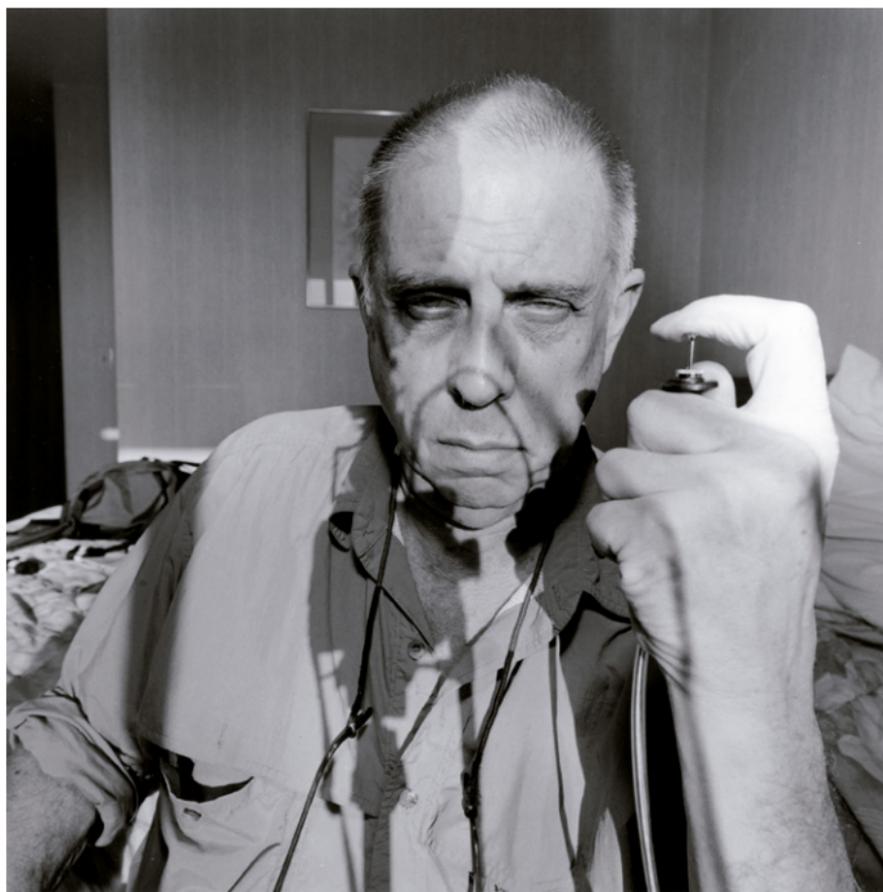


Eng

# Lee Friedlander

February 18th  
– May 8th 2022





Lee Friedlander, *Philadelphia*, 1961. Fundación MAPFRE Collections

Lee Friedlander once said: “I tend to photograph the things that get in front of my camera” and this is indeed what the artist has done for more than six decades, giving rise to an extremely large and varied body of work which reflects a gaze on the world that is also our own.

Considered the photographer of the American social landscape and as such included in the category of documentary photographer, Friedlander has travelled across the United States on many occasions, capturing everything he sees. He is, however, more interested in the medium of photography and in producing “a good photograph” than in the social aspects that concerned his predecessors.

Lee Friedlander embarked on his photographic career as barely more than a teenager. He was born on 14 July 1934 in Aberdeen, a town on the Pacific coast in Washington State. His mother died when he was very young and for nearly seven years he lived with relatives on his father’s side of the family, during which time he developed a passion for jazz and photography. Following his move to New York, Friedlander reached artistic maturity in 1962 with his participation in the group exhibition *The Photographer’s Eye*.

Friedlander’s career significantly advanced in 1967 when his work was shown alongside that of Garry Winogrand and Diane Arbus in the exhibition *New Documents*, held at the MoMA. It was curated by John Szarkowski who presented a new and accessible way of understanding documentary photography.

In the 1960s Friedlander produced an important body of photographic work influenced by Eugène Atget, Walker Evans and Robert Frank. Using a 35 mm Leica he took celebrated images such as *Philadelphia* (1961) and *New York* (1963) in which he established the bases of what would become the essential characteristics of his work. The use of shadow, reflections in shop windows and a collage-like



Lee Friedlander, *New York*, 1963. Courtesy of the artist and Fraenkel Gallery, San Francisco



Lee Friedlander, *Nashville*, 1963. Courtesy of the artist and Fraenkel Gallery, San Francisco



Lee Friedlander, *Albuquerque, New Mexico*, 1972.  
Courtesy of the artist and Fraenkel Gallery, San Francisco

approach to composition are some of the recurring traits that define this artist's particular style and the unique voice that speaks through his images.

Friedlander consolidated his artistic language throughout the 1970s and 1980s. While he continued to be interested in American cities and towns he also focused on natural forms and the landscape. Images such as *Albuquerque, New Mexico* (1972) reveal his capacity to achieve a simultaneously simple and complex image; in its composition the motifs are juxtaposed like a puzzle, with the pieces seemingly fitting together naturally and inevitably and devoid of any artifice. As Nicholas Nixon perfectly summarises in his essay for the catalogue of this exhibition: "Nothing is extraneous. Nothing is missing."

In the early 1990s Friedlander abandoned his small format camera in favour of a Hasselblad which allowed him to continue working on the themes that interested him but with greater depth of field. As a result, his landscapes now appear to broaden out and encompass the motifs, giving the compositions greater presence and emphasis. Everything is filled with light.

Employing a chronological structure, the exhibition surveys Lee Friedlander's exceptionally large output with a focus on particular projects such as *The American Monument* and *The Little Screens*, while also making different thematic connections. Around 350 photographs (17 from the Fundación MAPFRE Collections) range from urban and natural landscapes to portraits, self-portraits and family images. The exhibition also includes a group of photographs taken in Spain in the 1960s that have never previously been exhibited. This wide-ranging selection will introduce visitors to the extensive and powerful work of one of the most influential American photographers of the 20<sup>th</sup> century who continues active today.

## KBr Fundación MAPFRE

Av. del Litoral, 30  
08005 Barcelona  
Tel. (+34) 932 723 180  
infokbr@fundacionmapfre.org

### Dates

From February 18  
to May 8, 2022

### Curatorship

Carlos Gollonet

### Opening hours

Mondays: Closed  
Tuesdays – Sundays  
(and public holidays): 11am-7pm  
Last entry: 6.30pm

#### *From April 1*

Tuesdays – Sundays  
(and public holidays): 11am-8pm  
Last entry: 7.30pm

Visitors must leave the galleries  
10 minutes before closing time

### Admissions

Standard ticket: 5 €  
Ticket with reduction: 3 €  
Free standard ticket: Tuesdays  
(except public holidays)  
Groups: 3 € / per person

### Audio guide services

Available in English, Catalan  
and Spanish

### Guided tour (cultural mediation service)

Wednesdays & Thursdays: 4-7pm  
Fridays & Saturdays:  
12-2pm, 4-7pm  
Sundays & public holidays: 12-2pm

#### *From April 1*

Wednesdays & Thursdays: 5-8pm  
Fridays & Saturdays:  
12-2pm, 5-8pm  
Sundays & public holidays: 12-2pm  
(information at the reception)

### Bookshop

Librería KBr by Juan Naranjo  
Tel. (+34) 933 568 021  
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Tell us what you think about  
the exhibition: #KBrFriedlander

[exposiciones.fundacionmapfre.org/  
FriedlanderKBrExhibition](https://www.exposiciones.fundacionmapfre.org/FriedlanderKBrExhibition)



Cover: Lee Friedlander, *Oregon*, 1997. Courtesy of the artist  
and Fraenkel Gallery, San Francisco

All images: © Lee Friedlander, courtesy Fraenkel Gallery,  
San Francisco and Lühring Augustine, New York

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