

Art and Document

Project by Rosa Olivares

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One of the parameters of photography is its documentarism. Any photographic image is naturally understood to have an inevitable documentary basis. The moment, the reality it captures, once existed; its reproduction can thus always become a document, albeit its importance will vary depending on the relevance of the photographed event.

However, in the course of photography's short history we have seen how this visual language has tended towards very different objectives, from the new German objectivity to the American direct image. Today's photographers are trained in art schools and set out to be artists, not photojournalists or documentarists. Over recent years, though, the work of a series of photographers has helped reconcile these disparate aspects. These artists start from the world of the image, from a culture deeply rooted in literature and from a global understanding of their societies and they create work that combines an unquestionable visual appeal—in other words, they are considered works of art and trade as such in art channels— while at the same time conceptually they focus on documenting situations, moments and places. Complementarily, these visual movements, which incorporate the idea and function of the document into the format of an art work are gradually altering the typology of traditional photojournalism and photographic documentation. The purpose of this season of lectures and debates on the documentary factor in modern photography is to examine the subject from the perspective of contemporary visual creation and to study its influence on movements in photography-as-art and on the way informative documentary photography and photojournalism have evolved to become less realistic and more symbolic.

9 - 11 May

Koldo Mitxelena

Speakers: **Anna Fox, Cristina García Rodero, Begoña Zubero, José Manuel Navia, Carles Guerra.**

Moderator: **Rosa Olivares**

The speakers include one internationally renowned theoretician, Carles Guerra, and a selection of widely-respected visual artists, who have won international prizes and had exhibitions at major venues but also teach at schools and universities in their respective countries, as well as giving lectures and writing articles on this and similar subjects. The work of all of these artists is recognised as an example of contemporary photographic art; nonetheless, they start from documentary premises and concepts to which they bring conceptual and symbolic visual formats, with the beauty and mystery of the image playing an essential role.

Programme

9 May, 7 pm: Carles Guerra accompanies **Rosa Olivares**.

10 May, 7 pm: Cristina García Rodero and Jose Manuel Navia. Introduction to their work and debate with **Rosa Olivares**.

11 May, 7 pm: Begoña Zubero and Anna Fox. Introduction to their work and debate with **Rosa Olivares**.

Biographies

Rosa Olivares (Madrid). Since 2000, Rosa Olivares has edited and published **EXIT Imagen & Cultura**, a quarterly bilingual (Spanish / English) magazine devoted to the photographic image in contemporary art. In December 2002, she brought out **Exit BOOK**, a magazine on art books, visual culture and contemporary art publications, and since February 2004, she has been publishing **Exit EXPRESS**, a monthly periodical with information and discussion on contemporary art.

As an independent curator she has organised a number of exhibitions, including **"Los géneros de la pintura. Fotografía contemporánea y su relación con la pintura"** [*Genres in painting. Contemporary photography and its relationship with painting*] (1995) at the Museo de Arte Contemporáneo in Madrid, the CAAM Canary Islands and the Museo de Bellas Artes, Seville; **"El Enigma de lo Cotidiano"** [*The Enigma of the Everyday*] (2000) at the Casa de América in Madrid, and **"Miradas impúdicas"** [*Immodest Gazes*] (2000), at the Fundació "la Caixa", Barcelona. In 2007 she curated **"Documentos. La memoria del futuro"** [*Documents. The Memory of the Future*] at the Koldo Mitxelena Kulturenea in Donosti-San Sebastian, and MARCO, (Museo de Arte Contemporánea de Vigo).

Marta Gili. Director of the Jeu de Paume in Paris (since 2006). Gili formed part of the organising committee of the Barcelona Spring Photographic Festival (1983-88), and directed the photography and visual arts department of the Fundació "la Caixa" (1991-2006). She was the artistic director of the 2002 and 2003 "Printemps de Septembre" in Toulouse. She has curated numerous monographic exhibitions, including shows by Helen Chadwick, Tracey Moffat, Miguel Rio Branco, Lorna Simpson, Aernout Mik, Christer Stromholm, Gillian Wearing, Doug Aitken, Valerie Mrejen and Jordi Colomer. She has also organised thematic exhibitions, including *Imatge Fràgil*, *Ficcions Documentals* and *Historias Animadas*. She has given numerous seminars and lectures and teaches at several master's and postgraduate courses in Spain and abroad.

Her texts in monographic works on individual artists and books on art theory have been published by Phaidon, Steidl, Gustavo Gili and Fundació "la Caixa".

Begoña Zubero (b. Bilbao, Spain, 1962) has photographed the architectural remains and landscapes of cities that have suffered under totalitarian regimes. Here photographs are not merely a documentary record; in each picture she goes to great lengths to convey the place of the human in the midst of the scenography of power, especially within the architecture.

Gabriele Basilico was born in Milan in 1944. In 1973 he graduated in architecture from the Polytechnic School of Milan and began taking photographs. His work centres on the city and the urban landscape in places such as Naples, Genoa, Trieste and Milan. He carries out many commissioned works for industries, publications and private institutions. In 1983 the PAC in Milan showed his first major exhibition "Milan, factory portraits". Since then he has had numerous individual exhibitions. In 1990 he received the International Grand Prix at the Mois de la Photo and in 1991 he created his best-known series, "Beirut", centring on the war-ravaged city. He has published twenty books and his work is included in the collections of a large number of public institutions throughout the world.

Cristina García Rodero (b. Puertollano, Ciudad Real, 1949) is a Spanish photographer. She graduated in art from the Universidad Complutense in Madrid. In 1974, she began her teaching career, giving classes in drawing at the Escuela de Artes y Oficios in Madrid. From 1983 to 2007 she gave classes in photography at the art school of the Universidad Complutense de Madrid <http://es.wikipedia.org/wiki/2007>. She has combined her teaching work with her photography and also writes for several Spanish and other periodicals. She became the first Spaniard to work with the photojournalist agency Magnum. Her photographic work could be classified as *reportage*, but with a very personal perspective. Her works have been included in several permanent collections.

Gervasio Sánchez (b. Cordoba, August 1959), photojournalist. Currently lives in Zaragoza. As a photographer, Sánchez covered most of the armed conflicts of Latin America and the Gulf War between 1984 and 1992. He then went to cover the war in Bosnia and other conflicts arising out of the break-up of the former Yugoslavia. He has also covered various conflicts in

Africa and Asia. He has worked for various media, though generally in a freelance capacity. Among others, he has worked for "El Heraldo de Aragon" (since 1988) and El Magazine de La Vanguardia (since 2000); and in other media, for the SER network, the Spanish service of the BBC (since 1994) and for Time magazine (since 2000).