



Travel, back and forth, to the myth. Cinemas contribution to the formation of the tourist iconography of Mallorca I

Ediciones Complutense,
2016-10-21

[info:eu-repo/semantics/article](https://doi.org/10.1016/j.baratz.2016.10.001)

[info:eu-repo/semantics/publishedVersion](https://doi.org/10.1016/j.baratz.2016.10.001)

Artículo revisado por pares

Analítica

Mallorca, the largest of the Balearic Islands, is a well-known summer holidays destination; an ideal place to relax and enjoy the sun and the sea. That tourist gaze reflected on postcards results from advertising campaigns, where cinema played an important role with documentaries and fiction films. The origins of that iconography started in the decades of the 1920's and 1930's, reflecting the so-called myth of the "island of calm". On the other hand, the films of the 1950's and 1960's created new stereotypes related to the mass tourism boom. Busy beaches and the white bodies of tourists replaced white sandy beaches, mountains and landscapes shown up in the movies of the early decades of the 20th century. Besides, hotels and nightclubs also replaced monuments, rural landscapes and folk exhibitions. These tourist images mirror the social and spatial transformations of Mallorca, under standardization processes like other seaside mass tourist destinations. The identity was rebuilt on the foundations of "modernity". Although "balearization" has not ceased, nowadays filmmaking about Mallorca is advertising again a stereotype close to that one of the 1920s and 1930s, glorifying the myth of the "island of calm". This singular identity makes the island more profitable for capital that searches socio-spatial differentiation in post-fordist times

Mallorca, the largest of the Balearic Islands, is a well-known summer holidays destination; an ideal place to relax and enjoy the sun and the sea. That tourist gaze reflected on postcards results from advertising campaigns, where cinema played an important role with documentaries and fiction films. The origins of that iconography started in the decades of the 1920's and 1930's, reflecting the so-called myth of the "island of calm". On the other hand, the films of the 1950's and 1960's created new stereotypes related to the mass tourism boom. Busy beaches and the white bodies of tourists replaced white sandy beaches, mountains and landscapes shown up in the movies of the early decades of the 20th century. Besides, hotels and nightclubs also replaced monuments, rural landscapes and folk exhibitions. These tourist images mirror the social and spatial transformations of Mallorca, under standardization processes like other seaside mass tourist destinations. The identity was rebuilt on the foundations of "modernity". Although "balearization" has not ceased, nowadays filmmaking about Mallorca is advertising again a stereotype close to that one of the 1920s and 1930s, glorifying the myth of the "island of calm". This singular identity makes the island more profitable for capital that searches socio-spatial differentiation in post-fordist times

Mallorca, the largest of the Balearic Islands, is a well-known summer holidays destination; an ideal place to relax and enjoy the sun and the sea. That tourist gaze reflected on postcards results from advertising campaigns,

where cinema played an important role with documentaries and fiction films. The origins of that iconography started in the decades of the 1920's and 1930's, reflecting the so-called myth of the "island of calm". On the other hand, the films of the 1950's and 1960's created new stereotypes related to the mass tourism boom. Busy beaches and the white bodies of tourists replaced white sandy beaches, mountains and landscapes shown up in the movies of the early decades of the 20th century. Besides, hotels and nightclubs also replaced monuments, rural landscapes and folk exhibitions. These tourist images mirror the social and spatial transformations of Mallorca, under standardization processes like other seaside mass tourist destinations. The identity was rebuilt on the foundations of "modernity". Although "balearization" has not ceased, nowadays filmmaking about Mallorca is advertising again a stereotype close to that one of the 1920s and 1930s, glorifying the myth of the "island of calm". This singular identity makes the island more profitable for capital that searches socio-spatial differentiation in post-fordist times

<https://rebiunoda.pro.baratznet.cloud:38443/OpacDiscovery/public/catalog/detail/b2FpOmNlbgVlcmF0aW9uOmVzLmJhcmF0ei5yZW4vMzExMjI0Mzc>

Título: Travel, back and forth, to the myth. Cinemas contribution to the formation of the tourist iconography of Mallorca electronic resource]

Editorial: Ediciones Complutense 2016-10-21

Tipo Audiovisual: Tourism; cinema; Majorca; tourist gaze Turismo; cine; Mallorca; mirada turística Tourisme; cinéma; Majorque; regard touristique

Variantes del título: Viaje de ida y vuelta, al mito. La contribución del cine a la formación de la iconografía turística de Mallorca Voyage d'aller-retour au mythe. La contribution du cinéma à la formation de l'iconographie touristique de Majorque

Documento fuente: Anales de Geografía de la Universidad Complutense; Vol 36 No 2 (2016); 203-236

Nota general: application/pdf

Restricciones de acceso: Open access content. Open access content star

Lengua: Spanish

Enlace a fuente de información: Anales de Geografía de la Universidad Complutense; Vol 36 No 2 (2016); 203-236 Anales de Geografía de la Universidad Complutense; Vol. 36 Núm. 2 (2016); 203-236 1988-2378 0211-9803

Otras relaciones: <https://revistas.ucm.es/index.php/AGUC/article/view/53583/49101> /*ref*/Aguiló, C. (1987): Josep Truyló: fotògraf i cineasta 1868-1949. Palma, Miquel Font /*ref*/Aguiló, C. y Pérez de Mendionat, J. A. (1995): Cent anys de cinema a les illes. Palma, Sa Nostra. Obra Social i Cultural /*ref*/Amengual, B. (1903): La industria de los Forasteros. Palma, Amengual y Muntaner /*ref*/Amer, J. (2002): El turisme com a "pa per viure". (Suficiencia Investigadora). Barcelona, Universitat Autònoma de Barcelona /*ref*/Ateljevic, I., Morgan, N. y Pritchard, A. (eds.) (2012): The critical turn in tourism studies. Londres, Routledge /*ref*/Augé, M. (1993): Los "no lugares": espacios del anonimato. Barcelona, Gedisa /*ref*/Babiano, J. (1993): Las peculiaridades del fordismo español. Cuadernos de relaciones laborales, 3, 77-94 /*ref*/Bardera, D., Espluga, E. (2013): Mediterràniament. La catalanitat emocional, Biblioteca del Núvol, Barcelona /*ref*/Beeton, S. (2005): Film-induced tourism. Clevedon, Channel View Publications /*ref*/Berthier, N. y Seguin, J.C. (eds.) (2007): Cine, nación y nacionalidades en España. Madrid, Casa de Velázquez /*ref*/Blázquez, M. (2014): Un pulso por el decrecimiento urbano-turístico. Via@, revue internationale interdisciplinaire de tourisme, 2 (6), 2-20 /*ref*/Blázquez, M., Cañada, E. y Murray, I. (2011): Búnker playa-sol. Conflictos derivados de la construcción de enclaves de capital transnacional turístico español en El Caribe y Centroamérica. Scripta Nova, 15 (368) (<http://www.ub.edu/geocrit/sn/sn-368.htm>) /*ref*/Blázquez, M. y Murray, I. (2010): Una geohistoria de la turistización de la Islas Baleares. El periplo sustentable, 18, 69-118 /*ref*/Blot-Wellens, C. y Soto, B. (2005): Producción cinematográfica al servicio de la propaganda política. El legado del Patrimonio Nacional de Turismo. PH: Boletín del Instituto Andaluz de Patrimonio Histórico, 56, 112-113 /*ref*/Bonnefille, E. (2002) : Julien Duvivier: Le mal aimant du cinéma français (vol. 2). Paris, L'Harmattan /*ref*/Britton S.G. (1991): Tourism, capital and place: towards a critical geography of tourism. Environment and Planning D, 9 (4), 452-478 /*ref*/Buades, J. (2004): On brilla el sol. Tourisme a Balears abans del

boom. Eivissa, Res Publica Edicions /*ref*/Buades, J. (2009): Mare nostrum: la geopolítica de la guerra freda, la mediterrània i les geografies del complex militar-turístic. Palma, Universitat de les Illes Balears (http://ibdigital.uib.es/greenstone/collect/memoriesUIB/index/assoc/Buades_B.dir/Buades_Beltran_Joan.pdf) /*ref*/Bosch-Roig, G. (2015): Rutas de cine, el turismo cinematográfico en Mallorca: el caso alemán. Congrés Internacional de Turisme Cultural: anàlisi, diagnòstic i perspectives de futur. 19-21 de febrer de 2015. Palma, Universitat de les Illes Balears /*ref*/Brotos, M. M. (2014): L'immagine turistica di Maiorca attraverso il cinema. Dalle origini al boom turistico degli anni Sessanta. Rassegna iberistica. 37 (102), 199-214 /*ref*/Cañeque, C. y Grau, M. (2009): Bienvenido Mr Berlanga. Madrid, Bubok /*ref*/Cela-Conde, C. (1979): Capitalismo y campesinado en la isla de Mallorca. Madrid, Siglo XXI /*ref*/Cirer, J.C. (2009): La invenció del turisme de masses a Mallorca. Documenta Balear, Palma /*ref*/Comas, A. (2006). Joan Bosch. El cine y la vida. Valls, Cossetània Edicions /*ref*/Connell, J. (2012): Film tourism - Evolution, progress and prospects. Tourism Management, 33, 1007-1029 /*ref*/Crussells, M. (2004): Cinema as political propaganda during the Spanish Civil War. Ebre, 38 (2), 157-168 /*ref*/D'Amico, M. (2008): La commedia all'italiana. Il cinema comico in Italia dal 1945 al 1954. Milán, Il Saggiatore /*ref*/Esteve, R. y Fuentes, R. (2000): Economía, historia e instituciones del turismo en España. Madrid, Pirámide /*ref*/Font, M. S. (2006): Les fonts literàries El secreto de la Pedriza. En Aguiló, F. (Dir.): El secreto de la pedriza. Palma, Fundació Sa Nostra, 11-21 /*ref*/Gabriel, P. (1973): El moviment obrer a Mallorca. Barcelona, Curial /*ref*/Gamir, A. y Manuel, C. (2007): Cine y geografía: espacio geográfico, paisaje y territorio en las producciones cinematográficas. Boletín de la Asociación de Geógrafos Españoles, 45, 157-190 /*ref*/García, E.M. (2012): Turismo inducido a través del cine: génesis del imaginario romántico de Córdoba en el contexto cinematográfico español (1920-1930). Madrid, Universidad Carlos III (<https://e-archivo.uc3m.es/handle/10016/15227>) /*ref*/Gómez, R. (2006): El turismo no es un gran invento: aperturismo y recepción del ocio y consumo a través del cine español de los 60. Área Abierta, 15, 1-10 /*ref*/Gubern, R. y Font, D. (1975): Un cine para el cadalso. Barcelona, Euros /*ref*/Harvey, D. (1989): The condition of postmodernity. Oxford, Blackwell Publishers /*ref*/Harvey, D. (2002): The art of rent: globalization, monopoly and the commodification of culture. Socialist Register, 38, 93-110 /*ref*/Harvey, D. (2006): Space as a keyword. En Castree, N. y Derek Gregory (eds): David Harvey: A Critical Reader. Oxford, Blackwell Publishing, 270-293 /*ref*/Hernández, C. y Del Arco, M.A. (2011): Más allá de las tapias de los cementerios: la represión cultural y socioeconómica en la España franquista (1936-1951). Cuadernos de Historia Contemporánea, 33, 71-93 /*ref*/Hyounggon, K. y Richardson, S. L. (2003): Motion picture impacts on destination images. Annals of Tourism Research, 30 (1), 216-237 /*ref*/Iglesias, P. (2013): Cuando las películas votan. Lecciones de ciencias sociales a través del cine. Madrid, Los Libros de la Catarata /*ref*/Ioannides, D. y Debbage, K. G. (1998): The economic geography of the tourist industry. Londres y Nueva York, Routledge /*ref*/Jessop, B. (ed) (2001): Regulation theory and the crisis of capitalism. Cheltenham, Edward Elgar /*ref*/Katz, O. (1937): The nazi conspiracy in Spain. Londres, Victor Gollancz Ltd /*ref*/Lees, L., Slater, T. y Wyly, E. (eds.) (2010): The gentrification reader. Londres, Routledge /*ref*/Lefebvre, H. (1991): The production of space. Oxford, Basil Blackwell /*ref*/Llinàs, F. (1981). El verdugo, algunos aspectos de la puesta en escena berlauguiana. En Pérez, J (Ed): En torno a Luis García Berlanga. Valencia, Ayuntamiento de Valencia, 36-41 /*ref*/Löfgren, O. (2002): On holiday. A history of vacationing. Los Angeles, University of California Press /*ref*/López, I. y Rodríguez, E. (2010): Fin de ciclo. Financiarización, territorio y sociedad de propietarios en la onda larga del capitalismo hispano (1959-2010). Madrid, Traficantes de Sueños /*ref*/Martín, A. (2007): Subdesarrollo en cinco estrellas: la guía identitaria del desarrollismo. En Rey-Reguillo, A. (Ed.): Cine, imaginario y turismo: Estrategias de seducción. Valencia, Tirant lo Blanch, 177-207********************************

Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- informa@baratz.es