TOURING EXHIBITIONS

LA FABRICA



La Fábrica designs and curates exhibitions and takes them on the road for museums and art centres, with a clear commitment to disseminating photography to a broader audience.

Internationally, we have partnered with centres like Netherlands Fotomuseum, C/O Berlin, MAM São Paulo or Fashion and textile Museum of London. We have also launched major co-productions with museums like the Gemeentemuseum (Netherlands), the Preus Museum (Norway) and the MART de Trento Roveretto (Italy).

INTERNATIONAL PHOTOGRAPHY

MONOGRAPHICS

Joel Meyerowitz
Ayana V. Jackson
Lotty Rosenfeld
Barbara Brändli
Masahisa Fukase
Boris Savelev
Marie Høeg y Bolette Berg

GROUP EXHIBITIONS

Botanicals
White Nights
The gaze of things. Provoke
Sculpting Reality

SPANISH PHOTOGRAPHY

Alberto García-Alix
Chema Madoz
Carlos Saura
Francesc Català-Roca

INTERNATIONAL PHOTOGRAPHY

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JOEL MEYEROWITZ
Europe 1966-1967

In colaboration with Museo Picasso Málaga

Curated by	Miguel López-Remiro Forcada
Content	213 photographs (40 vintage) Showcase content (books) 1 Audiovisual
Availability	Since june 2026

In 1966, at the age of 28 and shortly after leaving his job in an advertising agency to devote himself to photography, Joel Meyerowitz (New York, 1938) embarked on the road trip that would lead him across Europe for an entire year. He travelled more than 30,000 kilometres through ten countries and took around 25,000 photographs.

Today, the artist is recognised as one of the most prominent photographers of his generation who redefined the way to capture and communicate reality with a camera. After going back to New York, he held his first solo exhibition at the MoMA in 1968, which included forty photographs taken from his car window on his journey around Europe.

This exhibition brings together large period copies in both colour and black and white and offers a broad sample of Meyerowitz's travels through England, Wales, Ireland, Scotland, France, Germany, Turkey, Greece and Italy. Following his artistic evolution during the time he spent in Europe, the exhibition shows portraits of local folk, unique moments captured in everyday street scenes and urban and natural landscapes. It also includes a selection of original prints from his first solo exhibition at MoMA.





Semana Santa, Málaga, Spain, 1966
Escalona family and friends, Málaga, Spain, 1966



París, Francia, 1967
Gales, 1966









Fernán Gómez, Centro Cultural de la Villa, Madrid, 2025
© Jorquera. Cortesía de PHotoESPAÑA

AYANA V. JACKSON
Nonce Te Ipsum: Membrum Fantasma

Curated by	Marisol Rodríguez
Content	18 color photographs (expandable) 1 audiovisual
Availability	Since june 2026

Ayana V. Jackson (East Orange, New Jersey, 1977) began her photographic career in the early 21st century.

In 2016, she garnered international attention with her series *Archival Impulse*, inspired by critic Hal Foster, in which she engages with the archive as a means of generating new forms of knowledge.

Since then, Jackson—who lives between the United States, South Africa, and Mexico—has explored the historical archive as a tool for interrogating the colonial gaze and photography's role in reproducing social hierarchies. By reinterpreting colonial imagery, she reclaims and re-signifies the Black body, transforming photography into a medium of resistance against constructions of race, gender, and class.

In her exhibition *NosceTe Ipsum: Membrum Fantasma*, the artist reflects on self-knowledge and the historical disconnection of the African diaspora, drawing a parallel with the pain of a phantom limb. Following her first major solo exhibition at the Smithsonian in 2023, this marks her debut solo exhibition in Europe.



To the black and female in the Spanish Southwest, in the style of Selika Lazevski, 2023

Adelita: She was not only brave she was beautiful , 2023

Invisible Threads I , 2025











Museo Nacional de Antropología,
Madrid, 2025

LOTTY ROSENFELD
By Pass. The Frontier of the Sign



Art Action, Casa Blanca, Washington, 1982
Portrait Lotty Rosenfeld
Art Action, Puerta de Alcalá, Madrid, 2018

Curated by	Marta Dahó and Alejandra Coz Rosenfeld
Content	139 photographs (107 vintage) Personal items 2 audiovisuals
Availability	Since june 2026

Lotty Rosenfeld (Santiago de Chile, 1943–2020) was a key figure in Latin American video art.

Her work—where political resistance against state violence intersects with an exploration of the image as a space of freedom—developed primarily during the Pinochet dictatorship. In a context of repression and censorship, her public interventions defied the silence imposed by authoritarian rule and invited new forms of collective participation.

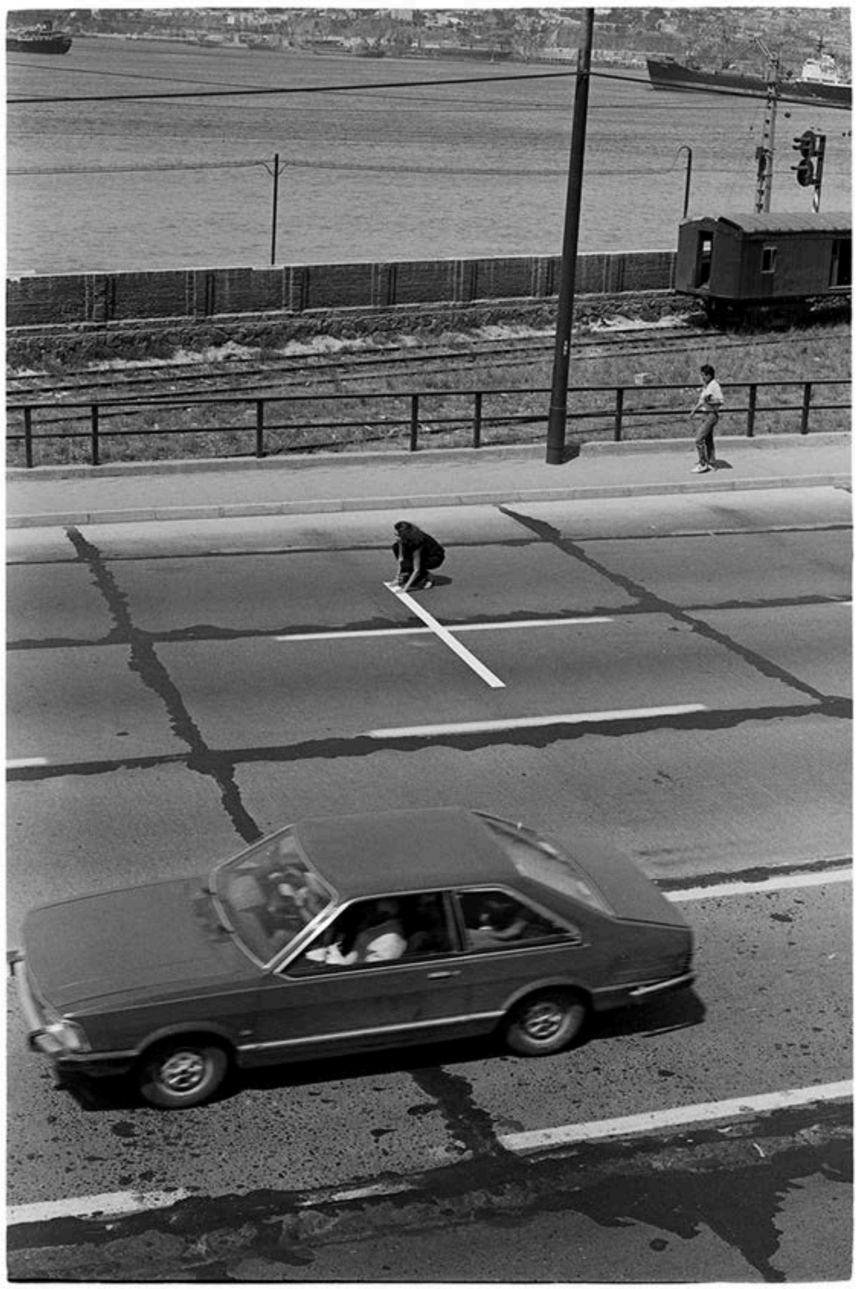
A constant in her practice was the occupation of spaces not intended for the body, challenging the normalized signs of power. Locations such as the Stock Exchange, pawnshops, and institutional buildings became stages for exposing mechanisms of inequality and questioning social and gender norms.

Her audiovisual work—characterized by the fusion of materials, media, and archives—functions as a creative bypass in the face of oppression and exclusion.

This exhibition represents the largest retrospective to date of one of the most important Latin American video artists. It brings together emblematic works from across her career, including public interventions, audiovisual recordings, and archival materials, offering a comprehensive view of her political engagement and her radical exploration of space, image, and collective participation.









Círculo de Bellas Artes, Madrid, 2025



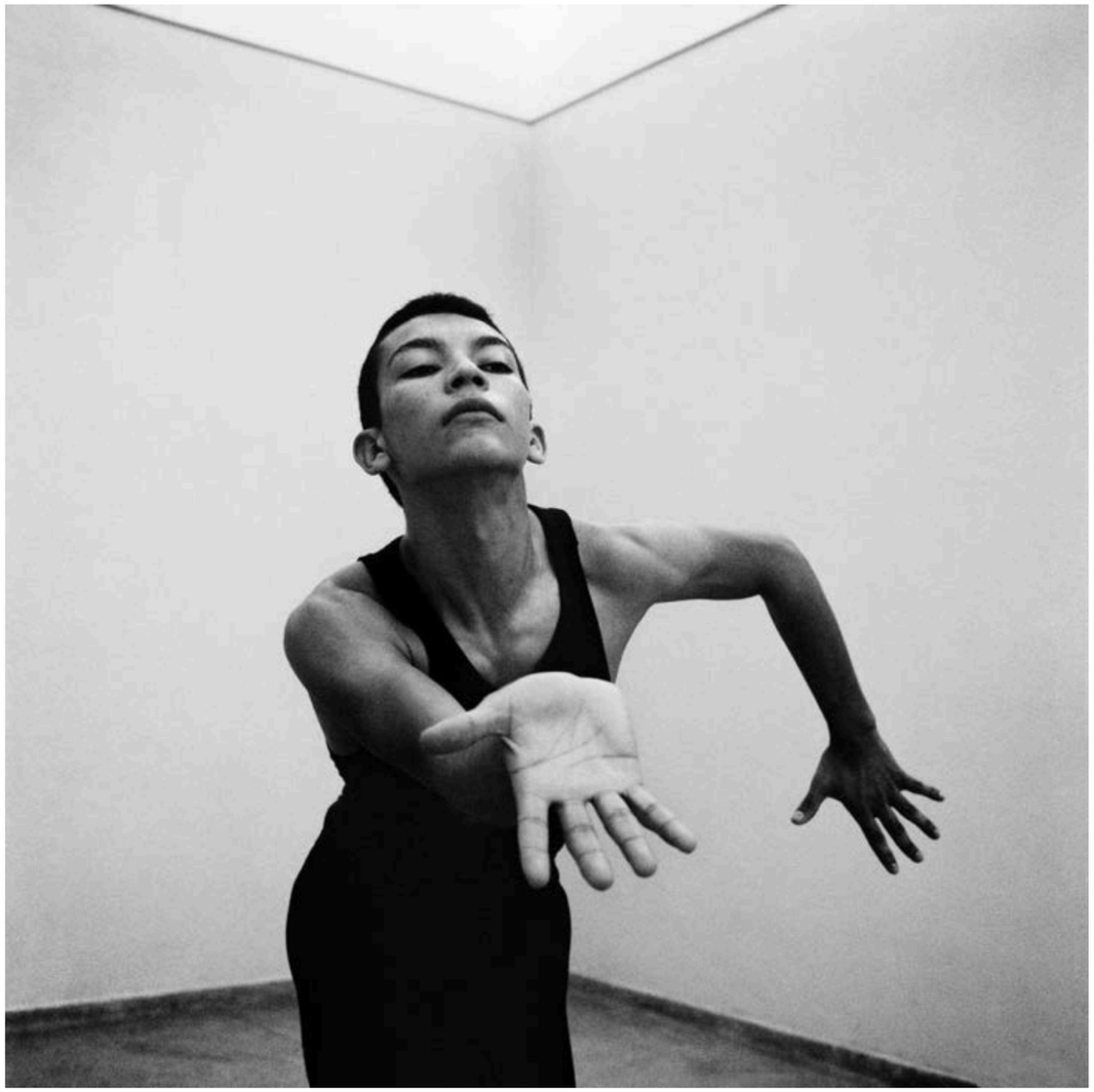
BARBARA BRÄNDLI
Poetics of gesture, politics of the document

Curated by	Alejandro León Cannock
Content	361 photographs (112 modern copies and 74 vintage) Wallpapers Showcase contents
Availability	Since june 2026

Barbara Brändli was born in Switzerland (Schaffhouse, 1932) but became a photographer in Venezuela, where she lived and worked until the year of her death (Caracas, 2011). Over the course of five decades, artists, musicians, actors, dancers, craftspeople, models, politicians and businessmen from Venezuelan society posed before her camera. Even though Brändli is known internationally for her book *Sistema Nervioso* (1975), which Martin Parr included in his selection of the best photography books (*Fenómeno fotolibro*, 2017), her legacy contains photographic (and non-photographic) materials that are invaluable for Latin American historical memory.

The value of Brändli's works is not limited to their prominence as 'historical documents' but also lies in the way she approached documentary photography. The fact that she had been an amateur dancer and had worked as a model for magazines and designers before becoming a photographer enabled her to understand the importance of gesture and pose.

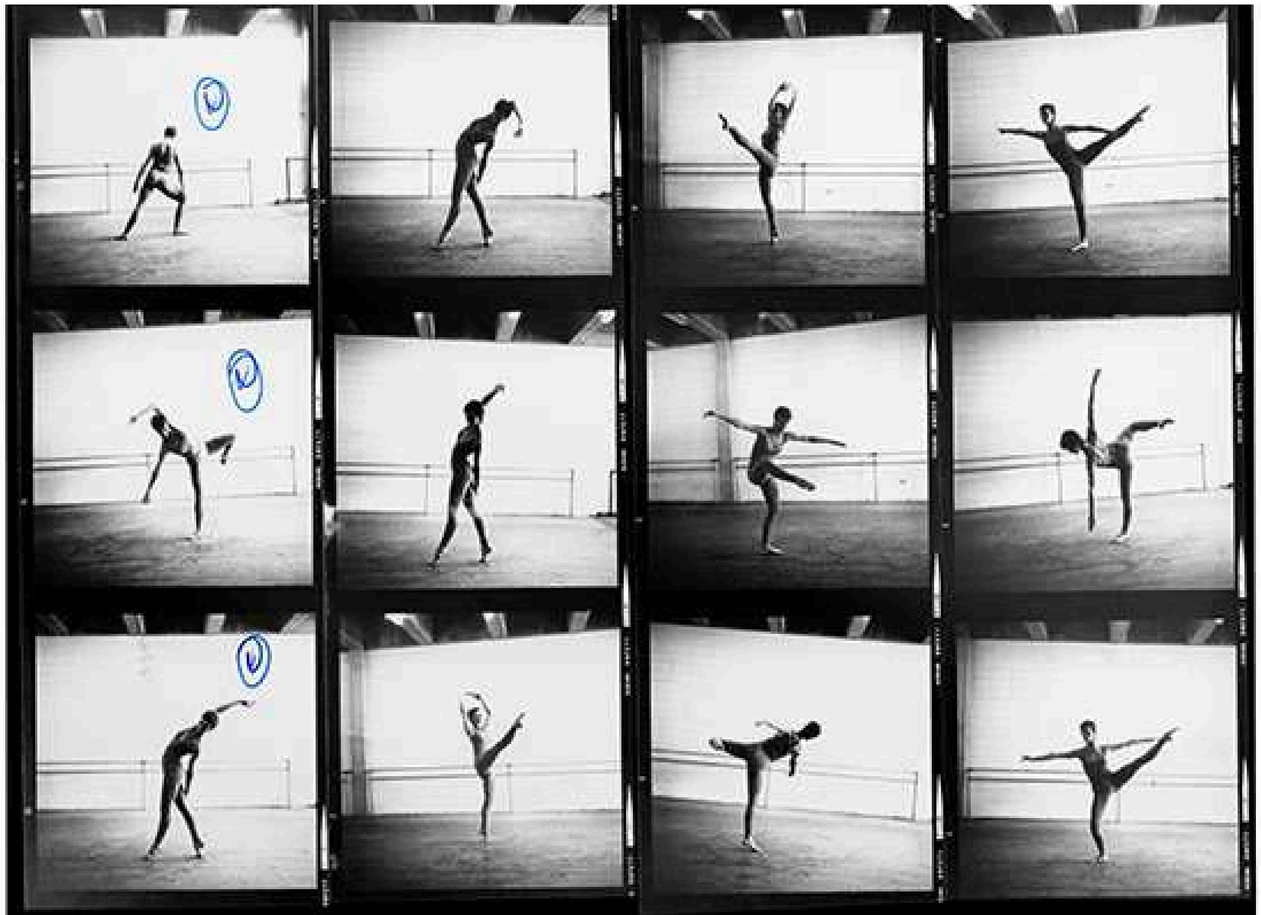
This exhibition brings us not only to her most iconic images but also to her lesser-known work, which forms a significant testimony to the personalities and moments of Venezuela's cultural and social history.



Rodolfo Varela, Caracas, 1962



Barbara Brändli in Santa María de Erebato, Bolívar, 1962
Mirjam Berns, Caracas, 1971









CentroCentro, Madrid, 2024

MASAHISA FUKASE
Ravens

Curated by	Tomo Kosuga and Lorenzo Torres
Content	37 black and white photographs Showcase contents
Availability	Since june 2026

Masahisa Fukase (Hokkaido, Japan, 1934–2012) burst onto the Japanese photographic scene in the 1960s, challenging the conventions of the time and exploring emotional and personal themes in a society undergoing transformation. He combined artistic sensitivity with technical skill, becoming an innovator in the dissemination of his work through magazines and photobooks.

Considered the best Japanese photobook, Masahisa Fukase's Ravens series stands as a masterpiece that transcends cultural and temporal boundaries. Through a haunting visual narrative, Fukase explores loneliness, melancholy, and obsession in a personal journey that becomes an archetype of the human condition.

His images of ravens — with which he identified — mostly in black and white, capture the duality of beauty and darkness, life and death, in a way that deeply resonates with viewers.

This exhibition, which works created between 1975 and 1986, invites us to explore the recesses of the human mind, confront our fears, and reflect on our own existence. A series that has influenced generations of photographers, establishing Fukase as a pioneer of self-portrait photography.





Ravens, 1975-1986

Ravens, 1975-1986







Círculo de Bellas Artes, Madrid, 2024
Ravens, 1975-1986



BORIS SAVELEV
Viewfinder: a Way of Seeing

In collaboration with Factum Arte

Curated by	Adam Lowe (Factum Arte)
Content	104 photographs (black and white and color) 3 audiovisuals Showcase contents (books, photographs, personal items)
Availability	Since june 2026

Boris Savelev's (Chernivtsi, Ukraine, 1947) stands at the forefront of a group of independent Ukrainian photographers who began developing their work in the Soviet Union in the early 1970s.

Savelev was the first unofficial photographer to have his work published outside the country, with *Secret City* (London: Thames & Hudson, 1988).

He spent part of his life in Moscow until 2010, when he returned to his hometown of Czernowitz, Ukraine, where he lived until the outbreak of the Russia–Ukraine conflict forced him to seek refuge in Spain.

This exhibition presents the most important and largest retrospective of his career, covering his work from the beginnings of his photographic career to the present day, a period during which he is living in Vigo, Spain.

Savelev's extraordinary body of work is held in major international collections, including the Museum of Modern Art (MoMA) in New York, Staatsgalerie Stuttgart, Saarland Museum in Saarbrücken, the Museum of Fine Arts in Santa Fe, and the Art Institute of Chicago, among other institutions and private collections.

Pedestrain Crossing (Bonn, Germany, 1999)
Too big shoes (Chernivtsi, URSS, 1989)



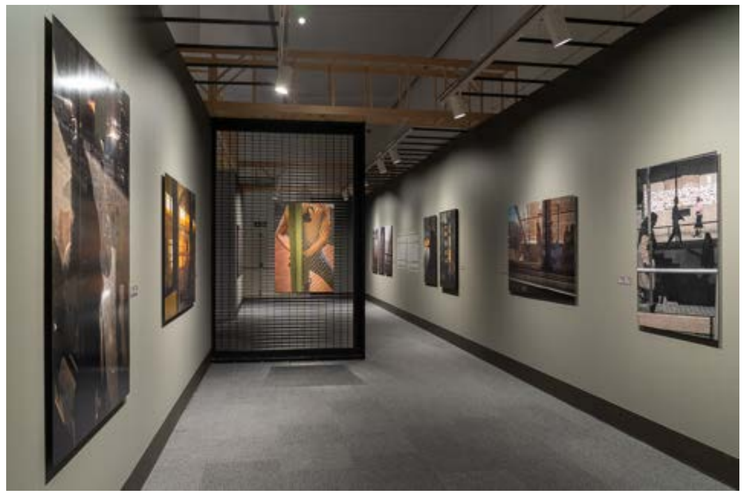




Girl in a Box (Leningrado, URSS, 1981)
White Head (Chernivtsi, URSS, 1990)









Museo Centro Gaiás, Cidade da Cultura,
Santiago de Compostela, 2025
© Manuel G. Vicente. Cidade da Cultura, 2025

MARIE HØEG Y BOLETTE BERG
Like a Whirlwind

Curated by	Kristin Aasbø (PreusMuseum)
Content	35 black and white photographs 3 wallpaper Showcase contents
Availability	Since june 2026

An incredible collection of glass plates from 30 years earlier was found in a box marked ‘private’ among the personal archives of the two portrait photographers Marie Høeg (1866–1949) and Bolette Berg (1872–1944).

This is a photographic project that broke down frontiers in Europe and America in around 1900, as they show women’s struggles for full civil rights and the right to define their own identity. These images are part of an international history, or a private one, which is meaningful and recognised by all women, even today.

This exhibition highlights the work of two women who “played” with photography to tell a story that remains relevant today.



Marie and Bolette Berg's sister Ingeborg, 1894-1903
Three facettes of Marie Høeg, 1894-1903
Marie Høeg's brother Karl dressed as a woman, 1894-190







Marie Høeg, 1894-1903



Marie Høeg with a moustache, 1894-1903

Círculo de Bellas Artes, Madrid, 2024



Círculo de Bellas Artes, Madrid, 2024





BOTANICALS

Karl Blossfeldt, Imogen Cunningham, Hans-Peter Feldmann,
Jonas Mekas, Alessandra Spranzi, Pierre Verger, Juan del Junco,
Albert Renger-Patzsch, Mathieu Mercier,
Jochen Lempert, Eikoh Hosoe



Hans-Peter Feldmann
Blumenbild, 2006



Imogen Cunningham
Magnolia Blossom ,
Tower of jewels, 1925

Curated by	The José Luis Soler Collection
Content	157 photographs (color and black and white)
Availability	Since june 2026

The representation of plants or natural forms has been a constant feature of the history of art, and many artists have paid close attention to them from different points of view, whether from an interest in botany, objective photography or archive practices. This exhibition, understood as a garden, interrelates a whole series of fictions on the plant world based on a selection of works from the José Luis Soler Collection, which shape the reality of flowers and plants beyond their natural condition to become a scientific, ornamental, critical or aesthetic narrative.

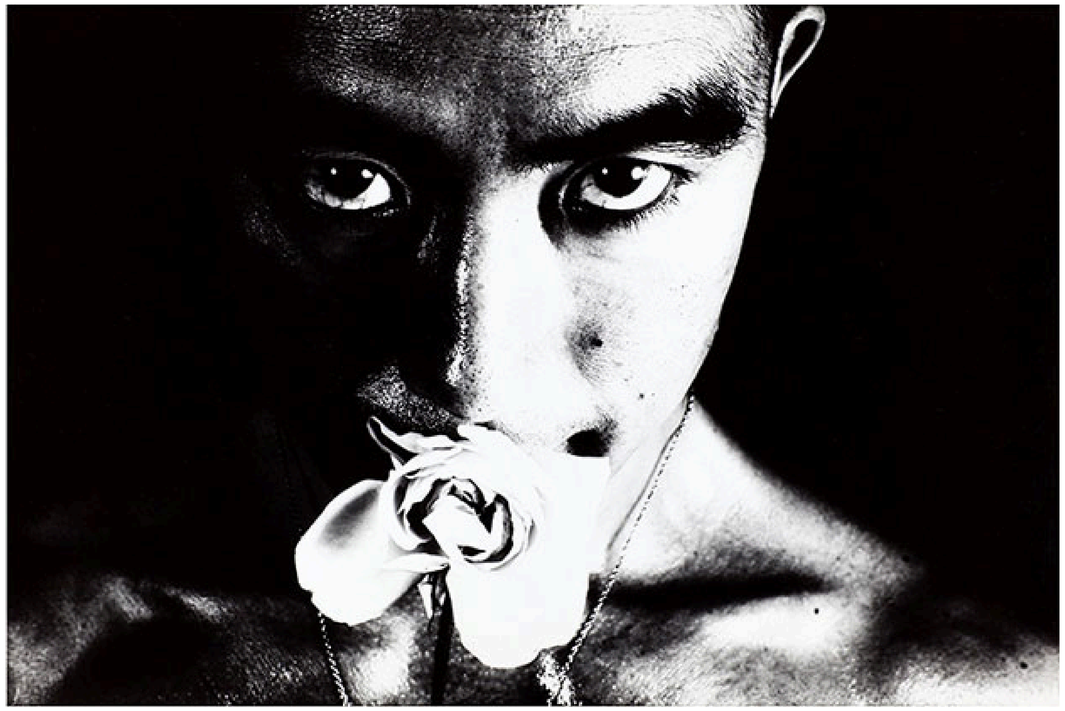
The exhibition create an “interior garden” in the gallery rooms with photographs by Nobuyoshi Araki, Thomas Ruff, Richard Hamilton, Karl Blossfeldt, Imogen Cunningham, Hans-Peter Feldmann, Eikoh Hosoe, Juan del Junco, Jochen Lempert, Jonas Mekas, Mathieu Mercier, Albert Renger-Patzsch, Alessandra Spranzi and Pierre Verger.

Jochen Lempert, *Blatt Schatten*, 2019



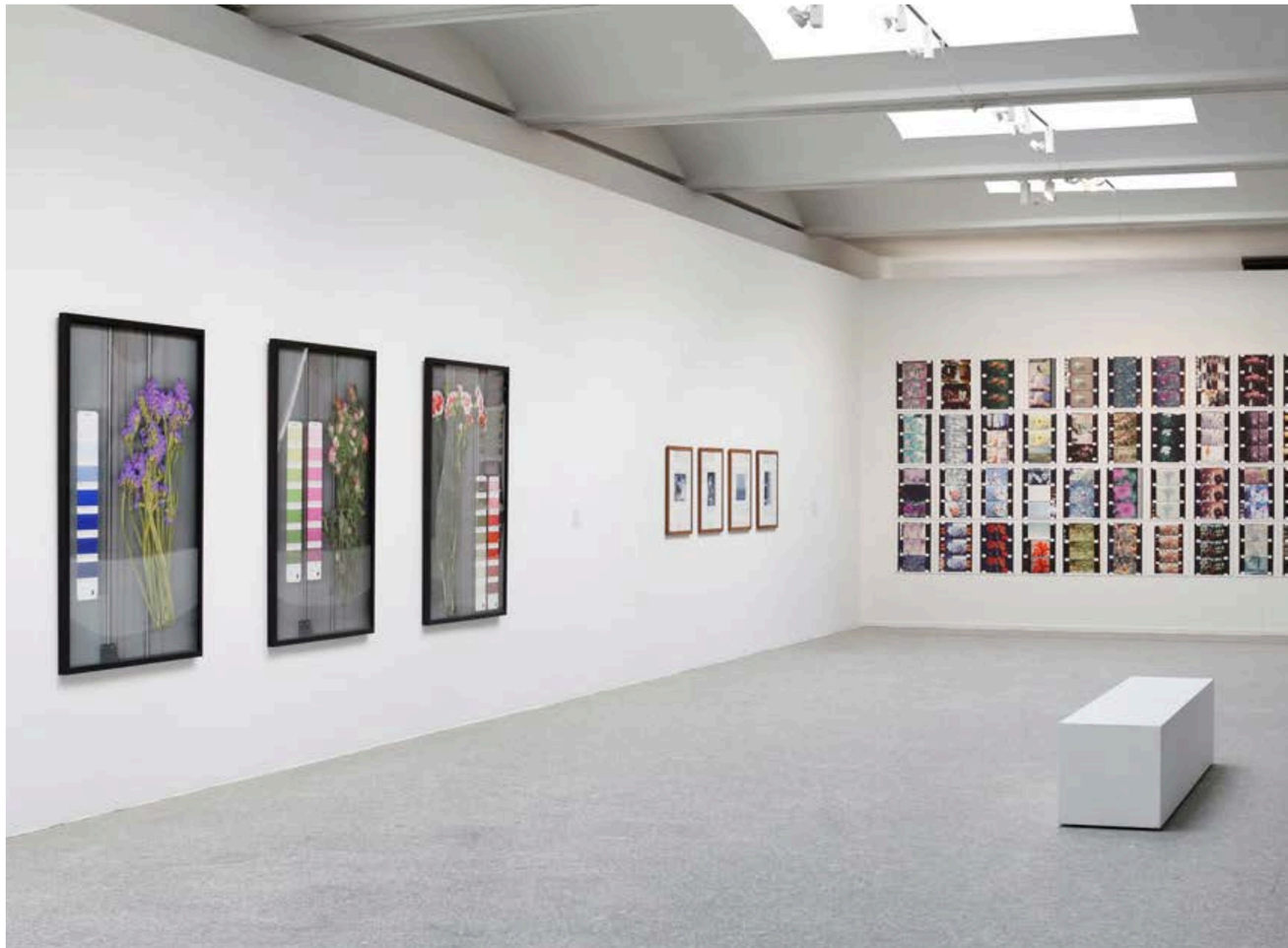
Nobuyoshi Araki, *Flower Rondeau,* 1997
Eikoh Hosoe. *Ordeal by Roses #32,* 1961







Real Jardín Botánico, Madrid, 2022



WHITE NIGHTS
Timm Rautert and Tod Papageorge



Timm Rautert. *Crazy Horse I,* 1976
Tod Papageorge. *Studio 54, New York,* 1978-1980

Curated by	The José Luis Soler Collection
Content	100 black and white photographs
Availability	Since june 2026

In the 1970s, photographers Timm Rautert and Tod Papageorge documented two iconic spaces of nightlife: Paris's *Crazy Horse* and New York's *Studio 54*. In 1976, Rautert photographed the Parisian cabaret for ZEIT Magazin. Founded in 1951, *Crazy Horse* became known for its nude performances lit solely by stage lighting, drawing the attention of artists like Salvador Dalí and filmmakers like Woody Allen.

A year later, in 1977, *Studio 54* opened in Manhattan and quickly became a symbol of hedonism, where celebrities mingled with "ordinary people". Papageorge, invited by celebrity photographer Sonia Moskowitz, attended the New Year's Eve party and deliberately avoided focusing on famous faces. Instead, he took a more introspective and aesthetic approach, inspired by Brassaï's 1930s images of Parisian nightlife.

In this exhibition, both projects share a journalistic dimension: the photographers explore the limits of photography as a documentary medium, questioning its objectivity while embracing a more artistic and subjective vision—echoing the 'documentary style' pioneered by Walker Evans





Tod Papageorge. *Studio 54, New York*, 1978-1980









Círculo de Bellas Artes de Madrid, 2021
© Sebastián Bejarano

PROVOKE
The gaze of things

Nobuyoshi Araki, Koji Enokura, Takashi Hamaguchi, Hiroshi Hamaya, Daidō Moriyama, Tamiko Nishimura, Akira Sato, Yutaka Takanashi, Kikuji Kawada, Shomei Tomatsu

Curated by	The José Luis Soler Collection
Content	477 photographs Showcase contents
Availability	Since june 2026

Between 1957 and 1972, Japan witnessed a radical transformation in photographic expression, led by a generation of photographers who began their practice in the postwar period.

This renewal in visual language unfolded alongside the profound economic, cultural, and psychosocial shifts that marked those years—an era defined by social unrest, particularly in resistance to the lingering influence of the American occupation.

This exhibition *The Gaze of Things: Japanese Photography* around Provoke brings together a carefully curated selection of works that highlights the contributions of artists involved in the formation of the VIVO collective (1959–1961), including Ikkō Narahara, Shōmei Tōmatsu, Eikoh Hosoe, Akira Satō, and Kikuji Kawada. It also features key figures associated with the publication of the magazine Provoke: Provocative Materials for Thought in 1968, such as Yutaka Takanashi, Takuma Nakahira, and Daidō Moriyama.

Alongside these pivotal names, the exhibition presents works by other influential artists who shaped the evolution of postwar Japanese photography, including Toyoko Tokiwa, Nobuyoshi Araki, Ishiuchi Miyako, Kōji Enokura, and Tamiko Nishimura, among others.



TakashiHamaguchi. *Daigaku Toso Nanaju-Nen Ampo E*, 1969
Shomei Tomatsu. *Prostitute, Nagoya*, 1958
EikohHosoe. *Man & Woman #44*, 1959





Takuma Nakahira, *Circulation*, 1971
Daido Moriyama. *Provoke Nº2*, 1969







Círculo de Bellas Artes, 2020
©Sebastian Bejarano



SCULPTING REALITY

Walker Evans, Robert Frank, Lee Friedlander, Harry Callahan, David Goldblatt, Anthony Hernández, Helen Levitt, Susan Meiselas, Bleda y Rosa, Tod Papageorge, Ian Wallace, Garry Winogrand, Paul Graham, Luigi Ghirri, Joel Meyerowitz, Bernd & Hilla Becher, Xavier Ribas

Curated by	The José Luis Soler Collection
Content	294 photographs (color and black and white)
Availability	Since june 2026

This exhibition aims to revisit the concept of the “documentary style” as defined by Olivier Lugon: that is, to understand the document as a form—indeed, as an aesthetic.

This "style," founded by Walker Evans, would go on to exert a significant influence on American photography beginning in the 1930s. Early examples include the work of Helen Levitt and Robert Frank.

Initially, this type of photography was associated with reportage and photojournalism—circulated primarily through newspapers and magazines such as *Double Elephant Press*—but over time, it began to reflect a desire to experiment with photographic language itself, as seen in the work of Lee Friedlander and Garry Winogrand.

The exhibition traces this approach to photography through to the 1980s, focusing on figures such as Tod Papageorge and Anthony Hernandez, who incorporated color into their practice.



Garry Winogrand.
Central Park Zoo. New York, 1974



Bernd and Hilla Becher. *Gas Tank. St. Helens, GB,* 1997
Xavier Ribas. *Untitled,* 1994-1997



Susan Meiselas. *Carnival Strippers, GB,* 1973
Anthony Hernandez. *Rodeo Drive,* 1984





Círculo de Bellas Artes and Casa América, 2022
Bombas Gens, Valencia, 2021-2022







SPANISH PHOTOGRAPHY

Alberto García-Alix
Chema Madoz
Carlos Saura
Francesc Català-Roca

ALBERTO GARCÍA-ALIX
Fierce Expressionism

Curated by	La Fábrica
Content	54 black and white photographs
Availability	Since june 2026

The exhibition entitled *Fierce Expressionism* is a survey of the latest works by the photographer Albert García-Alix (León, 1956). It is a tour through his art and his life that includes landscapes, portraits, self-portraits and solitary buildings, with which the artist engages in a sincere introspection into himself and his interior world. This selection of photographs is fragments of a new, personal imaginary that can be considered among the artist's most avant-garde work to date.

This exhibition contains photographs that depart from the canons of his most recognised photography.







Self portrait. Dadaist motorcycle, 2014
Ana Curra, 2019



Gemma Facing Her Horizon, 2012
Spanish Fantasy, 2018



Renaissance collage, 2019



Multimedia Art Museum, Moscú
La Térmica, Málaga, 2023



CHEMA MADOZ
The Nature of Things

Curated by	Oliva María Rubio
Content	54 black and white photographs
Availability	Since september 2026

This exhibition reveals the central role of the object in Chema Madoz's work, National Photography Award winner, ever since the early 1990s, but if we look carefully at his work over the years, we can also see the important role played by nature.

Sometimes he does this by changing the purpose of objects from nature, like when a pair of cherries replace the weights on a scale, or butterflies stand in for the flowers in a vase. Other times he does it with unusual associations: rows of Japanese calligraphy turn into the bowed branches of a weeping willow or clouds into a tree canopy.

"Doubt opens doors,
certainty shuts them."

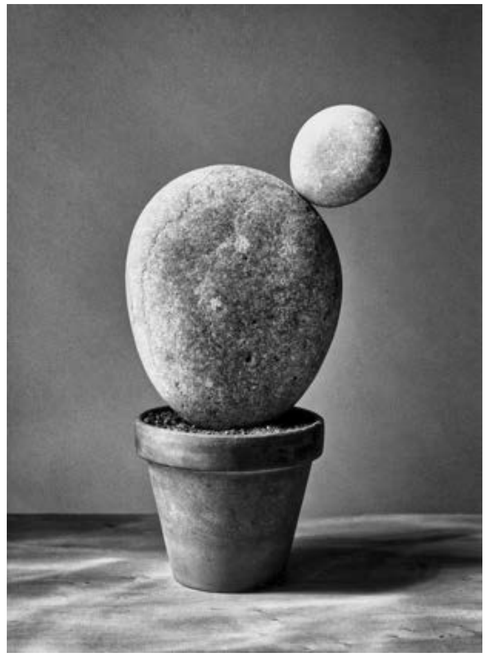
CHEMA MADOZ



Untitled, 2008



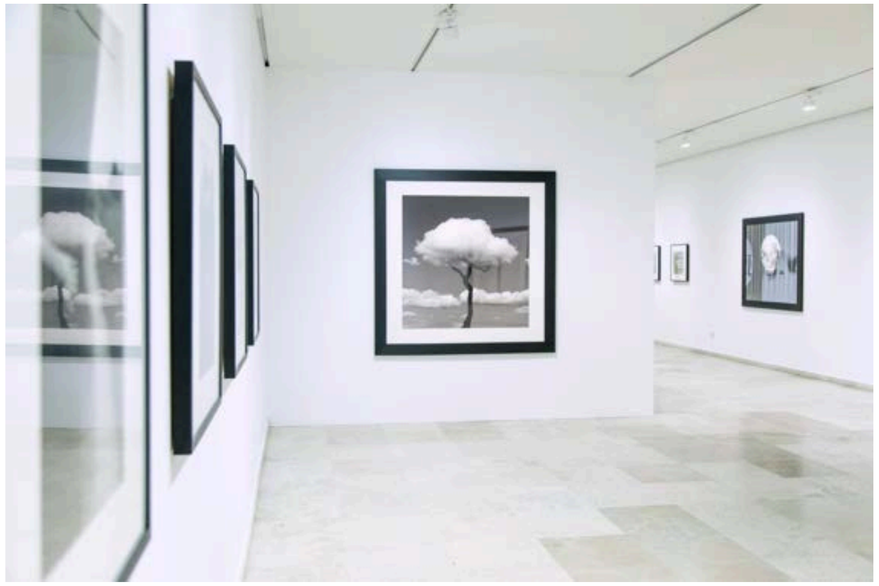
Untitled, 2008



Untitled, 2008



Untitled, 2004



Museo Patio Herreriano, Valladolid, 2021



CARLOS SAURA
A Life Behind the Camera

Curated by	Chema Conesa
Content	116 black and white photographs Showcase contents Audiovisual
Availability	Since october 2026

Referring to his first passion, photography, Carlos Saura (Huesca, 1932 - Madrid, 2023) has built an eclectic universe in which all his experiences fit, from the story of poverty and cold in autarchic Spain to his final passion for photographs that he coloured and altered; from images that construct scripts, essays and aesthetic analyses of his filmography to everything that has populated his affect, his most private life, his family.

This exhibition is a photographic journey that runs parallel to his life, which manages to combine affect and creations under the aegis of his own gaze.



Little Girl at the Window, 1950



Mercedes and I at the hotel in Brussels, 1980





Children in a procession, La Alberca, 1954

Sonsoles and Her Friends, Suances, 1954



Círculo de Bellas Artes, Madrid, 2020

Amós Salvador Gallery, Logroño, 2021



CATALÀ-ROCA
The Lucid Gaze

"I've spent my entire life
in search of the light."

FRANCESC CATALÀ-ROCA

Curated by	Oliva María Rubio
Content	80 black and white photographs 2 audiovisuals Personal items
Availability	Since january 2027

This exhibition showcases the work of Francesc Català-Roca (Valls, Tarragona, 1922—Barcelona, 1998) one of the seminal figures in Spanish photography and a clear example of post-Civil War humanist documentary photography in Spain.

Aware of avant-garde art photography and the experimental trends that preceded the Civil War, which sought an aesthetic, expressive language in which form prevailed over content, Català-Roca instead chose to practise a kind of photography that reported on the content, that reflected the reality around him more than engaging in artistic experimentation. He had a personal style marked by his own gaze, which was expressed in how he handled the camera's position, with precise framings that avoided frontality, the use of high- and low-angle shots, the dominance of light and chiaroscuro, the quest for balance and the introduction of dynamism, not to mention his fervent love of and empathy for the subject he was photographing.

Semana Santa in Sevilla, 1962

Gran Vía, Madrid, 1953





San Sebastián Baths, La Barceloneta, Barcelona,, 1952
Clock of Puerta del Sol, Madrid, ca. 1955



New York, 1987-1991
El Águila Gallery, Madrid, 2022



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