) and *Mortal cadencia* [Deadly Cadence] (La Maison Rouge, Paris, 2008). She received the Altadis Visual Arts (2002) and the Inicarte Prize from the Council of Andalusia (2009). Her works are owned by the Centro de Arte Dos de Mayo (Móstoles, Madrid) and the Es Baluard, Palma de Mallorca Museu d'Art Modern i Contemporani, among other collections.

Selected works

Buscando a Herr Traumerreger, Barcelona, Fundación "la Caixa", 2002; *Pilar Albarracín*, Seville, Junta de Andalucía, 2004; *Recuerdos de España*, Tokyo, Tokyo Cervantes Institute, 2010; *Fabulations*, Albi, Centre d'art le LAIT, 2010; *Coreografías para la salvación*, Ceuti, La Conservera, 2011.

www.pilaralbarracin.com

Almarcegui, Lara

ZARAGOZA, 1972

She studied Fine Arts at the Cuenca Faculty of Fine Arts and also at the Lisbon University Faculty of Fine Arts. She continued her studies at the University of Hamburg and at the Nantes School of Fine Arts in France, ending with a post-graduation in Art at De Ateliers 63 (Amsterdam). She currently lives and works in Rotterdam (Holland). In her works she criticises the functionality of architecture as an element that designs and closes, with no possibility of anything else. In this sense she has concentrated on researching, discovering and trying to protect abandoned places, such as empty lots and ruins. Among her latest exhibitions are *Parque fluvial abandonado* [Abandoned River Park] (MUSAC, Leon, 2013) and *Madrid subterráneo* [Underground Madrid] (Centro de Arte Dos de Mayo de Móstoles, CA2M, Madrid, 2012). She was also the Spanish representative at the 55th Venice Biennial in 2013. She won the Ojo Crítico Arts Prize in 2008, and has works in the collections of the Barcelona Museu d'Art Contemporani and the CA2M.

Selected works

VV. AA., *Empirismos. Nuevos lenguajes documentales*, Madrid, La Fábrica, 2005; *Lara Almarcegui*, Malaga, CAC Malaga, 2007; *Guía de las ruinas de Holanda, XIX-XX*, 2008, Leon and Toulouse, MUSAC and Les Abattoirs, 2008; *Madrid subterráneo*, Móstoles, Madrid, CA2M, 2012.

Alvargonzález, Chema

JEREZ DE LA FRONTERA, CADIZ, 1960 — BERLIN, 2009

He studied at the Barcelona Escola Massana and later at the Berlin Faculty of Fine Arts, where he was the student of the artist Rebecca Horn. He spent most of his life between the two cities, founding the GlogauAIR workshops in Berlin. Besides photography, he works in video, sculpture and installations. Of note among the latter are the installations for the Spanish Embassy in Berlin (*Abwesenheit*, 1992), the Malaga Centre for Contemporary Art (*Sombra azul*, [Blue Shadow] 2003) and the Telefónica Building in Madrid during the White Night of 2007. This proposal, which he titled *El adentro afuera de las palabras* [The Inside Outside of Words], reflected upon the great quantity of words that surround humans on a daily basis, conditioning their routine. He was posthumously awarded the Official Cross of the Order of Civil Merit in 2012. He has works in collections of renowned prestige, such as the Galician Centre for Contemporary Art (Santiago de Compostela) and the Circa XX-Pilar Citoler collection.

Selected works

De lo visible and lo invisible I. Serendipity: estado de alerta en la percepción poética, Barcelona, Glenat España, 2004; *Casas de luz*, Seville, Caja San Fernando, 2005; *La ilimitada energía del paisaje: colección Circa XX-Pilar Citoler*, Zaragoza, Department of Industry, Commerce and Tourism, Government of Aragon, 2007; *Mehr Licht (Más Ilum / Más luz / More light)*, Barcelona, Arts Santa Mònica and Polígrafa, 2011.

www.chemalvargonzalez.com

Anson, Martí

MATARÓ, BARCELONA, 1967

He is a creator of installations, films and conceptual photographs, and his work is centred on the process and the passing of time more than on the result. Proof of this is *Fitzcarraldo. 55 días trabajando en la construcción de un velero Stela 34* (2005), an action carried out in Arts Santa Mònica (Barcelona), where he worked on the construction of a boat condemned from the beginning to be destroyed. In this same line between surrealism and the poetic, which he attributes to the pig-headedness befitting his origins in Mataró, one can also highlight *Martí and the flour Factory* (Santa Fe, New Mexico, 2008), a project for the reproduction of a former Catalan factory in the USA -- with the original about to be demolished and rebuilt as part of a complex urban project. His work could also be seen at the 10th Lyon Biennial (France, 2009). He has works in the collections of the Barcelona Museu d'Art Contemporani and the "la Caixa" Foundation.

Selected works

Happy hour, Barcelona, Galeria Toni Tàpies, 2000; *Fitzcarraldo. 55 dies treballant amb la construcció d'un veler Stela 34 al Centre d'Art Santa Mònia*, Barcelona, CRU, 2006; *I like America, does America like me?*, Olot, Gerona, Espai ZERO1, 2008; *Martí i la fàbrica de farina / Martí and the flour factory*, Gerona, Cru, 2009; *Mataró Chauffeur Service*, Barcelona, Save As, 2010; *Joaquimanson mobles*, Barcelona, Save As., Publications, 2011.

www.martianson.com

Aranberri, Ibon

ITZIAI, GUIPÚZCOA, 1969

He has a degree in Fine Arts from the University of the Basque Country, and completed his training at the Kitakyushu Center for Contemporary Art (Japan, 1999-2000) and at the MoMA PS1 (New York City, 2003-2004). In his installations he decontextualises the Basque historico-cultural imagery and reflects upon the manipulation that the powers have made of it, dealing with issues such as identity, heritage and the passing of time. Of note are his projects *Luz de Lemóniz* (2000-), (*Ir. T. n. 513*) *zuloa* (2003), *Dam Dreams* (2004) and *Política hidráulica* (2004-2010). He was present at *Manífesta 4* (Frankfurt, 2002), *Documents 2007* (Kassel, Germany) and the Sydney Biennial 2008. In 2011 the Barcelona Fundació Antoni Tàpies devoted a retrospective exhibition to him titled *Organigrama*. Among other awards, he has received the Prix Altadis Arts Plastiques (2004-05) and the ARCOmadrid Prize for young artists (2006). His work is present in the collections of the Museo Nacional Centro de Arte Reina Sofía (Madrid) and the Álava Artium.

Selected works

Home & Country, Basauri, Casa Municipal de Cultura, 1998; *Sin daño para los árboles*, Bilbao, Sala de Exposiciones Rekalde, 200; (*Ir. T. n. 513*) *zuloa*, Bilbao, University of the Basque Country, 2003; *Ibon Aranberri, Laurdat Altadis 2004*, Arles, France, Actes Sud, 2005; *Gramática de meseta*, Madrid, MNCARS, 2011.

Eduardo Arroyo

MADRID, 1937

He is one of the main protagonists of Spanish critical figuration. His polyptrich *Los cuatro dictadores* [The Four Dictators], with almost expressionist portraits of Franco, Mussolini, Hitler and Salazar painted in Paris in 1963 caused a scandal at the II Paris Biennial and was censored by André Malraux, who at the time was the French minister for culture. This multifaceted artist, painter, writer, set designer and sculptor began to develop his plural style in the Paris of informalism, returning to Spain after the first years of our young democracy. He is a privileged witness to the changes that have taken place in the visual arts world, and rejects artistic dogmatism and political arbitrariness. His work, which is based both on the strength and intelligibility of the image and on the alchemy of collage, is beyond classifications. He was interested in photography from very early on, and pursues it in flea markets and bazaars in order to turn it into a picture of memory and nostalgia. Of note is his exhibition *Retratos y retratos* [Portraits and Portraits] (Juan March Foundation, Palma de Mallorca and Museum of Spanish Abstract Art, Cuenca, 2013) in which he exhibited photographs for the first time along with a hundred pictorial works, drawings and sculptures. In 1982 he received the National Prize for Visual Arts, and in 2007 the National Prize for Graphic Art. His memoirs, *Minuta de un testamento* [Minutes of a Testament] (2009) are the testament of a life devoted to painting.

Selected works

Eduardo Arroyo: *Obra gráfica II* (1989-1996). Bilbao, Museo De Bellas Artes de Bilbao, 1996; *Orgullo y pasión*. Madrid, Trama, 1998; *El trío Calaveras: Goya, Benjamin, Byron*. Madrid, Taurus, 2003; *Retratos y retratos*. Madrid, La Fábrica, 2013; With Alberto Anaut. *Exposición individual: 24 horas con Eduardo Arroyo*. Madrid, La Fábrica, 2012; *Bazar Arroyo*. Madrid, Círculo de Bellas Artes, 2012.

Badiola, Txomin

BILBAO, 1957

He specialised in Painting at the Faculty of Fine Arts of Lejona (Vizcaya), where he then lectured between 1982 and 1988. After living in New York for ten years he has resided and worked in Bilbao since. He is a founder of the Association of Basque Artists along with Fernando Morquillas, Vicente Roscubas and Txupi Sanz, as well as being a researcher and curator of the work of Jorge Oteiza. His name is associated with the so-called “new Basque sculpture.” His installations combine sculpture, topography, drawing and video in a study of the relationship of objects in their surroundings. In 1986 he received the Basque Country Sculpture Prize, and in 1987 the Icaro Prize from *Diario 16* for the most outstanding young artist. Of special note among his exhibitions are *El juego del otro* [The Other's Game] (Koldo Mitxelena Kulturunea, San Sebastian, 1997), *Malas formas 1990-2002* [Evil Forms] (Museu d'Art Contemporani de Barcelona, MACBA, and Bilbao Museum of Fine Arts, 2002) and *Rêve sans fin, ni trêve à rien*, four large scale

constructions that could be seen in 2006 at the Caja de Burgos Arts Centre. He has works at the collections of the Artium (Vitoria-Gasteiz), the Andalusian Centre for Contemporary Art (Seville), the Collection of the Friends of the Reina Sofia Museum and the MACBA, among other important cultural centres.

Selected works

Txomin Badiola: tres series. 80-81, Pamplona, Caja de Ahorros Municipal, 1982; *Txomin Badiola*, Madrid, Galería Soledad Lorenzo, 1987; *Txomin Badiola*, Bath, Artsite Gallery, 1990; *Txomin Badiola: escultures i panels - New York 1990-1991*, Barcelona, Galería Joan Prats, 1992; *Txomin Badiola*, Valencia, Consorcio de Museos de la Comunidad Valenciana, 2000; *Malas Formas: Txomin Badiola, 1990-2002*, Bilbao, Bilbao Museum of Fine Arts, 2002.

Benavides, Lidia

MADRID, 1971

She has a PhD in Fine Arts from the Madrid Complutense University, where she teaches, and her photographic production always starts from light as a central and continuous concept in her work, which has become diversified and trans-disciplinary along with its relationship with the world. She started out purely working in photography, debuting with series like *Natural-Artificial* (2000) and *Filtros, antídotos and zumo celeste* [Filters, Antidotes and Celestial Juice] (2002), to then go on to explore the relationship between the light and the spectator's subconscious through the video-installation *XBL_ 2001-04; Galactoforo-White Dream in Wannsee*, 2005-06). Also of note are her works on the distortion of the gaze through the effects of light on architecture and the city (*Postdamer Platz*, present at Paris Photo 2005 and ARCOMadrid 2006, and *Watching People*, participating at the Spanish selection of the Altadis Prize 2006), as well as her latest project, *Gamma* (2010), a particular discourse between science fiction, painting and different artistic disciplines. She was chosen at the II UNED Photography Prize (2001), the AENA Foundation Extraordinary Prize for Photography (2005) and the Ciutat de Palma and Pilar Citoler Prizes in 2010. The Ministry of Culture and Foreign Affairs, Artium (Vitoria-Gasteiz), the Circa XX-Pilar Citoler and the Caja Burgos Collection, among other entities, have acquired her works for their holdings.

Selected works

Objetos luminicos, Madrid, Comunidad de Madrid, 1998; *Supraficciones*, Lérida, Fundación «la Caixa», 2007; *The Sun Oven*, Madrid, Galería Estiarte, 2008.

www.lidiabenavides.com

Bracho, Juan Carlos

LA LÍNEA DE LA CONCEPCIÓN, CÁDIZ, 1970

He took a degree at the Cuenca of Fine Arts in 1997, and throughout his career he has had residences at Hangar (Barcelona, 2000-03), AXENEO7 (Gatineau, Canada, 2006) and at the Landesatelier-Künstlerhaus

in Salzburg (Austria, 2012). In his work he expresses ideas through the minimal, using drawing as a starting point for his photographs but also for his videos, sculptures, installations and performances. Among his latest solo exhibitions are *Félix and su amiga F. 2003-2009* [Felix and his Friend F.] (Espacio Iniciarte, Seville, 2009), *Un mensaje para Anabel* [A Message for Anabel] (ABC drawing and illustration museum, Madrid, 2011) and *El eterno retorno* [The Eternal Return] (Galería Oliva Arauna, Madrid, 2012). He received the First Generation 2005 Prize from the Caja Madrid and the Iniciarte Prize from the Andalusia Council (2007) as well as other awards, and his work is included in the collections of the Andalusia Centre for Contemporary Art (Seville), the Santander Museum of Fine Arts and the Galician Centre for Contemporary Art (Santiago de Compostela), among others.

Selected works

Donner c'est aimer, aimer c'est partager, Seville, Caja San Fernando, 2006; *El dibujo como experiencia*, Madrid, Óscar Alonso Molina, 2007; *Campo de Color*, Badajoz, Galería Angeles Baños, 2012.

www.juancarlobracho.com

www.unmensajeparaanabel

Cabello Helena and Carceller Ana

MADRID, 1964 AND PARIS, 1963

This artistic binomial that was born in the early nineties uses photography, video, drawing, sound and writing to present alternatives to the traditional methods of representation. Both artists live and work in Madrid. Their main line of work resides around research into stereotypes on which global masculinity are constructed. Within this line, and starting from the Hollywood model of beauty, of particular note is their trilogy *Casting: James Dean (Rebelde sin causa)* [Rebel without a Cause], *Ejercicios de poder* [Power Games] and *After Apocalypse Now: Martin Sheen (the soldier)*. The three videos analyse the relationships of power and subordination and the most imitated male behaviour patterns. *En construcción (cap. 2)* [Under Construction (Ch. 2)], which could be seen at the La Panera Centre d'art in Lérida in 2004; *A/O (Caso Céspedes)*, exhibited at the Seville Andalusian Centre for Contemporary Art in 2010; *Archivo: drag modelos*, celebrated at the Atlantic centre for Modern Art in Las Palmas de Gran Canaria in 2011; and *Off Escena: si yo fuera...*, an exhibition shown at Matadero Madrid in 2011, are some of their most recent exhibitions. In 2013 their work could be seen at Les Rencontres d'Arles (France). They received the Community of Madrid Artistic Creation Prize (2006) and the Boti Foundation Visual Arts Grant (2012-13).

Canal, Nuria

BURGOS, 1965

She studied Fine Arts at the universities of the Basque Country and of, completing her training at the École des Beaux-Arts de Grenoble (France). In 1992 she was a member of the La 12 Visual association, and a year later created the OVNI Independent Video

Showing in Barcelona, of which she was co-director until 2000. In her works she uses photography, video and installation in order to explore the relationships between individuals, communication, language and gender. This line of work includes her photographic series Être un autre (1992) and *Abrazos* [Embraces] (1995), exhibited at the Museu d'Art Contemporani de Barcelona and in Les Rencontres d'Arles (France), as well as her installation and photographic series *Uncover* (Fundació Suñol, Barcelona, 2008). She has works in the collections of the Fundación "la Caixa", the Santander Museum of Fine Arts and the Ministry of Culture, among many others.

Selected works

Al raso, Barcelona, Fundación "la Caixa", 1992; *Nuria Canal*, Burgos, Caja de Burgos, 2004; *El puente de la visión*, Santander, Santander Museum of Fine Arts, 2006; *ACTE 8: Nuria Canal, Uncover*, Barcelona, Fundació Suñol, 2008.

www.nuriacanal.com

Canogar, Daniel

MADRID, 1964

He is the son of the painter Rafael Canogar and has channelled his interest in art in video, installation and photography, a discipline in which he was trained in the International Center of Photography in New York in 1990. His last installations are characterised by the use of recovered and obsolete electronic material, brought back to life in a search for the potential that involves technology when making a portrait of today's society and time. These works are held in public spaces, and of note among them are *Constelaciones* (2010), an installation combined with a mosaic and photography work drawn up for the ceilings of the pedestrian bridges in Madrid as a friendly homage to the local neighbours; *Asalto* (2011), a video-installation that was projected over an abandoned factory in (New York, USA); and *Waves* (2012), a video-installation made with LEDs set up in a permanent shooting in an important office building in the centre of Houston (Texas, USA). Of note among his last exhibitions in museums and cultural institutions are *Cuadratura* (Bildmuset, Umeå, Sweden, 2013), *Látidos* (Fundación Telefónica, Madrid, 2012), *Vórtices* (Canal de Isabel II, Madrid, 2011), *Scanner* (El Tanque, Tenerife, 2010) and *Midnight Plumber* (Mattress Factory Museum, Pittsburgh, Pennsylvania, USA).

Selected works

Ciudades efímeras: exposiciones universales, espectáculo and tecnología, Madrid, Julio Ollero, 1992; *Ingrávidos*, Madrid, Fundación Telefónica, 2003.

www.danielcanogar.com

Colomer, Jordi

BARCELONA, 1962

He studied History of Art and Architecture, and Art at the EINA School in Barcelona. His work establishes questions related to the construction of fiction

and theatrical devices; the modern Utopia and its possibilities of being materialised, firstly through sculpture installations and gradually with the incorporation of video and photography. One of his most emblematic creations is the series of videos and photographs *Anarchitekton* (2002-04), carried out in Barcelona, Bucharest, Brasilia and Osaka (Japan). He was the set designer for the theatre works of Valère Novarina, Joan Brossa, Samuel Beckett and Robert Ashley, among others, his video devices point out the role of the spectator as an integral part of the works, evolving from a stage universe towards a critical questioning of the limits between architecture and stage sets. Of note are his recent exhibitions *Arabian Stars* (Museo Nacional Centro de Arte Reina Sofia, MNCARS, Madrid, 2005), *Fuegogratís* (Jeu de Paume, Paris, 2008), *L'Avenir* (BOZAR, Brussels, 2011), and *Prohibido Cantar* [Singing Forbidden] (Matadero Madrid, 2012). Works of his are at the MNCARS, the Museu d'Art Contemporani de Barcelona, the Centre Georges Pompidou (Paris) and the Museum Moderner Kunst Stiftung Ludwig Wien (Vienna), among others.

Selected works

Jordi Colomer. Arabian Stars, Madrid and St. Petersburg (Florida, USA), MNCARS and Salvador Dalí Museum, 2005; *Jordi Colomer. Fuegogratís*, Paris, Le Point du Jour and Jeu de Paume, 2008.

www.jordicolomer.com

Combarro, Nicolás

LA CORUÑA, 1979

A multidisciplinary artist who lives in Madrid, where he combines his work as an exhibition curator with the development of his personal work. Since his first solo exhibition in 2008 (*La línea de sombra*, [The Shadow Line] Galería Moriarty, Madrid) he has researched into the process of transformation of the built space, through active contemplation and later intervention on the surroundings. Between 2009 and 2011 he has carried out different artistic projects, such as *Obra negra* [Black Work] at the Vigo MARCO, and *Arquitectura y resistencia* [Architecture and Resistance], at the Spanish Cultural Office in Mexico (Mexico City) as well as site-specific projects for the 42nd National Salon of Artists from Colombia, and LaBoral Arts Centre (Gijón). Also included in this last period of exchange with architecture are his latest exhibitions *Arquitectura oculta* [Hidden Architecture] (PALEXCO, La Corunna, 2012) and *Intervenciones: Diálogos con la arquitectura* [Interventions: Dialogues with Architecture] (French Institute of Madrid, 2013). She received the First Injuve Prize for Photography in 2006 and the Festival Off Saab Festival Prize for best exhibition for *Línea de sombra* (Galería Moriarty, PHotoEspaña, 2008). As a curator he has particularly worked with Alberto García-Alix, with whom he has also collaborated in making his videos.

Selected work

Nicolás Combarro. Arquitectura oculta, Santiago de Compostela, Artedardo, 2012.

www.arquitecturayresistencia.com

Curto, Félix

SALAMANCA, 1967

With a degree in Fine Arts from the University of Salamanca, in 1995 he moved to Berlin, where he took postgraduate studies at the Kunsthochschule. Since 1997, the year when he completed his training at the National Autonomous University of Mexico City, he has lived and developed his activity there. The central axis of his work is the journey, both physical and inner, as well as its reconstruction in souvenirs. To do so he creates photographic series that are clearly influenced by American road movies, but he also collects objects that he then incorporates in his exhibitions and which bring a further dose of poetic longing to his creations. Records, signs, posters and an old fridge from the fifties are mixed in his installations with large- and small-sized photographs of motels, old cars, roads and landscapes. He was present at the “Festival Off” by PHotoEspaña 2002 (La Caja Negra Gallery, Madrid), he has exhibited at the La Fábrica Gallery (Madrid, 2002, 2005 and 2008), at the MUSAC (*Chatarra americana*, Leon, 2012) and in international galleries such as the Nicoló Sprovieri (London) and the OMR (Mexico City).

Selected works

Félix Curto, Salamanca and Pamplona, University of Salamanca Photography Centre and Pamplona Council, 2002; *Félix Curto*, Córdoba, University of Córdoba and Rafael Botí Foundation, 2008.

Dauder, Patricia

BARCELONA, 1973

After studying at the University of Barcelona Faculty of Fine Arts, she completed her training in Arnheim (Holland, 1997-1998), in the Hangar centre for production of visual arts (Barcelona, 1999- 2001) and at the International Studio & Curatorial Program (New York, 2011). She plays with the opposition between reality and fiction and uses photography and the moving image as a “language of invention”. Of note are her exhibitions *Modular*, held at the Berlin Galerie Aanan& Zoo (2011); *The Second Image*, at the Oporto Serralves Museum (Portugal, 2012); and *Studio n.º 3. Patricia Dauder*, a showing organised by the Galerie Van der Mieden in Amberes (Belgium, 2012). She won the third INJUVE Prize in 1999, and since then she has been awarded the Generaciones Grant in 2000, the First Prize in the Vila de Pals Award for Contemporary Sculpture in 2002 and a creation grant from the Consell Nacional de la Cultura i des Arts from Catalonia Council in 2011.

Euba, Jon Mikel

AMOREBIETA, VIZCAYA, 1967

He carried out his studies at the Faculty of Fine Arts in Bilbao and in Arteleku, (San Sebastian). His artistic activity includes photography, video, drawing, performance and installation. He has participated at the Manifesta IV (Frankfurt, Germany) and the biennials of

A performance by Ferrer and Estrella in the Stedelijk Museum Bureau in Amsterdam (2008), and at the Project Arts Centre in Dublin (2009), at Valparaíso Intervenciones 2010 (Chile) and the Van Abbemuseum in Eindhoven (Holland, 2010).

Istanbul, Venice and Busan (Korea). He has carried out performances in De Appel and the Stedelijk Museum Bureau in Amsterdam (2008), and at the Project Arts Centre in Dublin (2009), at Valparaíso Intervenciones 2010 (Chile) and the Van Abbemuseum in Eindhoven (Holland, 2010). He won the Altadis Prize for Visual Arts in 2003. His works are held in the permanent collection of the Museo Nacional Centro de Arte Reina Sofía de Madrid, the Museu d'Art Contemporani de Barcelona and the MUSAC in Leon, among other institutions. Along with the artists Txomin Badiola and Sergio Prego, he created the Primer Proforma 2010.

Selected works
Joan Mikel Euba, Madrid, INJUVE, 2002; *Kill'em all*. Fundació Antoni Tàpies, Barcelona, 2003; VV. AA., *Primer Proforma 2010*, MUSAC, León, 2010.

Ferrer, Esther

SAN SEBASTIAN, 1937

She has a degree in Social Sciences and Journalism and she founded the first Free Expression Workshop with the painter José Antonio Sistiaga in the early nineteen seventies. From the mid seventies on she returned to her plastic activity with worked photographs, installations, paintings based on the set of prime numbers, objects... She is a pioneer in the art of action and performance, who has been working solo or as a member of the Zaj Group (dissolved in 1996). Along with Manolo Valdés, she represented Spain at the Venice Biennial of 1999. Of note among her exhibitions are *De la acción al objeto y viceversa* [From Action to the Object and vice-versa] (Koldo Mitxelena Kulturenea, San Sebastian, 1987, and the Andalusian Centre for Contemporary Art, Seville, 1988), *Al ritmo del tiempo* [To the Rhythm of Time] (Koldo Mitxelena Kulturenea and Madrid Fine Arts Circle, 2005) and *Esther Ferrer. En cuatro movimientos* [Esther Ferrer. In Four Movements] (Artium, Vitoria-Gasteiz; Es Balaud, Palma de Mallorca, and Centro Galego de Arte Contemporánea de Santiago de Compostela, 2012). She received the National Prize for Plastic Arts in 2009.

Selected work
Madrid, *Esther Ferrer. En cuatro movimientos*, SEAC, 2012.

Esther Ferrer, 1997.

www.esterferrer.net

Fortuny and Madrazo, Mariano

GRANADA, 1871 — VENICE, 1949

He was the son of the painter Mariano Fortuny and heir on his mother's side to one of the greatest and most influential of Spanish artists of the XIX century, the Madrazos. He stood out as a symbolist painter and designer. When he was three years old his father died and he moved to Paris with his mother, where he later began to paint and frequent Rodin's studio. In 1889 the family moves to Venice, and he set up his workshop in the Pesaro Degli Orfei Palace, where he would die in 1949, having occupied all kinds of positions and honours related to the world of art, ranging from being

A performance by Ferrer and Estrella in the Stedelijk Museum Bureau in Amsterdam (2008), and at the Project Arts Centre in Dublin (2009), at Valparaíso Intervenciones 2010 (Chile) and the Van Abbemuseum in Eindhoven (Holland, 2010).

an academic at the Royal Academy of Fine Arts of San Fernando to being a lifelong curator of the Venice Biennial. His extraordinary passion for light would lead him to study lighting, and in 1901 he patented a procedure for stage lighting by indirect light that was truly revolutionary for the XX century theatre stage: the "Fortuny System" and the "Fortuny Dome". As a photographer, he took fashion photographs and panoramic views of the city of Venice. Of note in his work as a designer are the precious metal and silk lamps he produced to decorate salons and museums, and which are today considered to be veritable milestones in the history of design. But above all one should highlight his artistic work in relation to printing on cloth and the creation of dresses and accessories, like the Knossos scarf and the Delphos dress. Isadora Duncan, Eleonora Duse and Lillian Gish wore his dresses, and Orson Welles made the costumes for his Othello based on his designs. His work has influenced the creations of designers such as Issey Miyake, Hubert de Givenchy and Karl Lagerfeld, and his original works are still greatly sought by today's collectors. He exhibited for the first time in London (1894) and later in Paris (1899), Milan (1900) and Barcelona (1922).

Mariano Fortuny y Madrazo, 1906.

www.fortuny.com

Gaüeca, Miguel Ángel

BILBAO, 1967

He studied Video Production at the Bilbao School of Cinema and Video, and did a PhD in Fine Arts with a Specialisation in Sculpture at the University of the Basque Country. He is a photographer and sculptor, and his creations reflect upon the identity of art, the creative process, childhood and the value of objects. Of note are his exhibitions *Me and My Things* (Spectrum Sotos Gallery, Zaragoza, 2006), *Deals, Shapes and Void* (Artium, Vitoria-Gasteiz, 2007) and *Take a Theme and Develop* (Espacio Mínimo gallery, Madrid, 2012). His work has been rewarded with the Basque Government Aid for Artistic Creation (2007) and the Bilbao Arte Foundation Grant for the Production of Work (2009). He has work in the collections of the Museo Nacional Centro de Arte Reina Sofía de Madrid and Artium, among others.

Selected works
Super Artist for Ever, Pamplona, Universiad Pública de Navarra, 2006; *Deals, Shapes and Void*, Álava, Artium, 2010.

Gil, Alonso

BADAJOZ, 1966

He has a degree in Fine Arts from the University of Seville, where he currently resides, working with painting, photography, music, video and performance. His work researches into popular manifestations, dealing with people's daily experiences and keeping away from issues. In 2009 he presented *Los abandonados* [The Abandoned] at the "Festival Off" by PHotoEspaña; in 2011, *Cantando mi mal espanto* [By Singing I Frighten my Illness] at the Andalusian Centre for Contemporary Art (CAAC) in Seville; and

A performance by Ferrer and Estrella in the Stedelijk Museum Bureau in Amsterdam (2008), and at the Project Arts Centre in Dublin (2009), at Valparaíso Intervenciones 2010 (Chile) and the Van Abbemuseum in Eindhoven (Holland, 2010).

in 2012, *Día a Día* [Day by Day] at the Madrid Formato Cómodo gallery. His work has been acknowledged with the grants Contemporary Artistic Creation from the Cultural Board of the Andalusian Council (2000), Generación 2002 from the Caja Madrid Bank and INICIARTE (2008), and with the Extremadura Award for Artistic Creation (2009). The Caja Madrid Foundation, the CAAC, the "la Caixa" Foundation, the Badajoz Museo Extremeño e Iberoamericano de Arte Contemporáneo and the Hamburg Congress Centrum Museum (Germany) possess works of his.

Selected works
La celda grande, Badajoz, MEIAC, 2007; *In_ter_va_Jo, ciclo de arte contemporáneo and flamenco*, Seville, Cajalco, 2008; *6 asaltos* 6, Seville, author-publisher, 2009.

Gómez, Patricia and González, María Jesús

VALENCIA, 1978

Patricia Gómez and María Jesús González, 2009.

Both graduated in Fine Arts at the Polytechnic University of Valencia in 2002, specialising in Engraving and Printing in the following year. This artistic binomial alters the insides of abandoned buildings, on which they print cloths in the style of giant canvases. On these they register the memory of the place and make it last in time, sometimes transporting it to other spaces in a delicate work of translation. Among his most noteworthy works are *Proyecto para cárcel abandonada* [Project for Abandoned Prison] in the former Valencia Model Prison (2008-2009) and *Antigua prisión de Palma* [Former Prison of Palma] (2011), for which they had the collaboration of the last six prisoners. Their most recent project, *Depth of Surface*, was exhibited at the Moore College of Art & Design in Philadelphia (USA) in 2012. They have received the *El Mundo* El Cultural Photography Prize (2010), the First Prize from CUTLOG (Paris, 2009) and the Generación First Prize 2009 from the Caja Madrid bank, as well as other awards. Their work can be seen on a permanent basis in the collections of the Pilar i Joan Miró Foundation (Mallorca), Phlagrafika (Philadelphia) and Domus Artium-DA2 (Salamanca), among others.

Selected works
Proyecto para cárcel abandonada, Salamanca, Explorafoto and DA2, 2010; *Depth of Surface*, Philadelphia, Phlagrafika, 2012.

Patricia Gómez and María Jesús González, 2009.

Patricia Gómez and María Jesús González, 2009.

González, Marisa

After a degree in Music and in Fine Arts, she took a Masters at The Chicago School of the Art Institute (1973) and a BFA at the Washington Corcoran School of Art (1976). In her creations she uses technological devices such as photocopying machines, faxes, computers and videos. Since her works at the beginning of the 70s, Marisa González has appealed for a social conscience. Of note among her works

Marisa González, 2009.

A performance by Ferrer and Estrella in the Stedelijk Museum Bureau in Amsterdam (2008), and at the Project Arts Centre in Dublin (2009), at Valparaíso Intervenciones 2010 (Chile) and the Van Abbemuseum in Eindhoven (Holland, 2010).

with have this spirit of denunciation are her projects *Clónicos* [Clones] (1993-1997); *La fábrica* [The Factory], which could be seen at PHotoEspaña (PHE) 2000; *Naturaleza agredida* [Assaulted Nature], exhibited during PHE 2006, and the most recent *Filipinas en Hong Kong* [Philippines in Hong Kong], with which she entered the PHE 2010 as well as the Venice Architecture Biennial in 2012. Her production can be found in the collections of the Museo Nacional Centro de Arte Reina Sofía de Madrid and the Museu d'Art Contemporani de Barcelona, and in the Chase Manhattan Bank Collection in New York, among others.

Selected works
La fábrica, Madrid, Fundación Telefónica, 2000; *Desviaciones-transgénicos*, 1986-2002, Madrid, Alcorcón Council, 2002; *Nuclear LEMONIZ, mecanismos de control*, Burgos, CAB, 2004; *Critical Cities. Volume 3: Ideas, Knowledge and Agitation from Emerging Urbanists*, London, Myrdle Court Press, 2011.

Marisa González, 2009.

www.marisagonzalez.com

Marisa González, 2009.

Marisa González, 2009.

Marisa González, 2009.

He is an artist of reference in Spanish pictorial creation of the last five decades, and throughout the development of his career he has assimilated the new creative languages in a personal manner. His path, which has been marked out by continuous experimentation and by a change in registers, has been placed within abstraction. This definition contains a work that goes further, in the sense that he uses different methods in order to develop a world of his own, in which there is a coexistence of references to reality and imagined, figurative or abstract, symbolic or narrative elements. He began to use photography in the 70s as a tool for solving concrete problems inherent to painting, especially the chromatic aspects. In his works the photographs are hybridised with the drawings following a tendency towards a mixing that is symptomatic and characteristic of his style. Technology allows him unlimited variations, materialised in computerised collages that he then manipulates manually. Among his last photographic creations are *26 fotografías intervenidas* [26 Intervenied Photographs] (2003) and the series *Femenino plural* [Feminine Plural] (2009). He received the National Prize for Visual Arts in 1981, the Velázquez Prize for Visual Arts in 2007 and the National Prize for Graphic Art in 2012.

Selected works
Luis Gordillo. Bilbao, Museo de Bellas Artes, 1981; *Luis Gordillo (1983-1996)*. Burgos, Casa del Cordón, 1996; "Poemas visuales". *Matador*, Madrid, La Fábrica, 2000; *Retrvisor*. Madrid, Circulo de Bellas Artes, 2004; *Iceberg tropical*. Madrid, MNCARS, 2007; *Luis Gordillo. Obra gráfica 1972-2008*. Marbella, Museo del Grabado, 2009; *Luis Gordillo*. Madrid, Malborough Gallery, 2010.

Luis Gordillo, 2009.

Luis Gordillo, 2009.

Luis Gordillo, 2009.

Luis Gordillo, 2009.

A performance by Ferrer and Estrella in the Stedelijk Museum Bureau in Amsterdam (2008), and at the Project Arts Centre in Dublin (2009), at Valparaíso Intervenciones 2010 (Chile) and the Van Abbemuseum in Eindhoven (Holland, 2010).

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Selected work
VV. AA., *Generación 2009. Premios and Becas de Arte Caja Madrid*, Madrid, Caja Madrid, 2009.

Carlos Irijalba, 2009.

López, Juan

ALTO MALIAÑO, CANTABRIA, 1979

With a degree in Fine Arts from the University of Cuenca (2002), his work plays with the impossibility of changing what is established. He carries out street and indoor interventions in which, through the use of vinyl, isolating tape, drawing, photography and video, he reconverts the texts from signs and adverts into witty messages that wink at the spectator, who is a key item in his actions (*Supr...*, Valparaíso, Chile, 2010; *Superados de confianza*, La Fábrica Galería, Madrid, 2012). With his work he also transforms museum and gallery rooms into impossible spaces. (*A la deriva* [Drifting], Centre d'Art La Panera, Lérida, 2012). He was present at PHotoEspaña 2004 and 2008 and was selected for international festivals such as Region 0, The Latino Video Art Festival of New York (2013). He received the Altadis Visual Arts Prize (Spain and France 2007), the prize for the Cantabria Government Visual Arts Award (2008) and the Generaciones 2013 Grant from the Caja Madrid Bank, among other awards. He has works in important collections, such as those of the MUSAC (León), the Community of Madrid and the Centre d'Art La Panera.

Selected works

Juan López, Paris, Actes Sud and Altadis, 2007; *López*, Cantabria, Santander Port Authority, 2009; *A la deriva*, Lérida, La Panera, 2012.

www.rayoslopez.com

Lucas, Cristina

JAÉN, 1973

She has a degree in Fine Arts from the Madrid Complutense University (1998), has done a Masters at the Irvine University of California and extended studies at the New York International Studio and Curatorial Program (2003) and at the Rijksakademie of Amsterdam (2006-2007). She lives and works in Madrid. She is a multidisciplinary artist, and her photographs, videos, drawings and installations reflect on the power structures from the cultural and gender point of view. Of note among her solo exhibitions are *Cain y las hijas de Eva* [Cain and Eve's Daughters], Juana de Aizpuru Gallery, Madrid, 2008), Talk (Stedelijk Museum, Schiedam, Holland, 2008), *Light Years* (Dos de Mayo Arts Centre, Madrid, 2009 and Carrillo Gil Art Museum, Mexico City, 2010) and *On Air* (Centro de Arte Caja de Burgos, 2013). She was also present at the 28th Biennial of Sao Paulo (2008) and the X Liverpool Biennial (2010). The Andalusian Centre for Contemporary Art (Seville), the Centre Georges Pompidou (Paris) and the Kiasma Museum of Contemporary Art (Helsinki) have works of hers in their collections.

Selected works

Cristina Lucas. *Light Years*, Madrid, Publicaciones de la Comunidad Autónoma de Madrid, 2009; *On Air*, Burgos, CAB, 2013.

Marazuela, Lola and Paco Mesa

SEGOVIA, 1970 AND GRANADA, 1967

They both have degrees in Fine Arts from the Madrid Complutense University and have taken a Masters in Aesthetics and Theory of the Arts at the Autonomous University of Madrid. This photographic and conceptual collaboration has resulted in 2005 in the working project *Paralelo 45° 25' Norte*. Going around the world following this parallel the two authors travelled through France, Italy, Croatia, Serbia, Romania, Ukraine, Uzbekistan, Mongolia, the USA and Canada, marking out each 100 km or less with a metal plaque. The project will be completed with images from China, Japan, the east coast of Russia and the frontier between Kazakhstan and China. The choice of the 45° 25' North Parallel has to do with their passing through Venice, a city associated with the idea of adventure, the beginning and end of the Great Voyage (the Silk Road, Marco Polo...), as well as the frailty, the excess and the beauty. It also has to do with the fact that this is where the art biennial is held. Part of the project has been exhibited in the Blanca Soto Gallery in Madrid (PHotoEspaña 2009) and the Alarcón Criado Gallery in Seville (2011).

www.4525northparallel.blogspot.com
www.marazuelaymesa.blogspot.com

Martín Lara, Cristina

MÁLAGA, 1972

She has a degree in Fine Arts, specialising in Painting, from the University of Granada, and has lived in Berlin since 2003. Her work combines photography, video and installation, and has evolved from an aesthetic focus to a conceptual view. Her creations start generally from a personal experiences and maintain a constant aspect: that of showing them as physically or conceptually fragmented, leaving the spectator as the main actor in relation to the reconstruction or interpretation. Of note among these projects are *Wenn ich nur wüsste woran das liegt...* (If I knew what this was due to..., 2003-06) and *Landpartie* (chosen for the “Festival Off” by PHotoEspaña 2008). Among other fairs, she has been present at the Paris Photo 2006, The London Festival of Photography “Photolondon” (2007) and the Arte Fiera (Bologna, Italy, 2011). She was chosen by Andalusia at the XV Injuve Showing of Art (1999); in 2000 she received the XII Picasso Grant for Visual Arts; in 2009 she was awarded the INICIARTE aid for artistic production from the Council of Andalusia; and in 2005, the Honourable Mention at the Generaciones Awards by the Caja Madrid bank. Her works are held at the collections by Mark Fehrs Haukhof, Circa XX-Pilar Citoler, the Malaga Centre for Contemporary Art, the Pablo Ruiz Picasso Foundation and the Coca Cola Foundation, among others.

Selected works

VV. AA., “Jorge Luis Marzo entrevista a Cristina Martín Lara”, in *XV Muestra de Arte Injuve*, Madrid, Ministerio de Educación y Cultura, 1999; con Juan Antonio Ramirez, *Corpus Solo. Acerca de unas*

Lágrimas (otra historia con Guernica), Madrid, Siruela, 2003; *Wenn ich nur wüsste woran das liegt...* (4), Granada, Palacio de los Condes de Gabs and Diputación Provincial de Granada, 2006; “Soy Sombra de Cosa Soñada”, in *XII Beca Picasso*. Málaga, Pablo Ruiz Picasso Foundation, 2010.

Martín, Alicia

MADRID, 1964

Alicia Martín has a degree in Fine Arts from the Complutense University of Madrid, and lives and works in this city. She uses the book as a constant raw material for her photographs, sculptures, installations, drawings and videos. Particularly of note is her work *Biografías*, an installation made up of thousands of books that fall in a cascade from the window of a building. The Casa de América de Madrid (2003), the Molino de San Antonio de Córdoba (2009) and the Museum Meermanno of The Hague (Holland) during the Biennial of the Book 2012 were some of the places chosen for her stagings. Her works could also be seen at the PSI of the Museum of Modern Art (New York, 2003), and at fairs and festivals such as the ARCOmadrid (1998-2007), PHotoEspaña (“Festival Off”, Galería Oliva Arauna, Madrid, 1999) and Art Brussels (2011). Her works are included in the collections of the Museo Nacional Centro de Arte Reina Sofía, the Spanish Instituto de la Juventud and the Bank of Spain (Madrid), Artium (Vitoria), the Valencian Institute of Modern Art, the Bibliotheca Alexandrina (Alexandria, Egypt) and the Fnac Collection (Paris), among others.

Selected works

En casa, Madrid, Caja de Ahorros and Monte de Piedad de Madrid, 2003; *Alicia Martín*, Caja de Ahorros de Asturias, Asturias, 2003.

Masó, Mireya

BARCELONA, 1963

She studied in Barcelona at the EINA school, at the Reial Acadèmia Catalana des Belles Arts de Sant Jordi and at the Universitat Pompeu Fabra. Her photographic and audiovisual creations, which avoid any type of staging, are based on the study of man's relationship with landscape and animals, with the latter being treated as an alter-ego of the human being. She was present at PHotoEspaña 2006 with her work *Antártida: experimento n° 1* at the Casa de América, Madrid. Of note among her exhibitions and projections are *A22A* and *Upsouth Down* (ARCOmadrid, 2007), *Elephants' Heaven* (Fotoencuentros, Murcia, 2007) and *Antártida: tiempo de cambio* [Antarctic: time to change], (Arts Santa Mónica, Barcelona, and Spanish Cultural Centre in Montevideo, 2010). Her works belong to the collections of the Dos de Mayo Art Centre (Móstoles, Madrid) and the Centro de Arte DA2 (Salamanca), among others.

Selected works

Mondial evasion, Valencia, Art 3, 1999; *It's not just a Question of Artificial Lighting or Daylight*,

Figueras, Gerona, Museu de l'Empordà, 2001; *Antártida: tiempo de cambio*, Barcelona, Arts Santa Mónica and Actar, 2010.

www.mireyamaso.com

Montilla, Julia

BARCELONA, 1970

Her production deals with the social, political and cultural contexts that allow the construction and establishing of stereotyped images. Since 2008 he has researched into the role of technologies of reproduction in the configuration of identity representations within the fields of psychiatry and religion. Of note are her latest exhibitions *Los milagros de la voluntad y su fuerza plástica* [The Miracles of the Will and its Plastic Strength] (Photography Centre, Salamanca, 2009) and *El "cuadro" de la "calleja"* [The View of the Street], (Joan Miró Foundation, Barcelona, 2013). She has carried out productions in cities like New York, Mumbai and Berlin. She has received a great many creation and publication grants, such as the PSI-MoMA grant (2002-03) and those given by the Government of Catalonia (20004-05, 2006-07 and 2009) as well as the Botín Foundation (2011-12). Her works are a part of the collections of the Centro Galego de Arte Contemporánea (Santiago de Compostela), Artium (Vitoria-Gasteiz) and the MUSAC (León), among others.

Selected works

Bioart, Barcelona, AAVC, 2005; *Apego al clixé*, La Corunna and Santiago de Compostela, Luis Seoane Foundation and cGac, 2007; *Novembro*, Santiago de Compostela, cGac, 2009; *Los milagros de la voluntad y su fuerza plástica*, Salamanca, Universidad de Salamanca, 2009; *Ezkiozaleak. A photographic account of the followers of the Ezkioga aparitions*, Barcelona, author-publisher, 2009; *El «cuadro» de la «calleja»*, Barcelona, Joan Miró Foundation, 2013; *Garabandalistas. Un relato fotográfico de los seguidores de las apariciones de San Sebastián de Garabandal*, Barcelona, author-publisher, 2013.

www.juliamontilla.com

Moreno, Linarejos

MADRID, 1974

She studies at the Official School of Conservation and Restoration of the National Heritage Cultural Heritage of Madrid. She graduated in Fine Arts at the Madrid Complutense University and completed her studies at the International Studio and Curatorial Program of New York (2012) and in the Rice University of Houston (Texas, USA), where she now lives. Using a powerful language in which there is a blurring of the frontiers between photography, painting, sculpture and drawing, she generates actions that she then photographs. She uses the ruin as a pictorial and sculptural substratum in order to deal with the absence, in narrative works based on the accumulative mark of time. She has received the ABC 2005 First Prize for Painting and Photography,

the Casa de Velázquez First Prize (2006) and the Purificación García First Prize (2008), among other awards. In 2012 she had solo exhibitions at the De Santos Gallery (Houston), the Galería Pilar Serra (Madrid) and at the Sala Amós Salvador (Logroño), and in 2013 she was present at the “Festival Off” by PHotoEspaña (Galería Pilar Serra, Madrid). She has works at the collections of the Museo Nacional Centro de Arte Reina Sofía and the INJUVE, among others.

www.linarejos.com

Morey, Joan

PALMA DE MALLORCA, 1972

DEA in Fine Arts from the University of Barcelona. Through his performances, photographs, videos and installations, he reflects on the cultural and generational changes in tendencies and youth culture. He combines his artistic projects which collaborations for mediums such as the magazine *Suite*. In order to reflect the control mechanisms to which the power structures subject the creative process, in 1997 he devised the fictitious clothes label STP/Soy Tu Puta [I am your whore], a mechanism of artistic creation that has allowed him to explore the relationship that fashion and art have in his work. He was present with *Bad Boys* at the 50th Venice Biennial (Italy, 2003) and at ARCOmadrid 2008 with the performance *Pour en finir avec le jugement de Dieu*. In 2011 he had a solo exhibition at the Demolition Video Project in Santander with his work *The Blacklist*. He was awarded the Revelation Prize for Photography at PHotoEspaña 2004.

Muntadas, Antoni

BARCELONA, 1942

He started out as an artist in the field of painting, and in the early 70s he started working with multimedia and audiovisual formats. In 1971 he moved to New York, where he currently resides, and in 1997 he studied at the Center for Advanced Visual Studies at the Massachusetts Institute of Technology (Cambridge, USA), where he later collaborated as a lecturer. Through his personal work he reflects on and criticises the influence of the media on society, bringing together different technologies such as television, video and the Internet. He represented Spain at the Venice Biennial in 2005, and in the same year his work was acknowledged with the National Prize for Visual Arts; and in 2009, with the Velázquez Prize for Visual Arts. In 2011 his exhibition *Entre / Between* was presented at the Museo Nacional Centro de Arte Reina Sofía (MNCARS) in Madrid and travelled to the Lisbon Gulbenkian Foundation and to the Paris Jeu de Paume (2012-13). His work can be found in collections such as The Museum of Modern Art and the Guggenheim Museum in New York, the MNCARS, the Museu d'Art Contemporani de Barcelona, the IVAM and the “la Caixa” Foundation, among others.

Selected works

Híbridos, Madrid, Turner, 1988; *Muntadas. Projects*, Madrid, Fundación Telefónica, 2000; *Ladies and*

Gentlemen, Barcelona, Actar, 2001; Biennale di Venezia 51ª, *Antoni Muntadas*, Madrid, AECl, 2005; *On translation: Stand by*, Madrid, La Fábrica, 2006; *Between the Frames: The Forum*, Barcelona, MACBA, 2011; *Muntadas. Entre*, Madrid and Barcelona, MNCARS and Actar, 2011.

Pazos, Carlos

BARCELONA, 1949

In 1972 he finished his studies in Graphic Design at the EINA School at the University of Barcelona, where among his teachers were Albert Ráfols-Casamada, Román Gubern and the critic and art theoretician Alexandre Cirici i Pellicer. His work is located between conceptualism and informalism. He works with objects, installations and photography. In 1975 he made the series of self-portraits *Voy a hacer de mí una estrella* [I'm going to make myself a star], in which he depicts himself as a movie star, being ironic about himself. In his latest photographic series, *Robados* [Stolen] (2008), the star is followed by a *paparazzi*. In 2007, the Museu d'Art Contemporani de Catalunya and the Museo Nacional Centro de Arte Reina Sofía de Madrid granted him the retrospective exhibition *No me digas nada* [Don't tell me anything]. He won the National Prize for Visual Arts in 2004.

Selected works

Cook books: inventari provisional 1999-2011, Gerona, Consorci del Museu de l'Empordà, 2001; *No me digas nada*, Barcelona and Madrid, MACBA, MNCARS and Actar, 2007.

www.carlospazos.com

Perejaume

SANT POL DE MAR, BARCELONA, 1957

He is a political and multidisciplinary artist who uses poetry, theatre, painting, photography, sculpture, audiovisuals and performance in order to develop his interest for the landscape, which is the central nucleus for his work, more specifically that of his native Catalonia. In 2011, in La Pedrera (Barcelona), there was the retrospective exhibition *¡Ay Perejaume, si vieras la acumulación de obras que te rodea, no harías ninguna más!* [Oh, Perejaume, if you saw the accumulation of works that surround you wouldn't make any more] which brought together all the works he made over the last twenty years. He is considered to be one of the most important figures in Catalan conceptual art, and received the National Prize for Visual Arts from the Government of Catalonia (2005), and the National Prize for Visual Arts from the Ministry of Culture (2006) for “the intellectual solidity of his stance, his reformulation of the relationship between art and territory and his reflection on the problems of representation within and outside painting”. His work can be found, among other collections, in MNCARS (Madrid) and Arts Santa Mónica (Barcelona).

Selected works

Perejaume: dejar de hacer una exposición, Barcelona, Actar, 1999; *L'obra de Granollers*, Granollers,

A young girl in a white dress, by Juan José Lahuerta, 2009.

Barcelona, Museo de Granollers, 2004; *Tres dibujos de Madrid: una acción con Perejaume*, Madrid, Editorial Complutense, 2008; *Perejaume: imágenes proyectadas, 1983-2009*, Burgos, Caja de Ahorros Municipal, 2009. Essays: Oisme, Barcelona, Proa, 1998; *Els cims pensamenters*, Barcelona, Polígrafa, 2004. Other texts: with Juan José Lahuerta, *Perejaume habla con Juan José Lahuerta. Conversaciones con fotógrafos*, Madrid, La Fábrica, 2006.

Revuelta, Mabi

BILBAO, 1967

She has a degree in Fine Arts from the University of the Basque Country, and currently lives between Bilbao and New York, where in 2003 she completed her training at the International Studio & Curatorial Program. She is a multidisciplinary artist who devotes herself to photography, video and sculpture, avoiding the use of prefabricated objects when carrying out her projects. Her work, which inherits from the Dadaist and Surrealist currents, seeks an interaction with the spectator and the transferring of the personal to the public space. Of note among her solo exhibitions are *The Unlikely Butterflies* (PHotoEspaña, "Festival Off", Raquel Ponce Gallery, Madrid 2004), *Los amantes ilusorios* [The Illusory Lovers] (Guernica Euskal Herria Museum, Vizcaya, 2007) and *Divertimentos tipográficos* [Typographical Amusements] (which one could again see in 2013 at the Tenerife Espacio de las Artes). She has received several creativity grants, such as those of the BBK Foundation (2002), the Marcelino Botín Foundation (2003) and the KREA from the Caja Vital bank (2007). Her work is represented in the collections of the International Museum of Women in San Francisco (California, USA), Artium (Vitoria-Gasteiz), the Museum of Navarra (Pamplona) and the Bilbao Arte Foundation, among others.

Selected works
My Favorite Dress of Nothing, Bilbao, Basque Government, Department of Culture, 2007; *Divertimentos tipográficos*, Bilbao, Bilbao Arte Foundation, 2010.

www.mabirevuelta.com

Robles, Juan Carlos

SEVILLA, 1962

He grew up in Barcelona and studied in Berlin. Since 2005 he has lived in Seville, where he has his studio, and Malaga, where he works as an Associate Professor at the Faculty of Fine Arts. A serious motorcycle accident in 1986 marked the beginning of his career, centred on trying to approach the Other and life through the artistic language. He started working on this desire through the use of glass as an allegorical material, to then gradually open up to photography and video, as well as research into the city and its limits. Of note among his exhibitions are *Fragmentos urbanos, tu fantasía favorita* [Urban Fragments, your favourite Fantasy], (Sala Verónicas, Murcia, 2007) and *Autonegación* [Self-denial], (Oliva

Juan Carlos Robles, 2009.

Arauna Galleru, Madrid, 2012), and his participation in PHotoEspaña 2003 and the art biennials of Johannesburg (1997), Pontevedra (2002) and Seville (BIACS2, 2007). The Museu d'Art Contemporani de Barcelona and the Andalusian Centre for Contemporary Art (Seville), among others, possess works of his in their collections.

Selected works
Juan Carlos Robles, Zaragoza, Antonia Puyó Gallery, 2004; *Puntos de deriva: el viaje estático*, Seville, Junta de Andalucía, Consejería de Cultura, 2004; *Fragmentos urbanos, tu fantasía favorita*, Murcia, Dirección General de Cultura, 2007.

Rubio Infante, Paula

MADRID, 1977

She studied Fine Arts at the Madrid Complutense University (2000), and since then has carried out artistic projects of a political nature and with social commitment. Proof of this are her works *El peso de la justicia* [The Weight of Justice] (1998-2007), an installation that emerges as a result of a series of photographs of the former Carabanchel Prison taken a week after the inmates had been transferred for its closure; *Entre pecho y espalda* [Between Breast and Sword] (2009), about mistreating animals; and *Come mierda* [Eat Shit] (2010), a reflection on the victims of the Franco regime, the penal system and historical memory. She has been present at several editions of Estampa (2007-09), PHotoEspaña (2007 and 2008) and ARCOmadrid (2010-12), and in 2009 she was chosen as one of the thirty first artists for the Matadero Madrid Archive of Creators and was awarded the Engloba Prize for Visual Arts. She was recently awarded the VIII ARCO Community of Madrid Prize for Young Artists (2011) and the Generaciones Prize (2012). She has works in the collections of the Community of Madrid and the Dos de Mayo Arts Centre (Madrid), among others.

www.paularubioinfante.com

Sentís, Mireia

BARCELONA, 1947

She studied art and literature at Oxford and Florence (1967-70). Between 1972 and 1981 she graduated in video (New York School of Video), television (New School for Social Research) and cinema (Staten Island University) in New York, where she worked for two years as a translator at the United Nations. She is a photographer, writer and art critic, and her poetic and reflective work responds to her countless disquiets about life. This is shown in series like *Joyas* [Jewels] (1985), in which she photographed sex organs adorned with jewels; *Corners* (2005), a series of 22 photographs of reveals in Manhattan accompanied by texts which reveal the events they witnessed; or her interest for Afro-American culture, shown in works like *Black Suite* (1998). These works are some of those that can be seen in the exhibition that Arts Santa Mònica (Barcelona) dedicated to her in 2009. A year before, the Madrid Circle of Fine Arts held a

Mireia Sentís, 2009.

retrospective of her work. She has collaborated with mediums such as *Televisión Española*, *COPE*, *Cadena SER*, *Radio Nacional*, *El País* and *La Vanguardia*.

Selected works
Mireia Sentís: fotografía, 1983-2008, Madrid, CBA, 3008; *Mireia Sentís: fotografía, ensayo, comunicación (1983-2008)*, Barcelona, Entidad Autónoma del Diario Oficial y de Publicaciones de Cataluña, 2009; *Joyas*, Madrid, La Oficina, 2010. Ensayos: *Al límite del juego*, Alcobendas, Madrid, Ardora, 1994; *En el pico del águila*, Alcobendas, Madrid, Ardora, 1998. Other texts: with Alberto García-Alix and José Luis Gallero, *Alberto García-Alix habla con Mireia Sentís y José Luis Gallero. Conversaciones con fotógrafos*, Madrid, La Fábrica, 2001; with Eddie Williams and Joaquín Gallego, *Messengers in NY*, Madrid, La Fábrica, 2004.

Sierra, Santiago

MADRID, 1966

He has a degree in Fine Arts from the Madrid Complutense University, and continued his studies at the Academia de San Carlos at the Autonomous University of Mexico City, where he has lived and worked since 1995. He is a multidisciplinary artist who reflects on the political and social structures of western society, which he harshly criticises. The people who participate in his performances, who belong to marginalised groups or those ignored by society (prostitutes, drug addicts, immigrants, the unemployed...) perform actions in exchange for symbolic quantities of money in front of the spectator's disturbed gaze. His well-known works of this kind are *Línea de 160 cm tatuada sobre 4 personas* [160 cm line tattooed on 4 people] (El Gallo Arte Contemporáneo, Salamanca, 2000), *Persona remunerada durante una jornada de 360 horas continuas* [Person remunerated during 360 hours of continuous work] (PS1, New York, 2000), *133 personas remuneradas para teñir su pelo de rubio* [133 people remunerated for dyeing their hair red] (Venice Biennial, 2007) and *Grupo de personas cara a la pared* [Group of People facing the Wall] (Tate Modern, London, 2008). Santiago Sierra was awarded the National Prize for Visual Arts from the Ministry of Culture in 2010, although he rejected it in favour of his artistic freedom.

Selected works
Stommeln/Frankfurt, Málaga, CAC Málaga, 2006; *Casa del pueblo*, Bucharest, Málaga, CAC Málaga, 2006; *No, Global Tour*, Vitoria-Gasteiz, Artium, 2011; *The Black Cone. Monument to Civil Disobedience*, Reykjavik, Reykjavik Art Museum, 2012.

www.santiago-sierra.com

Tornero, Miguel Ángel

BAEZA, JAÉN, 1978

In 2001 he graduated in Fine Arts at the University of Granada, after his training at the Accademia delle Belle Arti di Brera (Milan, Italy). He is currently benefiting from a residence grant at the Spanish Academy in Rome. His first works, which were always

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Miguel Ángel Tornero, 2009.

large-sized, were characterised by recreating very elaborate photomontages, in which special relevance is granted to the environment and the disturbing atmosphere in which his characters are surrounded and decontextualised. Over recent years his work has taken on an experimental nature, researching into and stretching the limits of the photographic medium in series such as *The Random Series* (2010-) and *Photophobia* (2012-). He won First Prize at the ABC Photography Prize (2003), in the V Purificación García Photography Competition (2007) and at the II Grunenthal Art Prize (2011). He also received the Generaciones Grant from the Caja Madrid bank en 2008 and the residence grant at the Berlin Künstlerhaus Bethanien in 2010. Of note among his latest exhibitions are *The Random Series - berliner trato* - (Künstlerhaus Bethanien, Berlin, 2010) and *Querido Imprevisto* [Dear Unforeseen] (Juan Silió Gallery, Santander 2012). His work is included in the collections of the ABC, Caja Madrid, Colección Recorridos Fotográficos ARCO and Injuve.

Selected work
The Random Series -berliner trato-, Berlin, Künstlerhaus Bethanien, 2010.

www.miguelangeltornero.net

Torres, Francesc

BARCELONA, 1948

In the 60s he worked with the sculptor Piotr Kowalski in Paris, a city he would leave in order to live in New York, Berlin and finally Barcelona, where he has lived since 2001. He is an essayist and writer of articles, and also experiments with poetry, video, multimedia creation and photography. In his work he reflects on culture, politics, power, the Spanish Civil War and the Franco dictatorship (*La habitación oscura es la habitación donde dormimos*, [The dark room is the room where we sleep] 2004). Of note is his project *Queda la memoria* [Memory Remains] (2006-2009), a photographic document of objects recovered among the detritus of the 9/11 attack. He has had solo exhibitions in New York (Whitney Museum of American Art, 1979 and 1981, and the Museum of Modern Art, 1988); in Berlin (Nationalgalerie, 1988); in Madrid (Museo Nacional Centro de Arte Reina Sofía, 1991), and at the Museu d'Art Contemporani de Barcelona (2008), which dedicated the retrospective *Francesc Torres: da capo* to him, and for which he received the National Prize for Visual Arts in 2009. He won the National Prize for Fine Arts from the Government of Catalonia in 1991. Artium in Vitoria and the Móstoles Dos de Mayo Arts Centre (Madrid) possess his works.

Uriarte, Ignacio

KREFELD, GERMANY, 1972

After studying audiovisual arts in Guadalajara (Mexico), he decided to leave his work as an administrative official in 2003 to devote himself totally to what he calls "workshop art", with routine as his thematic focus. He is an heir to the conceptual and minimalist tradition of the 60s and 70s, and his

Ignacio Uriarte, 2009.

works reflect upon the medium itself, the materials and the supports. Some of his solo exhibitions have taken place at the cGac (Santiago de Compostela, 2007), the MUSAC (León, 2008), La Casa Encendida (Madrid, 2008) and the Rekalde Exhibitions Hall in Bilbao, where in 2011 there was a covering of his work since the beginning in the exhibition *Works*. In 2008 he received the Crazy Curators Award at the Bratislava Biennial. His work is present in the collection of the MUSAC, which granted him an artistic creation grant in 2006, in the Collezione Frac Piemonte (Turin, Italy) and the Fundación/Colección Jumex (Ecatepec de Morelos, Mexico), among others.

Selected works
Alfa & Omega, Tarragona, Museu de Valls, 2008; *An Expansion Followed by a Contraction*, Paris, Onestar Press, 2009; *Ignacio Uriarte, Works*, Bilbao, Rekalde Exhibitions Salon, 2011; *Four Geometry Sets*, Barcelona, The Flames, 2011.

www.ignaciouriarte.com

Valldosera, Eulalia

VILLAFRANCA DEL PENEDÉS, BARCELONA, 1963

After studying at the University of Barcelona and the Barcelona Escola de la Llotja, she completed her audiovisual training at the Gerrit Rietveld Academie in Amsterdam, where she lived from 1990 to 1994. Since then her work has revolved around the female identity, the everyday surroundings and mother-daughter relations. Her most well-known work, *El ombligo del mundo* [The Navel of the World], a multidisciplinary work started in 1990, uses the female body as a measure and referent for all experience. This work started an artistic career that was increasingly performance based and demanded spectator participation. In 2001 she held her first antological exhibition (Witte de With, Rotterdam, Holland, and Antoni Tàpies Foundation in Barcelona). In 2009 the Museo Nacional Centro de Arte Reina Sofía (MNCARS), under the title *Dependencias*, presented a large selection of her works from 1990 to 2009. She was the National Prize for Visual Arts (Government of Catalonia, 2002) and has works in collections such as the MNCARS, the MUSAC (León) and the Museu d'Art Contemporani de Barcelona.

Selected works
Eulalia Valldosera. Obres 1990-2000, Barcelona, Fundación Antoni Tàpies, 2001; *Dependencias*, Madrid, MNCARS, 2009; *El ombligo del mundo*, Madrid, MNCARS, 2009; *The Navel of the World*, Madrid, MNCARS, 2009.

www.eulaliavalldosera.com

Vidal, Alejandro

PALMA DE MALLORCA, 1972

He currently lives and works in Barcelona. Through video, photography and drawing, he has analysed the socio-cultural contexts on which certain types of daily violence are developed (*Pushing Up the*

Alejandro Vidal, 2009.

Power), denouncing globalisation (*Firestorm*), the loss of individuality and political manipulation (*Sabbatique*, with Saàdane Afif). Of note among his recent exhibitions are his participation in the group showings *All that Fits: The Aesthetics of Journalism*, at QUAD (Derby, United Kingdom, 2011), and *Seventh Dream of Teenage Heaven*, at the Columbus College of Art & Design (Columbus, Ohio, USA, 2011), and the exhibition of his work *Firestorm* at the Malaga Centre for Contemporary Art (2012).

Selected works
One Second Burns for a Billion Years, Barcelona, Joan Prats Gallery, 2008; *Glück Happens*, Erlangen, Kunstpalais, 2010.

www.alejandro-vidal.com

Villalba, Darío

SAN SEBASTIAN, 1939

He studied at the Royal Academy of Fine Arts of San Fernando (Madrid) and at the University of Harvard (Cambridge, Massachusetts, USA), which he joined in 1962. His series *Encapsulados rosas* [Pink Encapsulates], with which he represented Spain at the Venice Biennial of 1970, is a part of the project begun in 1968. *Figuras encapsuladas* [Encapsulated Figures], in which he for the first time incorporated the photographic technique into his creations. Painting and photography, abstraction and figuration, have been alternating and combining since then throughout his career. In 1994 the Valencian Institute of Modern Art devoted the anthological exhibition *Darío Villalba 1964-1994* to him, and in 2001 again reviewed his career thanks to the exhibition at the Galician Centre for Contemporary Art (Santiago de Compostela) *Documentos básicos 1957-2001*. He received the International Painting Prize from the XII Sao Paulo Biennial (1973), the National Prize for Visual Arts (1983) and the Medal of Merit in Fine Arts in 2002, the year when he enters the Royall Academy of Fine Arts of San Fernando. His work belongs to the collections of the Museo Nacional Centro de Arte Reina Sofía de Madrid, the Solomon R. Guggenheim Museum of New York and the Nasjonalmuseet of Oslo, among others.

Selected works
Darío Villalba, 1957-2001, autosabotaje y poética del lenguaje, San Sebastián, Kutxa Fundazioa, 2001; *Darío Villalba: una visión antológica, 1957-2002*, Madrid, MNCARS, 2007; *Darío Villalba*, Valencia, Luis Adelantado, 2011.

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Emilio Morenatti: Afghan girls in the remote areas of northern Afghanistan, 2004.

Heribert Mariezcurrena: Portrait of Luisa Fernanda of Spain, ca. 1876.

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