

“Ciutat de vacances” is a project of:



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#CiutatDeVacances

Web of Ciutat de vacances: www.ciutatdevacances.eu

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Exhibition dates: 26/05/2017-22/10/2017

Museum Opening Hours:

Tuesday to Saturday: 10 - 20 h

Sundays: 10 -15 h

Mondays closed

ESBALUARD | museu d'art modern i contemporani de palma



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English

CIUTAT de VACANCES

A year ago, at Es Baluard, visitors were able to see a work from the series “Protocolli Veneziani” by Antoni Muntadas in which the artist deconstructs the image of Venice faceted by its own destination brand. Every museum project is interrelated as a programmatic line cohesive with the objective of lending sense to contemporary art in terms of today’s society.

“Ciutat de vacances” (Vacation City) in Palma is comprised of two themes: the dichotomy of the private as opposed to the public on the one hand, and on the other, the imagery of the tourism myth. Both are fundamentally linked by the analysis and construction of the phenomenon of tourism through the gaze of both host and guest, of the economy and ecology, from the nearby example of the Balearics and the Mediterranean to the global paradigm.

The photographic heritage of postcards and historic posters, and the recording of moving images, are instruments used by both artists and tourists as a means and an end. Moreover, the origins of the cinematographer have an influence, as does the association of narratives through documentaries or the numerous amateur, entertainment and advertising films encouraging tourists’ choices for their travels and the typical expression that will reproduce them.

We may well think that every myth is based on an image. The abstraction of a sun conceived by Joan Miró has been a global reference since 1983, associated to the Turespaña campaigns as the corporate image of Spanish tourism, like its previous application in 1973 to the also-famous poster by Mallorca’s *Fomento del Turismo* tourist board.

Identitary dynamics reveal the truth of the worshippers of sun and light when incombustible waves of tourists leap on its flames for pleasure, redemption or curiosity.

Photography is the magical act that captures its incandescence. That ritual exercise reveals and shows itself as a testimony of social evolution and the progressive mercantilist objectives linked to its industry through the photographic-touristic document. Using postcards and posters from the different periods, this heritage creates the history and archaeology of places and moments, like the reproductions made by Herwin Hubert. The same is true of Josep Planas i Montanyà, who introduced the postcard as a commercial tourist instrument and developed, like no other, an amiable documentalism of the expansion in the Balearic Islands of the so-called Balearisation. His photographs, commissioned for hotels, are essen-

tial for understanding the phenomenon. At Es Baluard, with the collaboration of the Mallorca Hotel Business Federation, we have re-published a selection of these vintage postcards showing the evolution of the formats of transmission, enticement and transfer of the gaze according to demands.

Thus, upon analysing these promotional materials, not only coming from Mallorca but also those of the Thomas Cook group and its *Holidaymaking* magazine for example, we observe the gradual evolution of the destination images (during the '50s, they focussed on the cathedral, folklore, fishing boats and the idealisation of tradition) towards new hotels, views of beaches, pools and tanned tourists in the foreground. That is to say, the group and regional identity is replaced, giving way to standardisation and dehistoricization.

In this way, the city of Palma reveals one of the axes of the exhibition in comparison to examples that precede its dynamics in Barcelona and Miami, revealing presents and potentials.

Gentrification is one of the symptoms of the problems inherent in tourism development. One of the first visibilization actions organised by Es Baluard was the workshop by the Left Hand Rotation collective which, in addition to congregating the artistic and activist sector close to its circumstances, enabled one to reflect, on the basis of action, on the metastasis of the city's icons and their decadence. Three artists with links to the Balearics, Marina Planas, Neus Marroig and Irene de Andrés also take the image as a point of analysis. Planas does so through the influence of her grandfather Josep Planas Montanyà, Marroig by using quotes from travel guides and reference books, and De Andrés by means of the ruins of the clubs and discotheques of Ibiza, an icon of leisure. The structures and planning of spaces urbanised as resorts are usually islands within islands, the theme park (as Michel Houellebecq so precisely describes in his novel *Platform*) which, in its *kitsch* exponent, is presented to us by Xisco Bonnin after he made contact with the *Paradisus Rio de Oro* in Cuba.

Faced with the organised circuits, the political dimension of being stateless or an emigrant dealt with by Adrian Melis, as a tourist feature, situates us on a touristic performative circuit from a stance of marginality.

The effect of the visible and underground economies or the instrumentalization of spaces is revealed in four artistic works produced during the last two years. Daniel Gasol proposes a historical review based on an artist's residency in Alaró (Mallorca), Irene Pittatore has centred on workers in the tourism sector in a city transformed into pure service for tourists - Venice -, the Idensitat collective, activated by Gaspar Maza and Ramon Parramon, explored semi-deserted places conditioned by seasonality, whilst at an opposite pole, Ana A. Ochoa analyses the strategies linked to the luxury investments that transform things public into things private, as has occurred with the operations carried out in the city of Miami.

A transformation that turns the photographs of the coastline and adjoining areas explored by Ángel Marcos into an archaeology of the present, which foretells the standardisation of the landscape. Tourism imagery, group identity and tourist stereotypes transport us to a

different focus of those who use the image as a resource. In the expanded field of the photographic, Ochoa, Marcos and Trillo have enabled us to produce, within the exhibition space, new forms of interpretation of their work based on the archives of the "Ciutat de vacances" assignment.

The figurehead, in this setting of comings and goings, is the host, whilst the guest, cloned in his or her tribal variables, photographs and is photographed in an infinite loop where attitudes, faces and the standardised use of holiday time are all one. Miguel Trillo captures gestures of the body and the epidermis of the new sun worshippers, aesthetics of young people that are repeated eternally in leisure spaces, whatever their geographic point in the world, when it is the image that embalms the hunter and the prey, the container and the contained. In a similar sense, the same exercise is performed by Massimo Vitali when he uses photography to capture the extensions, leisure spaces with high occupational density, images that synthesize their alienating choreography in thematised leisure parks like sanctuaries. The special light given off by Vitali's photographs transports us once again to the ancestral exercise of worshipping the Sun God. Based on the installation, and deconstructing the image that blinds and guides us, Juan Aizpitarte prepares a complex exercise of syntheisisation. Following the post-structuralist vision of Dean MacCannell, it is a form of apprehending the Other through symbolic representation. On this point, reference systems are fundamental. A path which is also put forward based on observation by Melissa Epaminondi, in the long travelling shot moving from the shore of a beach in Corsica.

Finally, with the aim of rethinking different study cases based on anthropology and the arts, we have introduced analyses of works and reference proposals both in the local sphere and internationally which enable us to maintain an open research group in the exhibition hall itself. To achieve this, we have enjoyed the collaboration of Jana Leo, Marc Morell, Fran Simó and Tomás Ruiz-Rivas, who have outlined their proposals to confront the different audiences and visitors to the exhibition with them.