

FUNDACIÓ JOAN MIRÓ
**JOAQUIM
GOMIS**
DE LA MIRADA OBLIQUA A LA NARRACIÓ VISUAL
20 ABRIL - 3 JUNY 2012

Fundació Joan Miró Barcelona



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PRACTICAL INFORMATION

Joaquim Gomis. From the Oblique Gaze to Visual Narration

19th April – 3rd June 2012

Press conference: 18th April, 12:30

Opening: 19th April, 19:30

Curator: Juan Naranjo

Organization: Fundació Joan Miró, Barcelona

With support from the Catalan Government, the National Archive of Catalonia, and the heirs of Joaquim Gomis.

Catalogue: Fundació Joan Miró

With texts by Rosa Maria Malet and Juan Naranjo.

Published by: La Fábrica

Museum Hours: Tuesdays and Saturdays, 10.00 to 19.00
Thursdays, 10.00 to 21.30
Sundays and holidays, 10.00 to 14.30
Closed on Mondays (except holidays)

Admission: 7€

Reservations: Education Department
Tel. 934 439 479
education@fundacionmiro-bcn.org

PRESS RELEASE

The Photographs of Joaquim Gomis at the Fundació Joan Miró

With the *Joaquim Gomis. From the Oblique Gaze to Visual Narration* exhibition, the Foundation presents a photographic legacy from another era.

The exhibition, curated by Juan Naranjo, includes a selection of almost 200 photographs and features one of the most interesting yet least known aspects of Gomis' work: the *fotoscops*.

Born in Barcelona in 1902, Joaquim Gomis was one of the first European artists to venture into a new language in photography. He was an active figure in the cultural and artistic life of the educated Catalan bourgeoisie, and produced a broad and powerful body of photographic work in keeping with the most innovative approaches of his time.

Joaquim Gomis. From the Oblique Gaze to Visual Narration includes two distinct areas. The first, *The Oblique Gaze*, covers photographs taken from 1922 to 1939, when Gomis worked as a pioneer in his field, stepping ahead of the Neues Sehen theorists and producing work that was influential in modern photography throughout Europe. Gomis took many of these photographs during his travels and stays in cities such as Paris and New York.

The second section of the exhibition, *Visual Narration*, features the *fotoscops*. In these photographic books, Gomis, together with Joan Prats, developed a unique vision halfway between the language of film and photojournalism. The *fotoscops* were instrumental in providing insight into the lives and works of major figures in 20th century art such as Joan Miró, Antoni Tàpies, and Antoni Gaudí.

The exhibition gathers *fotoscops* that were never published, such as *Eucaliptus, Barcelona* and the series on the female body, as well as others that were published and highly successful such as *Atmosfera Miró, Gaudí, Ibiza fuerte y luminosa* and *Artesanía*. This section starts with a selection of photographs, mock-ups, albums, screenings, and photography books to introduce viewers to the innovative narrative concept that Joaquim Gomis and Joan Prats applied to their *fotoscops*.

Most of the photographs in the exhibition are from the Joaquim Gomis Archive, belonging to the heirs and held by the National Archive of Catalonia. The Joaquim Gomis Archive includes 70,000 images and additional documents including letters, books, and catalogues. The Fundació Joan Miró, the photographer's grandchildren, and the Generalitat (the Catalan Autonomous Government) signed an agreement according to which the heirs loaned the archive to the Generalitat, which in turn would hold it at the National Archive of Catalonia and delegate management of its use to the Fundació Joan Miró.

Joaquim Gomis, a friend of Joan Miró and Joan Prats, was the first President of the Fundació Joan Miró and a key figure in the initial stages of this organization. The Fundació Joan Miró has organized a large number of activities related to the exhibition, such as the *Mirades singulars* (digital camera) and *La capsa fotogràfica* (pinhole photography) workshops.

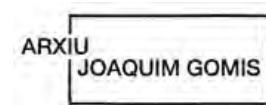
The Foundation has also organized tours of the exhibition guided by photographers such as Margarita Andreu, Antoni Bernad, Manel Esclusa, Joan Fontcuberta, and Professor Manso, who offer a new perspective of Joaquim Gomis' work.

Joaquim Gomis. From the Oblique Gaze to Visual Narration has received support from the Catalan Government, the National Archive of Catalonia, and the heirs of Joaquim Gomis. Collaborating media include El Periódico, TV3, and Catalunya Ràdio.

A catalogue with texts by Juan Naranjo and Rosa Maria Malet has been published as part of the exhibition project.

Link to flickr featuring works by Joaquim Gomis:

<http://www.flickr.com/photos/fundaciojoanmiro/sets/72157626370726566/>



EXHIBITION-RELATED ACTIVITIES

Guided Tours

Five Views of Joaquim Gomis

As part of the *Joaquim Gomis. From the Oblique Gaze to Visual Narration* exhibition, five exceptional photographers will share their views of Joaquim Gomis' work.

Thursday, 26th April, 7 PM – **Joan Fontcuberta**

Thursday, 3rd May, 7 PM – **Antoni Bernad**

Thursday, 17th May, 7 PM – **Montse Campins**

Thursday, 24th May, 7 PM – **Professor Manso (The Pinker Tones)**

Thursday, 31st May, 7 PM – **Margarita Andreu**

During the week of each guided tour, a selection of the featured artist's photographs will be exhibited in the entrance hall of the Fundació Joan Miró.

Admission to the guided tours is limited. To make a reservation, send an e-mail to activitats@fundaciomiro-bcn.org or call 934 439 470 (Helena Cordon).

Workshops

Unique Visions

A photography activity at the Fundació Joan Miró

Venue:	Fundació Joan Miró – Espai Taller
Dates (choose one):	Saturday, 5th May 2012 Saturday, 12th May 2012
Activity hours:	10.00 – 14.00
No. of participants:	24 per session
Price:	18 € (Friends of the Foundation: 9 €)
Materials:	Included (participants must bring a digital camera or a cell phone with a camera and a cable to download the images)

Photography in a Box

Pinhole photography workshop

Venue:	Fundació Joan Miró – Espai Taller
Dates (choose one):	Saturday, 19th May 2012 Saturday, 2nd June 2012
Hours:	10.00 – 14.00
No. of participants:	24 per session
Price:	18 € (Friends of the Foundation: 9 €)
Materials:	Included

RECOMMENDED LINKS

Fundació Joan Miró <http://goo.gl/KmUiD>

National Archive of Catalonia: <http://goo.gl/kMeu3>

Wikipedia article about Joaquim Gomis: <http://goo.gl/fufaV>

A short biography of Joaquim Gomis and his relationship with Joan Miró and his work: <http://goo.gl/wAb1l>

Wikipedia article about the *Neues Sehen* movement in photography:

<http://goo.gl/cM3UG>

Flickr with a selection of images by Joaquim Gomis: <http://goo.gl/cM3UG>

EXHIBITION

Joaquim Gomis i Serdañons (Barcelona, 1902-1991) was a man of many talents: promoter of the arts, businessman, art collector, photographer and the first president of the Fundació Joan Miró. For over five decades his photographic output was prodigious and had close links to the ground-breaking currents of the time. He exhibited at the Galerie Maeght in Paris, the Milan Triennale, the Saló del Tinell in Barcelona and the Museum of Modern Art in New York, among other venues.

His commitment to promoting avant-garde art began when he was a young man. He was a founder member of ADLAN (Friends of the New Art, 1932-1936) and of Club 49 (1949-1971), two of the groups that were most active in promoting the new art in Catalonia, and it was there that he came in contact with artists such as Joan Miró, Josep Lluís Sert, Paul Éluard, Man Ray, Joan Prats and Antoni Tàpies.

Joaquim Gomis. From the Oblique Gaze to Visual Narration is divided into two sections that show some of the most important and less well known facets of his work. *The Oblique Gaze* shows photographs produced in the period 1922-1939, in which Gomis anticipated the visual experiments of photographers who were considered pioneers of the New Vision. *Visual Narration* includes the series of photographs that formed the basis of the *fotoscops*, the name Gomis gave to a collection of photobooks that he produced in conjunction with Joan Prats. The *fotoscops* were his main medium of discourse and one of the most fascinating photographic publishing ventures of the post-war years in Spain.

FIRST PART: THE OBLIQUE GAZE

This section covers the innovative, pioneering photographs that Joaquim Gomis took between 1922 and 1939. He was one of the first European photographers to use a modern visual language, in advance of the creators of the New Vision and the work of László Moholy-Nagy.

Gomis started taking most of these photographs during his visits to the main artistic centres in Europe and the USA. It was during this period that he began using a modern photographic language both in snapshot techniques – bird's-eye and worm's eye views, shifts in the axis of symmetry, fragmentation – and in the subjects selected – urban views, skyscrapers and industrial landscapes. His photographs were close to those of the American Precisionists and the Machinist aesthetic promulgated by Le Corbusier in his review *L'Esprit Nouveau*.

In the early 1930's Joaquim Gomis started joining local groups promoting modern art, such as ADLAN (Friends of the New Art), set up in Barcelona in 1932. He, Josep Lluís Sert and Joan Prats were all presidents of ADLAN, whose ideas constituted a breakaway from the official art.

When the Spanish Civil War broke out, Gomis moved with his family to Paris, where he remained until 1939. It was during this time that he took his first surrealist photographs, and came in contact with writers and artists such as Paul Éluard and Man Ray. He also kept in touch with other members of ADLAN in Paris, in particular Josep Lluís Sert and Joan Miró.

List of works Room 1 Early Works

Joaquim Gomis

Sense data

Sense data

Gelatina de plata

11,6 x 8,7 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 5



Joaquim Gomis

Sense data

E 7



Joaquim Gomis

Upper deck, Maurelans

Sense data

Gelatina de plata

11,6 x 8,7 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 12



Joaquim Gomis

Edifici Torre Eiffel

c. 1928

Gelatina de plata / Tiratge modern

6,5 x 9 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 13



Joaquim Gomis

Edifici Torre Eiffel

c. 1928

Gelatina de plata / Tiratge modern

6,5 x 9 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 14



Joaquim Gomis

Sense data

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 15



Joaquim Gomis

Edifici Torre Eiffel

c. 1928

Gelatina de plata / Tiratge modern

6,5 x 9 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 16



Joaquim Gomis

Fotomontatge Montserrat

c. 1935

Gelatina de plata

5,5 x 8 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 17




Joaquim Gomis
Formentor, Mallorca

c. 1935

Gelatina de plata

5,5 x 8 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 18


Joaquim Gomis
Formentor, Mallorca

c. 1935

Gelatina de plata

5,5 x 8 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 19


Joaquim Gomis
Formentor, Mallorca

c. 1935

Gelatina de plata

5,5 x 8 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 20


Joaquim Gomis

Sense data

Gelatina de plata

11,6 x 8,7 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 21


Joaquim Gomis
Sense (110)

c. 1928

Gelatina de plata

4,2 x 5,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 23


Joaquim Gomis

Sense data

Gelatina de plata

11,6 x 8,7 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 24


Joaquim Gomis
Sense (110)

c. 1935

Gelatina de plata

16,9 x 16,7 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 25


Joaquim Gomis
Sense (110)

c. 1935

Gelatina de plata

17 x 16,9 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 26





Joaquim Gomis

Catalunyanells

c. 1940

Gelatina de plata / Tiratge modern

18,8 x 18 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 30



Joaquim Gomis

Uppri-äncik, Åråstaden

1922

E 11



Joaquim Gomis

Houston, Texas

1923

Gelatina de plata

11,7 x 8,6 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 1



Joaquim Gomis

New Orleans (Louisiana)

1923

Gelatina de plata

5 x 3,9 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 2



Joaquim Gomis

Houston, Texas

1923

Gelatina de plata

11,6 x 8,7 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 3



Joaquim Gomis

Edifici Magnolia, Dallas (Texas)

1923

E 4



Joaquim Gomis

Houston, Texas

1923

Gelatina de plata

9,4 x 14,2 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 6



Joaquim Gomis

Godé Creté III, Ypsilanti (Texas)

1923

Gelatina de plata

6,9 x 4,6 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 8




Joaquim Gomis
Plaça principal de Tívoli

1923

Gelatina de plata

11,6 x 8,7 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 9


Joaquim Gomis
Plaça principal de Tívoli

1923

Gelatina de plata

11,6 x 8,7 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 10


Joaquim Gomis
Serra de l'Ull

1932

Gelatina de plata

5,5 x 8 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 27


Joaquim Gomis
Serra de l'Ull

1932

Gelatina de plata

5,5 x 8 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 28


Joaquim Gomis
Marea baixa al Mont-Saint-Michel, França

1936

E 22


Joaquim Gomis
Objet d'art de Suïssa

1937

Gelatina de plata

17,1 x 17 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 29



SECOND PART: VISUAL NARRATION

In 1940 Joaquim Gomis returned to the idea of a “series” that he had applied to the Eiffel Tower sequence in 1928, and produced a set of photographs of a eucalyptus tree taken from every possible angle. Fascinated by this idea, Joan Prats encouraged Gomis to exchange the album format for a photobook and he teamed up with him to create the *fotoscops*, one of the most important publishing ventures of the 1950s and 1960s in Spain. Among those involved in them were such relevant figures as Le Corbusier, Roland Penrose, Michel Tapié, Josep Lluís Sert, Sigfried Giedion, James Johnson Sweeney, Francesc Vicens and Joan Brossa.

In 1952, the first *fotoscop* – *La Sagrada Família de Antonio Gaudí* – was published by Omega, although it was *Gaudí*, published by RM in 1959, that gave shape to the collection. The design of the *fotoscops* was much more radical than most Spanish photobooks and was along the innovative lines proposed by Alexey Brodovitch in books such as *Ballet*.

The collection of *fotoscops* appeared over several decades and passed through the hands of three Barcelona publishing houses: Omega (1952), RM (1958-1962) and Polígrafa (1967-1971). Some of the *fotoscops* on display here, such as *Eucaliptus*, *Barcelona* and those on the human body, were never published. Others such as *Atmosfera Miró*, *Gaudí*, *Ibiza fuerte y luminosa* and *Artesanía*, in which Gomis projected his highly individual gaze, were the most successful. This section contains a selection of photographs, dummies, albums, technical records, projections and photobooks that show the very personal and fertile conception of Joaquim Gomis and Joan Prats.

List of works Room 2 Eucalyptus

Joaquim Gomis

Eucalyptus

1946

Gelatina de plata

17,4 x 17,4 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 31



Joaquim Gomis

Eucalyptus

1946

Gelatina de plata

17,5 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 32



Joaquim Gomis

Eucalyptus

1946

Gelatina de plata

17,6 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 33



Joaquim Gomis

Eucalyptus

1946

Gelatina de plata

17,5 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 34



Joaquim Gomis

Eucalyptus

1946

Gelatina de plata

17,5 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 35



Joaquim Gomis

Eucalyptus

1946

Gelatina de plata

17,5 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 36





Joaquim Gomis

Eucaliptus

1946

Gelatina de plata

17,5 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 37



Joaquim Gomis

Eucaliptus

1946

Gelatina de plata

17,4 x 17,4 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 38



Joaquim Gomis

Eucaliptus

1946

Gelatina de plata

17,4 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 39



Joaquim Gomis

Eucaliptus

1946

Gelatina de plata

17,6 x 17,4 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 40



Joaquim Gomis

Eucaliptus

1946

Gelatina de plata

17,3 x 17,6 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 41



Joaquim Gomis

Eucaliptus

1946

Gelatina de plata

17,2 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 42



Joaquim Gomis

Eucaliptus

1946

Gelatina de plata

17,5 x 17,4 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 43



Room 3 Nudes

Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,5 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 44





Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,6 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 45



Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,6 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 46



Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,5 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 47



Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,6 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 48



Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,5 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 49



Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,6 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 50



Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,5 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 51



Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,5 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 52





Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,5 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 53



Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,4 x 17,7 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 54



Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,4 x 17,6 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 55



Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,4 x 17,6 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 56



Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,6 x 17,1 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 57



Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,3 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 58



Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,4 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 59



Joaquim Gomis

Sense títol

1949

Gelatina de plata

17,6 x 17 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 60



**Joaquim Gomis***Riviera*

1949

Gelatina de plata

17,3 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 61

**Joaquim Gomis***Seyne (I)*

1949

Gelatina de plata

17,5 x 17 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 62

**Joaquim Gomis***Seyne (II)*

1949

Gelatina de plata

17,6 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 63

**Joaquim Gomis***Seyne (III)*

1949

Gelatina de plata

17,5 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 64

**Joaquim Gomis***Seyne (IV)*

1949

Gelatina de plata

17,3 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 65

**Joaquim Gomis***Seyne (V)*

1949

Gelatina de plata

17 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 66

**Joaquim Gomis***Seyne (VI)*

1949

Gelatina de plata

17,5 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 67

**Joaquim Gomis***Seyne (VII)*

1949

Gelatina de plata

17,4 x 17,1 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 68




Joaquim Gomis
Sense títol

1949

Gelatina de plata

17 x 17,2 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 69


Joaquim Gomis
Riviera

1949

Gelatina de plata

17,2 x 16,6 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 70


Joaquim Gomis
Riviera

1949

Gelatina de plata

17,4 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 71


Joaquim Gomis
Sense títol

1949

Gelatina de plata

17,4 x 17,2 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 72


Joaquim Gomis
Riviera

1949

Gelatina de plata

17,2 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 73


Joaquim Gomis
Sense títol

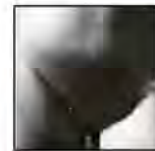
1949

Gelatina de plata

17,5 x 17 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 74


Joaquim Gomis
Sense títol

1949

Gelatina de plata

17,2 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 75


Joaquim Gomis
Sense títol

1949

Gelatina de plata

17,1 x 17 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 76





Joaquim Gomis

Riviera

1949

Gelatina de plata

17,5 x 17,2 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 77



Joaquim Gomis

Sansse l'ha

1949

Gelatina de plata

17,3 x 17,1 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 78



Joaquim Gomis

Sansse l'ha

1949

Gelatina de plata

17,3 x 17,2 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 79



Joaquim Gomis

Sansse l'ha

1949

Gelatina de plata

17,2 x 17 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 80





Room 4 Barcelona

Joaquim Gomis

Barcelona

c. 1947

Gelatina de plata

17,1 x 17,2 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 81



Joaquim Gomis

Barcelona

c. 1947

Gelatina de plata

17 x 17,1 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 82



Joaquim Gomis

Barcelona

c. 1947

Gelatina de plata

17,6 x 17,1 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 85



Joaquim Gomis

Barcelona

c. 1947

Gelatina de plata

17,1 x 16,8 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 86



Joaquim Gomis

Barcelona

c. 1947

Gelatina de plata

17,1 x 16,9 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 87



Joaquim Gomis

Barcelona

c. 1947

Gelatina de plata

17,5 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 88



Joaquim Gomis

Barcelona

c. 1947

Gelatina de plata

17,6 x 17,6 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 89





Joaquim Gomis

Tibidabo

1946

Gelatina de plata

17,2 x 17 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 90



Joaquim Gomis

Tibidabo

1946

Gelatina de plata

17,2 x 17 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 91



Joaquim Gomis

Tibidabo

1946

Gelatina de plata

17,7 x 17,5 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 92



Room 5 Ibiza

Joaquim Gomis

Sense títol

c. 1947
 Gelatina de plata
 17,2 x 17,7 cm
 Col·lecció Neus Moyano i Fernando Marzá
 E 158



Joaquim Gomis

Sense data
 Gelatina de plata
 17,7 x 17,3 cm
 Arxiu Nacional de Catalunya / Fons Joaquim Gomis
 E 161



Joaquim Gomis

Envisa forta i lluminosa - càlida i vivificant

c. 1947
 Gelatina de plata
 17,2 x 17,7 cm
 Col·lecció Neus Moyano i Fernando Marzá
 E 169



Joaquim Gomis

París embianquintada

c. 1947
 Gelatina de plata
 17,2 x 17,7 cm
 Col·lecció Neus Moyano i Fernando Marzá
 E 176



Joaquim Gomis

Sense títol

1947
 Gelatina de plata
 17,9 x 17,9 cm
 Arxiu Nacional de Catalunya / Fons Joaquim Gomis
 E 159



Joaquim Gomis

Sense títol

1947
 Gelatina de plata
 17,6 x 17,8 cm
 Arxiu Nacional de Catalunya / Fons Joaquim Gomis
 E 160



Joaquim Gomis

Sense títol

1947
 Gelatina de plata
 17,9 x 17,8 cm
 Arxiu Nacional de Catalunya / Fons Joaquim Gomis
 E 162



Joaquim Gomis

Sense títol

1947
 Gelatina de plata
 17,8 x 17,9 cm
 Arxiu Nacional de Catalunya / Fons Joaquim Gomis
 E 163





Joaquim Gomis

Sense títol

1947
Gelatina de plata
18 x 17,7 cm
Arxiu Nacional de Catalunya / Fons Joaquim Gomis
E 164



Joaquim Gomis

Sense títol

1947
Gelatina de plata
17,8 x 17,8 cm
Arxiu Nacional de Catalunya / Fons Joaquim Gomis
E 165



Joaquim Gomis

Sense títol

1947
Gelatina de plata
17,9 x 17,7 cm
Arxiu Nacional de Catalunya / Fons Joaquim Gomis
E 166



Joaquim Gomis

Fueral, Santa Bàrbara (Eixample)

1947
Gelatina de plata. Tiratge d'època
18 x 18 cm
Col·lecció Hubert de Wangen
E 167



Joaquim Gomis

Sense títol

1947
Gelatina de plata
18 x 18 cm
Arxiu Nacional de Catalunya / Fons Joaquim Gomis
E 168



Joaquim Gomis

Sense títol

1947
Gelatina de plata
19,5 x 18 cm
Arxiu Nacional de Catalunya / Fons Joaquim Gomis
E 170



Joaquim Gomis

Sense títol

1947
Gelatina de plata
18 x 17,7 cm
Arxiu Nacional de Catalunya / Fons Joaquim Gomis
E 171



Joaquim Gomis

Sense títol

1947
Gelatina de plata
18 x 18,2 cm
Arxiu Nacional de Catalunya / Fons Joaquim Gomis
E 172





Joaquim Gomis

Sense títol

1947

Gelatina de plata

17,8 x 18 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 173



Joaquim Gomis

Sense títol

1947

Gelatina de plata

18,7 x 18 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 174



Joaquim Gomis

Sense títol

1947

Gelatina de plata

18,5 x 17,9 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 175



Room 6 Artesanía (Crafts)

Joaquim Gomis

Artesania: Ventall de fulles de palma, Mallorca

c. 1946

Gelatina de plata

18 x 18 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 147



Joaquim Gomis

Sense data

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 148



Joaquim Gomis

Sense data

c. 1946

Gelatina de plata

17,7 x 18,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 149



Joaquim Gomis

Eivissa feta i llumina: Centre d'Iniciació Artesanal amb l'obra de Joan

c. 1946

Gelatina de plata

18,2 x 17,4 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 150



Joaquim Gomis

Albacans, esportadors de càstrol. Eivissa

c. 1946

Gelatina de plata

17,5 x 18 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 151



Joaquim Gomis

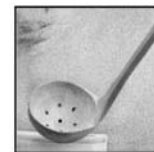
Sense data

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 152



Joaquim Gomis

Sense data

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 153





Joaquim Gomis

Sense títol

c. 1946

Gelatina de plata

17,3 x 17,4 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 154



Joaquim Gomis

Sense títol

c. 1946

Gelatina de plata

18,1 x 17,9 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 155



Joaquim Gomis

Sense títol

c. 1946

Gelatina de plata

18 x 18,2 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 156



Joaquim Gomis

Sense data

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 157



Joaquim Gomis

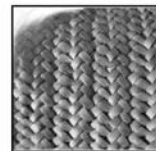
Sense data

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 177



Joaquim Gomis

Sense data

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 93





Room 7 Gaudí

Joaquim Gomis

Sense data
 Gelatina de plata
 17,7 x 17,3 cm
 Arxiu Nacional de Catalunya / Fons Joaquim Gomis



Joaquim Gomis

Sense títol

c. 1946
 Gelatina de plata
 17,6 x 17,3 cm
 Arxiu Nacional de Catalunya / Fons Joaquim Gomis
 E 95



Joaquim Gomis

Sense data
 Gelatina de plata
 17,7 x 17,3 cm
 Arxiu Nacional de Catalunya / Fons Joaquim Gomis
 E 96



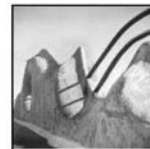
Joaquim Gomis

Sense data
 Gelatina de plata
 17,7 x 17,3 cm
 Arxiu Nacional de Catalunya / Fons Joaquim Gomis
 E 98



Joaquim Gomis

Sense data
 Gelatina de plata
 17,7 x 17,3 cm
 Arxiu Nacional de Catalunya / Fons Joaquim Gomis
 E 99



Joaquim Gomis

Sense títol

c. 1946
 Gelatina de plata
 18,4 x 17,6 cm
 Arxiu Nacional de Catalunya / Fons Joaquim Gomis
 E 100



Joaquim Gomis

Sense data
 Gelatina de plata
 17,7 x 17,3 cm
 Arxiu Nacional de Catalunya / Fons Joaquim Gomis
 E 101



Joaquim Gomis

Casa Milà. La Portada

c. 1946
 Gelatina de plata. Còpia d'època
 17,5 x 17,5 cm
 Fundació Foto Colectania
 E 102



Joaquim Gomis

Casa Milà. La Portada

c. 1946
 Gelatina de plata. Còpia d'època
 17,5 x 17,5 cm
 Fundació Foto Colectania
 E 103





Joaquim Gomis

Parc Güell

c. 1946

Gelatina de plata. Còpia d'època

17,5 x 17,5 cm

Fundació Foto Colectania

E 104



Joaquim Gomis

Casa Milà, La Pedrera

c. 1946

Gelatina de plata. Còpia d'època

17,5 x 17,5 cm

Fundació Foto Colectania

E 105



Joaquim Gomis

Sense títol

c. 1946

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 107



Joaquim Gomis

Sense títol

1946

Gelatina de plata

18,5 x 17,9 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 94



Joaquim Gomis

Sense títol

1946

Gelatina de plata

18,2 x 17,7 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 97





Room 8 Miró Atmosphere

Joaquim Gomis

Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 108



Joaquim Gomis

Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 109



Joaquim Gomis

Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 110



Joaquim Gomis

Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 111



Joaquim Gomis

Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 112



Joaquim Gomis

Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 113



Joaquim Gomis

Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 114




Joaquim Gomis
Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 115


Joaquim Gomis
Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 116


Joaquim Gomis
Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 117


Joaquim Gomis
Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 118


Joaquim Gomis
Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 119


Joaquim Gomis
Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 120


Joaquim Gomis
Sense títol

c. 1950
 Gelatina bromur de plata
 18 x 18 cm
 Col·lecció Jordi Barón Rubí
 E 121





Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 122



Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 123



Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 124



Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 125



Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 126



Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 127



Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 128



Joaquim Gomis

Sense títol

c. 1940-1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 130





Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 131



Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 132



Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 133



Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 134



Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 135



Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 136



Joaquim Gomis

Sense títol

c. 1950
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 137



Joaquim Gomis

Afirmacions Miró: Joan Miró

1942-1959
Gelatina bromur de plata
18 x 18 cm
Col·lecció Jordi Barón Rubí
E 129



Room 9 Creación Miró

Joaquim Gomis

Sense data

c. 1975

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 138



Joaquim Gomis

Sense data

c. 1975

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 139



Joaquim Gomis

Sense data

c. 1975

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim gomis

E 140



Joaquim Gomis

Sense data

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 141



Joaquim Gomis

Sense data

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

Joaquim Gomis

Sense data

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 143



Joaquim Gomis

Sense data

c. 1945

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 144



Joaquim Gomis

Sense data

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 145



Joaquim Gomis

Sense data

Gelatina de plata

17,7 x 17,3 cm

Arxiu Nacional de Catalunya / Fons Joaquim Gomis

E 146



CATALOGUE TEXT

Rosa Maria Malet: *Foreword*

Ten years ago, in May 2002, the Fundació Joan Miró put on an exhibition of photographs by Joaquim Gomis. The extensive selection of works made by Juan Naranjo, curator of that exhibition and of the present one, clearly showed the photographer's innate intuition.

There are two reasons for the current exhibition *Joaquim Gomis. From the Oblique Gaze to Visual Narration*. Firstly we wanted to expand upon aspects of the previous show that time has helped consolidate: the significance of Joaquim Gomis as a photographer, placing him on the same level as the leading avant-garde photographers of the twentieth century.

Secondly, we wanted to celebrate the agreement signed in December 2010 by the Estate of Joaquim Gomis, the Generalitat de Catalunya and the Fundació Joan Miró under which our institution will administer the Joaquim Gomis Photographic Archive. In view of the large volume of material – over 70,000 items that include negatives, copies, contact prints, correspondence, press cuttings, etc. – the archive has been deposited in the Arxiu Nacional de Catalunya for the contents to be catalogued and where necessary restored.

This work may take many years, but we are sure that it will soon produce very positive results for various reasons. In the first place, because it will help disseminate Joaquim Gomis's work and enable experts and researchers to study it. In addition, it will not only enable us to learn about the work of a great photographer, but if we consider the trouble that Gomis went to to document with his camera both Joan Miró's creative process and the milieu in which these two great friends moved, it is not hard to imagine the interest the photographs hold for anyone studying Miró's art. And finally, as the perceptive person he was, Gomis's camera has helped save landscapes, objects and situations in both rural and urban locations that have since disappeared entirely.

We are delighted that the sensitivity of Joaquim Gomis's grandchildren has led them to find a resting place for their grandfather's photographic archive where it will receive the consideration and appreciation it deserves. The Fundació Joan Miró's commitment has been entered into with the firm idea of helping to preserve and promote an invaluable part of our heritage.

We would like to express our sincere gratitude to the Arxiu Nacional de Catalunya, and specifically its director, Josep Maria Sans Travé, and the head of images, prints and audiovisuals, Imma Navarro, for the warm reception they have given from the outset to the Joaquim Gomis Photographic Archive; and also to all those persons who are working so hard to ensure its conservation and accessibility.

Once again, we thank Juan Naranjo, a specialist in Spanish post-war photography, an expert on the work of Joaquim Gomis and the curator of *Joaquim Gomis. From the Oblique Gaze to Visual Narration*, for having given the appropriate focus to the contents of the exhibition and the catalogue. With activities such as these we hope to enable the public to understand the importance of Joaquim Gomis, a close friend of Joan Miró, who was the first president of the Board of Trustees of the Fundació Joan Miró and a great photographer although he never practised professionally.

Rosa Maria Malet, director of the Fundació Joan Miró

Juan Naranjo: *Joaquim Gomis. From the Oblique Gaze to Visual Narration*

Revisiting Joaquim Gomis

Joaquim Gomis was one of the pioneering photographers in the use of the language of the New Vision. Over several decades his output was prodigious, executed in rigorous fashion and employing many of the advancements of his time, with the result that his photographs still astonish us today. This was due in part to his frequent visits to the main centres of art, to his restless spirit and to his membership of groups such as ADLAN and Club 49 that promoted the committed, innovative art of the twentieth century.

Despite the various publications and exhibitions relating to Joaquim Gomis, there are aspects of his work that are still unknown or have only been briefly studied. The quality of his photographs and their very varied subject matter make it impossible to sum up his vision in a single exhibition or publication. *Joaquim Gomis. From the Oblique Gaze to Visual Narration* supplements the show I curated in 2002, also for the Fundació Joan Miró in Barcelona. Through its different sections – *The Modern View; Form, A Road to Abstraction; The Fragmented Body; Convulsive Beauty; The Poetry of Objects; Foscop, the Visual Language; The Humanist Landscape; Informalist Colour* – that earlier exhibition showed the photographer's connection with the themes and aesthetics of photography and the avant-garde in the last century.

In this present exhibition the emphasis is placed on revealing one of the most interesting and little known aspects of Gomis's photography: what were known as *foscops*, or 'photoscopes'. These were photo books in which he developed a particular vision halfway between the language of the cinema and the language of photo-reportage. They were very well received in artistic circles at the time, since they played an important role in understanding the work, character and personality of such relevant figures in twentieth-century art as Joan Miró, Antoni Tàpies and Antoni Gaudí. They were also acclaimed by the critics and the press. On the other hand, they were little known in photographic circles for various reasons, but mainly because Joaquim Gomis was to a certain extent overshadowed by his great friend and collaborator on the project, Joan Prats. Often when speaking of the photoscopes, Prats is mentioned as the only author, although the narrative conception, the vision and the spirit of these books came from Gomis. In fact, Joaquim Gomis began to take an interest in photographic series rather than individual snapshots in the 1920s, and by the 1940s he had begun to develop these series systematically. However, until now, efforts at recovering his work have focused on the merits of his photographs individually. The series have not been exhibited or even studied in depth, and nor has the important role of the photo books been recuperated or contextualised. Together with the projections, they constituted Gomis's principal platforms for dissemination and discourse. In addition to this omission is the fact that in the recent process of researching the history of photography in Spain, the documentary vision linked to Neo-Realism and humanism has prevailed

over other aesthetics. Priority has been given to an interpretation of the history to the exclusion of other positions that would include Gomis.

Joaquim Gomis. From the Oblique Gaze to Visual Narration is divided into two sections. The Oblique Gaze, shows the photographer's output from 1922 to 1939, a period in which he produced an innovative, pioneering photography that was in advance of the New Vision theoreticians and is important for an understanding of modern photography in Spain and in Europe. Gomis took a large number of these photographs during his trips and visits to artistic centres in Europe and the United States such as New York, Paris and Prague. The second part of the exhibition, Visual Narration, shows how in the 1940s Gomis began to systematically use photographic series as an analytical method of working that would culminate in the photoscopes, a publishing project that lasted for several decades. To highlight his particular standpoint, we have selected a number of photoscopes that are representative of his output and that help provide an understanding of their conception and the wide variety of themes they covered. Some of the photoscopes on show, such as *Eucaliptus*, *Barcelona* and the ones relating to the body, were never published. Of those what were published, *Atmosfera Miró*, *Gaudí*, *Ibiza fuerte y luminosa* and *Artesanía*, in which Gomis projected his highly individual gaze, were the most successful. In this section of the exhibition we have used a selection of photographs, dummies, albums, technical records, projections and photo books to bring the public closer to the rich and very personal narrative concept used by Joaquim Gomis and Joan Prats in the photoscopes.

The Oblique Gaze

Born in Barcelona in 1902, Joaquim Gomis came from a family that belonged to Catalonia's "enlightened bourgeoisie" that encouraged and supported the cultural and artistic scene that gave the city its unique character. In 1914, at the age of twelve, his aunt gave him a Brownie camera, a present that was much prized and was not uncommon among the better-off classes. In fact, other members of his family already owned cameras. The photographs he took at that time reflect his immediate surroundings and his interests – trips to the country, portraits of members of the family – in other words, domestic scenes seen through the eyes of an amateur. Joaquim Gomis did not study either art or photography – he was trained for a job in business and commerce – but his student travels played a determining role in his aesthetic conception. In 1921, he went to England and the United States to complete his business studies, and seven years later visited Paris. The photographic language he developed in the United States and France had little or nothing to do with photography as it was practised in Spain during the 1920s, and it is this fact that makes Gomis one of the key figures in the photography of that period as regards, themes, concept and aesthetics.

The Barcelona in which he grew up was experiencing an economic boom that stimulated the urban development and modernisation that had begun with the Universal Exhibition of 1888 and culminated in the International Exhibition of 1929. The city's proximity to the French frontier made it a refuge during the First

World War for artists and intellectuals such as Francis Picabia, Sonia and Robert Delaunay, Marie Laurencin, Arthur Cravan and his brother Otho Lloyd, Valentine de Saint-Point and many others. They gathered in places like the Galeries Dalmau, whose innovative owner, Josep Dalmau, organised such pioneering exhibitions as *Cubist Art* in 1912, with works by Marcel Duchamp, Albert Gleizes, Jean Metzinger and Juan Gris; or *French Avant-garde Art* in 1920, as well as shows by artists such as Joan Miró in 1917 and Francis Picabia in 1922. In 1917, *391* magazine, edited by Francis Picabia, was published by Galeries Dalmau. As a result, Dalmau's gallery became a focal point and meeting place for the local and foreign artistic community, and Joaquim Gomis and his close friend Joan Prats were frequent visitors. The work carried out by Josep Dalmau was acknowledged on an international level, and in 1920 the Zurich magazine *Bulletin Dada* included him in Tristan Tzara's list of "Quelques Présidents et Présidentes" of the Dada movement.

The type of photography that prevailed in Barcelona artistic circles was still related to the themes of Symbolism and what was known in Spain as Regenerationism, and had close links to the Sala Parés, the Círculo Artístico and the Casa Reig. It was well regarded socially, and it appeared in illustrated magazines, in bourgeois households, and on news-stands. The camera had become a gadget that was much appreciated by the enlightened bourgeoisie, who were interested in the technological advances that were changing the ways in which people related and communicated with each other. But photography had not yet become an art form among the avant-garde artists of Barcelona or other focal points of art such as Paris.

In 1922, Joaquim Gomis travelled to the United States on the *Mauretania* and disembarked in New York, the city considered by many European artists to be the epitome of modern life, with its tall buildings and its bustling urban atmosphere.¹ From 1922 to 1924 Gomis lived in Houston and Dallas, cities that were very different from Barcelona in both their pace of life and their urban landscape. His photographs taken during that time showed his fascination with the skyscrapers, the environment and the new forms of urban life, in much the same way as these had or would have impacted on Umberto Boccioni, Antonio Sant'Elia and Erich Mendelsohn, whose works and writings helped spread the idea of skyscrapers and the American way of life in Europe. With the change of customs, the profusion of machines in everyday life and out in the street, the changes of scale represented by the skyscrapers compared with the buildings of Barcelona, Gomis experienced new sensations, discovered the oblique gaze,² and began to apply it to his photographs, using bird's-eye and worm's-eye views to create a more dynamic portrait of the urban landscape and

¹ It is not known whether during his time in New York, Gomis came in contact with any emerging photographers in the artistic-photographic scene, for their work was not widely known. The avant-garde circles around such names as Alfred Stieglitz, Paul Strand, Clarence H. White and Charles Sheeler were minority groups and had not yet achieved the recognition they were later to enjoy.

² This type of approach, described as the "oblique gaze", had been used before by the American photographer Alvin L. Coburn, an exponent of Pictorialism and an avant-garde pioneer, when in 1912, during a visit to New York, he experimented with the aerial perspective to highlight the forms and geometry of the city. However, these photographs were not widely published at the time.

preempting the programmes of László Moholy-Nagy that came into general use at the end of the decade.

Gomis returned to Barcelona in 1924 and went to work in his family's textile business. The city continued the process of expansion and renewal as a result of its selection as the venue for the 1929 International Exhibition. These world's fairs that had started in the nineteenth century were still very important and gave the host city considerable international visibility as well as stimulating its economic, cultural and artistic activity. During that period, however, there had been no great changes in Barcelona's photographic circles, and the Pictorialist conventions of the early twentieth century still prevailed.

Gomis continued to apply to his photographs in Barcelona the oblique gaze he had first used in the USA. His pictures were taken for private purposes and were seen only by his immediate circle. Parallel to this he expanded his interest in photography with his pioneering activity as a collector of antique photographs and postcards, which were in fact exhibited in public before his own work.

In 1928, a trip to Paris marked another turning point in his photography – the start of a visual language based on narration, which years later would lead to the photoscope. As a consequence of his interest in highlighting the beauty of industrial architecture and machines, one of the subjects to which he devoted most attention during his visit was the Eiffel Tower. The height and the svelte lines of the tower that challenged the limits of modern engineering made it one of the great achievements of the industrial civilisation and one of its most important symbols.

Joaquim Gomis – along with many other artists such as Henri Rivière, George Seurat, Marc Chagall, Maurice Utrillo, Robert Delaunay, and photographers such as the cosmopolitan Germaine Krull – was strongly attracted to the mass of metal that pierced the Paris skyline. Gomis, however, decided to approach the Eiffel Tower from a new perspective: narration. Instead of merely taking typical shots of the monument, he produced a sequence of pictures in order to produce a more complete, dynamic portrayal of it. He started with a worm's-eye view of the whole tower to accentuate its height and shape, and then went on to capture particular sections, playing with the repetition of elements, the details and the geometry. As Gomis himself was to explain later, the idea of the photoscopes when tackling a particular subject came from his interest in narration, in producing a sequence of images as opposed to the individual snapshot. "When I arrived in a town or village, I would first take general views from a distance; then I would gradually get closer to the streets, the people, details of windows and wrought-iron grilles... snapping away until I considered I'd finished."³

In the 1930s, back in Barcelona, Gomis began to get actively involved in the city's avant-garde artistic circles. In 1932 he helped found the Amics de L'Art

³ Quoted in Marta Gili and Maria Lluïsa Borràs, *Joaquim Gomis, la poesia de la modernitat*, Departament de Cultura de la Generalitat de Catalunya, Barcelona, 1986.

Nou (ADLAN – Friends of the New Art), and later became a member of its governing body along with Joan Prats and Josep Lluís Sert. In ADLAN he came in contact with Joan Miró, who was also a member of the association, and with all three of them Gomis maintained a close friendship for the rest of his life.

Other members of ADLAN were Magí A. Cassanyes, Carles Sindreu, Adelita Lobo, Mercè Ros and Federico García Lorca. Their aim was to break away from the cultural and artistic hegemony that reigned in Catalonia, where the aesthetics of *Noucentisme* and Art Deco predominated. ADLAN was in contact with other local groups representing the modern movement such as GATCPAC (the association supporting contemporary architecture), with which in 1934 it produced a special issue of *D'Ací i d'Allà* dedicated to modern art, and the *Gaceta de Arte* group set up by the painter Westerdahl along with other artists and writers in the Canary Islands. Westerdahl, like Gomis and Aizpurúa, was an innovator in the field of photography.

The members of ADLAN organised numerous activities to promote the new art, such as the solo exhibitions by Joan Miró, Àngel Ferrant, Pablo Picasso and Jean Arp, and group shows that included *Objects in bad taste* and *Logicophobe*. In 1934 they organised projections of slides from Gomis's collection of photographs and postcards, which took place in the basement of the Joieria Roca in Barcelona, the jeweller's shop designed by Josep Lluís Sert; and an exhibition of photographs by Man Ray was held there the following year. They also showed films such as *Entr'acte* by René Clair with Francis Picabia (1924), *L'Âge d'or* by Luis Buñuel and *Earth* by Alexander Dovzhenko (both 1930), and *Road to Life* by Nikolai Ekk (1931).

When the Civil War broke out, Joaquim Gomis moved with his family to Paris, where he remained until 1939. There he was in touch with other members of ADLAN such as Josep Lluís Sert and Joan Miró, who like him had sought refuge in France, and he also met leading members of the Paris art community, including Paul Éluard and Man Ray. During this time, Gomis made trips to Switzerland and Czechoslovakia and produced his first surrealist photographs.

Visual Narration

When the Spanish Civil War ended, Joaquim Gomis left Paris and returned to Barcelona, where he resumed his work in business and his activities as a photographer. In the 1940s he consolidated his particular way of working on the basis of photographic sequences, to which he gave the name photoscope. Following a distinctive, personal script of his own, these exercises in narrative composition covered a wide variety of themes from all possible angles and perspectives, ranging from the female body, via vernacular architecture in Ibiza and Gaudí's Art Nouveau buildings, to the particular universe of such artists as Joan Miró and Antoni Tàpies.

In the same way that Gomis had portrayed the Eiffel Tower a few years earlier, in 1940 he photographed a eucalyptus tree in his garden from multiple

viewpoints. *Eucaliptus* was his first photoscope. Thereafter, what we could define as “visual narration” – the preference for sequences, decontextualisation, fragmentation or the magnification of details – would be present throughout his photography, as for example in the albums and maquettes relating to the human body, produced in Barcelona, the Costa Brava and Sitges. The series on the female body is one of his most extensive, with a focus on the subject that made an impact in the Spain of that period. In this series, Gomis shows unusual shapes, reduces part of the body to mere form, and plays with the lighting and the staging until he achieves an aesthetic close to Surrealism, creating a dreamlike atmosphere in which he uncovers the disquietingly sensual beauty of the body through humour and tension.

In the early forties he began photographing Joan Miró in his studio in Barcelona – to which the artist had returned after his period of exile in France – and he also pictured him in his house in Mont-roig and in Palma, Majorca. Over a period of six years, Gomis recorded Miró’s method of working, his sources of inspiration and the objects with which he surrounded himself in his studio, in an exhaustive series of photographs that gave rise to the photoscope titled *Atmosfera Miró*, which was not published until 1959. In 1942 Gomis went to Ibiza, which had been a legendary refuge for artists and intellectuals since the 1930s. During his stay on the island, he took 1,200 photographs that would form the basis of another emblematic photoscope – *Ibiza fuerte y luminosa* (*Ibiza Strong and Luminous*) – which was published over two decades later, in 1967. Also during the 1940s he began a series of photographs of Gaudí’s architecture, which later formed the first photoscope to be published: *La Sagrada Familia de Antonio Gaudí* (1952).

The book became the pattern for the photoscopes, and Gomis took part in the entire publishing process from pressing the shutter and selecting the photographs to the layout, order and sequence of the pages. In this whole process, the partnership between Joaquim Gomis and Joan Prats in the mid-1940’s was also a determining factor.⁴ Prats, fascinated with the photographic sequences and with Gomis’s narrative conception, encouraged the photographer to change his format from a private album to a photo book. The Gomis-Prats tandem made its first public appearance with the slide shows they called “Magic Lantern Shows”, but it was their publishing venture in the 1950s and 1960s that brought them to the attention of the public in a period that was

⁴ As stated in a letter from Prats to Christian Zervos, publisher of *Cahiers d’art*, in 1945: “Together with my friend Joaquim Gomis, who is an excellent photographer, I have organised a photographic archive and one of the sections records the life and work of Joan Miró.” Like Joaquim Gomis, Joan Prats was one of the promoters of avant-garde art and had been a close friend of Joan Miró since his youth. He had trained at the Llotja school of art and at the Cercle Artístic de Sant Lluc and was a frequent visitor to the Galeries Dalmau, where he came in contact with avant-garde art and artists. He was a founder member of ADLAN along with Joaquim Gomis and Josep Lluís Sert, and was also its president. During the Spanish Civil War, he did much to help save Catalonia’s artistic heritage. He worked closely with Christian Zervos on the special edition of *Cahiers d’art* devoted to Catalan art (titled “L’Art Catalan”). In the late 1940s he was involved in setting up Club 49 together with Joaquim Gomis, Sixt Illescas, Pere Casadevall and Eudald Serra among others. In the fifties he began collaborating with Joaquim Gomis on the *fotoscops*. During this period he moved his business – a hatter’s shop – to Rambla de Catalunya, in what is now the Galeria Joan Prats, which was opened in 1976 by Joan de Muga of Ediciones Polígrafa, who maintained the name in recognition of Prats’ contribution to art.

culturally impoverished and was dominated by photographers with a pictorialist style, such as the military engineer José Ortiz Echagüe.

The iconographic world of Gaudí

In 1952, the centenary of the birth of Antoni Gaudí, the Barcelona publishing house Omega brought out the first photoscope, titled *La Sagrada Família de Antonio Gaudí*. Adapted to the format and appearance of the collection called Poliedro, Las Corrientes Del Arte Contemporáneo, the photo book contained articles by the art historian and critic Alexandre Cirici, photographs by Joaquim Gomis, with selection, sequencing and layout of photographs by Joan Prats (although Gomis also helped with this process). The book extolled Gaudí as the prophet of organic architecture and of abstract sculpture and painting of the period. At that time Gomis was very aware of the immense value of the architect's work: "When I returned from exile, at the end of the [Civil] War, I went back to the Parc Güell and when I saw the ceramic incrustations I marvelled at his sense of anticipation, for they were truly abstract art."⁵

Through his photographs, which focused on isolated details of the construction, textures, forms and play of light, Gomis reinterpreted Gaudí's architecture in a highly personal way, and also enriched it.⁶ This first Gomis-Prats photo book also consolidated the language of the photoscopes, which the two men defined as follows on the flap of the dust jacket: "Photoscope or sequence of photographs placed in the order determined by the visual suggestion of the subject matter, according to a strict pattern in the arrangement of the themes, the alternating of distances between the general view and the close-up, foreshortening and the relationship between the different planes, just like editing a film."⁷ In fact, the innovative method of Gomis's approach to photography helped to publicise and reappraise Gaudí's architecture.⁸

Even Le Corbusier extolled Gomis's work in the foreword to the 1957 edition, brought out by RM, the publishing house run by Ramon Julià, which took over publication of the photoscopes from Omega: "In this book we wish to call the reader's attention to the special emphasis given to the order and arrangement of the illustrations. The aim of Messrs. Gomis and Prats – who have provided and arranged the photographic documents – has been not only to offer pictures, each one of which is, in itself, of remarkable value, but rather to give special care to the order in which these pictures follow each other. By this careful arrangement they are linked together to form a true sequence, which is called a 'photoscope'. In this sequence the forms and figures combine harmoniously,

⁵ Typescript for "Joaquim Gomis, un siglo de cultura catalana".

⁶ In 1952 he helped found the Asociación de Amigos de Gaudí.

⁷ Alexandre Cirici-Pellicer, *La Sagrada Família de Antonio Gaudí, Fotoscop Gomis Prats*, Omega, Barcelona, 1952.

⁸ In 1957, the Museum of Modern Art in New York put on an exhibition about Antoni Gaudí containing photographs by Joaquim Gomis. They had been shown in the Saló del Tinell in Barcelona the previous year. In fact, his work only began to become known, and his artistic merit recognised, through publications and exhibitions in the early 1940s. In 1948, the Galerie Maeght in Paris exhibited his photographs of Joan Miró alongside paintings by the artist, and in 1951 Gomis showed his photographs of Gaudí and Ibiza at the Milan Triennale, where they were awarded the golden diploma. In 1952 he exhibited in the Saló de Cent in Barcelona, and in 1964 gave projections of *Atmosfera Miró* and *Tàpies* at the ICA in London.

like literary or musical periods. Thus a study of these illustrations establishes a subtle rhythm that is almost cinematographical. It connects and harmonizes the expressive aspects of the structures and of their details. The effect of each image is completed by both the photograph before it and by the photograph that comes after it, each of which enhances by its purpose and beauty the value of the whole composition. The technique of this perfect order in their arrangement – one of uninterrupted sequence – conveys a special meaning to the works of Antonio Gaudí: the idea of movement and continuity, or of contrast. This idea is never lost, but reaches the culminating point of fascination.”⁹

Unlike the design inspired by the Poliedro collection published by Omega, the appearance of the RM photoscopes was more in tune with the ideas of Gomis and Prats since it was more radical. The format was square and matched the original photographs, so they could be printed full-bleed. The images were separated from the text to facilitate reading and to allow the sequence to be viewed without interruption. In all, as well as the new edition of the Gaudí photoscope, Gomis and Prats had three others published by RM: two on Joan Miró (*Atmosfera Miró* in 1958 and *Creación Miró* 1961 in 1962) and one on Tàpies (*Antonio Tàpies* in 1959).

Atmosfera Miró was the culmination of years of work, proximity and friendship between Joaquim Gomis and Joan Miró. It was at Miró’s suggestion that Gomis began to photograph his universe: objects, landscapes, paintings, buildings, trees, rocks, and parts of his studio and of his house. By linking them and presenting them as a whole, Gomis reveals aspects that help us understand the artist’s life and work. He takes us into the most private spaces, showing us aspects of Miró’s domestic life – small details, things unrelated to art – and establishing a play of analogies and counterpoints to indicate his sources of inspiration and to place us in the scene of his gaze.

With respect to the first two publishing periods of the photoscope, it should be noted that, although it had emerged in an entirely different context, the Gomis-Prats photo book was in line with other contemporary, innovative ideas such as those of the Russian photographer Alexey Brodovitch during his time as artistic director of *Harpers Bazaar* and in photo books such as *Ballet* (1945). It also diverged from other Spanish photo books that achieved greater success with the general public at the time, such as those by José Ortiz Echagüe or Francesc Català-Roca. The photoscopes, on the other hand had a better reception in artistic and photographic circles, to the extent that, even as early as 1954, Alsina Munné included them in his *Historia de la fotografía*,¹⁰ while the photography critic Josep Maria Casademont and the French critic and curator Michel Tapié, among others, published articles about them.

The photoscopes and Ediciones Polígrafa

In 1965, publication of the photoscopes was transferred to Ediciones Polígrafa, a firm specialising in books on art and architecture founded by Manuel de Muga

⁹ Le Corbusier, *Gaudí, Fotoscop Gomis Prats*, RM, Barcelona, 1958.

¹⁰ H. Alsina Munné, *Historia de la fotografía*, Editorial del Nordeste, Barcelona, 1954, p. 108.

in 1961. With Polígrafa, the photoscopes were published, with varying results, in four languages and were accompanied by articles written by leading figures such as Sigfried Giedion, James Johnson Sweeney, Francesc Vicens, Joan Brossa, Le Corbusier, Roland Penrose, Josep Lluís Sert, Jacques Dupin and Bruno Zevi. More than twenty-three were published up to 1976, twelve of them produced exclusively from photographs by Joaquim Gomis, whereas the rest included views by other photographers such as Francesc Català-Roca.¹¹ In the final photoscopes, Joan Prats was credited with “selection and sequencing”¹² of the images.

Ediciones Polígrafa maintained the essence of the design inherited from RM and made only a few small changes, such as type of paper and font. Initially, Polígrafa brought out some of the photoscopes that had been planned with RM but had never materialised, and produced new ones such as *Ibiza fuerte y luminosa* (1967) and *Artesanía* (1968), two of the most complex and interesting books that were published during this new phase. In these final photo books by Joaquim Gomis, colour began to play a more important role and there was an emphasis on popular culture in a period when mass production and mass tourism threatened traditional values as well as the coast and the countryside. The photographs taken by Gomis reveal the constructional beauty of the vernacular architecture of Ibiza – a point of reference for the Rationalist architects of the 1930s who applauded anonymous architecture – and the virgin landscape of an island that was already beginning to seduce a new generation of non-conformist youngsters, the hippies. Following the tradition of Marcel Duchamp and the Surrealists, Gomis stripped everyday objects of their original meaning: water jugs, rope-soled sandals, spoons, chairs, baskets, nets, esparto mats – all decontextualised in order to highlight the beauty of their structure and form and to raise them to a new category of artistic objects.

The photoscopes constitute one of the most important projects carried out in Spain in the field of photography in the 1950s and 1960s on account of their innovative nature and the participation of artists and intellectuals. They were one of the most important facets of the work of Joaquim Gomis during the second half of the twentieth century and also the one that has been least studied. The photoscopes have received less historiographic recognition than another collection of the same period – *Palabra e Imagen* – created in Barcelona in 1962 by Esther and Oscar Tusquets with advice from the photographer Oriol Maspons. The photo books published by Lumen had certain formal similarities to the photoscopes, such as the similar size, the same use of paper and similarities in the design of several covers. However, the conception was very different. *Palabra e Imagen* was based on a documentary aesthetic of a humanist nature, which could be linked to the books published in the 1950s by La Guilde du Livre in Lausanne, which brought out numerous publications by photographers such as Izis, Paul Strand and Ylla with texts by writers such as Jean Cocteau, Jacques Prévert and Blaise Cendrars. Although the format of La

¹¹ The last *fotoscop* by the Gomis-Prats partnership was dedicated to Antoni Tàpies.

¹² Maria Lluïsa Borràs, *Arquitectura contemporánea japonesa, photographs by Yukio Futagawa*, Ediciones Polígrafa, 1970.

Guilde du Livre's books was larger and the photogravure gave them a different look, *Palabra e Imagen* was based on the same idea of text and image on facing pages. The photoscopes, on the other hand, were more formal in their conception. The photographs taken by Joaquim Gomis in the 1950s were related to the abstract style promoted by László Moholy-Nagy and other teachers at the Institute of Design in Chicago such as Harry Callahan, Aaron Siskind and Arthur Siegel, as well as to Informalist art. It was these facts that led Gomis to follow a trend that had had a considerable presence in artistic circles and museums in the USA since the 1930s.

The photoscopes were one of the most important projects carried out by Joaquim Gomis, a long-distance runner who from the early 1920s to the end of his life maintained his ties with the avant-garde art groups and movements of the day. His amazing output – nearly 70,000 photographs – was of a constantly exceptional creative and technical quality that placed it on the same level as the main artistic currents of the twentieth century. He was a person with a strong sense of commitment, who enjoyed doing what he liked most and who was not over-concerned with what recognition it might receive. In an interview in 1982, when asked whether he would have liked to be a famous photographer, he replied: "I wouldn't dislike it, but it's not my ambition."¹³ Viewed from the present day, Joaquim Gomis is very much more than a famous photographer: he is a creative artist whose work is essential to an understanding of twentieth-century photography.

Juan Naranjo

¹³ Félix Pujol, interview with Joaquim Gomis, *La Vanguardia*, 6 March 1982.

BIOGRAPHY

- 1902 Birth of Joaquim Gomis in Barcelona on 19 September.
- 1914 His aunt, Dolors Gomis, sends him a gift from Argentina of his first camera (a Brownie 6 x 9).
 Attends the Brothers of the Christian Doctrine College in Barcelona.
 Studies music.
 First family photographs in Moià (Barcelona).
- 1917 Produces a reportage on the *Festa Major* in Sitges (Barcelona).
- 1919 Qualifies as a commercial graduate.
 Enjoys nature, mountain walking and art.
- 1920 His father sets up the firm of José A. Gomis.
- 1921 Lives in England, working at Reiss Bros. in Liverpool.
 Uses a Bush camera with 4.5 x 6 cm crystal plates.
- 1922 Publishes his first photograph (*Saldes and Pedraforca*) in issue no. 67 of the bulletin of the Centre Excursionista Montseny.
 Sails on the *Mauretania* to the United States, where he takes his first modern photographs.
 Settles in Houston, Texas.
- 1923 Moves to Dallas, where he works for Roger L. Dixan Bro Inc.
- 1924 Returns to Barcelona and works in the family firm.
 Meets Odette Cherbonnier at a concert in the Pyrenean resort of Vernet-les-Bains (France).
- 1925 Sails to New York on the *Aquitania*.
- 1928 Travels from Barcelona to Paris and then leaves for New York.
 First set of photographs of the Eiffel Tower.
- 1929 Marries Odette Cherbonnier in Paris.
 Acquires from Rosa Esplugas Generes the stock of photographic prints produced by the Esplugas studio in Barcelona.
- 1930 Birth of his daughter Odette Gomis.
 Attends the gatherings at the Hotel Colón in Barcelona.
- 1932 Creation of the association Amics de l'Art Nou (ADLAN). He is a member of the Executive Committee along with Josep Lluís Sert and Joan Prats.
- 1933 Appointed Treasurer of the Barcelona Cotton Centre.
- 1934 Organises two screenings of *Postcards and photographs (1988-1914)*, using material from his collection, on 7 May at the Joyería Roca in Barcelona and on 2 December in Vilanova i la Geltrú.
- 1935 First colour photographs.
- 1936 Carles Soldevila publishes "El álbum de retratos. Fotografías de la colección del señor Joaquín Gomis" in *Tricornio. Publicación Trimestral*

- de Modas*, 9, Ediciones Badia, Barcelona, summer 1936, containing 19th-century photographs from his collection.
 At the outbreak of the Civil War he moves to Paris, where he remains until 1939.
 Meets Man Ray.
 Travels around France, Switzerland and Czechoslovakia.
- 1937 Birth of his son Joan Gomis.
- 1939 For the centenary of the discovery of photography he exhibits part of his collection of 19th-century prints, together with Marguerite Milhau's collection of early photographs, at Maggs Bros. bookshop in Paris.
 Returns to Barcelona.
- 1940 First long series of photographs on a subject that was to become the basis of the first *fotoscop* (*Eucaliptus*), which was not published.
- 1941 First set of photographs of the body.
- 1942 Visits Ibiza, where he takes 1,200 photographs.
- 1947 Christian Zervos commissions him to produce photographs of the "Art contemporain" exhibition at the Palais des Papes in Avignon (published in *Cahiers d'Art* the same year).
 Awarded the Reconnaissance Française medal for his and his wife's activities in support of the allies during the Second World War.
- 1948 Meets Irving Penn during the latter's reportage on Pablo Picasso in Barcelona.
- 1949 Founder member of Club 49.
 Ediciones Cobalto 49 publishes *Miró*, a book illustrated with photographs by Gomis.
 President of the American Chamber of Commerce in Spain 1949-50.
- 1950 Vice-President of the American Chamber of Commerce in Spain 1950-54.
 Visits Italy, Turkey, Greece and Great Britain.
 A number of his photographs on Gaudí are included in *Gaudí* by Joan Eduardo Cirlot, published by Omega, Barcelona.
- 1951 Receives a diploma and gold medal at the Milan Triennale for his photographs on Ibiza and Gaudí.
- 1952 *La Sagrada Família de Antonio Gaudí*, the first book to appear as a *fotoscop*, is published by Omega.
 Elected president of the association of Amigos de Gaudí.
- 1953 Joins the Cercle Maillol at the Institut Français de Barcelona.
- 1954 Visits Greece, Italy, Switzerland and Turkey.
- 1955 Visits the USA, Belgium and the Netherlands.
 First slide projections in the USA.

- Possibly visits the "Family of Man" exhibition at the Museum of Modern Art, New York (both the catalogue and the exhibition leaflet are in his library).
- 1957 Produces a set of stereoscopic photographs in colour on Gaudí with a camera sent to him by the MoMA, New York.
 Takes part in the "Gaudí" exhibition at the MoMA, New York.
- 1958 The *fotoscop* titled *Gaudí* is published by RM.
- 1959 Slide show at UNESCO, Paris.
 The *fotoscops* titled *Atmosfera Miró* and *Antoni Tàpies* are published by RM.
- 1960 *Atmosfera Miró* receives the Ibarra Medal, awarded to the best books published in 1959.
- 1961 Visit to the Sudan.
- 1962 The *fotoscop* titled *Creació Miró* is published by RM.
- 1963 Visit to Mexico.
- 1964 Screenings of *Atmosfera Miró* and *Tàpies* at the Institute of Contemporary Arts in London.
- 1966 Ediciones Polígrafa acquires the rights to publish the *fotoscops* and brings out two new titles: *Joan Miró. Creación en el espacio* and *Park Güell de A. Gaudí, universo en miniatura*.
- 1967 Ediciones Polígrafa publishes three further *fotoscops*: *Ibiza fuerte y luminosa, 1900 en Barcelona (Modernismo)* and *Antoni Tàpies o l'escarnidor de diademes*.
- 1968 *Fotoscops* titled *Cripta de la Colonia Güell* and *Artesanía* published by Ediciones Polígrafa.
- 1970 *Fotoscops* titled *Catedral de Tarragona* and *Joan Miró* published by Ediciones Polígrafa.
 President of the Joan Miró International Prize for Drawing.
- 1971 *Fotoscop* titled *Gaudí, La Pedrera* published by Ediciones Polígrafa.
- 1972 First President of the Fundació Joan Miró, Barcelona (1972-75).
- 1976 Organises the slide shows *Catalan folklore festivals* and *Park Güell* for the opening of the Fundació Joan Miró.
 Takes part in the "Presence of Joan Prats" exhibition to mark the opening of the Galeria Joan Prats in Barcelona.
 The Carl van der Voort gallery in Ibiza publishes the portfolio *Joaquim Gomis, fotografías de los años 40* and devotes an exhibition to it.
- 1982 "The world of Joaquim Gomis" exhibition at the Fundació Joan Miró, Barcelona.
 Exhibits 205 old postcards from his collection in the Recontres de Besançon, France.
- 1985 E. Taniguchi uses Gomis' collection of postcards, prints and photographs for his books *Aphrodite for the 1900's* (1985), *Cromos, the*

- Fantastic World* (1986), *Dreams of the Machine and Science* (1986) and *Habana exótica* (1986), published by Shogakukan, Tokyo.
- 1987 The portfolio *Joaquim Gomis* is published by the Centre de Fotografia and the Fundació Joan Miró, Barcelona.
- 1991 Death of Joaquim Gomis in Barcelona on 12 December.