

Press book



Project

Ciutat de vacances

Projects of research and artistic production

Museo di Palazzo Grimani (Venice)

10.05-08.07.2017

Es Baluard Museu d'Art Modern i Contemporani de Palma (Mallorca)

26.05-22.10.2017

Arts Santa Mònica. Centre de la Creativitat (Barcelona)

Last quarter 2017

Museu d'Art Contemporani d'Alacant - MACA (Alacant)

2018



1. PROFILE PROJECT

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Ciutat de vacances

Projects of research and artistic production

Organize and produce: Arts Santa Mònica, Es Baluard Museu d'Art Modern i Contemporani de Palma, l'IED (Istituto Europeo di Design) from Venicea and Museu d'Art Contemporani d'Alacant (MACA).

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The **project of research and artistic production "Ciutat de vacances"** shows in Venice an **artistic installation** derived from the project consistent in a prototype of **ephemeral tourism stand fake**, which registers in the parallel programming of the Biennial Exhibition of Venice. The inauguration of the installation will take place the next 10th May at 18h in the Museo di Palazzo Grimani of the Polo Museale of Veneto of Venice, with the presence of the counselor of Culture of the Generalitat de Catalunya, Santi Vila. The installation will be open to be visited until the next 8th July.

The projects related with the tourism are developing since the end of 2015 and along 2016, from different phases and actions of production and research. In the project take part **Arts Santa Mònica. Centre de la Creativitat (Barcelona)**, **Es Baluard Museu d'art modern i contemporani de Palma**, **el Istituto Europeo di Design (IED) de Venècia** i **el Museu d'Art Contemporani d'Alacant (MACA)**.



2. THE INSTALLATION OF VENICE

The installation, designed and promoted by IED Venezia, has been gestated ironically like a space from which invites itself to reveal the «Ciutat de vacances» present works. Adaptable to each place of its roaming and with the web page as main information source, it will help to record the evolution of the project, the open lines of research and several contents related with the same project. **It consists of a prototype of ephemeral tourism stand**, and by running this programme, we will be able to continue testing and analysing in real-time the phenomenon of the currents of planetary displacement and their relationship with cities at this time of maximum intensity of this kind of fundamental tourism: art tourism during the most significant Biennial in the world, that of Venice.

In it, the works developed from 2016 will be presented: **Juan Aizpitarte, Ángela Bonadies, Domènec, Idensitat (Gaspar Maza - Ramon Parramon), Left Hand Rotation, Ángel Marcos, Neus Marroig, Marc Morell, Ana A. Ochoa, Irene Pittatore, Marina Planas and Miguel Trillo.**

The project has the support of Acció Cultural Espanola (AC/E) and the Vicepresidencia and Conselleria d'Innovació, Investigació i Turisme de les Illes Balears (Agència de Turisme de les Illes Balears - ATB) and the Federació Empresarial Hotelera de Mallorca (FEHM), as well as other public and private entities.

3. PROJECTS OF CIUTAT DE VACANCES

EDÈN (Palma) / SAFARI (Venècia). Juan Aizpitarte

Edén: Taking up the concept of a slideshow of tourist images to realise the project in Majorca at the end of the summer of 2016. Aizpitarte's research is based on historic hotel icons, coastal profiles and cruise routes. The result expresses the relationship between the imaginary tourist and subjective memory. The captured image moves through the usual tourist places and icons of the island and superimposes them in a psychedelic and dreamlike way, making the experience of light the centre of its visual objective.

Safari: A photographic series presented as a visual newspaper which combines image layouts in colour and black and white. Divided into several chapters, this digital edition explores, through images, the behaviour of tourists in the city of Barcelona in August, 2016. An epilogue closes the panorama, showing only the empty landscapes that remain after the tourists have gone.

Juan Aizpitarte. Crossing the border between action and representation, he invades the terrain of social policies and the aesthetic of the masses. In his latest works, play and fiction are imposed as ways of communication, introducing the public as part of his works.



Interested in acting on different scales, he investigates and intervenes in urban territories through his actions in and on the public space, allowing us to question the contemporary world through participatory social activism and the processes of media appropriation. At the same time, his videographic works, after an apparent formalism, introduce these same elements from a more introspective position. He has worked on projects about social contexts and tourism, such as "Benidorm, Benidorm" and has started "Ciutat de Vacances" with a residency at Arts Santa Monica: Tourism Interpretation Centre (August, 2016).



<http://juanaizpitarte.com/>

BARCELONA, EL VERANO SIN FIN. Ángela Bonadies

This project was born out of two stays in Barcelona. A short one in 2015, in which Ángela Bonadies held the workshop Estructuras de excepción, within the framework of "TRANSlocaciones", and another during a month's residence in the summer of 2016, as a guest of IDENSITAT to develop a project on the Barcelona coast.

Barcelona, el verano sin fin [Barcelona, the endless summer] is a publication that emphasises the repetitive and perverse effect of massive tourism, the loss of the soul of places that suffer from it and the displacements that its inhabitants experience.

Ángela Bonadies (Caracas, 1970) is an artist whose photographic work focuses on memory, archives, identity, urban spaces, and on reflecting on photographic image based on photography. Among her recent exhibitions are "West Side" at the Abra Caracas gallery; "Bonadies + Caula: Cartografías de un territorio compartido" at the Centro de Historia de Zaragoza, Spain (PhotoEspaña, 2015); "TRANSlocaciones" at Arts Santa Mònica, Barcelona, Spain; "Die Bestie ist der Souverän" (The beast is the sovereign) at the WKV (Württembergischer Kunstverein Stuttgart), Germany, and at the MACBA Museu d'Art Contemporani de Barcelona, Spain; "The White Elephant" at the after the butcher gallery, Berlin, Germany; "El tormento y el éxtasis" at the Es Baluard Museu d'Art Modern i Contemporani de Palma, Majorca, Spain; "Magical (un)Real: Entranced Land" at Momenta Art, Brooklyn, USA; and "global aCtIVISm" at the ZKM (Zentrum für Kunst und Medientechnologie), Karlsruhe, Germany.

In the summer of 2012 she ran the "From self-construction to closed communities" workshop at the Summer School of the School of Architecture and Development of the UCV (Universidad Central de Venezuela), together with Antoni Muntadas and Juan José Olavarria. In the FAU Research Triennial of the UCV, 2014, she held the "Proyecto inverso" [Inverse Project] workshop. In July, 2015 she directed the "Estructuras de excepción" [Extraordinary Structures] workshop in Barcelona, Spain, within the framework of TRANSlocaciones, coordinated by the IDENSITAT platform, and in July, 2016 the project culminated with a residency at Homesession and an exhibition by workshop participants.

In August and September of 2016 she completed a residency at the 18th Street Arts Center in Santa Monica, California, as a guest of LACMA (Los Angeles County Museum of Art) as part of the Pacific Standard Time project: LA/LA, as a foretaste of the "A Universal History of Infamy" (LACMA) exhibition planned for August, 2017.



<http://angelabonadies.com/>

SOUVENIR BARCELONA. Domènec

Edition of a collection of postcards that offer some alternative "souvenirs" (memories) to the stereotype, optimistic and amiable imagery offered by both private and institutional tourist publicity. In a perfect symbiosis of interests, for more than a century an image of Barcelona full of clichés has been built up: the highbrow, modern, colourful, Mediterranean, welcoming city, etc. – in short, a theme park that hides a history of marginalisation and misery, class struggle, bloody popular revolts and ferocious repression.

Domènec. Mataró, Barcelona, 1962. Visual artist. He has participated in numerous international art seminars, exhibitions and projects in the public space and has completed projects in situ in such different places as Ireland, Mexico, Belgium, France, Ireland, Italy, the United States, Israel, Palestine, Slovenia, Brazil, Argentina, Finland and Japan.

His work has been exhibited, among other places, at the MACBA Museu d'Art Contemporani de Barcelona, the Museum of Modern Art in Warsaw, Museo Nacional



Honestino Guimarães de Brasília, the Laboratorio Arte Alameda of Mexico City, the Kaapelin Galleria in Helsinki, the Musée d'art contemporain de Montréal and at the P74 Gallery in Ljubljana.

His videos have been shown, among other places, at the New Museum in New York, the Hammer Museum in Los Angeles, the Storefront for Art and Architecture in New York, and the Rotterdam Architecture Film Festival and the Vladivostok Film Festival.

He is a co-editor of the art, architecture and public space publication, "Roulotte".



<http://www.domenec.net>

URBAN TEMPORALITIES & GLOSSARY OF ZOMBIE SPACES. IDENSITAT (Ramon Parramon - Gaspar Maza)

The glossary of zombie spaces is a list of concepts which seeks to specify what actions, phenomena or circumstances contribute to the processes of the zombification of spaces. This iconized glossary places particular emphasis on relating spaces conditioned by the tourism industry to elements that define zombie spaces. The contexts of Palma (Majorca) and Barcelona are contrasted based on the idea of seasonality or temporality. In a case based on tourist activity that defines a temporality throughout the year, and on the other hand, on the urban transformation of a city that is subject to phenomena specific to global capitalism, such as periods of crisis, or links between political interests and private interests. Some spaces have tourism as the activation and deactivation element.

SEASONAL SPACES | Palma, Majorca. Over-crowded and over-exposed places that become semi-abandoned and lethargic spaces which are repeatedly activated and deactivated through short cycles. They are found to be undefined or in transition between the place and the non-place.

SEASONAL DEVELOPMENTS | Barcelona. Places near the coast that are becoming tourist destinations. Peripheral spaces, still not overexposed or overexploited, in the process of reconversion. After a stand-by period, the renders, the fences and the machines appear, proof of the end of lethargy.

IDENSITAT is an art project that experiments with ways of affecting the spatial,

seasonal and social dimensions of territory through creative processes. [<https://idensitat.net>]

Ramon Parramon. Artist and cultural manager, he holds a degree in Fine Arts and a doctorate from the University of Vigo. The manager and founder of IDENSITAT (since 1999), since 2010, he has been the manager of ACVic, Centre d'Arts Contemporànies de Vic. He has directed the master's degree course in Design, Art and Public Space at Elisava-UPF (2000-2010). He has curated several exhibitions such as "TRANSLOCACIONES. Observatorio de proyectos" (Arts Santa Mònica, Barcelona, 2015), "Artesanos. Construcciones colectivas del espacio social" (La Capella, Barcelona, 2013) "CATALIZADORES. Arte, educación, territorios" (Arts Santa Mònica, Barcelona, 2010), "Ciudades Intervenidas" (La Capella, Barcelona, 2010), "Madrid Abierto" (Madrid, 2005). He has participated in and organised seminars, workshops and debate forums on art and social space at national and international level and has published and coordinated several publications on these themes.

Gaspar Maza. He holds a degree in Geography and History from the Universitat de Barcelona, a post-graduate degree in Social Education from the Universitat de Barcelona, and a doctorate in Social Anthropology from the Universidad Rovira i Virgili of Tarragona. He works as a professor in the department of Anthropology of the Universidad Rovira i Virgili of Tarragona where he teaches various subjects in the urban Anthropology master's programme as well as at the Reus School of Architecture on the Social Anthropology degree course. In addition, he participates as a professor in the School of Sport and Physical Activity Sciences (CAFE) of the Ramon Llull University. He is a member of IDENSITAT, where he habitually takes part in the development of various projects related to the subjects of public space, creativity, territory and sport.



<https://idensitat.net>

NODO REPLICANTE DE LA CIUDAD ESCENARIO. Left Hand Rotation

The Pueblo Español (Spanish Village) as a replica replicates itself, leaping the borders of its private enclosure and reproducing itself in never-ending stop-overs, in the production of the contemporary spaces of the historic city centre of Palma, Majorca. The replica escapes from its place of confinement and by devouring its point of reference the inhabited city is reproduced.

The Left Hand Rotation collective developed interventions in the public space within the environment of the Pueblo Español with collaborative dynamics involving society and

other creators in reflections on the relationship between tourism and contemporary cities.

In the sessions that took place at Es Baluard and in the neighbourhood of Son Espanyolet (Palma) on 12th, 13th and 14th May, 2016 they analysed and reflected on the idea of the city as a theme park, on the "Brand City" concept and tourism as a tool legitimised by the economic crisis. They also carried out a series of collective urban actions in the area, which are reflected in this video.

Left Hand Rotation is an artistic collective active since 2005, which runs projects that express intervention, appropriationism, the recording and manipulation of videos. The collective is structured as an impersonal entity unassociated with the individual/author and approaches each project in the belief that the recipient community is not a spectator but an active, essential part of the transformation of social reality. The will of communities to testify to their situation enables the action to be expressed.

LEFT (the abstract concept) HAND (the object, the material) ROTATION (the action) is a turn in the opposite direction that can occur at any time, a screw that must be tightened the opposite way to what is expected.



<http://www.lefthandrotation.com/>

END OF SEASON. Ángel Marcos

The author has turned the "gender" of the landscape into a constant in his work, placing himself in the fields of Castile (Spain), in the footsteps of cruelty, in the contemporary Babylon, in the iconic places of New York, Cuba, Las Vegas, Barcelona or China and their physical and social transformations. He uses photography as his principal method of expression to confront us with everyday life and make us ponder our own situation. In his work, the landscape is usually the main protagonist, which is why he has worked his mutation in Palma, travelling along the outline of the bay's coastline from one end to the other, like an archaeology for the future.

The work of Ángel Marcos refers insistently to the blind spot of Canetti, beyond which things have stopped being real. It is here beyond modern experience that the author focuses his gaze; there, in the space between desire and publicity as a construction resulting from the historic event of having replaced the real with seduction.

The artist develops his work on specific projects that serve as a subjective approach to photographic action. This is the case with "Los bienaventurados" (1997), "La Chute" (2000), "Alrededor del sueño" (2001-2008), "Rastros", (2003), "Un coup de dés" (2008), "Rabo de Lagartija" (2010), "La mirada oculta" (2011) or "La subversión íntima", which was presented at the 55th Venice Biennale (2013).

All these projects have been shown in individual and collective exhibitions in numerous national and international institutions and private galleries. The works of Angel Marcos are found in recognised collections and museums: The Museo Nacional Centro de Arte Reina Sofía (Madrid), Instituto Valenciano de Arte Moderno (Valencia), ARTIUM de Álava (Vitoria-Gasteiz), MUSAC-Museo de Arte Contemporáneo de Castilla y León (León), Museo Patio Herreriano (Valladolid), Baker Museum (Florida, USA), Fonds national d'art contemporain (FNAC), Maison Européenne de la Photographie (París), The Margulies Collection (Miami) or The Speyer Family Foundation at the Rockefeller Center (New York), among others.



<http://www.angelmarcos.com/>

IMATGE PÚBLICA. Neus Marroig

An image that publicly represents a place is called imageology, a term that Wikipedia defines as "the scientific knowledge necessary to create, develop and maintain a public image". The tourist image can be real or fictitious; it can be invented, recreated, distorted, it can be the truth or a lie, or it can also be a myth. The project consists of analysing the evolution of the public image of the city of Palma through 40 quotes taken from books and travel guides from 1839 to the present.

Neus Marroig holds a degree in Fine Arts and a Master's degree in Creative Documentary. Her interests are focused on researching the mechanisms that are generated to record, set in time or commemorate, and which, consequently, are mechanisms for forgetting.

She has participated in several group exhibitions, such as "Body & Games" (Escola Leandre Cristòfol, Lleida, 2017), "Tabula rasa o la (im)possibilitat de construir una generació" (Es Baluard, Palma/Muu Gallery, Helsinki, both in 2014; Hilvaria Studio's,

Holland, 2015) "Proyecto: TSST, fragmento, memoria y copia" (Museo Modernista de Can Prunera, Sóller, 2012), and "Disonancias, más allá de la muralla" (public space of the city of Palma, 2010). She has exhibited individually at Can Prunera ("The walk", 2015) and at the Intersecció Art gallery in Palma ("Exilio Interior", 2010).

Rey Jaume I of Calvià Prize for Visual Arts (2010), she received the Art Jove Special Mention 2006 and obtained the residency grant to develop the project "Cuando los calcetines se cosen" at CRIdA Palma (2012) and the grant for experimentation in the graphic art Workshops of the Fundació Pilar i Joan Miró a Mallorca (Palma, 2007).

<https://neusmarroig.wixsite.com/neusmarroig>

DE LA MERCANTILITZACIÓ TURÍSTICA I DEL COL·LABORACIONISME QUE LI CAL. Marc Morell

"(...) By honouring a participatory economy, we are encouraged to warmly welcome tourists who are with us while actively participating in the construction of a touristic loyalty that is considered fundamental to the economic stability of the sector and, given its importance in the island's political economy, for the whole of the Balearic and Pityusic society. (...) We might think that perhaps we are dealing with a collaboration, that is, a kind of equitable reciprocity in which everyone wins, in one way or another, the same thing. Although incipient, collaboration does not necessarily have an impact through the openness of economic exchange, it can occur in forms which we know as social capital (...) However, it is the horizon of economic revenue that makes us collaborate with one another with a servile attitude to the extreme of becoming a cicerone, showing all the best kept treasures. Compliant attitudes aside, the fact of presenting the market in terms so equitable that it no longer seems like a market conceals the geography of power that runs through it and favours the history that affirms certain hierarchies (...)"

Marc Morell has a doctorate in Advanced Studies in Social Anthropology from the Universitat de Barcelona. He analyses tourism and the urban question on the basis of a study of the character of the production of space in the market society. He has acted as an FPI investigator and an associate professor at the Universitat de les Illes Balears, where he is currently a collaborating member of the research group on Policy, Work and Sustainability. In addition to his other affiliations, Morell is also a collaborating member of the Research Group on Social Exclusion and Control at the Universitat de Barcelona.

Among his recent publications, "Turisme per despossecció, patrimoni col·lectiu i el treball com a comú denominador urbà" [Tourism through dispossession, collective equity and working as a common urban denominator] (Quaderns de l'Institut Català d'Antropologia, 2016), "The Making of Heritage" (Routledge, 2015), and "El trabajo de la gentrificación" (Working Paper Series CONTESTED_CITIES, 2014) stand out. He participates in the mentorship programme at the Centre for the Interpretation of Tourism of "Ciutat de Vacances".

MIAMI BEACH: THE SUN CITY. Ana A. Ochoa

A historic building in Miami Beach (Florida), the Versailles (1940), has led Ana A. Ochoa to work with the past, with history and the memory of the urban tourist environment of this Florida beach and to analyse its evolution. An evolution assigned to strategies linked to luxury real estate and to the art that has given rise to a new profile and economic model for the city.

The artist, in the style of Walter Benjamin, has brought to the present the perception of this past and its evolution, questioning with her work the lineality of historical texts and showing that the past is not closed off, as is also demonstrated in her other works on the "pre-Disney" Florida of the 1950s, (Weekee Wachee: The City of Mermaids), and on the first tourist attractions of Florida in the 1930s (Coral Castle y la increíble historia de Ed Leedsklanin).

Ochoa began to research Miami Beach territory, where she has lived for more than a decade, by setting up a detailed field study of the urban public environment of the beach area, an area whose transformation has come to be reproduced, like a premonitory echo, in other cities with similar conditions.

Ana A. Ochoa holds a degree in Journalism from the Universitat Autònoma de Barcelona. She started her career as a visual artist when she moved to Buenos Aires, a city where she lived for a decade. Her body of work has taken many different forms, from woven pieces and drawings in India ink on jagged canvas in the shape of small sculptured pieces, to photography and documentaries.

Her film work, the documentary "Suite Miami", was selected to be shown as part of the "Migraciones: Mirando al Sur" cycle and has been shown in the Spanish Cultural Centres in Miami, Guatemala, Honduras, El Salvador and Costa Rica, and in the Cineteca Nacional of Mexico, as well as in relevant exhibition areas in Spain, such as the Espacio Ciudad in Vitoria-Gasteiz.

Her work is mostly focused on the theme of the city and combines her journalistic and artistic work in an autobiographical symbiosis. She has lived and worked in Miami for 10 years, during which time she has run an activity project in the public space of Miami Beach, photographing and filming the place and developing a peculiar cartography of the beach area. Currently, she is researching the evolution of an historic building on Miami Beach: "The Versailles Hotel", currently being remodelled.





LAVORATORI DEL TURISMO. Irene Pittatore

A study about Venice based on professional experience and the conditions under which workers in the city's tourist sector do their work.

Lavoratori del turismo is a non-narrative video that aims to pinpoint a device for observing and recording the consequences of global tourism, especially for tourist work and the transformations of the main "holiday cities".

Irene Pittatore. Artist and cultural activist is co-founder of Impasse, a cultural association that works to protect intellectual work (R-set, Tools for cultural workers) and to extend and contaminate contexts by producing and enjoying contemporary art. She works as an artistic collaborator for MW and Playboy Italy.

For the last ten years she has been working on evaluation and creative documentation for institutions and companies through organic sensitive action projects within the context of intervention.

She is working on the art book [«A BOOK TO/BE | A DIY user manual for art practices in urban regenerations»](#) (Archive Books publications), devoted to artistic projects connected with urban regeneration processes in Turin and Berlin, edited by Nicoletta Daldanise. The research phase of the project has been carried out in Berlin, thanks to the Movin'Up award of the Department of Goods and Cultural Activities and Italian Tourism and the GAI (Associazione per il Circuito dei Giovani Artisti Italiani).

She has developed cultural cooperative activities with the Radici erranti association and public art interventions in the Pogolotti neighbourhood (Havana): Parada Pogolotti was part of the parallel activities of the 2015 Havana Biennial. In 2014, she won the Autofocus Prize for the performance of "VANNI occhiali", curated by Olga Gambari. In 2012, with Annelies Vaneycken, she participated in the AIR program Viadellafucina with a project on art and gentrification dedicated to Porta Palazzo (Turin). In 2010, with Francesca Macri, she was invited by the Visual Arts Commission of the Piedmont Region to a training residency in Villa Arson (Nice) and was selected by the Resò network for a residency in Capacete (Rio de Janeiro/ São Paulo), where she developed on art, discrimination and gender consciousness project called [In genere](#).

<http://irenepittatore.it/>

TAXONOMÍA DEL HOTEL BALEAR. Marina Planas

An experimental proposal regarding the interactions of an archive and re-readings of the tourist image. Marina Planas, granddaughter of Josep Planas Montanyà, who introduced the postcard and tourist photography to Majorca, develops a contemporary interpretation of her grandfather's archive, concentrating on a wide background of industrial, tourist and commercial photography in the Balearic Islands. The work makes reference to the Atlas of Aby Warburg and the fragility of the document as a negation of access to the touristic past, with an analytical rigour conditioned by the historical a priori.

Marina Planas is a video artist, writer and cultural manager, who has lived in Barcelona, New York and Palma (Majorca). In Barcelona, she worked as a photographer and editor for several cultural publications. She also worked for Infinia, a recognised post-production cinema company where directors such as Bigas Luna and Pedro Almodóvar have made films. She has shown her work at La Nacional in New York, where she has given performances and displayed experimental art pieces. In recent years she has created several video projections for dance in various national theatres. As a video artist, she has done projections for Exposono 2015 and the film club in Sa Possessió (2015). She is currently finishing a documentary essay on memories of a gulag located beyond the Arctic Circle, managing the Arxiu Planas and working as a cultural manager in the Centre Cultural Casa Planas.



LÍNEA DE COSTA. Miguel Trillo

A series of photographs created by Miguel Trillo during two period of residence on the beaches of Palma and environs during the summer of 2016. The images present a dialogue between urban territory and human presence in which portraits of young Spanish and foreign tourists who roam or surrender to leisure in different areas and spaces along the Palma coastline predominate.

Miguel Trillo is a graduate of Image and of Hispanic Linguistics. A witness to an era, since the end of the seventies he has portrayed groups of young people in musical surroundings (concerts, parties, etc.) in a Spain emerging from dictatorship. In the eighties he photographed the so-called "Movida Madrileña". In the past decade, while still reflecting on Spanish youth, he also travelled to the megalopoli of Asia in search of new urban aesthetics. In 2009 the Centro Andaluz de arte Contemporáneo of Seville dedicated a retrospective to him, "Identidades". In 2014 the Spanish Ministry of Culture presented his latest project at the Tabacalera exhibition site ("Afluencias. Costa Este-Costa Oeste"). His work comes within the photographic documentary style with conceptual intentions. This is evidenced in his catalogues in the form of disposable tourist postcards (the "Souvenirs" series) or postage stamps that he presented at the H2O gallery ("Geografía Moderna" series). He is currently exhibiting his work in the exhibition halls of the permanent collections of the Museo Nacional Centro de Arte Reina Sofía in Madrid.



<http://migueltrillo.com/>

Credits of Development team at IED Venezia:

Director of IED Venezia: Igor Efrem Zanti

Academic Director of IED Venezia students: Francesco Tencalla

IED student team: Ionela Bellato, Davide Bellettato, Alberto Bonato, Federica Calabri, Andrea Carraro, Elena Ceron Bonsi, Gianluca Dario, Francesca Fabris, Elena Franceschetto Lunardon, Oara Gallinaro, Eleonora Manente, Corinna Martinuzzi, Marco Mavaracchio, Priscilla Morbin, Keisy Moreno Ramos, Alessandro Pizzolato, Natalie Tonelli i Eleonora Turato

4. CURATOR TEXT

Apogee, ecstasy and contradiction of tourist cities

Nekane Aramburu

Between the sun and the self, the concrete and water. Horizons punctuated by the masts of luxury yachts or large multi-story cruise liners. The lure of “fiesta and sangria” is the beginning of the legend, just as honeymoons were and each sunset with a light that is so immaculate that it makes you think of the set of the film *The Truman Show* continues to be. The memory of tangible things has hardly any meaning when everything is a myth and ‘fictional’ story.

Every interface confirms it, the chips of mobile phones, video cameras and tablet computers certify it. We live in a world of cloned gestures and images, a single land of tunnels, corridors and doors to connected theme parks.

After surpassing the industrial era, the economy's evolution into a tertiary one brings with it new increases in the value of urban space and the transformation of capitalist city models that has established the 'touristification' of cities.

The global circulation of population masses that barely distinguish between the high season, associated with good weather, and timing their leisure time in periods with lower demand is increasingly transforming the social habits and the appearance of major towns and cities.

The proto-tourists who used to seek an escape in the sun have multiplied to the point that they have given rise to new migratory currents that pass through the centres of major cities associated with postmodern myths. Here, in the old Europe – the decadent lady that was the destination for the Grands Tours, on the borders of a bustling Mediterranean littered with themed historical centres and overpopulated coasts with turquoise waters – today shows the limits of a dream.

Going on holiday

Since the 17th century, young aristocrats, writers, creators and intellectuals have been leaving their cold native countries to discover new lands and cultures in a practice which took on the name Grand tour, although its precedent can be traced back to the Renaissance, when artists and humanists travelled to Italy to learn about classic culture. Some, such as Gustave Flaubert, spent years exploring places in Egypt, Syria, Palestine and other countries in the Mediterranean as a source of inspiration, the journey serving as a catalyst for the transformation of the individual in dialogue with landscapes and monuments. This sensation is also tangible in the writings of another great traveller, the philosopher Jacques Derrida, who led us time and time again to study humanity in transit, in unfamiliar scenarios, subject to the harshness of interior and exterior change. On another hand are the specialised return journeys on a mass market scale, as was highlighted by the British sociologist John Urry, one of the most important analysts of tourism and mobility as a phenomenon developed out of post-industrial capitalism.



Going on holiday is a social practice where the vector that units time, space and leisure grows exponentially as workers' hours and rights became more regulated.

The introduction of time off from work spread from 1948 when the United Nations proclaimed, in article 24 of the Universal Declaration of Human Rights, that all people have the right to periodic paid holidays.

In the seventies began the so-called tourism studies. One of the founders of these studies was Dean MacCannell, who developed a publication that was essential to understanding it: *The tourist. A new theory of the leisure class*.

Today, the traveller's perspective and the mass tourist's point of view come together in the scenarios of capitalist consumerism, leisure and pleasure. Places are all one and the same, when everything is tourism.

Holiday resorts

Marc Augé stated that tourism was "a visit to the future that only takes on its full meaning later".¹ The first official Spanish tourism promotional campaign appeared on the occasion of the universal expositions of Barcelona and Seville (1929) and, according to several specialists such as Ana Moreno Garrido, the same methods of promoting tourism and advocating monuments continue to be used today. Essentially, tourism in Spain was developed during the Franco era not only because of the economic possibilities it offered but also as a form of propaganda and a way to transcend the autarky of the dictatorship. In 1951, the Ministry for Information and Tourism was created and a series of stereotypes about sun and the beach began to be developed, linked to Benidorm, the Costa Brava, the Costa del Sol and the Balearic Islands.

The established definition of a "holiday resort" – which most people now associate with places like Marina d'Or – refers specifically to the artificial collection of buildings, hotels and apartments with numerous associated services, including a golf course, which are located in coastal areas and are designed such that tourists who stay there do not need to travel to the main towns they would usually need to go to.

The first one in the seventies was the Pobla de Farnals, conceived by the Radio Valencia broadcaster Juan Granell. Inspired by the documentaries of Fox Movietone about the formulas employed in the United States, he built jetties for artificial beaches and a marina for a town that did not have them.

The big resorts or towns centred solely around leisure such as Las Vegas, or around fantasy like Orlando, are clearly a trend of North American origin linked to consumerism and the post-war and post-recession booms in their various waves and phases.

The many themed conglomerate reproductions, such as Poble Espanyol in Barcelona (1929) or the one in Palma (1965), also offer another type of tourism experience linked to representation. They are an iconographic mummification of reality, which today can be found the other way around in cases such as Barcelona's Gothic Quarter.

"(...) the Gothic Quarter is an invention. A conscious one, built on the weak evidence of a



certain concentration of gothic buildings, but intended from the beginning to be a recreation of the past, a falsification of Barcelona's historic centre".²

State of tourism

To stop the sun from dying, the Aztecs conducted human sacrifices, thus feeding the sun with hearts and blood. The sun god, in all representations and cultures – whether it is called Helios, Utu, Inti, Ra, Amateratsu, Tonatiuh or Kren – connects man with the Earth and gives them life, bringing them closer to light, purification and revelation. The first tourists were the pilgrims to Olimpia and Rome or to the various centres from the histories of religions, precisely seeking redemption and immortal enlightenment. We cannot look directly at the sun, but we can warm ourselves with it, stopping for a time under its rays, and wait for it to transform us.

Tourists draw on information and desire as a driving force to move. Preparation or prior calling anticipate everything.

Standing at a viewpoint, lookout tower or balcony with views gives them a symbolic sense of power, over the horizon and over others.

Lucy R. Lippard, whose 199 publication *On the Beaten Track: Tourism, Art and Place* is now a classic, states that people do not choose a place to travel to because of its beauty but because of the promise it beholds. In her book she also analyses notions such as authenticity or exoticism, and the construction of cities as an object of desire for the future tourist, usually driven by stereotypes and a planned restyling. For tourists, the sublime representation of the urban or natural landscape, the dominance of the image typified by the promotion of brochures, travel guides and tour operator catalogues, the archetypal gestures and habits, the economy of signs, the repetition of visible and identifiable codes and the instinct of collective communion – either in a pack or as a couple – are the key factors for understanding and revealing the experience, giving meaning to their journey. The situations and scenes created in the imagination before going away on holiday, the visit to fiction and those affects that are configured and integrated into the chosen scenario become constants in every step of the tourist ritual.

What's more, today, contemporary tourism is associated with the instantaneous, like an anthropophagy of the same image that is sold, expanded, appropriated and swallowed once again in the very system that created it, transcending the post card and the family photo album to multiply on social networks.

An exercise in functional anthropology emanates from the work of Martin Parr who, between 1987 and 1994, photographed groups of tourists in their destinations, removed from their daily habits.

During the time spent in the land of fiction, the reconstruction takes place, the representation is compared and the image of desire is lightly touched, barely with one's finger tips. The experience is appropriation, transmission and story telling.

John Urry developed the concept of "tourist gaze" in his book of the same name, published in 1990, which today has become a classic. In this book he remarks that any place, as bland as it may be, can be turned into a tourist destination.



“The gaze is constructed through signs, and tourism involves the collection of signs. When tourists see two people kissing in Paris what they capture in the gaze is ‘timeless romantic Paris’. When a small village in England is seen, what they gaze upon is the ‘real olde England’”.³

Thus, streets and avenues are increasingly becoming communal spaces for capitalist investment, just as much as beaches and leisure centres that epitomise pleasure and intense and scheduled consumerism. The public space is the icon of material consumerism, whether an airport or a coastal haven.

The appeal of intercultural discoveries is associated with so-called cultural tourism, which is primarily urban. The tourist looking for sun, sea and sand only goes to the city if it is included in the package they bought or if the weather turns bad during their stay.

Museums, galleries, historical monuments, cathedrals or theatres are landmarks of the strategic circuits that “sell” a city brand, just as the top fashion, accessory and fast food franchises do today, which take on a status in the urban epicentre that is more than a mere souvenir or the stuff of folklore. Banishing small traders, urban centres have become a big shopping centre of franchises mass-reproduced on a global scale.

The dilemma

Cultural tourism has become an ordinary pursuit not only for the city-brand but also one which now forms one of the five main programmes of the International Council of Museums (ICOM) and, therefore, is something that is socially beneficial, in the same way as cultural exchanges are.

Urban marketing and the city-brand model in themselves produce a multi-faceted system which gives rise to the relentless process of ‘museumisation’ of the daily environment and to speculation with hospitality. As we have seen, historic urban centres converted into theme parks are themselves like big shopping centres where the same franchises of shops and chains spread and multiply. In his book *The Society of the Spectacle*, Guy Debord described tourism as a “by-product of the circulation of goods”. Cities have therefore become an item of tourism merchandise, cloning themselves in what they offer, with all of them reproducing the same problems, always starting with their historical centres and beach-side areas. The social repercussions and the impact on the cities themselves reveal situations that are continuously reproduced and which invariably lead to two constants: homogenisation and desertification.

The relationship between the tourism industry and the property market, the economic growth of the hotel sector and holiday rentals result in a loss of land, local community and intimacy. Then comes the saturation and obstruction of public highways and the ‘urban suicide’ of Barcelona’s Gothic Quarter, which has seen 45% of its population disappear, while the Assembly of Neighbourhoods for Sustainable Tourism (Asamblea de Barrios por un Turismo Sostenible, or ABTS) competes with capitalist colonialism which brings about real state investment. In Mallorca and Ibiza there is a serious problem of access to regular rental housing for residents as a result of the boom in tourist rentals.



The urban land is therefore a place where the guests and the host population both meet and come into conflict, which firstly leads to a transformation of identifies, the commodification of culture, the speculation of private property and the appropriation of public property.

Those who receive the visitors are not in a state of tourism. Although they do not form part of this industry – as Lucy R. Lippard points out – they must receive the visitors by force or colonisation.

The conflict resulting from the loss of natural, urban and residential public space is a sore point, day in and day out. It seems that the sun god continues to demand victims.

From the south, and located on a Mediterranean that was the cradle of civilisation and is a route for cruises and an icon representing sun, sea and sand, four cities: Venice, Palma (Mallorca), Barcelona and Alicante, expose different stadiums of the same problem. As part of an initiative by Es Baluard museum, Ciutat de vacances (Holiday cities) has emerged, giving rise to an intense and extensive co-production that is growing and involves artistic creation and research efforts.

Through different artistic proposals we propose documenting the social and urban transformation in order to analyse and develop ways of understanding the trends in real time, within a framework of responsible and respectful reflection and action. The decision to hold the first presentation in the Museo di Palazzo Grimani in Venice makes sense as a benchmark of the apogee of elite cultural tourism which coincides with the Biennale art exhibition in devotional communion with the environment; a Venice which still believes in representing itself even today.

With this project, as Lippard considers, the artists can contribute to a reformulation of tourism (“since, at the end of the day, their task is to teach people to look”) and help us to understand this world we live in and its mutations.

¹ GANAU CASAS, Joan. “La recreació del passat: el Barri Gòtic de Barcelona, 1880–1950”, in *Quaderns d’Història*, no. 8, 2003, p. 257–272.

² AUGÉ, Marc. “Un etnólogo en Disneylandia”, in *El viaje imposible. El turismo y sus imágenes*. Barcelona: Gedisa editorial, 1998 (1977), p. 23.

³ URRY, John. *The Tourist Gaze. Leisure and Travel in Contemporary Societies*. London/Newbury Park/New Delhi: SAGE Publications, 1990, p. 3.



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Images of the exhibition:

http://www.esbaluard.org/content/files/premsa/787/2017/03/imagenes_de_ciutat_de_vacances_1490775939.zip

Web of Ciutat de vacances: www.ciutatdevacances.eu

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