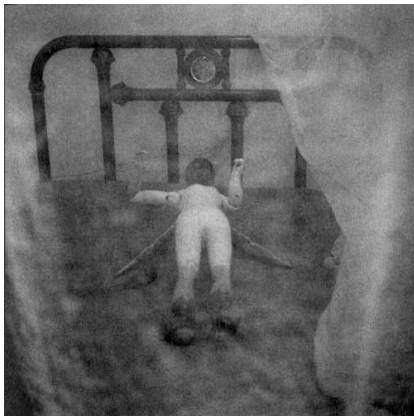


## Graciela Iturbide asor

July 24 through September 18, 2010

ROSEGALLERY is pleased to announce an exhibition showcasing a selection of photographs from *asor* by Graciela Iturbide

"Life cannot be captured by realism or by naturalism, only by dreams, symbols or imagination"  
Brassai quoted by Graciela Iturbide *Eyes to Fly With* (P.17)



Mexico

In her book *asor*, Graciela Iturbide has brought together a selection of surreal, seductive and enigmatic photographs from her personal archive. Most of which have not been seen before.

Amongst the pictures chosen for *asor* one won't find Iturbide's iconic images of the Zapotec people or photographs of the ritual goat slaughter by the Mixtec in Oaxaca that brought her to an international audience. Rather we are shown another side of Iturbide's photographic quest. In a book without text and using only our imagination and Iturbide's photographs as a guide, the viewer is taken on a journey into a fantasy world, suspended in time, where empty landscapes, deserted buildings, clocks, birds, peculiar mythical creatures and figures inhabit the pages. An excursion through the mind of the photographer where we are following our own narrative, free to read and interpret the images. The book - loosely based on Lewis Carroll's *Alice in Wonderland* - does indeed create a very curious world where time is at a standstill and locations are unknown, even meaningless. Where the air is still and the

images whisper clues to their meaning. As if to emphasize this stillness, the book is accompanied by a CD of six works by composer Manuel Rocha Iturbide. These works, composed over a fifteen year period from 1990 to 2005 from sources taped by Rocha Iturbide during his extensive travels, were selected by the composer in response to his mother's photographs.

Iturbide has travelled widely and it is from these trips that many of the photographs in *asor* originate. Two trips undertaken at the end of the 1990's are significant, the first, a journey across the Southern United States and the second only a couple of months later to India. A more recent trip to Italy has also supplied several of the images in this exhibition. Trips of which she has said "I was on a new search, for landscapes, and objects completely different from my previous approach, which was based on lots of contact with people".

In the American south she discovered a landscape of desolation and solitude, where the presence of man is evident but his absence is even more acutely felt. In India instead of showing a clichéd view of the country, Iturbide sought to represent India through symbolic objects. This interest and use of symbolic objects continues in *asor*, where photographs of a doll laying on a bed, a clock and an iguana or wrapped trees certainly introduce a symbolic and surreal element to the world she is presenting to us.

The beauty of these poetic images, taken out of their original context, is that they now allow the viewer to invest them with new meaning and to remind us where Graciela Iturbide's photography has taken her and where it may lead.

As Graciela Iturbide has said, "The unconscious obsession that we photographers have is that wherever we go we want to find the theme that we carry inside ourselves . . ."



Ostia, Roma 1997



Roma, Italia 2007



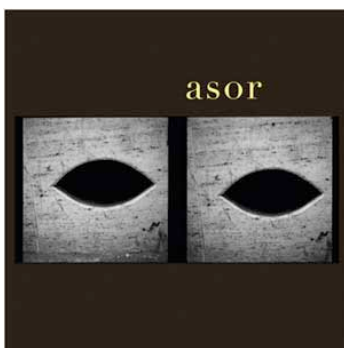
Florida, Estados Unidos 1990's

Graciela Iturbide was born in 1942. The eldest of thirteen children, she grew up in Mexico City where she attended a Catholic convent school. In 1962 she married architect Manuel Rocha Diaz and had 3 children. In 1969 she enrolled at the Centro Universitario de Estudios Cinematográficos, at the Universidad Nacional Autónoma de México where she studied filmmaking and later photography until 1972 and which led her to collaborate with Manuel Álvarez Bravo between 1970 and 1971 as his assistant.

The first exhibition of her work was in *Tres Fotógrafas Mexicanas* at the Galería José Clemente Orozco in Mexico City, Mexico 1975. Since then she has shown extensively, including solo exhibitions at the Musée National d'art Moderne Centre Georges Pompidou, Paris, France 1982; *The Photographs of Graciela Iturbide*, San Francisco Museum of Modern Art, California 1990; Chapelle de Méjan, Arles, France 1991; Museo de Arte Contemporáneo de Monterey, Mexico 1996; *Images of the Spirit*, Museum of Art Philadelphia, Pennsylvania 1997-98; *The Goat's Dance: Photographs by Graciela Iturbide*. The J. Paul Getty Museum, Los Angeles, California 2007 and most recently at FUNDACIÓN MAPFRE, Instituto de Cultura, Madrid, Spain 2009.

Graciela Iturbide was recently announced as the winner of the 2010 PHotoEspaña Baume & Mercier Award. She has also won The Hasselblad Award in 2008, the Rencontres Internationales de la Photographie Award, Arles, France 1991, the International Grand Prize, Hokkaido, Japan 1990, the Hugo-Erfurth Award 1989, Leverkusen, Germany, a Guggenheim Fellowship in 1988 for the project *Fiesta y Muerte*, the Grand Priz Mois de la Photo, Paris, France 1988, and the W. Eugene Smith Memorial Foundation Award in 1987 for her work from Juchitán.

Graciela Iturbide lives and works in Coyoacán, Mexico.



Graciela Iturbide **asor**  
Standard Edition and Limited Edition book with Print  
Now available from RoseGallery

Published by Little Steidl  
Please contact the gallery for details

**ROSEGALLERY**

Bergamot Station Arts Center  
2525 Michigan Avenue G5, Santa Monica, CA 90404  
T 310.264.8440 F 310.264.8443 [www.rosegallery.net](http://www.rosegallery.net)

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