



All Inclusive

. *New Spanish Photography*

Curator: Moritz Neumüller

Available 2008 - 2010

Touring Exhibition

All Inclusive. New Spanish Photography

The exhibition *All Inclusive* presents **ten Spanish photographers** who exemplify a new generation of artists. Each author has a distinctive and unique aesthetic approach, yet their images complement each other; together they form an in-depth and **contemporary view of this country**, which has undergone radical changes in recent years.

This exhibition has been curated for the Fotofestiwal Lodz, Poland, in 2007. It has been shown since, in **two differently updated versions**: One at the Photography Festival of **Pingyao, China** (September 19th – 25th, 2008) and the other at the House of Photography, in **Liptovsky Mikulas, Slovakia** (September 25th – November 11th, 2008).

Fact Sheet:

Exhibition title: All Inclusive. New Spanish Photography

Curator: Moritz Neumüller

Artists: Pedro Álvarez, Ricardo Cases, Juan de la Cruz Mejías, Iñaki Domingo, Juan González, José Guerrero, David Jiménez, Marta Soul, Joan Villaplana, Jorge Yeregui.

Works: 110 color photographs, 3 videos, 2 installations.

Space needs: 125 Wall meters and two blackboxes

Past venues: Fotofestiwal Lodz, Poland // Pingyao International Photography Festival, Pingyao, Shanxi, China // House of Photography, Liptovsky Mikulas, Slovakia

Availability: 2008 – 2010

Costs: Curator fee, Transport / Production, Insurance, Parallel Activities

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Curatorial statement “All Inclusive. New Spanish Photography”

Life in contemporary Spain oscillates between **tradition and renovation**: on the one hand there is a preeminence of firm Catholic structures, and on the other hand there is a liberated youth ready to take the lead; here universities run by Opus Dei, and there the legalization of homosexual marriage. Within a few years, the country has evolved from a nation of emigrants into one of Europe’s major ports of immigration, due to its geographical vicinity to Africa, its common language with the Latin American countries and its dynamic economic growth that has fostered the need for skilled craftsmen from Eastern Europe. Coastline urbanization, high-speed train tracks and golf courses shape Spain’s new landscape, as do suburban belts of semidetached houses, gigantic shopping centers and business parks that enclose the city centers.

Naturally, these phenomena call for new forms of artistic expression. **Marta Soul’s** series *Chance of Love* stages a transformation of immigrant women into the cliché of a traditional Spanish housewife. In one accompanying video, the husbands have their say, in another the immigrants’ mothers.

Juan de la Cruz Megías portrays actual weddings, converting commercial work into a long-term artistic project. Both series refer to a spectrum of stereotypes and conventions related to love, happiness, family life and social expectations. Deeply-rooted traditions and their often mysterious manifestations also play an important role in the work of **Juan González**. This is especially true in his series on statues of Christ in churches; these are repeatedly touched by believers, leaving parts that appear worn out and used, but also rather precious and magical.

Iñaki Domingo’s work *La Patética* goes in a similar but more radical way. It explores the poetry of ugliness and decay, trying to break this aesthetic dichotomy. **David Jiménez** also deprives us of the pleasure of ready-to-use beauty and instant meaning; instead, he opens us up to a lyrical universe of images from *These and Other Places*. In his series *Ephemerals*, **José Guerrero** takes us to the boundaries of the city and

those of traditional documentary photography, the same territory where **Jorge Yeregui** develops *The Value of Soil*, a critical commentary on housing developments and urban sprawl with family portraits of home buyers.

Joan Villaplana's subterranean stagings are also a kind of group portraits, or rather theatricalizations of the act of waiting in subway stations across Europe. While these photographs show the (lack of) interaction between commuters that just happen to be on the same platform at the same time, the photographic subjects of **Pedro Álvarez** await another means of transport: ocean waves. Underneath an image of individuality of the 'escapists' belies a profound dependency dictated by the ever changing and inconsistent character of winds and tides. The social group that **Ricardo Cases** focuses on has long overcome this problem: to get going, his car tuners just push the pedal to the metal. This new generation was born free from the "original sin of the traditional Spanish inferiority complex", as the artist wittingly points out, and they certainly cannot imagine a world without the internet or cell phones.

A look at the photography scene south of the Pyrenees is no longer a expedition to the *Spanish Village*, but an all-inclusive journey into an imagery that is universal and typical, colorful and austere, analytical and open-ended. Rather than merely using photography, these artists dominate the photographic technique; they are in full control of the medium's rhetoric, and always ready to **push its limits**.

In this sense, the exhibition demonstrates what Spanish photography can offer today: a self-conscious and direct aesthetic that underlines a critical perspective on the interplay between tradition and the so-called progress, sometimes with a humorous - or even **ironic touch**, and – most importantly – a **true passion** for the photographic medium.

(end of curatorial statement)

Checklist "All Inclusive. New Spanish Photography"

Marta Soul. Series *Chance of Love*, 2005

Video *Principes*, 20 minutes

Video *Reinas*, 25 minutes

Juan de la Cruz Megías. Series *Weddings*, 1979-1999

Juan González. Series *Christs*, 2002

150 x 100 cm

Iñaki Domingo. *The Pathetic*, 2004-2006

Installation

José Guerrero. Series *Ephemerals*, 2005-2006

63 x 85 cm

David Jiménez. *These and Other Places*, 1992-2000

Installation of 80 prints mounted on wooden plates, 9 x 7 cm

Video *Lo que queda*, 9 minutes

Jorge Yeregui. Series *The Value of Soil*, 2005

120 x 70 cm

Joan Villaplana. Series *Metropolis*, 2002-2007

27 x 45 cm

Pedro Álvarez. Series *Escapists*, 2002

48 x 60 cm, 48 x 38 cm, 73 x 100 cm

Ricardo Cases. Series *Tuning*, 2005

50 x 40 cm

(End of checklist)

EXHIBITION ALL INCLUSIVE					Tech sheet
Name	Surname	Series	No. works	Size	Technique / mounting
David	Jiménez	Estos y otros lugares	Installation of 80 imgs & 1 video	9 x 7 cm	3 cm woodboard
Jorge	Yeregui	El valor del suelo	8	130 x 70 cm	pinned on the wall
Iñaki	Domingo	La patética	Installation of 50 imgs	48 x 38	Xerox color copies on normal paper
Pedro	Álvarez	Escapistas	25	48 x 60 cm, 48 x 38 cm, 73 x 100 cm	On boards, not framed
Joan	Villaplana	Metrópolis	17	33 x 50 cm	black frames
Marta	Soul	Chance of Love	8 imgs. & 2 videos	120 x 100	Black frames, without white passepartout
Juan	de la Cruz Mejías	Bodas	15	30 x 40	Black frames, without passepartout
José	Guerrero	Ephemerals	19	65x83	white frames with passepartout
Ricardo	Cases	Tuning	12	70 x 50	White frames, without passepartout
Juan	González	Cristos	6	150 x 100 cm	Dark wood frames without passepartout

Technical Needs:

- 1 monitor or TV
- 2 projectors in black boxes
- 3 DVD players (PAL)
- 3 audio systems

Curator biography Moritz Neumüller, Barcelona

Moritz Neumüller (Linz, Austria, 1972) has graduated from the University of Vienna in Art History and from the Vienna University of Economics in Commerce. He has worked for the Department of Photography at the Museum of Modern Art in New York and supervised several international book and exhibition projects on photography and video art. Mr. Neumüller has directed various activities of PHotoEspaña, the Spanish Festival of Photography and Visual Arts, in the editions of 2004-2007, and the International Video Festival&Fair LOOP Barcelona, in its edition of 2008. Past projects include *El Otro Lado Del Alma*, a travelling exhibition and documentary film on syncretisms in contemporary Cuban photography (2005); the interview-book *Bernd & Hilla Becher speak with Moritz Neumüller*, published by Fundación Telefónica, Madrid (2005); *Import/Export. Un diálogo fotográfico*, Centro Cultural de España, Guatemala (2006); and *To Have and to Lose, 3 Projects by Mireia Sallarès*, Image Gallery, Aarhus, Denmark (2008).

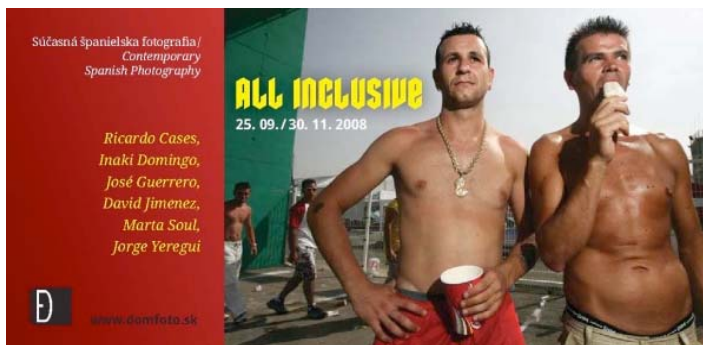
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Graphic Implementation



Installation Shots



José Guerrero (Pingyao Festival)



Juan González (Pingyao Festival)



Jorge Yeregui, Marta Soul, David Jiménez, Ricardo Cases (Liptovski Mikulas)