

Miguel Trillo

Identities

23 April - 5 July 09

This exhibition has been organized by the Centro Andaluz de Arte Contemporáneo y la Dirección General de Archivos, Museos y Bibliotecas de la Consejería de Cultura, Deporte y Turismo de la Comunidad de Madrid.

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

Centro Andaluz de Arte Contemporáneo

Monasterio de la Cartuja de Sta. M^a de las Cuevas
Avda. Américo Vespucio nº 2
Isla de la Cartuja
41092 -SEVILLA

Tel. +34 955 037 070
Fax +34 955 037 052
actividades.caac@juntadeandalucia.es
www.caac.es

Access

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

Transport

C1 y C2 buses

Timetable

April - June y September
Tuesday to Friday: 10 - 21 h.
Saturday: 11 - 21 h.

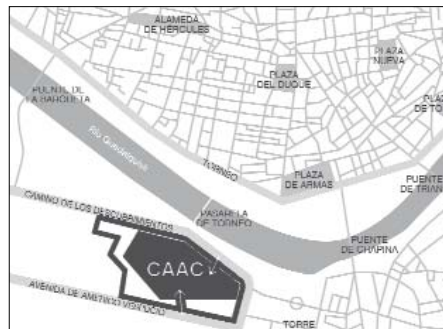
July - August
Tuesday to Friday: 10 - 15 h.
Saturday: 11 - 15 h.
Nights Wednesday to Saturday: 20 - 24 h.

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

Library

Monday to Thursday: 10 - 14 h. and 17 - 19 h.
Friday: 10 - 14 h.

Tickets sale until 30 minutes before closing.



Cover: MADRID, 1985. At the Vallecas Rock festival

Miguel Trillo

Identities

Centro Andaluz de Arte Contemporáneo

Miguel Trillo Identities

Born in Jimena de la Frontera, Cádiz, in 1953, Miguel Trillo may, after spending more than three decades taking photographs, be considered the privileged witness of an era. During all that time, and with steadfast resolve, he has documented the evolution of the young urban tribes of Spain from the Transition towards democracy until now. His photos have been included in the most innovative publications of the last quarter of a century and make up a collective portrait of the still-incomplete process of Spanish society towards the normalisation that would enable it to be considered an advanced 21st-century country.

Trillo began in professional photography in the 1970s by experimenting with "fantastic photographs" of a Surrealist bent and by creating invented compositions. After this he edited the legendary fanzine *Rockocó* and concentrated on photographing urban landscapes, as yet in black-and-white. Trillo formed an active and at the same time discreet part of what became known in the 1980s as the Madrid *Movida*, recording the participants of the latter, as well as those on the London and New York new wave scene, and photographing the media icons of the day.

What began as a kind of journey to what was then the periphery of official critical photography turned into a vocation, as eloquently described by the historian Laura Terré in her contribution to the catalogue accompanying this show:

"The encounter between subject matter and photographer, which ended in passion, occurred accidentally, albeit not suddenly, not premeditatedly, but as a natural process firmly rooted in personal life, as often occurs in photographers of a single subject matter (in Joan Colon, Diane Arbus, Larry Towell, Antoine D'Agata, García Alix, and many others). Like someone who falls in love years later with a childhood friend, in his passion for music Trillo encountered the photographic

subject matter that would make him alter course in expressive terms.

In Madrid, when he started taking his camera to concerts he realised that what really excited him about the scene there was being able to photograph it. The music was important, because without it the human side of the concert would not have come about, but Trillo didn't limit himself to depicting the musical aspect-famous singers and stage sets-instead, a slow process took place of personal identification with the subject matter of the photo-essay, which gradually shifted from the stage to the public in the concert hall.

The groups always did the same thing on stage, they always performed the same role, whether in Paris, Rome, London or Madrid... but in the theatre auditorium, in the bullfighting arena, the show was forever new.

That was the major new feature that made him fall in love: his identification with the public, the discovery of belonging to a generation that remained aloof from the social or political context, that wanted nothing to do with rules, impositions, that blazed new trails of expression through a music that united and identified it. People that were there just to enjoy themselves. Trillo included himself in their number: he wasn't a fetishist collecting photos of rock stars. He was one more figure on the scene, with a camera in his hands, capturing life in a context of life and liberty. When Trillo realised all this he was already approaching 30, and the revelation came to him of how to understand the life of the generation after his: the youngsters who were under 20 at the time. He was fascinated by their way of being so free, something he had never experienced due to being a country boy or to never having enjoyed the slightest freedom during the dictatorship of Franco.

I sensed that something new was being born there. A need for a different kind of



MADRID, 1986
Next to Sala Universal

militancy. My older brother went in for politics and my younger brother for music. I synthesised those two passions and attitudes: I made music a tool for conquering freedom in life, in myself, through photography."

Later on, he travelled around Spain seeking out the odd, different, normal youngsters who inhabit our streets so as to place on record the fact that a new generation of mods, punks, Goths, rappers and heavy metal freaks had left Francoism behind. Starting in 1994, he began portraying young people in the border towns of Spain and the countries adjoining it. Since then, Miguel Trillo's work has been in some ways integrated in the processes of audiovisual globalisation and consists of his series of "Habaneras" and the projects with which this retrospective exhibition ends: *Gigasiapolis* portraits taken in the metropolises of Asia- and *Desfile/Parade*, in New York's zone of shifting frontiers.

With this retrospective, Miguel Trillo's work is inserted into a more complex context than the one he has usually been placed in until now. It now appears that he is less concerned about having been effaced in his day from the prehistory of the artistic photography of the Transition, something that he unconsciously interpreted as a definitive exile to the regions of photo-reportage. Such a dichotomy in photography was a feature of the moment in which the normalisation of photographic culture was being instituted in the country. There was a



MANILA, 2006
Concert in Mall of Asia

need to give a definitive turn to the trajectory of Spanish photography. To abandon reality and experiment in the field of the surreal by latching on to a European current of late-Surrealism that included artists as different as Duane Michals, Arthur Tress, Paul de Noijjer and Les Krims.

Generally speaking, his work belongs to the genre of documentary photography: a record that brings the event to life, giving an account of the photographer's encounters with the subjects photographed thanks to the chance meeting, in his case by showing different aspects and clothing styles of the everyday life of anonymous young people in the city. In that respect, Trillo's approach to urban tribes is affirmative and is clearly in the service of an objective: *"The life and work of an artist are in his head and on the streets he usually inhabits. Art must not be confused with reality in driblets,"* he states, before adding with the knowledge he has gained over the years of the laws of the street: *"If we were to separate artists into two groups, hunters and fishermen, I'd be a fisherman."* Music and clothes are perhaps the signs that unite, in a universal way, that multitude of subjects who come from sport, work, culture and the night.