

ISO AF Parets

Number 4



Asociació Fotogràfica Parets

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Small waterfall by Arnaldo Jardon
1st place - October league

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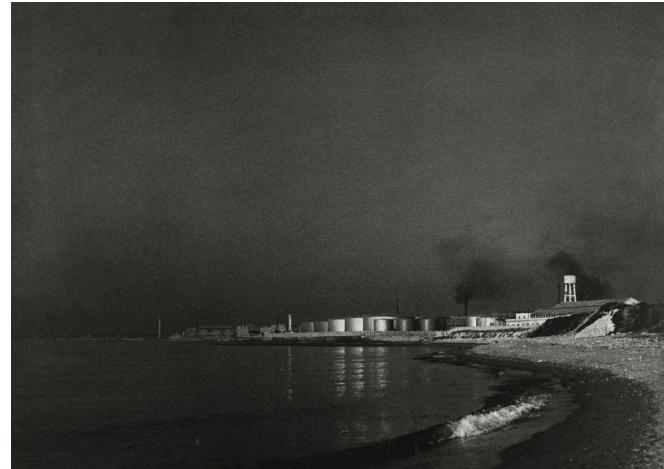
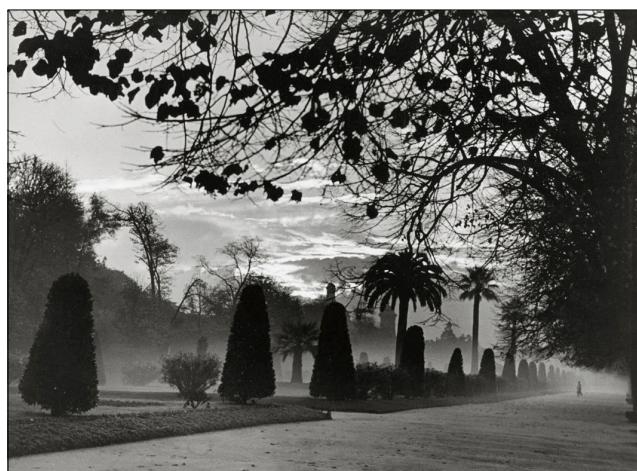
From Pilar to All Saints' Day



Martí Gasull i Coral (1919-1994) took photographs. From eight to ten in the morning. And from Pilar 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 Parc 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 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.

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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



M. Gasull Coral, trip to Cuenca and Madrid. Photo: M. Gasull Avellán, 1965

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

El Quadern Robat

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 Robat, 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.

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 Robat, 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.



El Periódico. Photo: Mònica Tudela, 2015



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 Robat, which is pure poetry.

Natàlia Farré
(El Periódico)

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First of all, I want to thank Martí Gasull i Avellán for allowing the transcription of this article and I will explain why.

We have known each other for more than 60 years and I met his father, Martí Gasull i Coral, because my husband Esteve Llanes collaborated with the father and later with the son in his photography work, there I began to be introduced to this fantastic world that years later served me to live in.

I was always amazed in the living room of his house when I saw perfectly framed black and white photographs that, without understanding why, excited me. I had asked them many times if they had planned to exhibit. The answer was always no. And that's what life is like, one day my son Esteve lets me know that the Martí Gasull i Coral exhibition is opening.

I went to visit her with a friend and we were thrilled, and surprisingly there were none of those photographs that I was tired of seeing in her living room and that may one day see the light of day too.

When I read the article in *El Periódico*, I didn't think twice and asked Martí Gasull i Avellán for permission to put it in our magazine, paying my particular tribute. Although the exhibition has already ended, I promise you that if one day they exhibit a new found collection again, I will let you know and insist that you don't miss it.

Mercè Ramírez

