



12. A. [Alberto] Bonani

Portrait of a Man
Santiago de Cuba, c.1910s–1920s
Paper
Exhibition print
Museo Etnológico

13. Unidentified Maker

Portrait of a Woman and a Man
Buenos Aires (Argentina), 1958
Paper
Exhibition print
Museo Etnológico

Migratory waves are often marked by high clandestinity rates. Departures to the Americas included both people traveling legally and others who boarded ships without proper documentation—either on their own initiative or recruited by intermediaries acting as human traffickers. This was the case for the man pictured here, who traveled to Argentina as a stowaway.

14. Estudio Gonsalves

Portrait of a Man
Salvador de Bahia (Brazil), c.1910–1920
Paper
Exhibition print
Museo Etnológico

15. Arthur-Foto

Portrait of a Woman
Rio de Janeiro (Brazil), March 23, 1932
Paper
Exhibition print
Museo Etnológico

16. Estudio San Martin

Portrait of a Man
Possibly Ribadavia, c.1930–1940
Glass plate negative
Exhibition print
Museo Etnológico

In the mid-20th century, a wave of rural exodus displaced tens of thousands of people toward urban centers offering better job prospects and different futures—laying the groundwork for what is now called *hollowed-out Spain*. In the 1940s, this man—once the owner of a local business—left Ribadavia for Madrid to open a guesthouse and give his son the chance to attend university.

17. Unidentified Maker

Portrait of a Man
Rio de Janeiro (Brazil), February 9, 1932
Paper
Exhibition print
Museo Etnológico

18. Foto Chao

Portrait of a Woman and Child
Avión (Ourense), 1947
Glass plate negative
Exhibition print
Museo Etnológico

Migration has a deep impact on both origin and destination communities. This photograph follows the typology of images taken to be sent to an absent loved one. They might serve a probative purpose—showing that the support sent was having its intended effect—or a documentary one—updating the memory of someone far away. Given the high male-to-female ratio of Galician migration during this period, the image of a woman alone with children was not uncommon.

19. Unidentified Maker

Portrait of a Man
Montevideo (Uruguay), 1929
Paper
Exhibition print
Museo Etnológico

Migration chains are informal networks that allow people who have been, are, will be, or might be migrants to exchange information and assistance. Family ties play a fundamental role in these relationships.

This man, born in Melón—as stated on the Nationality Certificate from which this photograph originates—was the youngest of three migrant siblings. From Uruguay, he sponsored a sister, who worked in domestic service and married a descendant of Galicians there. The eldest brother also appears in the exhibition: he is wearing a dark suit, bow tie, and pocket watch chain.

20. Unidentified Maker

Portrait of a Man
Argentina, 1922
Paper
Exhibition print
Museo Etnológico

21. Unidentified Maker

Portrait of a Boy Beside a Car
Staten Island (USA), October 1963
Paper
Exhibition print
Museo Etnológico

The Buick LeSabre marked a milestone in American automotive history. Manufactured by General Motors, variants of the LeSabre were produced continuously between 1959 and 2005. In the early 1960s, it was marketed as a basic luxury vehicle—elegant yet reliable. In Spain, such foreign and luxurious cars were seen as status symbols and were popularly known as *haigas*.

22. Unidentified Maker

Portrait of a Woman
Staten Island (USA), September 1, 1957
Paper
Exhibition print
Museo Etnológico