

# PAOLO GASPARINI

## FIELD OF IMAGES



From June 1 to August 28, 2022

Fundación **MAPFRE**



*La mirada sobre el mundo,*

Los Ángeles, 1997

Colecciones Fundación MAPFRE

*Pasión de Chiapas,*

Acteal, México, 31

de diciembre de 1997

Del fotomural *El Ángel*

de la Historia (1963-2017)

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With the apparent aim of encompassing the entire universe, the work of Paolo Gasparini (Gorizia, Italy, 1934, resident in Venezuela since 1954) offers a journey that spans two opposing worlds but ones that have been historically interdependent. By means of his photography Gasparini aims to eliminate the very ethnocentric vision from which Latin America has taken shape, through or in opposition to Europe and the United States. This is the case with *The better to see you, Latin America* (1972), considered one of the most emblematic Latin American photobooks of all times, and *Retroworld* (1986), a photobook in which, with the support of a poetic text, the artist establishes a dialogue based on opposing images of the first world and the developing world.

Gasparini's aim is that of creating a type of committed photography which will help to remedy social injustices but without falling into miserablism or exoticism. Over the



*Regreso a casa,*

São Paulo, 1997

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*Para verte mejor, América Latina, São Paulo, 1972*

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course of this creative journey the artist has focused his gaze on cities such as São Paulo, Río de Janeiro, Havana, Mexico City and Caracas, as well as London, New York and Los Angeles, major metropolises in which the reality of life produces a powerful impact on the photographer and thus on the viewer. As the exhibition's curator María Wills has observed: "In this sense, we have a visionary in Gasparini, as since the 1980s he has understood the need to create visual stories based on internationalisation in which he carefully establishes parallels that do not erase an individual place's complexities but give rise to hybrid territories which, despite being burdened with contradictions, can subsist in chaos."

Gasparini's images are real. They reflect the chaos of contemporary life: advertising posters, reflections in shop windows, workers finishing their day, homeless people, passers-by, tower blocks, poor houses, political slogans



*Campo petrolero, zona*

*residencial, Lagunillas,*

*Venezuela, 1970*

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*Zona petrolera Lago de*

*Maracaibo, Tía Juana,*

*Zulia, Venezuela, 1970*

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and the harsh lives of Andean peasants, all treated with the maximum respect and dignity and with the aim of finding beauty in that quotidian chaos and showing its vitality.

At the age of twenty Gasparini decided to leave his native city of Gorizia and emigrate to Venezuela where his father and two brothers had been living for some time. He took the cultural baggage of post-war Italy with him, having fully assimilated the lessons of Neo-realism. An admirer of Paul Strand, Gasparini decided to devote his life to photography and soon became aware of the importance of the photobook as a vehicle for generating visual narratives.

In the present day Paolo Gasparini is one of the most reputed creative figures in the international art world, specifically in Latin America. His photobooks are a fundamental chronicle for understanding the heterogeneous nature of a world that wishes to be



**Se vende carne, Ciudad Juárez, Chihuahua, México, 2006**  
Colecciones Fundación MAPFRE

***¡No! La máscara de la protesta, Ciudad de México, 1994***  
Colecciones Fundación MAPFRE



global but which is still marked by differences. The photographer's travels, which provide the starting point for this exhibition now presented by Fundación MAPFRE and based on works from its collections, constitute the greater part of a career that has spanned more than sixty years. The resulting body of work is represented in the collections of institutions of the stature of the Museum of Modern Art (MoMA), New York; the Philadelphia Museum of Art, Philadelphia; the Metropolitan Museum of Art, New York; the New York Public Library, New York; the George Eastman House, Rochester, New York; Hermès International, Paris; the Bibliothèque Nationale de France, Paris; the Fondation Cartier pour l'art contemporain, Paris; the Fondation A Stichting, Brussels; and the Museo Nacional Centro de Arte Reina Sofía, Madrid.

## **Curatorship**

María Wills Londoño

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## **Dates**

From June 1 to August 28, 2022

## **Opening times**

Mondays (except public holidays): 2pm to 8pm

Tuesdays to Saturdays: 11am to 8pm

Sundays and public holidays: 11am to 7pm

(Last access: 30 minutes before closing time.

Visitors must leave the galleries 10

minutes before closing time)



## **Ticket prices**

Standard: 5 €

Reduced: 3 €

Free entry: Mondays (except public holidays)

## **Commented Tour**

A brief explanation (15-20 min. approx.) with concepts and information to go in A brief explanation (15-20 min. approx.) depth in the evaluation and enjoyment of the exhibited works.

Hours: Wednesdays and Thursdays:

from 4 to 7 pm.; Fridays and Saturdays:

from 12 am to 2 pm. and from 4 to 7 pm;

Sundays and holidays: from 12 am to 2 pm.

No additional cost upon entry.

Information at reception desk

## **Audio guide**

4 €. Spanish and English

## **Bookshop**

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Share your thoughts on the exhibition: #ExpoGasparini



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