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## Tourism and the dissemination of the image of the Balearic Islands

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### Resumen

Desde el siglo XIX el archipiélago empezó a atraer escritores, artistas y ilustradores, y también fotógrafos famosos. Su trabajo se transformó en series de imágenes que se convirtieron en puntos de referencia para la expansión y promoción de nuestras islas. Puesto que la presencia de dichos fotógrafos coincidió cronológicamente con los inicios del turismo a gran escala, el impacto que estas imágenes tuvieron en el desarrollo de dicha industria turística refuerza la hipótesis que presentamos en este trabajo de investigación.

**Palabras clave:** Islas Baleares, España, patrimonio fotográfico, turismo, arte contemporáneo

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**Abstract:**

From the nineteenth century the archipelago began to attract writers, artists and illustrators, and also well-known photographers. His work was transformed into a series of images, which became in turn reference points for the dissemination and promotion of our islands. As the presence of these photographers coincided chronologically with the beginnings of large-scale tourism, the impact their images had on the industry's development further supports our hypothesis presented in this research work.

**Keywords:** Balearic Islands, Spain, photographic heritage, tourism, contemporary art

**1. Introduction**

From early times the Balearic Islands have acted as a crossroads for different peoples, cultures and visitors. During the nineteenth century the archipelago began to attract writers, artists and illustrators, and after photography was invented this was extended to include photographers as well, Spanish as well as international. The reasons for their presence are diverse – a royal visit (Fig. 1), perhaps, or a planned travel book or guidebook. Whatever the motive, they arrived and toured the islands, producing photographic records of things they encountered. The individual focus of each was transformed into a series of images, which became in turn reference points for the dissemination and promotion of our islands. (Fig. 2)



Fig. 1. Charles Clifford. From the album *Recuerdos fotográficos del viaje de S.S.M.M. y A.A. a las Islas Baleares, Cataluña y Aragón*, 1860. Courtesy Arxiu Municipal de Palma.



Fig. 2. Richard S. Requa. “Villa La Granja” near Palma, Mallorca. From the book *Architectural Details: Spain and Mediterranean*, Monolith Portland Cement Company, Press of Frye and Smith, San Diego, California, 1926.

The present paper is part of a larger research project entitled *The Making of a Touristic Image through Photography. The Balearic Islands’ case (1930-1965)*<sup>3</sup>, which aims to demonstrate that the work of these photographers resulted in a specific image of the archipelago that contributed to its dissemination elsewhere. As the presence of these photographers coincided chronologically with the beginnings of large-scale tourism, the impact their images had on the industry’s development further supports our hypothesis. The popular image of the islands emerged to a large extent out of iconic images created by these top-ranking photographic visitors.

Between 1920 and 1930 various avant-garde intellectuals and artists, among them photographers, played a part in this process. In parallel with the first wave of affluent tourists, they visited the Balearics and produced photographic reports, becoming in many cases active figures in the local cultural scene. Their arrival in the 1930s coincided with the diaspora of European intellectuals that grew out of political events such as Nazism in Germany and the Second World

<sup>3</sup> This project, originally titled (in Spanish) *La construcción de una imagen turística a través de la fotografía. El caso de Baleares (1930-1965)*, obtained financial backing as an R&D project for emerging and competing research groups into the National Plan for Research, Development and Technological Innovation (REF. HAR2010-21691).



War. It is interesting to note that visiting photographers include both avant-garde figures like Raoul Hausmann, Florence Henri (Fig. 3), Wols and Hartung and those of a more traditional tendency, such as the pictorialists Ortiz Echagüe (Fig. 4) and Pla Janini.



Fig. 3. Florence Henri. Ibiza's women. c. 1932-1960. Courtesy Galeria Martini & Ronchetti, Genova, Italia.



The development of photographic investigation was itself marked by the evolution of tourism, and as the Balearics forged ahead as an international tourist destination, this was reflected in more photographers coming to explore the islands, documenting far-reaching transformations within their landscapes and society.



Fig. 4. José Ortiz-Echagüe. *Mallorca*, Fomento de Turismo de Mallorca. 1933.



## 2. The photographic heritage. The present state of affairs

A number of research projects and publications now exist which are determining the nature of our image-based heritage, photographic as well as cinematic, the institutions and individuals who are maintaining it, its state of preservation and accessibility, and various problems associated with all these facets.

The first initiative for bringing together data on the location of archives, collections and photographic and cinematographic sources was the *Inventory of Photographic and Cinematographic Collections in the Balearic Islands*<sup>4</sup>. This constituted an initial step in the serious study of the audiovisual heritage, as most of the archives and collections that now preserve this visual patrimony emerged out of it. (Fig. 5)



Fig. 5. Josep Mascaró-Passarius, Naveta des Tudons, Menorca, c. 1960. Archivo Mascaró-Passarius.

To take research into this photographic heritage even further, the Grupo de Investigación Audiovisual de las Baleares (GIPAB) was formed in 1999 to carry out fieldwork, standardize procedures, and publish wherever possible in articles and books. The group consisted of Catalina Aguiló, Maria-Josep Mulet, Josep Antoni P. de Mendiola, Francesc Bonnín, Martin Davies, Joan Fuentes and Pau Salort. Each member worked in a specific area, either geographical such as Martin Davies in Ibiza and Pau Salort in Minorca, or with a special subject such as Joan Fuentes who

<sup>4</sup> AGUILÓ RIBAS, Catalina; MENDIOLA, Josep Antoni; MULET GUTIÉRREZ, Maria Josep, *Inventari de les col·leccions fotogràfiques i filmogràfiques històriques de les Balears*, Palma, Conselleria d'Educació, Cultura i Esports del Govern Balear, 1987. (Unpublished)



designed the computerized database. The aim from the outset was to produce a fully standardized database that would allow users to gain access to the image-based heritage of the Balearics, and discover location, state of preservation and cataloguing/storage systems, amongst other data.

Under the auspices of this project partial contributions have been disseminated in recent years in the form of contributions to academic courses and papers delivered to various academic gatherings and conferences. These include the 13<sup>th</sup> Congreso Español de Historia del Arte, Granada (2000), and the Jornadas Antoni Varés (Conference) in Girona's Centre de Recerca i Difusió de la Imatge (6th, 2000, 7th, 2002). Projects have also reached a broader audience via lectures given at two courses, "Conservació i Gestió del patrimoni històric", (Preservation and Management of the Historic Heritage) in Mahon's Universitat Internacional de Menorca Illa del Rei, (2000) and "Patrimoni documental i bibliogràfic" (Documental and bibliographic heritage) at Palma's Fundació la Caixa (2003).

From these initiatives and from the group's joint efforts emerged the *Guia d'arxius, col·leccions i fons fotogràfics i cinematogràfics de les Illes Balears (1840-1967)*, i.e. 'Guide to photographic and cinematographic archives, collections and sources in the Balearic Islands'. This was awarded the third annual Prize for Research into the Historic and Artistic Heritage and Preservation of Cultural Assets in the Balearics (Premi d'Investigació sobre Patrimoni històric i artístic i Conservació de Bens Culturals a les Illes) and was published as a book by "Sa Nostra" Balearic Savings Bank, with the present authors acting as general coordinators.

All these initiatives have made it clear that the image-based assets of the Balearics are considerable, and that they are dispersed very widely, i.e. not only across our archipelago, but also in archives and collections on the Spanish mainland and further afield, above all in Europe. For this reason, when determining where resources are to be found we must consider not only local archives and collections, but national and international resources as well. This is also a reflection of the diffusion of the image of the Balearic islands through photography, as the international scope is represented by a large number of prestigious photographers who carried out work in the archipelago. (Fig. 6)



Fig. 6. Gervais Courtellemont, *Melons for sale in the Quay at Palma*, *The National Geographic Magazine*, vol. LIV, august 1928.





In-depth study of these archival collections coupled with a keen awareness of the subject matter encountered in them has led to a fresh research goal: to correlate the photographic image of the Balearics with the development of tourism on the islands. The last work of the group, *The Impact of Tourism: The Promotion of the Balearics in International Photography*<sup>5</sup> was the first step in this research.

The present paper aims to briefly establish the main points of the new research and some of the conclusions that have been reached.

### 3. Collections in Archives and Public Institutions

The work methodology is based on trawling visual information via bibliographies and online resources, direct consultation of archives and collections that preserve the images and the analysis of the latter and their creators. To establish these working methods and using as a starting point the works already cited (inventory and guide), archives were divided according to type of owner, since access, conservation, cataloguing and diffusion of resources differs according to whether they are public or private.

Among publicly-owned archives and centres the following are of special interest:

Mallorca:

- Arxiu General del Consell de Mallorca (Majorcan General Archive).
- Arxiu del So i de la Imatge de Mallorca (Consell de Mallorca) (Majorcan Archive of Sound and Image).
- Biblioteca Lluís Alemany (Consell de Mallorca).
- Arxiu Municipal de Palma (Ajuntament de Palma) (Palma Municipal Archive).

Barcelona:

- Instituto de Estudios Fotográficos de Barcelona (Archivo Histórico).
- Museo de Arte Contemporáneo de Barcelona (MACBA).

Some outstanding international photographers who worked in the Balearics are: Raoul Hausmann, David Seymour, Hans Hartung, Jean Dieuzaide, Florence Henri, Caas Oorthuys, Paco Gómez, Francesc Catalá-Roca, Joaquim Gomis, Harold Liebow, José Ortiz Echagüe, Edouard Boubat, among many others. Some of the archives and collections consulted or which remain to be consulted: Magnum Agency (Paris), Fundación FotoColectania (Barcelona), Galleria Martini e Ronchetti (Geneva), Victoria & Albert Museum (London), Fondation Hans Hartung et Anna-Eva Bergman, International Center of Photography (New York).

### 4. Private Collections and Archives

Among private resources we found two kinds of archive: those which belong to professional photographers, and those which have grown from the activities of serious collectors. The first includes several of the names already cited in the field of professional photography. The second includes collectors of photographs who have created genuine archives, whose documental and photographic value is exceptional with regard to quality and quantity of resources.

Some of the archives of this type are:

<sup>5</sup> This project, originally titled (in Catalan) *L'impacte del turisme. La difusió de les Balears a través de la fotografia internacional*, obtained financial backing as an R&D project for emerging and competing research groups, within a programme managed by the Balearic Government's Department of Economy, Revenue and Innovation, General Section of Research, Development, Technology and Innovation (Ref. PROGECIB-B12)



- Xavier Miserachs archive (Barcelona)
- Paco Gómez collection (Fundación FotoColectania, Barcelona).
- Hans Hartung collection (Fondation Hans Hartung et Anna-Eva Bergman).
- Florence Henri collection (Galleria Martini e Ronchetti, Génova).
- Francesc Català-Roca collection (Archive of the Colegio Oficial de Arquitectes de Catalunya, Barcelona).
- Gisèle Freund Archive (Nina Beskow Agency, Paris).
- Raoul Hausmann collection (Centre d'Étude et Documentation Raoul Hausmann, Rochechouart, France).
- Cas Oorthuys collection (Nederlands Fotomuseum, Rotterdam, Holanda).

Special mention must be made of the collection and archives of Josep Planas Montanyà, a professional Catalan photographer and long-term Majorca resident, whose professional career, as we will see, is closely bound up with tourism. The collection's principal feature is its dual nature, being both a professional photographic archive (Fig. 7) and a collection of photographic equipment.



Fig. 7. Josep Planas i Montanyà, The fisherman, Palma, Mallorca, 1960.



The difference between these private archives and those of a public nature is found in access to their resources, consultation and diffusion, and the lack of cataloguing of the preserved documents, i.e. photographs. At times it is difficult to carry out a specialized consultation of these collections.

## 5. Image and tourism, the image of the Balearics seen in photography

### 6.

If we now relate the work of photographers with the evolution of Balearic tourism, we can identify two broad groups of artists coinciding with two different periods of touristic development.

The first period covers the 1920s and 1930s, i.e. the period between the world wars. This was when the first wave of tourists arrived, characterized by quality and a high level of culture. This closely matched the first group of national and international photographers, many related to the avant-garde (Hausmann, Florence Henri, Hartung, etc.). The phase can be said to have lasted until the outbreak of the Spanish Civil War, at which point other photographers arrived on the islands with very different aims: to document the development of the war, as is the case with David Seymour, in Minorca in 1937 carrying out various photographic reports.

The second period spans the 1950s, 1960s and to a lesser extent the early 1970s. This is the early phase of what is called mass (or package) tourism, which saw the beginning of coastal development in the Balearics, the building of large hotels and the early hippie period on Ibiza and Formentera (Fig. 8). This period saw a new wave of photographers coming to the islands for various different reasons: some came with the intention from the start of recording what they found here, while others were on professional assignments to create advertisements for firms connected with tourism or construction; others again were on holiday but found themselves nevertheless documenting the area they had chosen. In this phase we can cite Robert Frank among international photographers, and Xavier Miserachs, Paco Gómez, Oriol Maspons and Francesc Català Roca, among the Spanish ones.



Fig. 8. V. Rotger Buils, Can Pastilla, Palma, Mallorca, 1958.



Once again Josep Planas Montanyà forms a case apart – a Catalan photographer who took up residence in Majorca in the 1940s. He founded the photographic firm Casa Planas, which grew to have numerous branches in the city of Palma. His photographic work is strongly linked to the evolution of tourism on our island, and he has promoted with a genuine fervour many different facets of his adopted island, carefully gathering images of local traditions and taking unusual photographs such as the aerial shots dating from the 1960s. (Fig. 9)



Fig. 9. Josep Planas i Montanyà, Family tourism, Palma, Mallorca, 1970.

All these photographic images have been disseminated in a wide range of publications. First and foremost are tourist guides, which found in photography a basic tool for depicting resorts and localities. Then there are travel books, serious travel journals, such as *National Geographic*, and others which aim at a broader public, including women's magazines that fed off and nourished picture agencies such as the Hulton Getty Picture Collection (preserving images of famous personalities who visited the Balearics in the 1960s and 1970s) and the Magnum Agency. In the case of the Balearics, prominent names include Prince Rainier and Princess Grace of Monaco, Robert Graves, Elmyr de Hory, Ava Gardner, Errol Flynn, Henry Miller, Maria Callas, Clifford Irving, and Maximilian Schell. (Fig. 10)

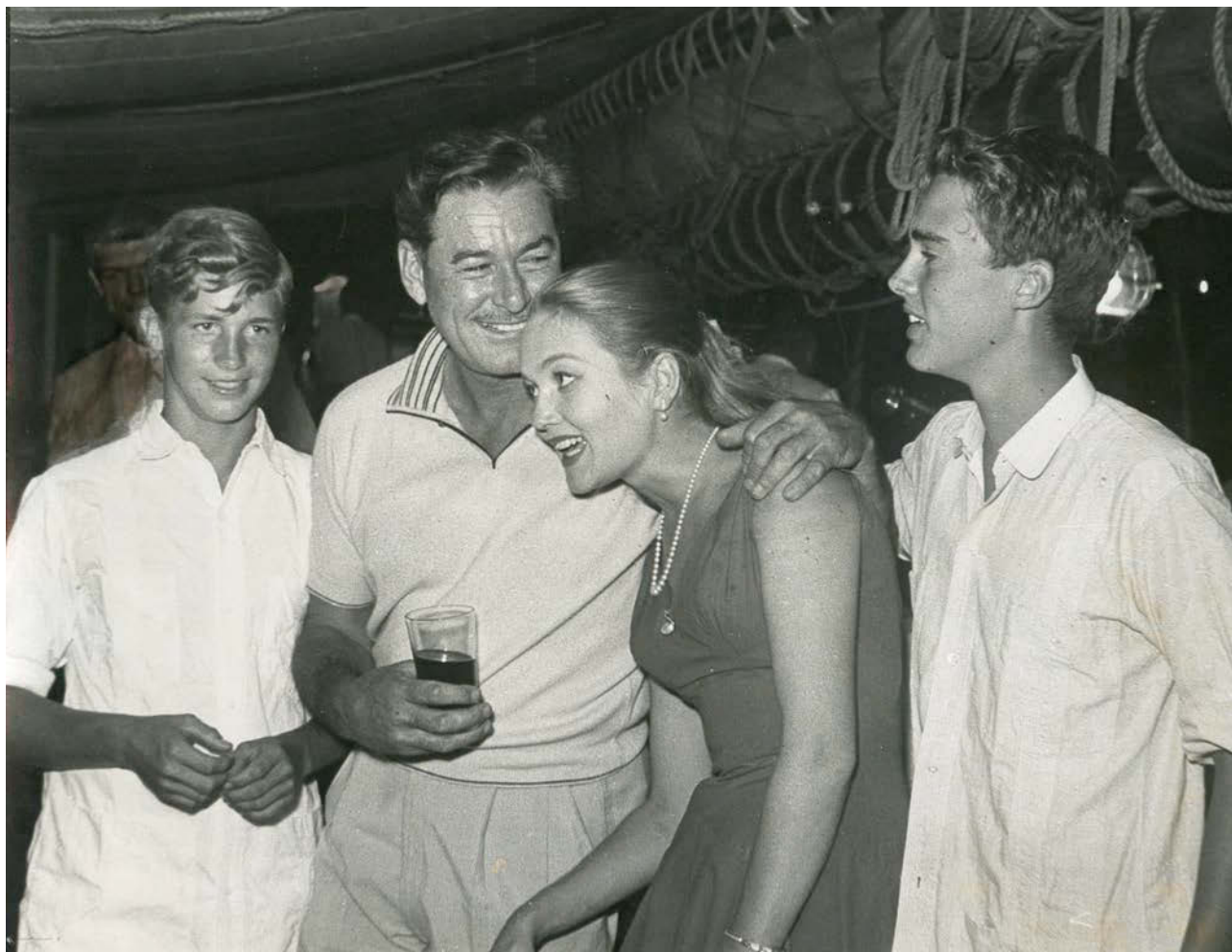


Fig. 10. Josep Planas i Montanyà, The actor Errol Flynn with his wife and sons in its yacht Zaca, Palma, Mallorca, 1956.

(Translated by Martin Davies)

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