

KBr Guests

Dialogues and Lectures on Exhibitions

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Fundación **MAPFRE**

Paolo Gasparini
Field of Images



Paolo Gasparini. *Para verte mejor, América Latina* [The Better to See You, Latin America], São Paulo, 1972.
Fundación MAPFRE Collections. © Paolo Gasparini

Date
September 29th

Time
7:00 pm

Conference conducted
in Spanish

In person and online

kbr.fundacionmapfre.org

In conjunction with the major retrospective dedicated to Paolo Gasparini at KBr Fundación MAPFRE, this event is designed as a dialogue between the artist, María Wills, curator of the exhibition, and historian of photography Horacio Fernández. With their guidance, the discussion proposes an exchange and will provide a triple viewpoint allowing for a deeper understanding of aspects of the photographer's work and his biography, and more specifically, of this exhibition, which covers the entire trajectory of an artist who is considered to be one of the great chroniclers of the cultural tensions and contradictions in the South American continent.

Paolo Gasparini (Gorizia, Italy, 1934) has lived in Venezuela since 1954. Through six decades as a photographer, he has captured the cultural and social contradictions of Latin America, as well as its paradoxical relationship with Europe and North America. His work is conceived as an ensemble of visual essays in which the photobook plays a fundamental role.

María Wills (Bogotá, Colombia, 1979) is director of the Unidad de Artes y Otras Colecciones of the Banco de la República de Colombia. As an exhibition curator and art historian, her main projects are related to the instability of the contemporary image and the revision of official historical narratives within art. Most notably, she served as artistic director of the Montreal Biennale de l'image and has curated exhibitions for the International Center of Photography (ICP) in New York, the Jeu de Paume in Paris, Les Rencontres de la photographie, in Arles, and PHotoESPAÑA.

Horacio Fernández (Albacete, 1954) is a historian of photography and author. In 1999, he curated the exhibition *Fotografía pública* at the Museo Nacional Centro de Arte Reina Sofía in Madrid. The photobook is a key element within his exhibition projects, as can be appreciated in *El fotolibro latinoamericano* (2011), *fotos & libros. España 1905-1977* (2014), *Miserachs Barcelona* (2015), *Lo nunca visto. De la pintura informalista al fotolibro de postguerra (1945-1964)* (2016), *Nueva York en fotolibros* (2016), *Fenómeno Fotolibro* (2017) and *La cámara de hacer poemas* (2018).

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