

# Daido Moriyama

A Retrospective since 1965

29 March - 17 June 07

The book accompanying this exhibition is also available: *Daido Moriyama. Retrospectiva desde 1965* (Daido Moriyama. A Retrospective since 1965), edited by Centro Andaluz de Arte Contemporáneo and RM editores.

JAPAN CULT. Japanese Cinema Series  
Wednesdays: 11, 18 April | 2, 9, 16, 23 May | 6 June  
Free admission up to room capacity. From 20 h.

## Centro Andaluz de Arte Contemporáneo

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### Timetable

1 Octubre - 31 March

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

1 April - 31 September

Tuesday to Fridays: 10 - 21 h. Saturdays: 11 - 21 h.

Sunday: 10 - 15 h. Monday: Closed

Festivos: Consult whit centre

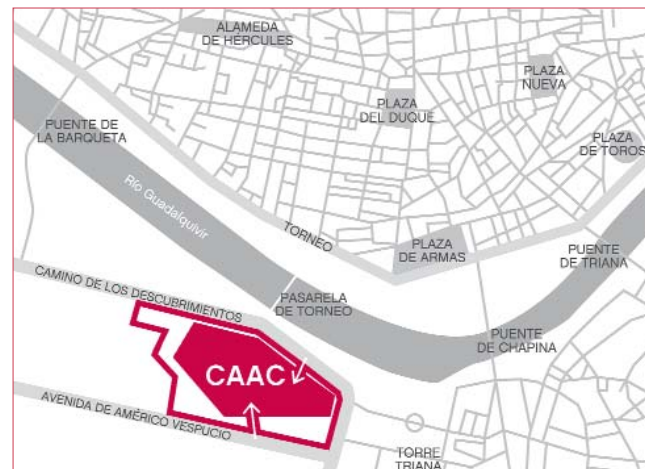
### Access

Avda. Américo Vespucio nº2  
Camino de los Descubrimientos s/n

### Transport

C1 and C2 buses

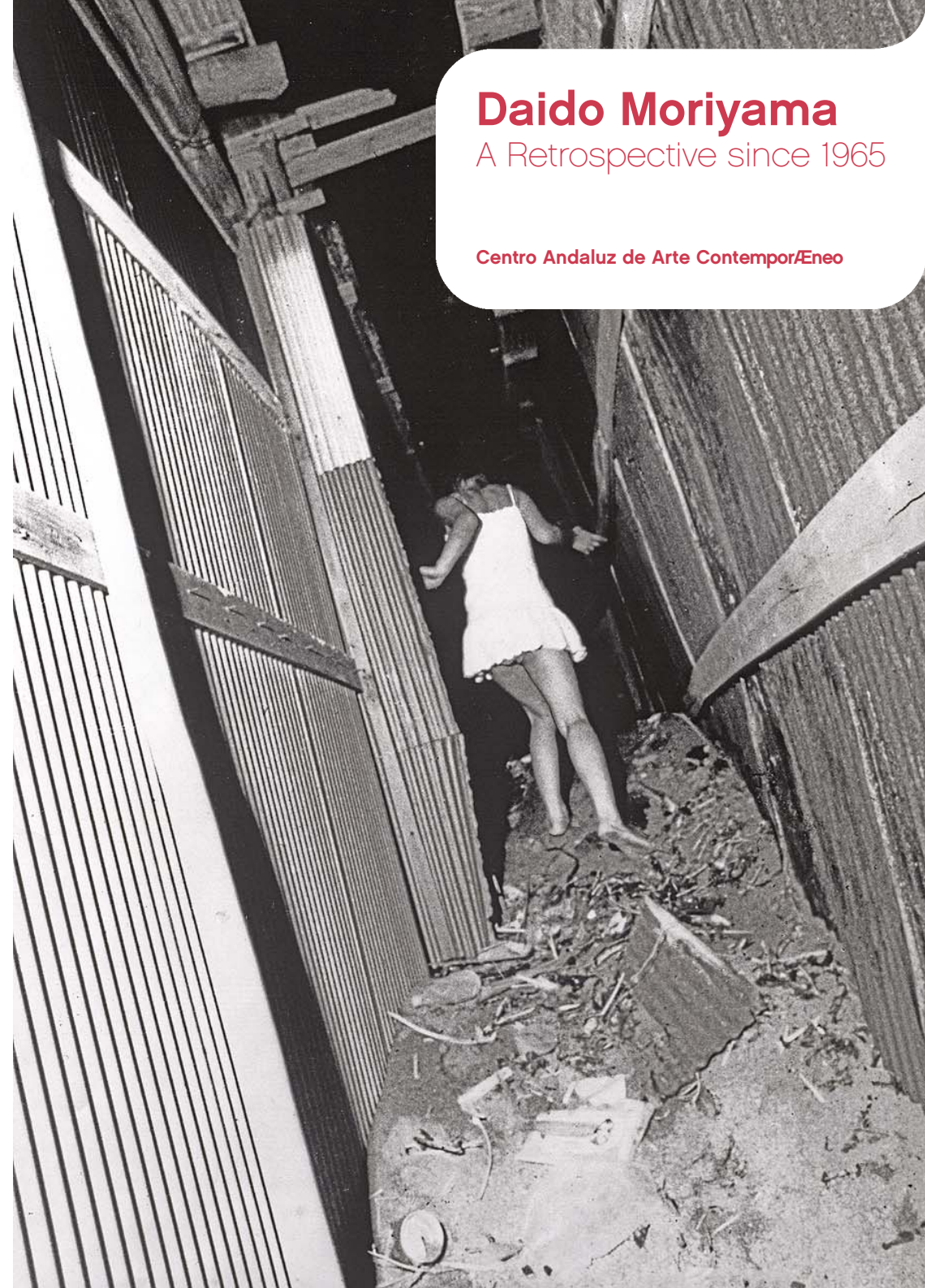
Tickets sales until 30 minutes before closing.



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Centro Andaluz de Arte Contemporáneo



## Daido Moriyama

### A Retrospective since 1965

Born in Osaka in 1938. After becoming a freelance commercial designer at the age of 20, Daido Moriyama began to study photography under Takeji Iwamiya in 1960, before moving to Tokyo in 1961 to work for three years as an assistant to Eikoh Hosoe. These photographers, along with a few others like Tomatsu, belong to the first generation of the new avant-garde in Japanese photography, a generation deeply shocked by the impact of the Second World War and its terrible emotional consequences. From them, Moriyama inherited a new way of understanding photography and, as late as the 1970s, his pictures reflect the collapse of traditional values in post-war Japan. His relative isolation from the influence of the market allowed him to develop a coherent and powerful body of work which has deeply influenced many other photographers around the world. This has made him into an international cult figure in the realm of photography. Moriyama generally takes his photos with a compact 35 mm. camera, often without using the viewfinder, and the results are presented on black-and-white prints.

The 5.758 photographs included in the exceptional four volumes of his complete works, up to 2003, show the darker sides of urban life, a territory hidden behind the startling universe of light and colour which most contemporary cities have become in modern consumer and entertainment societies. His pictures also remind us that sometimes the photographer's gaze gets lost in the city and he is forced to look outside, performing an exercise in nostalgia.

These are the other places, the journey beyond the limits of the Japanese metropolis: excursions of the camera into the highways of Japan, the seaside, Moriyama's native Osaka, his just-discovered New York; but even when he gets out, Moriyama always seems to return to the same old places: empty dark alleys, overcrowded subway stations, the doorway of a strip club, the neon sign. He is not interested in beauty. In his works, ordinary life lasts 24 hours. As some people hit the streets trying to make a living, others come back home after an exhausting night. Moriyama understands photography as an autonomous art practice incorporating a series of "peculiarities that make it independent, sovereign in its own field of expression and with unprecedented possibilities, not exploited or dreamed-of by other more ancient art forms". Thus understood, the results of photography question its own modes of knowing as a medium, faced with an internal crisis within its own epistemological field.

Daido Moriyama's photographs take place on the streets. He is a skilful and experienced hunter of that endless sequence of fleeting glimpses that the street offers and for more than four decades he has shown in a kind of recurring narrative that it is precisely the vulnerable character of the streets that makes possible the anonymous, redeeming heroism of ordinary, sometimes even vulgar, gestures. The overwhelming protagonists of Moriyama's pictures are people with no name, or with very little names: anonymous passers-by standing still



71 N.Y, 1971

*Nippon gekijo shashinchoi*, 1968  
Shinjuku, 2000-2004



or walking away surrounded by a unique, dense halo which only exists thanks to Moriyama's camera and his traditional way of printing photographs. It is through his unique way of looking, shooting and printing that we come to understand that loneliness can be tenderness and that collective portraits can be as sweet as they are sad. As Moriyama says: "Photography is the act of *fixing* time, not of *expressing* the world. The camera is an inadequate tool for extracting a vision of the world or of beauty. The photographer who attempts to fit happily into the world by using the traditional perspective of the camera will end up falling into the hole of the *idea* he has dug for himself. Photography is a medium that only exists by momentarily fixing the *discovery* and *cognition* to be encountered in the ceaselessly moving exterior world."



*Nippon gekijo shashinchoi*, 1968