

GASPAR GASPARIAN [1899-1966]

Born in São Paulo in 1899, Gaspar Gasparian was a textile industrialist and successful businessman with interests in a diverse range of ventures. It was not until the early 1940s that Gasparian turned to photography. After a short phase in pictorialism, he joined the **Foto Cine Club Bandeirante** in São Paulo in 1942, which counted seminal Brazilian photographers, Thomaz Farkas and Geraldo de Barros, amongst its members. Tired of the academic photographic aesthetic, these photographers started to carry out experiments. Subjects were substituted for a modern idea of interpretation, and compositions begin to experiment with geometric shapes, breaks of composition, systematic use of lights and shadows, and abstractions. Time Magazine named this movement "the Photography School of São Paulo". Its main representatives were, Gaspar Gasparian; Marcel Giro; Eduardo Salvatore; Thomaz Farkas; Geraldo de Barros; Robert Yoshida; and Ademar Manarini amongst others.

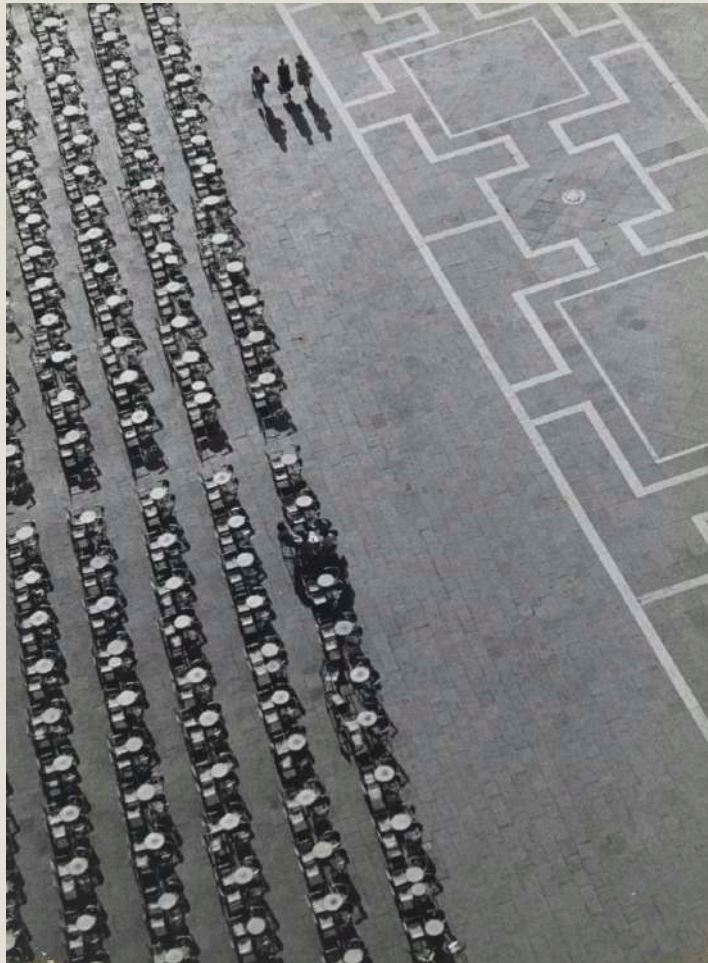
Throughout his twenty-year career, when Gasparian turned his lens on the street, or in his studio and finally at the darkroom stage, he never ceased to experiment, establishing his unique versatility. For his street photography, which he carried out in São Paulo, Rio de Janeiro, and in post-war Europe, he looked at new ways of structuring the photographic image and focused his attention upon the geometrical character of architectural and urban motifs. In the studio, he studied still life and manipulated light and shadow, often using glass and other studio props to produce visual effects and suggest illusions of scale and depth of field. He continued his cropping and editing in the darkroom. Starting with a wide angle shot encompassing an entire scene, he would then compose the final cropped image from the contact print, often disregarding the main point of action and instead focusing on an abstract angle or shadow.

In the 1950s, Gasparian moved away from the Foto Cine Club Bandeirante and co-founded the **O Grupo dos Seis** [Group of Six] with five artists including Angelo Francisco Nuti and Ricardo Belinazzi. This new collective of photographers sought to further discussions around photography and photographic technique, aiming to push the medium towards abstract and modernist aesthetics. An important part of the Group's creative work involved them setting themselves tasks based on experimentally photographing the Still Life.



“In the exhaustive haste in which he stirs, in the anxieties that corrode his soul, the man does not see, does not feel, does not perceive the wonders that at every step, every moment and every minute life extends to him.”

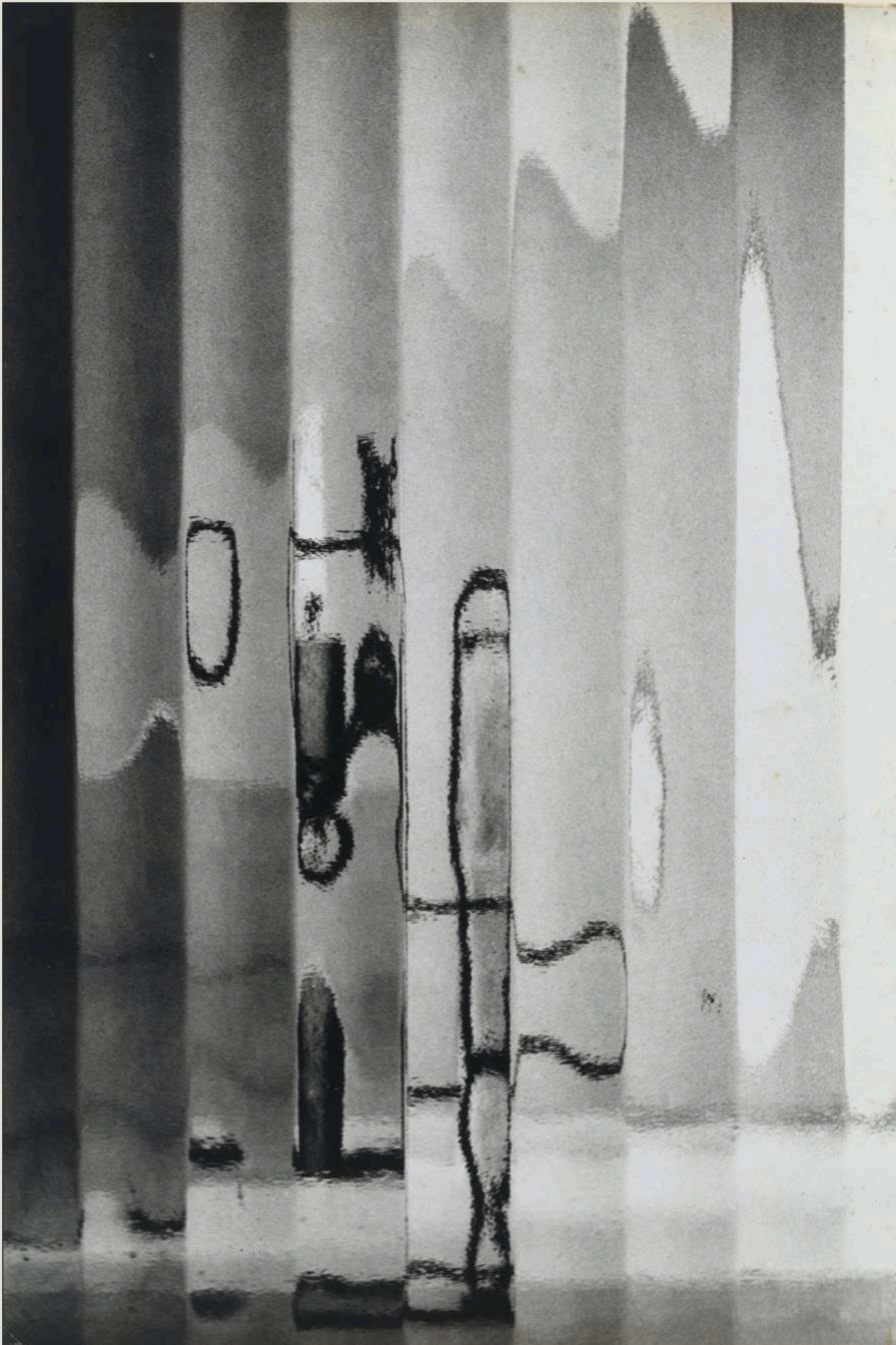
Gaspar Gasparian



Divergentes. 1949

(top right)
Perspectiva em
Diagonal. 1949

Untitled. 1946



Abstract. 1953



In a context of intense social, economic and political transformations, the 1940s and the 1950s were fundamental for consolidating Brazilian photography within the visual arts.

Paz. 1954

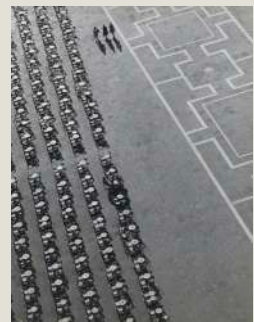
The impact of the process of modernisation of the large cities pushed photography to an entirely new artistic and conceptual level.



Ondulantes. 1954

COLLECTIONS

- CIFO - CISNEROS FONTANALS. ART FOUNDATION. MIAMI
- MASP - MUSEU DE ARTE DE SÃO PAULO
- MoMA - MUSEUM of MODERN ART NEW YORK
- TATE MODERN. LONDON
- MUSEUM OF CONTEMPORARY ARTS – GIMRY, ARMENIA
- MARCOS AMARO FOUNDATION. SÃO PAULO BRAZIL



SOLO & GROUP EXHIBITIONS (selection)

2017

Gaspar Gasparian. Distant Fragments.
First Triennale Yerevan, Armenia

2012

Gaspar Gasparian. Luciana Brito / Galeria,
São Paulo, Brazil

2011

Gaspar Gasparian. A Photographer .
Museum Oscar Niemeyer, Curitiba, Paraná,
Brazil.

2010

Gaspar Gasparian. A Photographer .
Pinacoteca of the State of São Paulo, São
Paulo, Brazil

GROUP EXHIBITIONS

2019

Modern Photography – The idea of
construction as a metaphor for modernity,
Luciana Brito Galery, São Paulo, Brazil

Doble Look – Modern Brazilian Photography
and Painting, Roberto Marinho's House,
Rio de Janeiro, Brazil

“Abstract Lens” – The Museum of Modern
Art – New York, NY, USA

Modern Forever, Itaú Cultural, Museum of
Contemporary Art, Santiago, Chile

**Extase Shaft | Photography in the
Modernist Environment**, SIM Galery, São
Paulo, Brazil

Approaches - Brief Introduction to the
Brazilian Art to the 20th Century, Marcos
Amaro Art Factory, Itú, Brazil

2018

Shape of Light: 100 Years of Photography
and Abstract Art, Tate Modern, London,
England.

Afro-Atlantics Stories, MASP and Tomie
Ohtake Institute, São Paulo, Brazil.

Sensitive Constructions: The Latin
American Geometric Experience in the
Ella Fontanals – Cisneros Collection, Banco
do Brasil Cultural Center (CCBB), Rio de
Janeiro, Brazil.

2017

São Paulo isn't a City - SESC 24 Maio, São
Paulo, Brazil

Ways to See Brazil - Itaú Cultural 30 anos.
Oca São Paulo, Brazil

Sensitive Constructions - Ella Fontanals
Cisneros Collection. FIESP São Paulo, Brazil

2016

In The Studio - Tate Modern- London
Modern Forever, organized by Itaú Cultural
- Brasilia

2015

Acqua#6 Project Giorgio Armani - Paris
Photo

Photo Cine Club Bandeirantes: From
Archive To Network, São Paulo, Brazil

Modern Forever, Itaú Cultural - Pinacoteca
Benedito Calixto - Santos, Brazil

Portraits: The Last Headline - Galeria
Bergamin - São Paulo, Brazil

Adventures of the Black Square - Abstract
Art and Society 1915-2015 - Whitechapel
Gallery, London

2014

The Modern Lens - Internacional
Photography and the Tate Collection - Tate
St. Ives, England

Subjektive Fotografie 2 - Kicken Gallery -
Berlin, Germany

Urbes Mutantes- Fotografia
Latinoamericana - 1941 - 2012, ICP
International Center of Photography - New
York, U.S.A.

América Fría - La Abstracción Geométrica
de Latinoamérica (1934 - 1973) - Fundación
Juan March - Madrid, Spain

Haus Konstruktiv - Zurich, Switzerland
Contemporani - Palma, Spain

Vibracion - Moderne Kunst Aus
Lateinamerika - Bundeskunsthalle - Bonn,
Germany



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