

PERMANENT COLLECTION

Landscapes and figures in transition

From the late 19th to the early 20th century, in parallel to the crucial social and geopolitical changes taking place in the western world, art reflected the evolution and tensions of the age. The creative proposals from this period reveal how strokes and lines are diluted and depiction becomes fragmented, synthesized and abstracted.

In our context, our romantic and epic narratives recreate literary and oneiric atmospheres; nature and the relationship of the humans who pass through their diverse sets are the main characters.

In this room, giving relevance to the creation from the Balearic Islands in relation to the international situation, we can embark on a route through a selection of some of them based precisely around these two core themes: landscape and the human figure.

We therefore present a new vision, made possible by the knowledge that, in 1862, the Hispanist and writer Jean-Charles Davillier (Rouen, France, 1823 - Paris, 1883) and the painter, sculptor and illustrator Doré (Strasbourg, France, 1832 - Paris, 1883) embarked on the project which gave rise to an edition that was distributed in serialised form between 1862 and 1873 in the travel magazine *Le Tour du Monde*, and was later published in book form under the title *Viaje por España*. Their journeys came to an end in the Balearic Islands, a destination rarely frequented by travellers of the time. Whereas Davillier was a researcher and *connoisseur*, who stood out for his attentive, perceptive outlook on the country's art and evolution, who observed his surroundings with knowledge and erudition, at his side Doré revealed himself as a graphic reporter who skilfully reproduced archi-

ecture, landscapes, customs and situations. The versatile creator Gustave Doré was already very well-known for his mastery of drawing and their application in the interpretation of classics. In particular, for the illustrations for *The Divine Comedy*, his landscapes are reminiscent of those of the north coast of Mallorca. In them, the figures wander through imaginary scenes where the force of nature and the power of orography are unfurled.

The images of Sebastià Llobera and the paintings of Ricard Anckermann, Hermen Anglada-Camarasa, Tito Cittadini, Antoni Gelabert, Eliseu Meifrén, and an exceptional Braque, represent this vision of the landscape.

From another point of view, the dissolution of forms and volumes will bring us some of the most important isms of the artistic avant-gardes. In 1914, with the expansion of cubism and constructivism, that which is real co-habits with the metaphysical. In the rupture of the forms of traditional representation, the human figure of the scenes of everyday life and society are schematised in lines that synthesize gestures, traces and faces. In this way, the portrait and bodies will become the subject of experimentation, moving away from stereotypes.

A route that is perceived in the figures proposed by the works of Tsuguharu Foujita, Elmyr de Hory, Amedeo Modigliani or Wifredo Lam and is intensified in different stages and times of abstraction in artists like María Blanchard, Leo Gestel, Fernand Léger, André Masson or Josep Guinovart.

In this new introduction to the Es Baluard collection we have also established new dialogues based on watersheds in history and avant-garde photography. We know that during the Spanish Civil War, photography was a propaganda instrument and a medium for experimenting with photojournalism, witnessing innovative framings and attitudes. Hans Namuth (Essen, Germany, 1915 - New York, USA, 1990), a US photographer specialising in artists' portraits and studios who was also director of film photography, produced several reports of the civil war in 1936 and visited the studio of his project companion Georg Reisner in Port de Pollença, where he stayed for a few months. We present a significant work, that of the civilians fleeing from Franco's troops on the road from Malaga to Almeria; after it, image and tragedy reveal certain fundamental

questions of proximity that are little known.

This between-the-wars period shows the rise of the photographic avant-garde, which came to us through different visitors and periods, mystifying landscapes, geometries and portraits in the decades of the 1920s and the 1930s.

As well as the photography belonging to the co-founder of the magazine *Ponent*, Enric Arbós, we highlight renowned photographers who visited or lived on our islands during this period such as Hans Helfritz, Harold Liebow, Walter Läubli, Paco Gómez, as well as Florence Henri, Mario von Bucovich, Raoul Hausmann in Ibiza, Hans Hartung and David Seymour in Menorca and Sybille von Kaskel and Jean Dieuzaide in Mallorca.

Photographs taken by Jean Marie del Moral included in this room:

Jean Marie of Moral
(Montoire sur le Loir, 1952)
Renoir, Cagnes-sur-Mer
Study
1997
Private Collection