THE ART OF TOURISM

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Abstract: This article offers two innovations. First it proposes a new method, “virtual curating”, which is an extension to methods (such as content analysis and discourse analysis) deployed to interrogate written texts. In this case the texts are works of art and virtual curating elaborates and evaluates a method for using these works to understand tourism. Second it mounts a virtual exhibition in tourism art distilled from the collection of around nine hundred works. It organizes the art into themes, or galleries, and offers a guide to the exhibition. The outcomes of the article are a novel reading of, and fresh insights into both the phenomenon of tourism and its representation. **Keywords:** virtual curating, art, representation, gaze.

INTRODUCTION

For this unconventional paper some special forbearance, patience and effort is asked of its reader. Neither copyright laws nor space allow for the reproduction of the art work referred to. Ideally readers will visit these on the internet and this is easiest if the electronic version of the journal is being used together with an internet connection where clicking (control plus left click) on the hyperlink will access the artwork. At a future date some of the weblinks may be dead but submitting the title to a Google image search should locate missing works. For those without internet access a brief description of each artwork is given. It may be argued that such difficulties point to the unsuitability of this piece as a journal article. However journals no longer need to be totally text bound and technological innovations offer a ripe opportunity for multimedia experimentation and cutting edge research should challenge the status quo.

The rationale for this article is threefold. First whilst there has been attention in the literature to the consumption of art by tourists (Graburn 1976) (e.g. in cultural tourism), the presentation of destinations in art (e.g. in destination marketing), ethnic art for tourists (Cohen 1993) and visual culture (Crouch and Lubben 2003), little attention has been given to tourism as a subject for artists. Second, commentators have pointed to some narrowness in our understanding and representation of tourism (Tribe 2006). Third, as Rimmon-Kenan (1996:8) explains, “grave

doubts have been cast on the capacity of language to reach—let alone represent—the world.” It is in response to these issues that this article presents the *Art of Tourism* with a view free of the binders and blinders that can restrict the gaze of academic researchers. The aims of the article are to provide a thick artistic description (Geertz 1973) and novel reading of the phenomenon of tourism with fresh insights into issues of its representation.

The article initially elaborates a novel method called “virtual curating”. It then presents “The Exhibition” which displays a collection of carefully grouped and juxtaposed art works with explanations and interpretations. It explores emerging themes of interest which include *inter alia* idealization, motivation, gender, experience, gaze, surveillance, representation, truth, situatedness and memory. It builds upon ideas that emerge from the existing literature (Lippard 1999; Dahlgren, Foreman and Van Eck 2005) with particular reference to de Botton (2003).

THE ART OF TOURISM

This section defends the use of art in a social sciences journal and its method of virtual curating. Objections may be raised that the art of tourism does not qualify for a social science journal. There are three answers to this point. First art here is used as a text to be interrogated like other texts and there are many examples in the social sciences and some in tourism social science of the examination of texts (Hannam and Knox 2005). Second art adds to our interpretative understanding of the world of tourism and follows a movement that is becoming more common in the social sciences. Third this article encourages reflection on the limitations of simple text in social sciences. Another possible objection is that the method is not sufficiently robust. Sceptics holding this view are referred to Lincoln and Denzin (2003) for initiation into the expanding horizons of methods. As they say: “The methodological revolution unties old knots concerning understandings and acceptable strategies for describing and representing the social world” (2003:239). The method is indeed a novel one but researchers such as Mead and Bateson (2003) and Peterson Royce (2003) have described innovative methods of research using photography and poetry.

Study Type and Method

The method here is “virtual curating”. The researcher assumes the role of an art museum curator and the output is a display of works organized into viewing galleries supported by an exhibition guide. The article thereby extends the interpretivist tradition of research by offering a new, fresh and different account of tourism. The collection and analysis of data (works) proceeded as follows. There were four lines of data collection. First a Google image search was used to mine data. For five years a prolonged iterative and often serendipitous search for art was undertaken. Second as new art collections were discovered these were cyber-visited and the researcher browsed the collections at length. A special effort was made to discover ethnic and indigenous art outside of the Anglo-Saxon cultural tradition. Third the author physically visited many galleries. Fourth the discovery of an exhibition *Universal Experience: Art, Life and the Tourist’s Eye* at the Haywood Gallery, London added a rich new seam of data. Some limitations to this approach are conceded. There are inevitably pictures that defy discovery from simplistic search terms. Artists are often enigmatic in their choice of titles. However the collection phase resulted in the discovery of around nine hundred works and a database was set up to record each work, its title, the artist, the weblink and the date of production.

Data analysis commenced with a large unstructured collection of raw data (works). Where a quantitative researcher might turn to SPSS and a qualitative researcher turn to NVivo here the researcher offers a personal ordering and reading of the pictures. The objective is to provide a novel juxtapositioning of the art, a plausible narrative and a connecting thread for the whole exhibition. The works were studied and a series of memos annotated and then sorted to produce a series of over-arching themes. The desired end was to mimic, in a virtual space, a physical art gallery. The method brings a fusion of elements of grounded theory, content analysis and researcher artistry. A number of different possible orderings were arrived at. For example it was possible to order the art in terms of movements (e.g. romanticism, surrealism, conceptualism etc.) or concepts (authenticity, heritage, sustainability etc.). However it was decided to organize the exhibition to mimic a journey, starting at home, traveling, and ending up back home with memories. Inevitably a large number of works were discarded with a total of 82 chosen for the final exhibition.

In quality terms there is no claim to researcher neutrality. The researcher's situatedness and embodiment both have significant effects on the particular gaze that is initially cast at the problem and the way the data is analysed. Against this the wide repertoire of art, selected without any conscious bias, offers a form of value pluralism. No artist was ruled in or out and many perspectives are shown. Validity, reliability and falsifiability (Popper 1975) are not relevant here. It is not possible to argue that this exhibition or guide is true or false. Many alternative collections could be gathered, exhibitions mounted and explanations proffered. However it is claimed that the results meet qualitative research standards of plausibility. They are also measured and qualified (in the sense that no over claiming is made, for example that this art represents all cultural perspectives) and the method is transparent (i.e. it is clearly set out so that the reader may understand precisely what moves have been made and understand the subjective role of the researcher).

The Exhibition

The exhibition is divided into galleries. Gallery 1: Gaze and Gauze, provides a different function from the other galleries. It offers a link between the methodology and the rest of the exhibition by raising questions about representation and how the world of tourism is seen by researchers and artists. The subsequent galleries are arranged around a journey starting and ending at home.

Gallery I: Gaze and Gauze. Magritte's The Treachery of Image (1929)

http://www.artprintcollection.com/images/magritte_magritte_f4f745.jpg

is a picture of a pipe including as part of itself the words "this is not a pipe" and this paradox leads us immediately to the crux of this article. For a representation, whether text, picture, music or dance, generally falls somewhat short of what it seeks to represent. In semiotic terms there is a gap between the sign and the signified. A picture of the pipe misses many aspects of actual pipeness for example texture, smell and chunkiness. After Magritte we may understand that research articles may miss some of the richness of the tourism phenomenon. It is an objective of this article to provide greater richness by the intermingling of text and image. In Magritte's *La Condition Humaine* (1933)

<http://www.abcgallery.com/M/magritte/magritte16.JPG>

an easel holding an unframed painting of a landscape seems to offer an exact representation of the view that it is blocking. A key issue raised is the extent to which art or research represents the world that it seeks to describe. Of course art which is merely representational does not get under the surface of tourism or offer any different view. But art can offer new insights and challenge the taken for granted view. de Botton explains how “artists [can] paint a portion of the world and in consequence open the eyes of others to it” (2003:189). He cites artworks as provocative instruments asking its audience for example to “look at the sky of Provence, redraw your notion of wheat, do justice to olive trees” (2003:189)

To illustrate this he offers a commentary on Van Gogh’s *Cypresses* (1889)

http://www.metmuseum.org/explore/gw/art_gw/el_tut_gogh_big.jpg

explaining that the flame-like turbulence that the artist saw in them demonstrates the sometimes overlooked structural characteristics of cypresses in Provence. According to de Botton, Van Gogh highlights “their beauty of line and proportion as an Egyptian obelisk ... interesting black notes ...the way they move in the wind” (2003:194). Van Gogh’s impressionist approach to representation deliberately distorts in order to draw attention to particular aspects of the world. But art is more than just opening our eyes and the title of this gallery, gaze and gauze, illustrates two ideas that can condition the way we see and represent the world. Researchers are generally unable to approach tourism research with a free gaze (Foucault 1980; Urry 2002) because of their embodied selves and situatedness (Tribe 2006). Magritte’s *The False Mirror* (1928)

<http://www.new-york-art.com/False-Mirror.jpg>

illustrates this, challenging the general view of the eye as an instrument of clarity and truth through its provocative title. The superimposing of clouds floating across the eye invites questioning of its clarity of vision. It speaks of clouded vision. The gaze may be clouded by cultural conditioning, gender, age, ethnicity and ideological influences amongst other things. In other words a gauze may distort the gaze.

The idea of gauze suggests a filter that mediates between the subject, the researched world of tourism and the representation of that world. Factors that influence our initial gaze into the world also conspire to influence our subsequent representation of it. This is demonstrated in the work of Oppenheim - *Reading Position for a Second Degree Burn* (1970)

http://accad.osu.edu/~ayoungs/260/jpgs/vito_acconci.jpg

which shows the imprint cast by the shadow of a book on the body of a sunbather. This illustrates how researchers come to embody the different traditions and disciplines that inform their intellectual position. Disciplines metaphorically leave their mark on us and inevitably create recipes for the way in which researchers represent tourism. Magritte's *Transfer* (1966)

<http://www.staff.vu.edu.au/sokolov/Library/Art/Rene%20Magritte/Transfer%201966.jpg>

demands that we consider the role of the person - the artist or the researcher - who interposes themselves between the phenomenal world and our view of it. It is a view of the sea. On the left side of the canvas a person blocks our view. On the right side the silhouette of the same person is cut into a curtain thus revealing the otherwise covered view of the sea. The silhouette cut-out perhaps tells us that our view is framed by the interposed person - the artist, the researcher - who limits what we can see. It is this limited view, this partial framing, that artists often invite us to break through. This emphasizes an important mission of this paper, for a key aim of art is to liberate the acquired gaze, to lift the constructed gauze and to seek doggedly different ways of (re)presenting the world.

With this in mind the final image in this gallery is from Bunuel's film *Un Chien Andalou*. (1929).

http://www.deutsches-filminstitut.de/caligari/dp2fc4849_01.jpg

A woman's eye is slit with a razor blade and thereby the regularised gaze is violated. This represents a symbolic departure from the strictures of traditions, paradigms and disciplines and the entering of the undisciplined world of art where an eclectic collection of works that encompass tourism themes will be considered.

Gallery II: Home and Away. Tourism has been viewed as a temporary offer of liberation. For example Krippendorf (1984:25) considers that "the main motive for travel is the wish to escape". Anne Zahalka's photo-art offers a number of snapshots of people in their homes and *Wednesday, 8.40pm* (1995)

http://www.roslynnoxley9.com.au/artists/3/Anne_Zahalka/239/35231/

captures the essence of ordinary life. It is viewed from behind a television that is being watched by two members of a family. Both look bored and weary. Through some doors another member

of the family sits at a table. It is a typical at home scene. It evokes notions of the surveillance of everyday life (Foucault 1980), alienation (Dann 1981) and anomie (Smith and Kelly 2006).

A number of paintings by Hopper explore the notion of humans looking out (gazing at realms of possibilities) and feelings of longing. For example *Morning Sun* (1952)

<http://www.ibiblio.org/wm/paint/auth/hopper/interior/hopper.morning-sun.jpg>

shows a woman sitting on a bed looking out of a window. There is a sadness to her facial expression and body language. The room seems austere and even prison-like and her gaze is focused on the exterior pointing to an escape from the mundane, the predictable and the rules (Crompton 1979), emphasizing the dichotomies of inside / outside, here / there and home / away.

http://www.scwca.org/event/images/mvp/08_saar.jpg

Escape, freedom, constraint and repression reverberate through Saar's sculpture *Coup* (2006) where a woman sitting on a chair holds a pair of scissors. That which she could possibly cut is her hair which ties her to, and is entwined with, a pile of suitcases.

Still at home another piece of photo art by Zahalka – *The Gym* (1998)

http://www.roslynxley9.com.au/images/galleries/Zahalka_Leisureland/021.jpg

reminds us that the idea of the perfect body on the perfect beach may cause us to recreate ourselves in preparation (Frew and McGillivray 2005). Here is tourism (re)forming our identities and perhaps evidence of its (self)constructive power (Wearing and Wearing 2001). At the same time art frames, markets and contributes to our pre-conceptions of places. Turner's *Venice at Sunrise from the Hotel Europa, with the Campanile of San Marco* (circa 1840)

<http://www.artnet.com/Magazine/features/karlins/Images/karlins12-8-3.jpg>

is typical of many canvases that offer an *a priori* glimpse into Venice. It illustrates mechanical reproduction (MacCannell 1999) as an important driver of tourists towards their pre-seen sights. Art may shape our perception and direct our gaze when we finally experience the city.

Gallery III: Crossings and Borders. Kertész's *Poughkeepsie, New York* (1937)

http://www.metmuseum.org/Works_of_Art/images/ph/images/1987.1100.48.L.jpg

is an image of a railway station. It has two simple lines to it – a railway line disappearing into the distance and the diagonal line of stairs leading to the platform. Both lines evoke a strong

anticipation of travel, of movement and of a trajectory into another place. A similarly strong evocation of a journey is found in Lange's

The Road West (1938)

http://www.metmuseum.org/Works_of_Art/images/ph/images/ph1990.1005.L.jpg

Its distant horizon seems to depict a journey as time consuming, as hard work and possibly long arduous and monotonous. Contrast this with Hockney's *Pearblossom Highway* (1986)

<http://kancrn.kckps.k12.ks.us/rosedale/Hockney/hockney.pearblossom-highway.jpg>

where the journey is colorful, an event in itself and scenic. The road approaches a crossroads offering choice. The road can be seen as a triumph over nature, offering a route to freedom (Obenour 2005). Following the motif of the road, McGingley's *Falling Forward Pochron* (undated) evokes a strong sensation of speed and fresh air as the wind blows through the hair of a woman being driven in the back of an open truck.

<http://www.linternaute.com/sortir/sorties/exposition/arles/diaporama/images/11.jpg>

Wallinger's video installation *Threshold to the Kingdom* (2000)

www.exibart.com/foto/34419.jpg

focuses on arrival. It shows, in slow motion, passenger arrivals at an airport accompanied by the soundtrack of Allegri's *Miserere*. It celebrates the frontiers of liminality (Ryan 2004) and spaces with the possibilities of different rules. The faces of passengers sometimes express expectation, sometimes bewilderment. This act of passage offers the possibility to abandon regular cultural baggage and explore new places, self and others. Of course tourism is predicated on free movement and *World Airport* was the name of the installation by Hirschhorn at the 1999 Venice Biennale.

http://www.renaissancesociety.org/site/files/media/478/2000_hirschhorn_flugplatzwelt1_n.jpg

Here a whole gallery was filled with artefacts of air travel. Planes of different flag carriers and control towers are interconnected with criss-crossed ribbons signifying global reach and highly networked (Larsen, Urry and Axhausen 2007) systems of communication. At the same time shabby neon lights signal the airport's transition from an extraordinary place to one which now characterises the ordinariness of a launderette.

Along with planes, the passport is the key to mobility for tourists and Babin's *Run Away Turn Away* (2005)

http://static.flickr.com/24/59782696_2b05727d1a_o.jpg

presents the passport as an open winding road of possibilities of travel. Indeed tourists take for granted the effortless crossing of borders (Freundberg 2006). But the concept of mobilities also hails its counterpart – that of immobility (Hannam, Sheller, and Urry 2006) which is the fact of life for many excluded from the privileges of tourism. Both the title and the content of Udemba's *World White Walls* point up the selective basis upon which mobility is granted. Travelers are segregated into lines based on nationality.

http://benjiart.free.fr/emekaudemba/uploaded_images/wwwa-718165.jpg

Indeed, those who are deselected from mobility have their passports marked – as illustrated by Udemba's *Refused*.

<http://www.ifa.de/galerien/visa/pics/udemba2.jpg>

They thus become unable to pass ports and other gateways and form a huge population of immobile persons. Richter's *Bass* (2002)

http://www.cfa-berlin.com/image_base/work/dr/m/M/dr_m_138_00.jpg

shows a group of the refused huddled together on small raft in a dark sea trying to circumvent the airports and ports that for them create barriers to mobility and a better life. Similarly the Serbian artist Ostojic conjures up alternative and desperate routes whereby the non-privileged can achieve mobility in *Looking for a Husband With E.U. Passport* (2000). Her performance art consisted of soliciting applications for EU passport holders to provide her with marriage and thereby mobility in Europe.

<http://www.paris-art.com/photos/No-Ostojic-12G.jpg>

The minimalist artist, Gonzales-Torres presents a piece called "*Untitled*" (*Passport*) (1991). This is a stack of white paper. The blankness of the papers represents the antithesis of the ornate bureaucratic patterning, identity marking, visas and transit stamps of a passport. Gonzalez-Torres expresses his "outrage at a social system that marginalizes "others" such as homosexuals, the economically disenfranchised, and foreigners—in much of his work ...[Passport] suggests a world without arbitrary borders and assigned nationalities, offering dreams of unfettered space and boundless travel." (Guggenheim 2007)

http://www.guggenheim.org/exhibitions/singular_forms/images/artworks/image_13a.jpg

Gallery IV: Pleasure and Flow.

In this gallery art fills an absence noted by Crouch and Desforbes (2003:5-6) of “aspects of pleasure, fun and sensuality which tourism encompasses at a common sense level but which have often been excluded from academic theorizing”.

http://www.bbc.co.uk/liverpool/culture/2003/01/openeye_butlins/openeye/storymain.jpg

Hinde's (1960s) postcard of the front of a Butlins holiday camp shows a purple neon sign on the front of a building proclaiming “Our true intent is all for your delight”. Holiday camps were dedicated to pleasure and promoting “play as a free activity standing consciously outside “ordinary” life (Huizinger 1955:13).

<http://image.guardian.co.uk/sys-images/Guardian/Pix/gallery/2001/12/04/Hanson1.jpg>

Hanson is renowned for his hyper-real works and in *Tourists* (1970) he presents two tourists in a state of mild enjoyment, highlighting some of the attributes of their pleasures. They are clearly gazing at a tourist site or spectacle hence drawing attention to the centrality of sightseeing in tourism. They are equipped to capture experience through photography and souvenirs and they are dressed in a kind of leisure uniform of relaxed, informal clothing.

Artists captured the more sensuous aspects of tourism somewhat before Veijola and Jokinen (1994) led research into sensual engagement and embodied encounters. For example Picasso's *Le Moulin de la Galette* (1900)

http://www.guggenheimcollection.org/images/lists/work/126_15_lg.jpg

depicts a scene of intense hedonism of Parisian night life in a dark club with drinks, dancing and a strong sense of bodily contact and sexual ritual. Matisse's *Le bonheur de vivre* (1906)

<http://www.artnet.com/magazine/features/saltz/Images/saltz2-19-9.jpg>

invokes hedonism in a rural setting. Here strong colors and naked bodies display an absence of inhibiting baggage with scenes of dancing, playing music and love-making in carefree enjoyment and celebration of nature. It is the body, rather than the gaze that is emphasised here. More recently Cook's *The Bathing Pool*

http://www.alexander-gallery.co.uk/artists/works_art/The%20Bathing%20Pool.jpg

typifies her work characterized by the use of big, bold caricatured figures, strong, bright colors and an atmosphere of simple fun and enjoyment. Cook's work is also notable in celebrating not

just the perfect body, but rather a range of body types and ages. It challenges the marginalization of the non-perfect body where “Foucauldian self-surveillance can inhabit the everyday geographies of fat bodies” and the beach can be “a place of embarrassment, self consciousness and even self concealment” (Bell and Valentine 1997:36). Meanwhile, Ardizzone’s *Lovers by the Sea* (1960)

http://www.tate.org.uk/collection/P/P06/P06011_9.jpg

offers a romantic view of flow between persons, lost in love, set off against a coastal backdrop.

Csikszentmihalyi’s (1990) concept of flow adverts to a condition of complete centring of attention, loss of self-consciousness and total immersion. Cary (2004) analyses a similar state which she terms the tourist moment and Wang (1999) conceptualizes existential authenticity as tourists losing themselves. Picasso seems particularly able to express flow. For example *Deux Femmes Courant sur la Plage (La Course)* (1922) shows two women dancing in a simple, sensual celebration of life, the sea and the air. Their hair flows behind them, their clothes fall away as they achieve a state of joy and pure being in nature.

http://artchive.com/artchive/p/picasso/picasso_running.jpg

Similarly by portraying the body in a cubist style in *Baigneuse* (1928) Picasso liberates it from its usual material form and restrictions enabling it to achieve a freedom of expression and movement and reveals a different configuration of its parts that challenges the viewer to see the body in a new way.

http://www.balnea.net/images/gallerie/1123_1.jpg

Magritte’s *The Bather* (1925)

<http://www.tereks.com/images/Magritte/9723.jpg>

brings a sense of calm, relaxation and of being and belonging. A woman is painted with a lightness of being in a stylish room that looks out onto an inviting beach scene. The outline of the woman’s body is echoed and mirrored in the lines of the shore. There is a strong sense of resonance, fit and fluidity between person and place.

http://www.saatchi-gallery.co.uk/artists/artpages/christoph_schmidbergerUntitled.htm

Schmidberger’s (2005) work, *I am Open for Everything, Don't Get me Wrong*, suggests a pushing of pleasure to the limits, an openness to possibilities and the throwing off of constraint.

A young man in a swimming costume and an elaborate restoration style wig lies on his front at the edge of a swimming pool. His body is rendered sensual by glowing sunlight.

Gallery V: Alienation and Rupture. Tourism also brings moments of disjunction, feelings of unconnectedness and sadness. In her photograph *Self-Portrait on the Train, Germany* (1992)

http://www.tate.org.uk/collection/P/P78/P78047_9.jpg

Goldin gazes out of a train window with a blank expression. The motivation for the shot was her realization that when she looks at a landscape she often sees it almost as a postcard and finds it hard to connect with what she is looking at. These feelings of alienation from place, of distance, of failure to emotionally connect with the environment, perhaps caused by the impenetrability of new places, or the overwhelming power or size of nature are also expressed in Illingworth's *Tawera* (2000)

<http://www.ferner.co.nz/assets/resized/img/CatalogueAnniversary/Illingworth,Michael32461-0-350-0-300.jpg>

Here the subject of the picture is boxed in and isolated from the surrounding nature and separate from and unable to touch the natural world. Beckmann paints the subject of his canvas, *Hotel Lobby* (1950)

<http://www.katz->

[heidelberg.de/Themen_im_Unterricht/Expressionismus/Beckmann_HotelLobby.jpg](http://www.katz-heidelberg.de/Themen_im_Unterricht/Expressionismus/Beckmann_HotelLobby.jpg)

into a similar state of isolation. There is no physical barrier in this painting of a crowded tableau of people in a hotel lobby. Yet each person presents dark facial expressions and the body language of emotional isolation. There is a lack of human contact despite the close proximity of humans and the paradox of aloneness in a typical busy holiday space.

de Botton (2003:20) identifies an irritant in *The Art of Travel* where he finds it difficult to move into his liminal space. He takes off for Barbados where he discovers the:

momentous but until then overlooked fact...that I had
inadvertently brought myself with me to this island ... My body
and mind were to prove temperamental accomplices in the mission
of appreciating my destination. The body found it hard to sleep ...

The mind meanwhile revealed a commitment of anxiety, boredom,
free-floating sadness and financial alarm.

This reading of self-consciousness on holiday is neatly captured by Moore's painting *Feet on Holiday II* (date unknown)

http://www.henry-moore-fdn.co.uk/images/cgm_562_1.jpg

Here, the sea, the landscape and the whole holiday place are partially obscured by a pair of feet which thereby bring into the image a self-consciousness of the body by the subject.

In his later study, *Tourist II* (1988)

http://www.saatchi-gallery.co.uk/artists/artpages/duane_hanson_tourists_2.htm

Hanson makes tourism seem like a chore and Lewis (1997:6) describes the piece as follows:

An American couple kitted out in the garish colours of their summer clothes gaze upwards to an exhibit, their faces belying no emotion other than boredom. To this extent they are like many tourists, force feeding themselves with culture for which they have no genuine interest but which they will enjoy talking about in retrospect in the comfort of their own home while passing the photos around.

Emin's *Sad Shower in New York* (1995)

http://www.tate.org.uk/collection/P/P11/P11567_9.jpg

offers a poignant autobiographical canvas revealing the loneliness and sadness she has experienced whilst visiting foreign cities. It is a simple line figure under a miserably dripping shower. It is stripped of the visual brochure hyperbole that markets destinations and hotels to leave a solitary, vulnerable, forlorn figure. The UK graffiti artist, Banksy, brings a chilling perspective to urban tourism. *Tourist Information* (2005) was sprayed on a wall in Hackney, an area of social deprivation in London. Whilst cities are routinely sanitized and romanticized in the literature distributed by Tourist Information Centres, Banksy gives a more edgy view of this area suggesting that tourists might come up against "hoodies" and that their safety might be at risk.

http://www.artofthestate.co.uk/photos/banksy_tourist_information.jpg

Two works highlight the ruptures generated by the architecture of tourism. Whilst much academic research has been undertaken on impacts, little work exists on the aesthetics of tourism's built environment (Chaspoul 1997).

http://www.saatchi-gallery.co.uk/artists/artpages/doig_Concrete_Cabin.htm

Doig's *Concrete Cabin* (1994) offers an upsetting juxtaposition of a minimalist Le Corbusier monolithic building of sharp bright modernist angles which comes up against and inevitably overpowers (and replaces) the soft, natural shapes and colors of a surrounding pine forest.

Tourism has transformed the landscape that it wished to appreciate.

http://www.saatchi-gallery.co.uk/artists/artpages/florian_maier_aichen_220.htm

Maier-Aichen's *Untitled* (2005) offers a dissonant view that contrasts with the typical postcard picture of seaside and coast. The broad blue sweep of the ocean crashes against a long sandy beach rendering the left part of the picture one of nature in harmony but the landscape on the right side is tinted red. This draws attention to its growing unnatural state, the scaring presence of a super highway and the encroaching development of real estate evoking an alienating scene.

Gallery VI: Hosts and Guests. Many artists working with tourism themes operate within a Western tradition. This can mean that the tourism world is seen through a particular gaze; hence it is important to locate native artists who can reveal host accounts. The Samoan artist Tibbo's *Untitled* (1968)

<http://www.art-newzealand.com/Issue105/tibbo2.jpg>

offers such a view. A river mouth scene with dugout canoes, straw-roofed huts, and native people fishing is painted with naïve directness. It is a scene of simplicity depicting a natural life devoid of industrialization or advanced economic development. The water and sky take up much of the canvas. Astiti is an Indonesian artist. In her work *Women of Two Continents* (1993)

http://www.aev.vic.edu.au/online_resources/crossing_boundaries/women_ot_two_continents.jpg

she offers a juxtaposition of women in native dress and tourists, dressed in short skirts and bikinis, photographing the native women. Astiti raises issues adverted to by Smith (1989) on host-guest relations and evokes thoughts about the ethical and appropriate behaviour. Indeed it may lead us to ask whether the local women are offering a particular performance for the satisfaction of the tourists.

<http://www.andrewsmithgallery.com/images/zig/ZIG1086.jpg>

Jackson is a native American Indian. In his picture *Indian Photographing Tourist Photographing Indian* (1991) he turns the tables on, and thereby holds up for scrutiny, the usual “guest takes photo of host” situation and turns it into “host (himself) takes photo of guest (a white woman) taking photo of hosts (two Indians)”. By doing this he reclaims the power that is usually lost to the guest in such a situation and invokes what Maoz (2006) terms a more mutual gaze. Guest - host relations also feature in the art of Loustal. *Touriste de Banana* (1998) depicts a tourist with a suitcase who turns his back on a local woman. It looks like the end of a holiday affair. A boat symbolizes the tourist’s mobility whilst the woman appears sad and wistful.

<http://www.loustal.nl/borders/franst2.gif>

Fusco and Gomez-Peña’s performance art (1992-1994) was titled *Undiscovered Amerindians* and explores the various scriptings of host - guest relations.

www.english.emory.edu/Bahri/Fusco.html.

They placed themselves in a cage, dressed in unusual costumes (of the fictitious Guatinaui people) and engaged in bizarre rituals offering themselves as the cultural “other”. Fusco (1995:47) commented on how:

Our cage became a blank screen onto which audiences projected their fantasies of who and what we are. As we assumed the stereotypical role of the domesticated savage, many audience members felt entitled to assume the role of colonizer, only to find themselves uncomfortable with the implications of the game.

<http://www.re-title.com/public/artists/2213/1/julesde-balincourt-1.jpg>

de Balincourt’s *People Who Play and the People Who Pay* (2004) depicts a hotel scene with swimming pool and palm trees. The guests are sunbathing, swimming and drinking and are predominantly white. A more careful inspection reveals a cadre of black workers doing housekeeping jobs in the rooms or providing service on the terrace.

Gallery VII: Gender and Space. In Hopper’s *Hotel Room* (1931)

<http://www.ibiblio.org/wm/paint/auth/hopper/interior/hopper.hotel-room.jpg>

a woman sits on a bed in a hotel room reading a book raising many questions about gender and tourism. Is this woman excluded from tourism spaces by her gender? Are liminal spaces mainly

for men? Jordan and Gibson's (2005) research into solo women tourists discusses their experiences in terms of surveillance, resistance and empowerment prompting the question whether the woman in Hopper's picture is seeking refuge from the aggressive male gaze. Certainly Orkin's *American Girl in Italy* (1995) underlines the position of the lone female tourist who is harassed by the explicitly performed male gaze.

<http://imagesource.art.com/images/-/Ruth-Orkin/American-Girl-in-Italy-1951-Print-C10313527.jpeg>

It captures the cultural shock of a female American tourist in Italy in the 1950s where the intensity of the gaze makes walking down the street a visibly difficult experience.

http://www.saatchi-gallery.co.uk/artists/artpages/sasnal_Resort.htm

Sasnal's *Resort* 1999 offers a critical counterpart to the paradise in the top half of the painting of a virgin coast line. The bottom half shows a white woman half sitting, half lying on a bed, served by a black waiter. Whilst drawing attention to the asymmetries between the server and the served there is also some ambivalence suggested in the proximity of the pair and the woman's pose. This might be an example of "reverse gender relations ... based on the idea of structurally unequal power relations between tourist generating and tourist receiving countries" (Dahles 2002:181), or "sex, tourism, and changing gender identities" (Dahles 2002:180).

Aitchison and Reeves (1998) discuss gendered (bed)spaces and analyze the gendered consumption of places and the reinforcement and resistance of gendered identities in tourism. They investigate women only spaces as sites of resistance and Cezanne's *Five Bathers* (1885) captures the spirit of such spaces with a depiction of five women, naked, seemingly in harmony with one another, and with nature, in the absence of a male gaze. This painting has a very different emotional texture to that of Hopper. It is one of confidence.

<http://k1p.pl/admin-malarstwo/images/grafiki/1630.jpg>

Similarly, Cook's *Cruising* (undated)

<http://www.berylcook.org/store/Admin/Displayimage.aspx?productid=176>

marks out a women's space as a place of celebration. In this brightly coloured painting five women in bathing costumes drink champagne in a Jacuzzi on a cruise ship. This is a picture of

empowered female tourists. The males in the picture despite their uniforms of power are smaller figures and walking out of the scene. Any potential male gaze has been resisted.

<http://www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=26389&searchid=8790&tabview=image>

In contrast to the strong female subjects of Cook, *Shine On* (Lucas 1991) shows objectified female bodies using a double page spread from a British popular newspaper *The Sport*. A semi topless model suggestively eats an ice cream amongst other images of the British working class seaside during a heat wave. By taking these two pages out of the context of this popular newspaper and (re)presenting them as a piece of art, Lucas draws attention to the representation of, and attitudes to, the female body which are legitimised and reproduced through the popular press.

Gallery VIII: Power and Politics. In this gallery political art is presented. It begins by recalling Nash's (1989) comments on tourism as a form of imperialism and the painting by Catlin - *La Salle Erecting a Cross and Taking Possession of the Land. March 25, 1682* (1847) - provides a provocative metaphor to illustrate this. It shows the unequal power relations between host and "incoming guest" (the latter with weapons) and planting of a cultural symbol (the cross) as the imperialist power subjugates an economically and technologically weaker host community and takes ownership of land.

<http://www.nga.gov/cgi-bin/pimage?50361+0+0>

Clashes of civilizations (Huntington 1996) and ideologies are the stuff of artists Arzamasova, Evzovitch and Svyatsky (AES) who pose a provocative challenge to established, iconic symbols of heritage and nation in *New Freedom* (2006). This alters an image of the Statue of Liberty to wear the veil and carry a copy of the Qur'an and effectively foregrounds ideology and hegemony at work in and through tourism. For whilst the original statue proclaims liberty, *New Freedom* questions whether liberty is confined to a taken for granted Washington Consensus and to what extent is it able to embrace competing world-views such as Muslim fundamentalism?

<http://www.islamonline.net/English/artculture/2003/04/images/pic04.jpg>

New Freedom was part of a traveling art installation called *AES Travel Agency to the Future*. This was a fake travel agency where the audience could interact with images and artefacts of

familiar destinations (posters, postcards, mugs, carpets and T-shirts) that had been overlaid with Islamic visual references.

<http://www.aes-group.org/img/tattf/10b.jpg>

In this way the familiar tourist gaze was disrupted and forced to engage with issues of identity, fear, difference, cultural representation and the possibility of a radically different new world order. This is particularly evident in Arzamasova, Evzovitch and Svyatsky's *Travel Agency to the Future: Central Park* (1996) where domes and minarets are placed into the New York skyline and what appears to be a Bedouin caravan makes its way across Central Park.

<http://www.aes-group.org/img/ip/05b.jpg>

Air travel has become a stage for the playing out of the geopolitics of resisting and opposing forces and Grimonprez's *In Flight* (1998) parodies aspects of plane hijacking using the medium of an In-Flight magazine containing subverted destination maps (pinpointing skyjacks), spoof advice by the terrorist Leila Khaled on what to do with a stolen Boeing and satirized safety instructions from SkyJack Air on how to survive a hijack.

http://www.replica21.com/archivo/artistas/unclass/108_images/108_grimonprez.jpg

On a more personal note Burden's *747* (1973)

<http://www.orbit.zkm.de/files/Burden747-1973.jpg>

was a piece of performance art where he fired several pistol shots at a Boeing 747 taking off at Los Angeles. This portrays an individual frustrated at some aspect of air travel or what it represents. He demonstrates some empowerment through the deployment of a revolver against such a mighty machine, yet at the same time an impotence in that whilst a revolver might kill a human it would not ground a plane.

Much of the politics of tourism is played out over the contestation of representation of culture and heritage. A good example of this is Quinn's *Alison Lapper Pregnant* (2005) (plate 1). This political, tourism art interpellates a subject, a disabled, pregnant woman, that is regularly overlooked and treats it to a special representation in white marble, one of the finest materials of sculpture. It was placed in Trafalgar Square, London confronting and challenging a deeply established statue-discourse of famous military men and their battles.

Plate 1: Photo of Quinn's *Alison Lapper Pregnant* in Trafalgar Square, London

Source: The author

This challenging of the normalised discourse of heritage where women, the disabled and blacks are routinely suppressed from representation (Chambers 2003) is vigorously pursued in a project entitled RepoHistory which designed and displayed signs that challenged official markers by offering alternative readings of heritage. For example *New York Slave Market* by Timoney and O'Brien (1999) was used to mark the hitherto overlooked site of the New York Slave Market.

http://www.repohistory.org/images/lower_manhattan_sign_project/ImSlaveMarket.jpg

Gallery IX: Nostalgia and Novelty.

http://architettura.supereva.com/allestimenti/20031029/05_c.jpg

Two works by Diller and Scofidio open this gallery. *Tourism Case Studies* (1991) presented 50 identical open suitcases hanging from the ceiling, suggesting uniformity, standardisation and the MacDonaldisation (Ritzer 1993) of packaged tourism. But each contains a critical case study of

an attraction in each US state using both official and unofficial data so that the expectant gaze might be diverted in different directions according to the reading taken.

http://www.arcspace.com/architects/DillerScofidio/aberrant_architectures/Photo-4.jpg

Interclone Hotel (1997) is a fictional advert series for a hotel chain pointing up how global brands tend to extinguish local difference. A basic corporate backdrop of a hotel room remains a constant onto which peripheral stereotypical regional features may be dragged and dropped from a limited palette. Attention is thereby drawn to the way the tourist bubble is extended through global hotel chains as familiar and predictable spaces are created within exotic places and any sense of overpowering otherness is neutered.

In contrast, Timtschenko's *Venice II* (1999)

<http://www.artfacts.net/exhibpics/9874.jpg>

shows how the exotic (in this case Venetian gondolas, arches and canals) can be inserted by way of simulacra into largely void spaces. Paradoxically what can be recognized as the authentic Las Vegas is thus composed of a series of inauthentic and impossibly juxtaposed sights.

http://www.replica21.com/archivo/artistas/c/m_cattelan/395_cattelan_5.jpg

In *Hollywood* (2001) Cattelan reproduces the iconic 23 metre high sign letters of Hollywood LA and relocates them to the hills of Sicily above the municipal dump near Palermo. This has overtones of Magritte. Here is a site proclaiming to be Hollywood, yet clearly not being it confronting us with ontological issues of tourism, the authentic and the real, and the tricks that can be played with sites and markers.

Authenticity and conservation versus progress and modernization are ideas that are adverted to in *Internal Renovations* (2006) by de Balincourt.

http://www.juliafeyrer.org/kkimages/JDB-InternalRenovations06_b.jpg

Here a Bavarian mountain landscape scene is idealised and put into a museum showcase with interactive buttons provided for the visitor. This piece offers a number of connotations. The area is somehow cut off from the rest of the world and change. It is delineated as a place for preservation and nostalgia. It becomes an objectified site of amusement for the outsider who is afforded play and power by the buttons. The place is ossified and displayed as a spectacle and the glass sides of the case underline the inspecting gaze of the observer.

http://tripcart.typepad.com/tripcart_the_blog/images/leonard_knight_139_by_guacamole_airline_s.jpg

The creative artistic imagination is demonstrated in the final works of this gallery. First, *Salvation Mountain* (ongoing) is a physical creation by Knight. He continues to create a 30 metre wide outdoor installation near San Diego using recycled rubbish and donations of paint. It is based around religious themes and although once threatened by removal by local authorities has now become a significant attraction.

<http://www.hawaii.edu/ruby/art359/IMAGES/SPIRALJ.GIF>

In the work *Spiral Jetty* (c 1970) Smithson altered the physical environment to create a huge spiral in the Great Salt Lake, Utah consisting of a path five meters wide projecting 400 meters into the lake. It was made by moving 650 tons of earth and its inspiration apparently came from feelings evoked in Smithson when he encountered this place. In these two pieces art creates a tourist attraction.

http://www.efluxmail.com/m_images/1108039268mcanew.jpg

Cruise City City Cruise (2003) by nl-architects shows two aircraft carriers converted for leisure. This could be simply architects experimenting with ideas to create new playgrounds or accommodations for tourists. It could be a solution for containing and limiting impacts. It might be a prescient image of how global warming might affect tourism so that its current locations which would become untenable would have to be transported to more clement latitudes. It might show a post-military utopia where machines of war had been converted to purposes of leisure and pleasure.

Gallery X: Nature and Nurture. Boyd's Riverbank (1971)

<http://www.alfredhartemink.nl/images/Art/Arthur%20Boyd%20Riverbank%20%201971.jpg>

offers an uncomplicated view of nature untouched by development underpinned by rich colours of the earth, a cloudless blue sky, undisturbed, muddy waters and uncultivated vegetation. Nature in Magritte's *Arnheim's Domain* (1943)

<http://www.classifieds4u.co.uk/surrealists/Magritte/Magritte-Arnheim'sdomain.jpg>

is a view of an imposing mountain covered in snow. The view is over a ledge upon which rests a bird's nest containing two eggs. The ridge of the mountain has transformed into an eagle's head

and wings so that the natural appears subverted into a spectacle and perhaps even a theme park. Does this represent the Americanization of nature and a persistent desire to intervene and tame nature? Are the eggs of the eagle? If so they might be symbolic of reproduction, of globalising tendencies and the unstoppable march of development and threat to the wilderness. Or possibly they are symbolic of fragility and our attention is turned in a different way to the vulnerability of the natural world.

Hopper's *Gas* (1940)

<http://www.ibiblio.org/wm/paint/auth/hopper/street/hopper.gas.jpg>

offers a strange contradiction between the calm, welcoming aspect of a gas station highlighted by the warmth of its lights in the gathering dusk and its stark industrial intrusion within deep nature. Perhaps we so take for granted the existence of gas stations and so depend upon them that their location does not upset us any more. Craxton's *Hotel by the Sea* (1946),

http://www.tate.org.uk/collection/T/T00/T00117_9.jpg

Painted on the Greek island of Poros, offers a benign view of development (a hotel) in harmony and scale amongst the landscape and nature. This is in strong contrast to

<http://www.kopenhagen.dk/typo3temp/pics/d1e45b0fba.jpg>

Roepstorff's *Hidden Truth* (2002) and the somewhat apocalyptic scene offered in this last picture of this gallery. As the programme (Saatchi Gallery 2007) notes:

Hidden Truth is a monument of kitsch: a billboard-sized postcard-collage celebrating the mastery of tourism over an unconquerable sublime landscape. Envisioning an estate agent's dream of a rustic sci-fi paradise condo-ized for maximum investment, Roepstorff's development is ruthless and ridiculous. Tower blocks nestle in virgin forests, impossibly balance in cliff faces, and teeter precariously on insurmountable summits. Hovering over the scene is a fixed oracle of nirvana, exploding with the fairytale bijou of globalisation, aligning the planets in a parody of capitalist bliss.

Gallery XI: Marks and Memories. Returning from travels invites interest in what we bring home. This may include souvenirs (Morgan and Pritchard 2005), photos, memories (Small 1999),

experiences, postcards, suntans and even other people. Zahalka reflects on photographs as souvenirs in her work *The Tourists* (1990).

http://www.roslynnoxley9.com.au/images/galleries/Anne_Zahalka_BondiPlayground1994/005.jpg

Different groups are photographed against the same backdrop reminding us that photographs involve the framing of memories and may demonstrate selective realism and distortion of place. We are prompted to ask whether tourists seek the replication of brochure images (Jenkins 2003) and if journeys can sometimes descend into a series of photostops. Zahalka also provides a series of postcard-inspired photographs of places (Thurlow, Jaworski and Yvonne-McEwen 2004), including *Greetings from Lemlahak* (1997) which features a woman in ethnic dress against a landscape.

<http://www.zahalkaworld.com/images/Woven%20Threads/Elma%20postcard%2072dpi.jpg>

Carruthers (1997) explains this was commissioned with a view to “break with stereotypical representations of the developing world” and how Zahalka develops:

her critique of postcard photography, a genre which ossifies and commodifies cultural difference (more often than not the difference of subaltern ethnic groups), turning it into a hollowed-out sign of colourful and unique national identity.

Minick’s *Woman with Scarf at Inspiration Point* (1980)

<http://www.tfaoi.com/am/14am/14am108.jpg>

offers an illustration of mechanical reproduction (MacCannell 1999) and commodification (MacCannell 2001) in the sacralization of sights. It also demonstrates how we often wish to wear our tourism as a signifier of social status. This is also achieved by the cultivation of the perfect sun tan as illustrated by Dupain’s *Sunbaker* (1937).

<http://www.nga.gov.au/federation/Large/102513.jpg>

The headscarf as a memento also illustrates the circularity in tourism for when back home our appetite to travel again is often stirred by such visual markers.

Penney’s *Baggage Reclaim 'BA'* (1999).

http://fineart.ac.uk/images/works/Ulst/700/ul0002_1.jpg.

reveals by X-ray what our baggage might contain and Hirst’s *Forms Without Life* (1991)

http://www.tate.org.uk/collection/T/T06/T06657_9.jpg

is a display cabinet containing polished seashells taken from Thailand. The shells offer a material reminder of the place from which they were brought but the critical fact emerges that their removal from original habitats involved ecological damage. A particular collection and ownership compulsion that overcomes many tourists is also revealed. Not only shells and stones, but also fragments of the Great Wall of China, The Acropolis and Uluru are collected, larger artworks and cultural objects are bought and second homes are purchased. But more than this Hirst seems to be alluding to a particular futility or at least dilemma of collection. In collecting and presenting these shells they have been transformed from living to dead things. There is a figurative parallel here that almost all souvenirs when taken for their original context suffer diminution. This ranges from food and beverages, to clothing and artworks. Indeed this gallery and the exhibition closes with Donnelly's *Nude Sunbather in Butter* (2003)

<http://www.people.vcu.edu/~nalamper/Helen%20Donnelly%20Website/images/lady1.gif>

demonstrating the transience of tourism experience. The medium of this piece – butter – meant that what had been created (the sunbather) was subject to immediate decay.

CONCLUSION

This article has made five contributions to the understanding of tourism. First it has offered a thick and rich artistic description of the phenomenon. It has done this by intermingling text and image to provide a reading that goes beyond the restrictions of text which include conventional structures, the linearity of sentences and paragraphs and the limited explanatory power of words. Second it has used artistic licence to provide a novel reading of tourism. Art extends our insights beyond the literal and more easily allows the symbolic, the impressionistic, the imaginative, the ironic and the surreal to challenge and extend our thinking. It reveals some aspects of tourism that are beyond the reach of words. Third it has developed a novel method, that of virtual curating, to achieve these aims. Fourth it has extended the boundaries of the conventional journal article to harness the potential power of hyperlinks. Finally it has offered fresh insights into issues of representation. In particular the discussion in Gallery I instigated by Magritte's *The Treachery of Image* has opened up a novel reading of the relationship between the phenomenon of tourism and its representation. Indeed readers who have warmed to the exquisite subtlety, the elegant simplicity of expression yet the highly compressed complexity concerning why

Magritte's Pipe is titled "This is not a Pipe" are encouraged to leave this article contemplating the possible treachery of research.

The treachery of research means that any article in tourism research could equally and accurately be subtitled: "This is not Tourism".

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