



English

## Hans Namuth and Georg Reisner

Thus, we present a significant work, which captures the image of the civilians fleeing from Franco's troops along the road from Malaga to Almeria; afterwards, image and tragedy reveal some fundamental related questions that are barely known. They include the idea that Robert Capa and Gerda Taro, both signatories of the photographs of Robert Capa, may have walked in the opposite direction to the civilians, towards the conflict. Moreover, this work enters into dialogue with a piece by Josep Guinovart, who alludes to the bombardment of Guernica in *Sin Título* (Untitled), (1970), and *Escena de la Guerra Civil Española* (Scene from the Spanish Civil War), (1937) by Wifredo Lam.

In this reading, we have established new dialogues based on landmarks in history and the avant-gardes. We know that, during the Spanish Civil War, photography was an instrument of propaganda and a medium for experimentation in photojournalism as a witness to innovative framings and attitudes.

Hans Namuth (Essen, Germany, 1915 - New York, USA, 1990), an American photographer specialising in portraits of artists - like Jackson Pollock - and studios, as well as being a director of film photography, produced several reports on the Civil War in 1936. It was precisely in 1935 that Georg Reisner invited Namuth to help him with his studio in Port de Pollença (Spain).

Shortly afterwards Namuth and Reisner were sent to cover the People's Olympiad in July 1936 for the French magazine *Vu*, taking them to Barcelona during the initial phases of the war. During this stage, travelling to the south, Namuth took photos of civilians fleeing along the road from Malaga to Almeria, popularly known as *la desbandá*. The sea and air attack of 8<sup>th</sup> February caused the death of 4500 to 6500 people - more, for example, than in the famous bombing of Guernica. One of the ships that took part in the attack was the *Baleares*, a heavy cruiser belonging to the Spanish navy which formed part of the Franco regime navy during the Civil War and to which the controversial monument of Sa Faxina was erected, located in the city of Palma.

**ESBALUARD** | museu d'art modern  
i contemporani de palma



Fundació d'Art Serra



English

Thus, we present a significant work, which captures the image of the civilians fleeing from Franco's troops along the road from Malaga to Almeria; afterwards, image and tragedy reveal some fundamental related questions that are barely known. They include the idea that Robert Capa and Gerda Taro, both signatories of the photographs of Robert Capa, may have walked in the opposite direction to the civilians, towards the conflict. Moreover, this work enters into dialogue with a piece by Josep Guinovart, who alludes to the bombardment of Guernica in *Sin Título* (Untitled), (1970), and *Escena de la Guerra Civil Española* (Scene from the Spanish Civil War), (1937) by Wifredo Lam.

## Hans Namuth and Georg Reisner

In this reading, we have established new dialogues based on landmarks in history and the avant-gardes. We know that, during the Spanish Civil War, photography was an instrument of propaganda and a medium for experimentation in photojournalism as a witness to innovative framings and attitudes.

Hans Namuth (Essen, Germany, 1915 - New York, USA, 1990), an American photographer specialising in portraits of artists - like Jackson Pollock - and studios, as well as being a director of film photography, produced several reports on the Civil War in 1936. It was precisely in 1935 that Georg Reisner invited Namuth to help him with his studio in Port de Pollença (Spain).

Shortly afterwards Namuth and Reisner were sent to cover the People's Olympiad in July 1936 for the French magazine *Vu*, taking them to Barcelona during the initial phases of the war. During this stage, travelling to the south, Namuth took photos of civilians fleeing along the road from Malaga to Almeria, popularly known as *la desbandá*. The sea and air attack of 8<sup>th</sup> February caused the death of 4500 to 6500 people - more, for example, than in the famous bombing of Guernica. One of the ships that took part in the attack was the *Baleares*, a heavy cruiser belonging to the Spanish navy which formed part of the Franco regime navy during the Civil War and to which the controversial monument of Sa Faxina was erected, located in the city of Palma.

ESBALUARD | museu d'art modern  
i contemporani de palma



Fundació d'Art Serra