

Greece before 1980 through the lens of Konstantinos Manos, Robert A. McCabe, Herbert List and Henri Cartier - Bresson in the early period of tourism in Greece.

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ABSTRACT

The purpose of this research is to deal with the early period of tourism in Greece. The photographic gaze of some of the most important photographers in the world is studied such as Constantinos Manos, Robert A. McCabe, Herbert List and Henri Cartier-Bresson. A qualitative research of the photographic material of the specific photographers was carried out. The results of the research showed that the photographers, although they intended to capture the situation in Greece in those years, managed to highlight it abroad, something that was the basis for modern tourism in Greece and the develop of Greek tourist entrepreneurship.

1. INTRODUCTION

Tourism in Greece dates back to antiquity. Tourism in modern Greece began to flourish during the 1960s and 1970s, in what became known as mass tourism and photography undoubtedly contributed to this. Tourism in Greece today is a key element of economic activity in the country. Greece is an important tourist destination and attraction, thanks to its rich culture and history, but also for its many islands and beautiful beaches. Photography was a lever of attraction in the promotion of the tourist product and this was contributed by many famous photographers who did important work in our country. Tourist photography seen through the eyes of Artistic Photography is not a representation of reality. It is the perception of the photographer-creator, his position, his photographic view of the event and the formation of this position. The development of tourism in Greece owes a lot to the creative photographers who through their lens preserved an era but also made known to the general public the places and the habits of their inhabitants. Among those who left an important work in Greek photography are Konstantinos Manos, Robert A. McCabe, Herbert List and Henri Cartier - Bresson in this early period of tourism in Greece <1960 -1980>

2. THE PHOTOGRAPHER KONSTANTINOS MANOS

Born in South Carolina in the United States in 1934, Konstantinos Manos is a photographer who has distinguished himself through the realistic and sometimes photojournalistic approach to the subjects he captures with his lens. He was a member of the Magnum Agency and using a Leica camera he manages to capture his subject keeping a distance from it.

The Greek-American photographer traveled all over Greece for the needs of the "Greek Portofolio" [1], at a historical moment that was transitional and at the same time very critical. This is the 60's, where with clarity and honesty he records scenes like the girl from Karpathos, who holds her child tightly in her arms and with wide eyes and vividly watches the events around her, or the blind grandfather from Crete who with his only company his old wife and his only support his wooden cane, seems to be in deep thoughts, if he dreams of the past.

Each of his images from the "Greek Portofolio" is a personal experience. Its protagonists are ordinary people living in small villages or farms, scattered in the Greek countryside. His passage through these places was effortless, as a friendly observer, who aspires to highlight his experiences from Greece and at the same time to present the diversity of people who live in common places and share the same stimuli. He believes that man undergoes multiple changes that evolve evolutionarily in his temperament and are influenced by time, environment and other people, with whom he associates and lives socially.

Konstantinos Manos manages with his images to "capture" the eyes of the viewer, to make him think to decide what is what attracts him most in the composition he chooses. He considered that in some photographs the image is more important than the subject it contains, since the subject of the image is the photograph itself.

3. THE PHOTOGRAPHER ROBERT MCCABE

Another great photographer, with a great work in Greece, is Robert McCabe. He was born in Chicago in 1934 and two years later his family moved to New York while his father worked for a city newspaper. He first visited Greece in 1954 as a student at Princeton University, where he studied English Philology and did his doctoral dissertation on Lord Byron and Greece.

The exhibition he held in our country on the topic: "Greece. The years of Innocence (1954-1965) ", reflect his photographic explorations of these eleven years. His images reveal to us a poor country, struggling to recover from the terrible hardships and phobias that the past has bequeathed to it. He states: "Wherever I traveled, I was greeted as if I were a friend, ordinary people who sacrificed their food and comforts for genuine hospitality. We used to joke that you had to spend half a day crossing a small village since everyone was inviting you for a drink and you did not want to offend anyone by refusing their invitation. The fact that had made a great impression on Greek people was when the Mayor of Ios gave his bed to one of guests and he slept in the living room on the floor "[2]

In such a warm atmosphere, McCabe will capture with his lens excerpts from events and images, which are fragments of life of that time. His images come to life in this era, which has typically been lost, but has essentially been engraved with indelible colors in our memory. The French photographer Brassai once wrote: "Many photographs are full of life but are vague and cannot be easily remembered. What matters is the power of an image "[3]

Driven by Brassai's views on the dynamics of an image, McCabe believes that the power of photography can come from many different factors and elements of photography, or from the viewer's emotional or mental response. As a photograph, it believes that its power can be rooted in its simplicity, in the unique and exceptional moment captured by the lens, in the composition and arrangement of the volumes, in the light that emphasizes and defines elements of the image, in the originality of the capture of photography and many other factors that one can explore.

For McCabe, the viewer's emotional and mental response is an essential factor in the dynamics of an image. Everyone has different experiences and choices in their life, so they follow their own path. Thus, an image that for some has great power and remains unforgettable, for someone else means absolutely nothing. But surely, there are images, not many, that have the power to which Brassai refers. Such images should be hoped for and sought by every creative photographer, creating images with illustrative power based on their content and composition. Images that will have to tell their own truth in the eyes of every viewer.

4. THE PHOTOGRAPHER HERBERT LIST

An important photographer, who unfolded his surreal stimuli by Giorgio De Chirico and Man Ray, and in Greece, is the Herbert List. Born in Hamburg in 1903, he studied Fine Arts and Philology at the University of Heidenberg from 1921-1923! As early as 1930 he had become more interested in the art of photography, seeking to find through his lens new aesthetic avenues, recording subjects he drew from Hamburg and the environment in which he lived.

An irreconcilable personality, with a way of life and values that clashed with German National Socialism, he decided to leave his country (1935), seeking in Paris light from his political impasse. There he organized his first exhibition, in a small exhibition space on Rue de Rivoli and collaborated with Verve and Vogue4 magazines. On a trip to London he meets George Hoyhingen-Huene [4] and together in 1936, they make a trip to the Mediterranean. List settled in Greece collecting material for his book Licht Uber Hellas, but the Occupation forced him to return to Germany again in 1941, leaving the place that inspired him artistically!

When the War [5] ended, he made many trips to Italy, Paris, Greece, Mexico and the Caribbean, collecting with his lens moments of unique aesthetic and artistic value. The stunning photographic compositions depicting landscapes of Santorini, the beaches of Naxos, but also scenes with a clear photojournalistic look, reveal his multi-talented and restless personality, which can and does maneuver through the lens, in different aspects of the photographic art. This important creator passed away in 1972, at the age of just 69 years.

5. THE PHOTOGRAPHER HENRI CARTIER - BRESSON

Another photographer who excelled in contemporary photography is Henri Cartier - Bresson (6) (1908-2004). He is the man who gave the photographic reportage the glamor of creation, both in terms of the choice of the "decisive moment", as well as in terms of the balance and the composition of the photographic frame. The ideal relationship between form and substance and the amazing economy of the media used, make Henri Cartier - Bresson an unsurpassed milestone in the history of photography. He states: "Reporting places the elements of a problem, defines an event or some impressions. The elements of a subject, which cause the spark to ignite, are often scattered. We do not have the right to collect them by force, their direction would be malicious, hence the usefulness of the report... Our job is to observe reality with a "clinical" eye, with the help of this collector pre-drafts, our camera, ie to define reality, but not to manipulate it, neither during photography, nor in the laboratory with various small cooking "[7].

Bresson, born in 1908 on the outskirts of Paris and growing up in an urban environment, quickly demonstrated a special talent for the arts. While still a high school student, he painted and later attended classes with the cubist painter Andre Lhote. "Having a deep artistic aesthetic based on the youthful influences he had received, from Futurism and Surrealism", he will create a new era for documentary photography. Stations, workshops, the poor, the marginalized, prostitutes, dancers, the homeless, etc., are his subjects. Next to them, Bresson will stand on equal footing and with his work will create a new form of photography, which is not only interested in photographing officials or people who are directly connected to events or events that should be of interest to the public. The new era in documentary photography begins with the thematic selection of outsiders, but also with the expansion of the topographic field in the sense of adding new places to the photographic setting [8]. Paris, Germany and New York are no longer the only places that should be of photographic interest to the creator. The countries of the Second and Third Worlds are the ones that claim the same share of importance and the exact same rights of photographic recording and projection. From now on other cultures, peculiarities in the cultures of other peoples will be the protagonist. The interest is not only in their glorious ruins but in the man himself, the landscape and the environment in which he lives. He is the person who faces the same problems, is tormented by the same unanswered questions, cries and laughs in the same way and with the same intensity. The global dimension in the treatment of man, will really bring this new era in the field of photography, an era rich in upheavals and reconstructions.

In 1952, Bresson's Greek friend Andreas Terriade, who ran the publishing house VERVE, published in Paris an album of his texts and photographs entitled "Images on the fly". Among other things, this album will go down in history for Bresson's introductory text, which sets out his views on the "decisive moment".

He states characteristically: " I discovered the Leica camera: it was the extension of my eye and it did not leave me anymore. I was walking all day with my mind constantly alert, trying to take pictures in the streets, as if they were spontaneous crimes. I wanted to capture in a single image the essence of the scene that was appearing "[9]. The "decisive moment" for Bresson is the photographer's timely reaction to the development of any episode through an ideal presentation, which has to do with the most appropriate form and the most successful visual way of projection. The "decisive moment" is the spiritual, essentially, vigilance that the photographer must have in order to "capture" the event before it takes place, before it is completed. And all this has been performed with the most ideal composition - form.

One of the stops of Bresson's tours, in his attempt to immortalize man worldwide, Greece (1953). At this time in Greece, the climate is very heavy, since the fratricidal mood continues to exist. Bresson will come to Greece. It gets to the point where it feels like people are being influenced and influenced by events. He explores the places where history is created every time, but his work does not refer directly to current events that have a purely journalistic significance. The photo where two elderly Athenian women, dressed in black, walking arrogantly in the same direction under a balcony, starring two caryatids, young in age, half-naked and completely static is an overly moving photo. The accumulated experience of the creator manages to "capture" the moment of the union of old age and maturity, of the harsh reality that prevailed in Greece - with black-clad women mourning for a lost loved one - with the greatness of the past, the real dream . Bresson predicts a second before it happens, the passage of these modern Greek women under the legendary ancestors of the past. This is the moment when the photographer decides to press the button, saying "yes" to the creation of this wonderful image, which uniquely marries the modern history of this long-suffering place, with the grandeur and unsurpassed glamor of the glorious past.

Painter and set designer Giannis Tsarouchis talks about how he created this important image of Bresson: "One day, I suggested to H. Cartier Bresson who was in Athens to come with me for a short tour. I brought him here (to the house at 45 Agioi Asomaton Street). I took out my paints to paint the house across the street. In two hours I had finished the watercolor.

Bresson also wanted to immortalize the "neoclassical". He set up his engine. I suddenly saw him shaken by something elusive in the quiet house. He was right! Two women in black quickly passed in front of the house and his flashlight. At that moment, the photographer managed to combine the snapshot with the harmony of the studied photography "[10]. For Bresson, the focus of every photograph is on poverty, ordinary people, the weak, children. Only through these persons can the essence of the human condition be attributed. They can reveal the ugliness and beauty of the world, the optimism and tragedy, the submission and triumph of human nature.

6. THE GREEK ENTREPRENEURSHIP IN TOURISM

Photography played an important role in the development of tourism in Greece. Greece was promoted abroad, impressed and started the modern tourist activity from abroad. With this flourishing of tourism, the tourism entrepreneurship started. Initially as a mass tourism entrepreneurship and then over the years as an entrepreneurship and alternative forms of tourism such as religious tourism in Tinos, wine tourism [11] [12] in Santorini mainly and northern Greece and sports tourism [13] [14]. Through the first photo projection, Greece was placed on the tourist map and its image was promoted abroad for the first time. Then the first tourists began to arrive. As is usually the case, in Greece too, tourists were treated with suspicion by the Greeks. This is because they brought a completely different mentality and culture than usual. The areas that managed to embrace them and tolerate diversity, are the ones where they initially developed as tourist destinations. A good example is the island of Mykonos. This is how entrepreneurship started, as more and more needs were created by tourists and more and more opportunities were created for Greek businessmen, where they were now trying to meet not only the Greek consumer, but also the foreign tourist.

With the tendency for the responsible tourists to distance themselves from mass tourism, in more modern movements, alternative forms of tourism were developed. Some of them took advantage of other advantages of the Greek product, and developed many different forms of tourism, where they enriched them with many forms of businesses.

7. CONCLUSION

Photos are often able to convey the emotional charge of their creator at the time of shooting. The ideal relationship of faces, surrounding atmosphere, quality of lighting and the specific moment you choose, will give birth to timeless photos, which will always "speak" to the sensed viewer. The human mind receives, shapes, and interprets the image of the outside world, with all the conscious and unconscious forces, and the realm of the unconscious could never become part of our experience without the reflection of perceived things.

The semantic analysis of a photograph or a series of photographs can convince us that what is happening next to us is not always perceived by those present and certainly does not activate us as much as a printed photograph. A photograph can have a catalytic effect on people's consciences [15].

In reading a photograph, the purpose is not to convey as information to someone what is happening elsewhere. The aim is to create in him a situation that the reading of the photograph will convey to him both as an understanding of the interpretation of reality, and as a sense of what is happening as an active citizen. [16] and is what the tourist product is looking for that catalyzes the traveler's thinking and decision today. Written propaganda will not bring results if it is not accompanied by the representations of the places we advertise as a tourist product. The abundant light of the blue Greek sky reflected in the Greek seas, to immortalize with his lens the moment the indestructible beauty of the Greek village, the immortal monuments of ancient and Byzantine art, thus discovering hidden photographic treasures of Greece and there is no doubt that Greece must be a photographers' paradise.

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