

The 70s

Photography and Everyday Life

28 January - 25 April 10

Curators: Sérgio Mah y Paul Wombell.
Original title: Años 70. Fotografía y vida cotidiana

This exhibition has been coproduced by Centro Andaluz de Arte Contemporáneo, the MAN_Museo d'Arte Provincia di Nuoro and La Fábrica/PHE09, in collaboration with Fundación Banco Santander.

On the occasion of this exhibition an extensive catalogue has been published.

Centro Andaluz de Arte Contemporáneo

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Access

Avda. Américo Vespucio nº 2
Camino de los Descubrimientos s/n

Transport

C1 y C2 buses

Timetable:

1 October - 31 March

Tuesday to Friday: 10 - 20 h.
Saturday: 11 - 20 h.

1 April - 30 September

Tuesday to Friday: 10 - 21 h.
Saturday: 11 - 21 h.

Sunday: 10 - 15 h.
Closed on Monday
Holidays: Please consult CAAC

Library

Monday to Thursday.
Timetable: consult www.caac.es

Tickets sale until 30 minutes before closing.

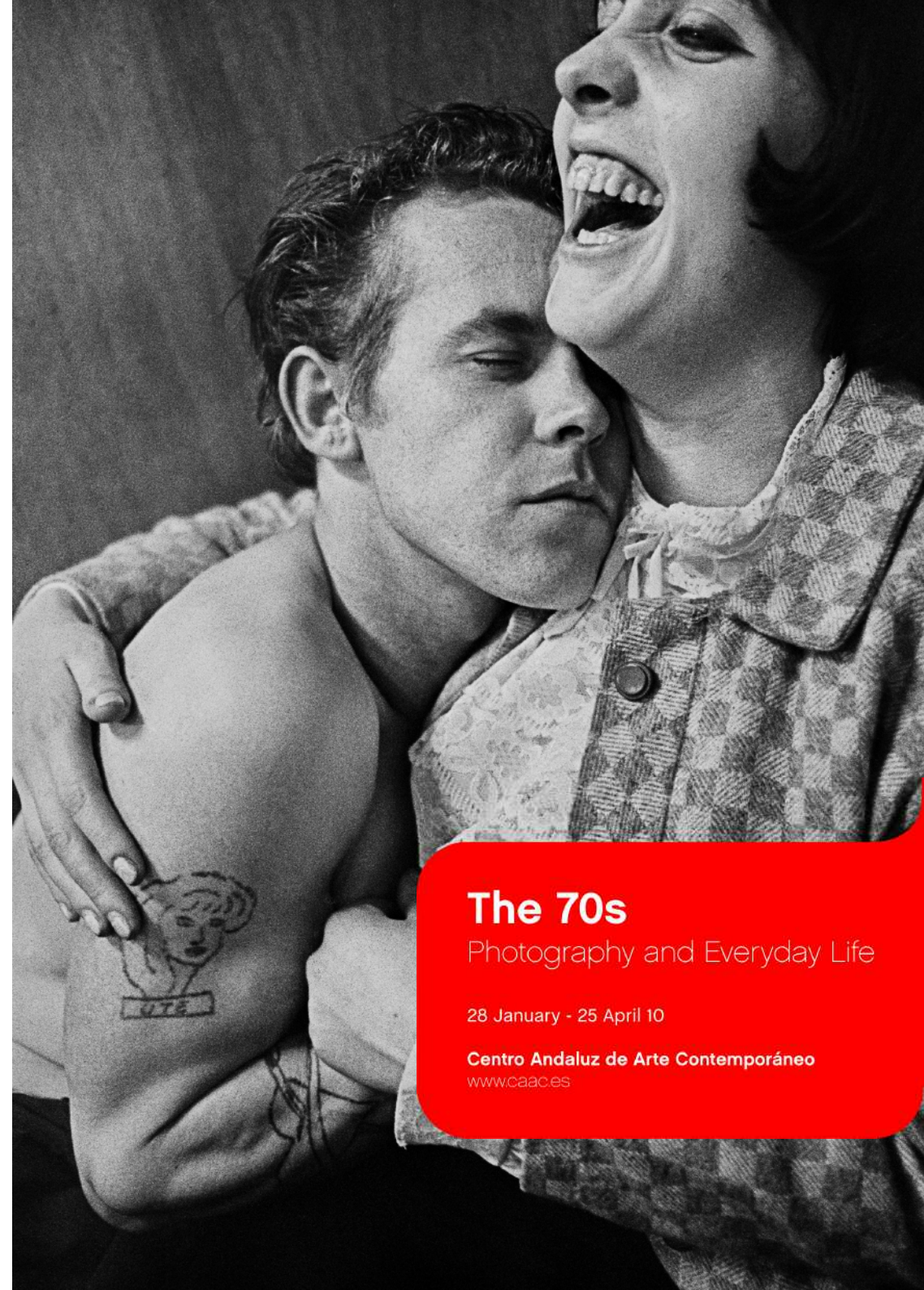
LA FABRICA



Centro Andaluz de Arte Contemporáneo
CONSEJERÍA DE CULTURA



Cover: ANDERS PETERSEN, *Untitled*, from the Series *Café Lehmitz*, 1977. Courtesy of the artist. © Anders Petersen



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LAURIE ANDERSON

CLAUDIA ANDUJAR

CHRISTIAN BOLTANSKI

VICTOR BURGIN

SOPHIE CALLE

WILLIAM EGGLESTON

HANS-PETER FELDMANN

ALBERTO GARCÍA-ALIX

DAVID GOLDBLATT

KAREN KNORR

VIKTOR KOLÁR

ANA MENDIETA

FINA MIRALLES

GABRIELE Y HELMUT

NOTHHELFER

J.D. 'OKHAI OJEIKERE

CARLOS PAZOS

ANDERS PETERSEN

EUGENE RICHARDS

ALLAN SEKULA

CINDY SHERMAN

MALICK SIDIBÉ

ED VAN DER ELSKEN

KOHEI YOSHIYUKI

The 1970s were marked by a series of changes and social reflections that had decisive effects on our ways of understanding and dealing with living conditions and lifestyles, with the questions that were raised about individual identity and with many of the characteristic and structuring aspects of modernity; and, correlated with this, the panorama of image-making practices, in particular the production of photographic images, adapted to, incorporated and reflected these societal phenomena, giving rise to other artistic and communicational horizons for photography.

The 70s. Photography and Everyday Life seeks to signal a certain inflection towards the photographic, also marked by the appearance of a common platform (rarely found before then) between the more specific medium of photography and the multidisciplinary field of the plastic and other visual arts. It can therefore be said that, in this decade, it was possible to detect a relative narrowing of the gap between the so-called "photographer-artists" and the "artists who make use of photography", and that one of the factors behind their coming together in this way was their growing need, motivation and attention for dealing with the instants, objects and places of everyday life.

This exhibition brings together 23 photographers who, in their differences and points of affinity, make it possible to compose a broad spectrum of images and conceptual, technical and aesthetic attitudes, framed within the context of a new social and artistic outlook on photography and everyday life. And it is also important to recognise that this spectrum remains significant and up-to-date, a fact that also makes this retrospective look at the subject highly relevant to us nowadays. Without indulging in nostalgic feelings or revisionist impulses, recentring our attention on the 1970s is a way of understanding recent genealogies in which a new geography of

the photographic is defined, made of advances and retreats, dynamic conflicts and creative proximities. In short, a moment when what was at stake was the status and scope of photography as a medium.

All of the works that are exhibited here were produced in this decade, a period that also corresponded to the full artistic affirmation of most of the photographers taking part. In some ways, this is also an exhibition about the emergence of a generation. In this exhibition, we find many different methods and types of images: ranging from the most diverse (re)affirmations of the documentary, passing through the practice of appropriating pre-existing images (from public and private archives), and through staged images and documents of performative gestures, to works that combine both image and text. Consequently, this is a group of artists engaged in the reformulation and reinvention of the visual arts in the context of a renewed faith in the art that witnesses and is inextricably involved with social reality, or, in other words, these are image-making practices that call into question the conventions of the history of art and photography and that, simultaneously, open up a space and channel our attention to individual experience, affirming their differences, singularities and idiosyncrasies.



DAVID GOLDBLATT, *Child minder, Joubert Park, Johannesburg*, 1975, from the Series *Particulars*.
Courtesy of the artist and Michael Stevenson Gallery, Cape Town; Galeria Elba Benítez, Madrid. © David Goldblatt



ED VAN DER ELSKEN, *Couple making love, Edam*, 1970
Courtesy of Nederlands Fotomuseum, Rotterdam / Annet Gelink Gallery, Amsterdam.
© Ed van der Elsen



ALBERTO GARCÍA-ALIX, *Teresa at the attic*, 1978
Courtesy of the artist. © Alberto García-Alix



CLAUDIA ANDUJAR, from the Series *Rua Direita*, 1970.
Courtesy of Galeria Vermelho, São Paulo, Brasil. © Claudia Andujar



WILLIAM EGGLESTON, from *The Seventies: Volume Two*, circa 1970s. Courtesy Cheim & Read, New York. © William Eggleston



KAREN KNORR, *The ideal Woman must be the mirror reflection of myself*, 1979-1980
Courtesy of Louise & Eric Frank, London. © Karen Knorr