



# **Territories in Transit: Influxes and Influences**

*Jesús Madriñán and the  
collection of the Museo  
Etnológico*

**Jesús Madriñán**

***Untitled (Malik)***

*Lanzarote Series*

2024

Large-format analogue photograph with pigment inks

Courtesy of the artist

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This exhibition explores the movement of people for opposing reasons —leisure and survival— through contemporary art and the photographic holdings of the Museo Etnológico.

In 2024, Santiago-born artist Jesús Madriñán lived in Lanzarote with the aim of studying the impact of migration and tourism on the island's identity. Despite their foreign and transitory nature, both phenomena have lasting effects that shape the daily life of the archipelago, acting as a metaphor for current (im)balances and hierarchies.

The series *Lanzarote* combines monumental portraits with still lifes made from local materials and tourist-generated waste found by chance. The close-ups and indistinct backgrounds offer little contextual information, presenting migrants and tourists on equal footing. Madriñán makes use of the audience's potential preconceived ideas to question the relevance of classifying people based on their circumstances, highlighting their shared humanity.

Just as the artist narrows the framing to open minds, the exhibition deliberately plays with a past and present ambiguity that blurs categorisation, emphasising that transience is inseparable from human nature. The dialogue between different times and places opens a space for reflection and debate about power dynamics between people and regions of the world.

Monserrat Pis Marcos  
Curator

**Jesús Madriñán**

***Untitled (Montaña Mina)***

*Lanzarote Series*

2024

Large-format analogue photograph with pigment inks

Courtesy of the artist

**Jesús Madriñán**

***Untitled (Playa Grande)***

*Lanzarote Series*

2024

Large-format analogue photograph with pigment inks

Courtesy of the artist

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The Museo Etnológico houses thousands of images that document the evolution of Galician society from the late 19th century to the present. These photographs capture the transformation of the country, which shifted from having a negative migratory balance to a positive one, and reflect its consolidation as a leisure destination, a point of departure, and a place of settlement.

The portraits from the collection in this room offer polished, often retouched visions intended to project a favorable image of the individuals in front of the camera. They were taken both in Galicia and in the Americas, although their provenance is not always immediately evident. Inspired by the ambiguity of *Lanzarote*, the names of the portrayed individuals are not included. Their stories are told only when relevant to outline the diverse and complex landscape of human mobility.

Providing a counterpoint to Madriñán's minimalistic still lifes are images referencing tourism and modes of transport that—then as now—connect and separate people who are bound to coexist for at least the duration of the journey that links them.

The selection's small and intimate scale reflects its historical perspective—less urgent than the challenges posed by *Lanzarote*, but essential for understanding the processes that have led to the present moment.

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**Jesús Madriñán**

***Untitled (María)***

*Lanzarote Series*

2024

Large-format analogue photograph with pigment inks

Courtesy of the artist



**1. Photo Guarrany**

***Portrait of a Young Woman***

Rio de Janeiro (Brazil), April 15, 1927

Paper

Exhibition print

Museo Etnológico

## **2. F. García**

### ***Portrait of a Man***

Havana (Cuba), c.1923–1924

Paper

Exhibition print

Museo Etnológico

## **3. Salvador López Requejo (1904–after 1970)**

### ***Portrait of a Woman and Two Children***

Possibly Maceda (Ourense), c.1960–1965

Plastic negative

Exhibition print

Museo Etnológico

The woman in this image looks seriously at her father, the photographer, as he captures her on the staircase of the family home with her young children, so her husband could watch them grow from afar in Germany. 600,000 Spanish migrants entered the country between 1960 and 1974.

The young man seated on the motorcycle at the right of this image also lived in Germany; he passed away there.

## **4. Salvador López Requejo (1904–after 1970)**

### ***Portrait of a Boy***

Possibly Maceda, c.1950–1960

Plastic negative

Exhibition print

Museo Etnológico

## **5. S. Ondina**

### ***Portrait of a Woman***

Havana (Cuba), c.1895–1898

Paper

Exhibition print

Museo Etnológico

## **6. Salvador López Requejo (1904–after 1970)**

### ***Portrait of a Girl***

Baldrei (Ourense), c.1960–1970

Plastic negative

Exhibition print

Museo Etnológico

In 1961, Spain and Switzerland signed a bilateral agreement to facilitate labour mobility for Spanish citizens; a year earlier, authorities in Geneva estimated that, on average, 50 Spanish migrants arrived each day. Today, more than 41,000 people of Galician descent reside in the Swiss Confederation, reflecting the impact of successive migration waves from the mid-20th to the early 21st century. This girl from the municipality of Maceda was left in the care of her grandparents while her parents worked in Switzerland.

## **7. Unidentified Maker**

### ***Portrait of a Man***

USA, October 1912

Paper, cardboard

Exhibition print

Museo Etnológico

This man emigrated to New York around 1904, where he learned English and apparently some Polish. There, he trained as a cooper, which allowed him to open his own workshop upon returning to Ribadavia in 1914. The bilingual inscription indicates the photograph was commissioned by the son as a keepsake for his mother.

## **8. Foto Chao**

### ***Portrait of a Man***

Ribadavia, c.1910–1920

Paper

Exhibition print

Museo Etnológico

Migration can be a circular experience. This man was born in Argentina in 1897. Of Galician descent, his family brought him to Spain as an infant. In his teenage years, he returned to Argentina to work. At around age 20, he came back to Galicia, where he married and was later widowed. After remarrying, he emigrated once again to Argentina due to the Spanish Civil War, until finally returning to Spain for good in 1963 to be reunited with his wife.

**9. Unidentified Maker**

***Portrait of a Woman***

Rio de Janeiro (Brazil), August 24, 1933

Paper

Exhibition print

Museo Etnológico

**10. F. [Florencio] Bixio & Co.**

***Portrait of a Man***

Buenos Aires (Argentina), January 1920

Paper

Exhibition print

Museo Etnológico

**11. Foto Chao**

***Portrait of a Man***

Ribadavia, 1925

Paper

Exhibition print

Museo Etnológico

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**Jesús Madriñán**

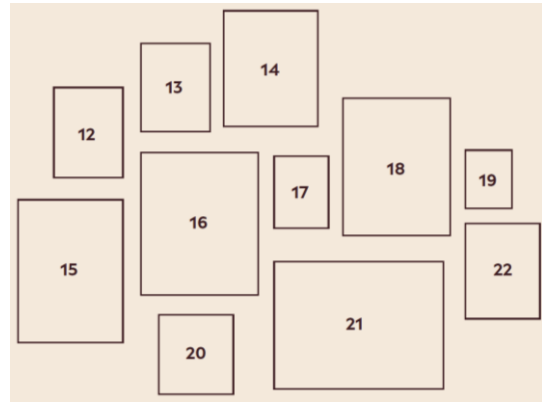
***Untitled (Bamba)***

*Lanzarote Series*

2024

Large-format analogue photograph with pigment inks

Courtesy of the artist



### 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 a high clandestinity rate. 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 Martín**

***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

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## **Jesús Madriñán**

### ***Untitled (Manchester)***

Lanzarote Series

2024

Large-format analogue photograph with pigment inks

Courtesy of the artist

## **Jesús Madriñán**

### ***Untitled (Portrait in red)***

Lanzarote Series

2024

Large-format analogue photograph with pigment inks

Courtesy of the artist

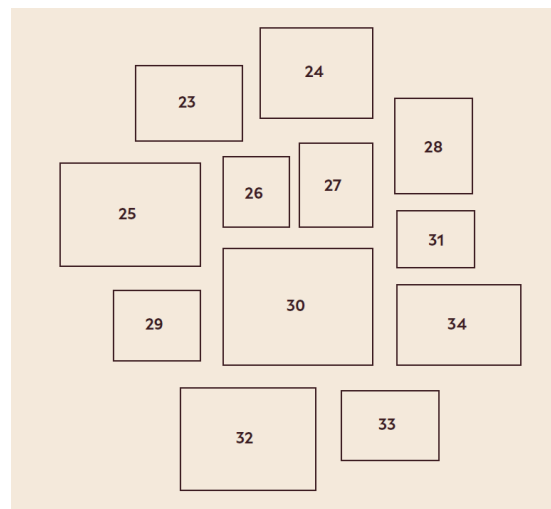
**Jesús Madriñán**  
***Untitled (Ireland)***

*Lanzarote Series*

2024

Large-format analogue photograph with pigment inks

Courtesy of the artist



**23. Foto Llanos**

***Passenger Dock***

Vigo, c.1929–1939

Glass plate negative

Exhibition print

Museo Etnológico

The dock in this photograph was used to transfer passengers to and from large ships that could not dock in the harbor due to the lack of depth. The modern transatlantic pier, inaugurated in 1939, made this intermediate transfer unnecessary. Behind the iron kiosk, installed in 1928, one of those ships can be seen anchored in the estuary. Today, the former dock area is occupied by the storage facility of the Royal Yacht Club of Vigo.

**24. Unidentified Maker**

***Group Outside the Tretyakov Gallery***

Saint Petersburg (Russia), August 1934

Paper

Exhibition print

Museo Etnológico

**25. Foto Llanos**

***Ocean Liner Arcadia***

Vigo, c.1997–2003

Plastic negative

Exhibition print

Museo Etnológico

The arrival of cruise ships to Vigo's port intensified from the mid-1960s. In 2024, around 215,000 people arrived in 86 stops; projections for 2025 estimate 300,000 cruise tourists and 120 stops. The Arcadia, built in the late 1980s with eleven decks offering all kinds of activities, was designed exclusively for tourist cruising. Spain is the second most popular cruise destination in Europe.

**26. Unidentified Maker**

***Aerial View of Postiguet Beach***

Alicante, August 1982

Paper

Exhibition print

Museo Etnológico

The writing on the back of this snapshot describes the moment it was taken: "Alicante August 1982 / (From our hotel Meliá window / at 7 p.m.) (4th floor)". This photograph, taken for personal use, closely replicates the framing of Alicante postcards from that same period. These emphasised the sun-and-beach vacation model, using the tourist presence itself as a promotional image.

**27. Unidentified Maker**

***Portrait of Two Women***

London (United Kingdom), c.1960s

Paper

Exhibition print

Museo Etnológico

**28. Unidentified Maker**

***Portrait of Two Women***

Alicante, September 17, 1981

Paper

Exhibition print

Museo Etnológico

**29. Unidentified Maker**

***Family Group on a Beach***

c.1960s–1970s

Paper

Exhibition print

Museo Etnológico

**30. Foto Llanos**

***Ocean Liner Europa***

Vigo, c.1930–1939

Glass plate negative

Exhibition print

Museo Etnológico

This German ship was one of the most advanced of her time. Launched in 1928, she broke the speed record between Bremerhaven and New York during her maiden voyage in 1930. With over 800 first-class cabins, she hosted prominent figures of the time such as filmmaker Leni Riefenstahl, magnate William Randolph Hearst, and designer Elsa Schiaparelli on their transatlantic crossings.

### **31. Ediciones PARIS J.M. – Zaragoza**

#### ***Postcard: ORENSE***

Ourense, dated July 19, 1969

Paper

Exhibition print

Museo Etnológico

The Torre de Ourense was inaugurated in 1968 to house a hotel infrastructure: the Hotel San Martín. In 1967, while still under construction, the émigré writer Eduardo Blanco Amor wrote: "La Torre de Ourense will be grandly inaugurated by emigrants from all over the world, gathering here to ponder aloud their concerns." On the reverse, a grandmother writes to her grandson from a holiday rental on A Toxa island, in a typical example of domestic tourism.

### **32. Unidentified Maker**

#### ***Group of Travelers Refueling***

Saint Petersburg (Russia), August 1934

Paper

Exhibition print

Museo Etnológico

### **33. Benedicto Conde González "Bene" (1895–1987)**

#### ***Postcard: Souvenir of the Voyage M/N "RÍO TUNUYÁN"***

Vigo, c.1961–1971

Paper

Exhibition print

Museo Etnológico

The names of the emigrant ships remain etched in the memories of many who traveled aboard them. Built in Italian shipyards in the late 1940s or early 1950s, this ship joined the fleet of the Argentine Maritime Lines (ELMA) in 1961. From 1962 until her decommissioning in 1971, it completed voyages between Europe and the Americas, calling at Galician ports.

### **34. Foto Llanos**

#### ***Vigo–Petelos Railway Line***

San Mamede de Petelos (Pontevedra), 1927

Glass plate negative

Exhibition print

Museo Etnológico

Between the late 19th and early 20th centuries, businessmen Enrique Peinador—father and son—promoted the construction of a direct link between Vigo and the spa town of Mondariz. The project faced technical and financial difficulties and was halted by World War I. In 1920, the Vigo–O Porriño line opened, the only section to become operational. The railway tracks are visible in the image, to the right.

This unfinished project aimed to boost visitor flows and currency exchange into inland Galicia. It was part of a broader wave of public and private interest in developing an early tourism industry.

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### **Jesús Madriñán**

#### ***Untitled (Salt and Skin)***

*Lanzarote Series*

2024

Large-format analogue photograph with pigment inks

Courtesy of the artist

### **Jesús Madriñán**

#### ***Untitled (Sand and Wrappers)***

*Lanzarote Series*

2024

Large-format analogue photograph with pigment inks

Courtesy of the artist

### **Jesús Madriñán**

#### ***Untitled (Melon and ants)***

*Lanzarote Series*



2024

Large-format analogue photograph with pigment inks

Courtesy of the artist

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**G. Kügler & Co. (active 1891–1939)**

***Camera***

Görlitz (Germany), c.1890–1910

Glass, metal, wood

Museo Etnológico

Like many of the photographs in the Museo Etnológico collection, Madriñán's works are produced using a large-format analogue camera from the early 20th century, similar to the German-made device on display here. Modern components, such as a new Japanese-manufactured lens, were added at a later date.

Despite the similarities between the tools, the stark contrast between historical and contemporary photography challenges the boundaries between artistic creation and anthropological documentation. The constraints of Madriñán's chosen method reveal the paradox of using a technique that requires the subject's stillness to explore the ceaseless movement of human beings.