



BARCELONEJANT
WALKING AROUND BARCELONA



NATÀLIA
Farré

From Pilar All Saints' Day

Martí Gasull i Coral (1919-1994) took photographs. From eight to ten in the morning. And from Pilar a to All Saints' Day. The best times and dates to photograph Barcelona. Soft, grazing light and long shadows. Light and shadows that no longer exist –pollution, asphalt, and the clean walls that the city now boasts have changed them–. And some lights and shadows that **Gasull** captured like no one else in the 1950s. He did it for the love of art, because he liked it. And he did it outside of office hours, walking around the Ribera neighborhood, his neighborhood, camera in hand, before going to work. Sometimes it also reached Montjuïc, other times Francesc Macià, and sometimes even Park Güell or Somorrostro.

And the port, the great attraction for photographers of the time. Perhaps because entry was prohibited without the proper permit. Or perhaps because of its aesthetic appeal. There's the snapshot of the three soldiers walking along the pier with their knapsack on their backs. The most spontaneous of his photographs and one of those that attracts the most attention. But it was also one of the ones its author liked the least. Not surprisingly, **Gasull's** art was in the in the antipodes of **Xavier Miserachs**. He hunted and **Gasull** composed. Which is the same as saying that **Miserachs** didn't search, find and shoot; and that **Gasull** did not press the shutter until the image was drawn on the retina. And the one of the port is not a planned snapshot; it is a snapshot found.

The passion for images always accompanied **Gasull**, as a photographer and as a laboratory technician, although his specialty was numbers. He worked as an accountant at the Col·legi de l'Art Major de la Seda, in the fantastic baroque building of Sant Pere Més Alt with the facade decorated with atlantes and caryatids. And from which he took more than one picture of the Palau de la Música, such as the one that depicts, with all possible shades of gray, the melancholy of a rainy autumn day. And its clientele was the most renowned: **Oubiña, Maspons** and **Masdéu** brought their materials there.

Martí Gasull i Avellán (1944), the other **Gasull**, inherited his father's technique and is one of the best art photographers the country has ever had. He has been trusted by artists such as **Miró, Tàpies, Guinovart, Subirachs, Clavé, Brossa, Plensa** and **Ràfols-Casamada**, to name a few. He is also one of the great defenders of his father's art: «There are many post-war photographers, like my father, who haven't just been forgotten, they've been ignored,» he says. And about his technique: «His technique of printing photos was wonderful. The proof is the



MÓNICA TUDELA

►► Martí Gasull i Avellán explains the work of his father, Martí Gasull i Coral, last Tuesday at El Quadern Robot.

photos I found piled up in a storage room; despite the extreme conditions they've been in for years, they're intact».

El Quadern Robot

Anna Belsa is the third protagonist of the story. The gallery owner worked at Joan Prats for 27 years and in 2014 decided to reinvent herself. The result is El Quadern Robot, a small and personal space on a main floor of a building on Còrsega street where he only exhibits what he likes. «The relationship with a collector or buyer is one of extreme trust.» So when you recommend an artist, you have to believe in them. That's the only requirement. «Art is already intangible enough for there to be other conditions,» he explains.

Martí Gasull photographed the lights and shadows of 1950s Barcelona like no one else

The relationship between the three characters is obvious. And it's summed up by an artistic crush. **Belsa** saw the photographs by **Gasull i Coral** that **Gasull i Avellán** had found in the storage room and he was clear about it. «It deserved recognition and it had to be exhibited.» And so it was done. In El Quadern Robot, 26 period copies made by **Gasull** himself are exhibited until October 3, under the title *Barcelona and the light of those years*. «They are the ones he liked the most, the ones he enlarged and mounted,» says his son.

And already, after seeing **Gasull's** work, ask to see that of **Oriol Jolonch**, a young Barcelona photographer with an exhibition at Can Framis and the art collection at El Quadern Robot, which is pure poetry. ≡



►► Lola López.

APPOINTMENT

Anthropologist Lola López, Barcelona's immigration commissioner

EL PERIÓDICO
BARCELONA

Ada Colau's government has appointed Galician anthropologist Lola López, an expert on migration issues, as the Barcelona City Council's immigration commissioner. López will depend to the Deputy Mayor for Citizenship Rights, Participation, and Transparency, headed by Councilor Jaume Asens.

Lola López, born in Galicia in 1957, holds a degree in Geography and History and specializes in Cultural Anthropology. Since 2012, she has been the director of the Center for African and Intercultural Studies and has worked as a researcher for 25 years.

This expert in interculturality, coexistence and migration is also a member of the Table for Diversity in Audiovisual at the Consell de l'Audiovisual de Catalunya (CAC) and a founding member of the collective Stop to the Phenomena of Islamophobia (SAFI).

She belongs to the steering committee of the Anti-Rumor Network and has worked on various programs of the Barcelona City Council on coexistence within the framework of the Barcelona Interculturality Plan 2010-2014. ≡



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