Art, history and tourism: The role of the travelling artist

Arte, história e turismo: O papel do artista viajante

Bruna Alves Lobo
Universidade de Lisboa, Faculdade de Belas-Artes & CIEBA
brunalobo@campus.ul.pt
https://orcid.org/0000-0003-2324-4879

Abstract

The scope of this theoretical study is centred on the analysis of artistic practices developed during travel, focusing on the construction of the relationship between art and travel from the 16th century to the present. In order to do this, a historical perspective focuses on the journey to Italy, the obligatory destination for travellers in the modern era. From the nineteenth century onwards, contemporary artists sought to observe how travel became an artistic discourse. The term 'artourist' is introduced as a description of the artist who is a traveller and a developer of artistic projects. The research followed the methodology of virtual curatorship, which subjectivises and expands a reflective body of works of art and tourism. This article promotes the argument that tourism, despite the veiled pejorative connotation of academic profiles of the visual arts, can be an essential mechanism for artistic creation and imagination. In defence of free-thinking, this article presents an expanded reflection, pointing to theories and cases that reveal the contributions of the relationship between art and tourism as two complex systems through its protagonist: the travelling artist.

Keywords: Art; history; tourism; travelling artist; artourist.

Resumo

O escopo deste estudo teórico está centrado na análise de práticas artísticas desenvolvidas durante a viagem, com foco na construção da relação entre arte e viagens do século XVI até o presente. Para fazer isso, foi preciso uma perspectiva histórica da jornada para a Itália como destino obrigatório para os artistas da Era Moderna. Atualiza-se a reflexão com os artistas contemporâneos do século XIX, observando como as viagens se tornaram um discurso artístico. O termo "Artourist" é apresentado para designar o artista que viaja e desenvolve projetos artísticos. A pesquisa seguiu a metodologia de curadoria virtual, criando subjetividades e expandindo um corpo reflexivo com obras de arte e turismo. Este artigo promove a discussão de que o turismo, apesar da conotação pejorativa, velada por perfis acadêmicos das Belas-Artes, pode ser um mecanismo importante para a criação e imaginação artística. Em defesa do pensamento livre, este artigo apresenta uma reflexão expandida, apontando para teorias e casos que revelam as contribuições da relação entre arte e turismo como dois sistemas complexos através de seu protagonista: o artista que viaja.

Palavras-chave: Arte; história; turismo; artista viajante; arturista.

1. Introduction

Travelling is a recurring theme in research and artistic studies, as is the inclusion of art in tourism planning. From this relationship, this article proposes to reflect on the role of the

travelling artist and the possibility of broadening the perspectives of art and tourism through interdisciplinary thinking between two traditionally distant fields.

From the point of view of travel, art is included in the concept of cultural tourism as a broad subdivision, ranging from the visual arts (traditional, modern, applied and decorative) to the performing arts (theatre, music concerts) and literature. To be properly exploited by tourism, it is necessary to have a whole structure of cultural heritage and facilities available, some of which are the starting point for tourist activity, such as museums, cathedrals and churches, castles, historic houses, art galleries, theatres and concert halls. Due to this scope, art is recognised as the main cultural heritage resource for tourists (Hughes, 2004; Jafari & Xiao, 2015).

Conversely, tourism is important for the arts because it generates income, encourages new forms of art, helps to expand the consumer audience beyond borders, and strengthens the identity and values of the people involved. In this way, the relationship between art and tourism can safeguard aspects beyond tangible heritage and influence the intangible, greatly enhancing the destination's potential for sustainable development. In addition, tourism can contribute to the use of art as a means of livelihood, particularly in remote areas with valuable cultural resources such as folklore and customs (Rowan, 2013).

There is a growing effort in the field of tourism to include art in studies, with the creation of the discipline of "art tourism" to study the relationships between the two areas, in addition to the study that already exists within the Grand Tour or cultural tourism. It is now recognised that, due to the growing connections, there is a need for its organisation and sedimentation as a field of study (Tribe, 2008; Franklin, 2018; Lobo, 2020).

From the sixteenth to the eighteenth centuries, the cultural role of travel was fundamental for art, as it allowed the development of artistic careers through contact with ancient art and encounters with the great masters of the Italian Renaissance, facilitated the dissemination of works of art and ancient heritage between different societies, and supported the documentation of colonised lands through scientific expeditions and artistic missions. In this context, the idea of travel as a socio-cultural practice developed alongside landscape painting, which became the dominant genre in Europe. On the one hand, imperial expansion and exploration, and on the other, the development of the imagination through topographical records with a more artistic personality, contributed to the recognition of illustrators as travelling artists (Quilley, 2012). After the 19th century, due to the technological advances produced by the Industrial Revolution (1760-1840), travel became a discourse and theoretical foundation in imaginative processes; from the traditional travel diary, the arrival of technology through photography, followed by video, favoured the development of other creations stimulated by travel, which also transformed with the evolution of means of transport. In this way, the article is a theoretical and historical study based on the question: What is the relationship between the travelling artist and the development of tourism?

The reflection was supported by the combination of occasional facts from the history of tourism with cases of travelling artists. The article begins by explaining the contributions of the Tribe method (2008), comparing it with some research paths also found in Deleuze and Guattari (1980). Beginning with an overview of humanist travel and the Grand Tour, it analyses the travels of artists in the modern era, combining aspects of art history and travel literature. The section reflects on how these journeys to Italy, and in some cases to the Americas and Morocco, have shaped artistic production. The penultimate section looks at

cases of contemporary artworks and discusses how travel became an artistic discourse and the creation of the neologism 'artourist'. The final chapter considers the role of the travelling artist in tourism studies.

2. On the virtual curation method

Tribe's (2008) virtual curation method involves content and discourse analysis, but instead of texts, evaluates works of art to reflect on tourism. From a collection of more than ten years, Tribe (ibid.) selected works from around the world that allowed him to raise questions about representation and how tourism is viewed by artists.

The subjectivity that Tribe proposes in his methodology is similar to the cartography of Gilles Deleuze and Felix Guattari (1980). Designed for the human and social sciences, it deals with the progress of processes and the production of subjectivities through traces rather than a closed system of guidelines. The researcher is free to associate dimensions according to his personal knowledge, which can be constantly reassembled; it proposes a rationality that goes beyond the links between cause and effect in favour of open research, where the insights gained during the research process further increase the organisation and formulation of grounded knowledge.

For this article, the proposal of Tribe (2008) was linked to the work of Deleuze and Guattari (1980). Thus, the curation of the images was guided by the points raised in the history of tourism development and the arts studies. For the fusion of theoretical variables and content analysis, this study considered the profile of the researcher, who works as an art curator, has a degree in tourism, a master's in tourism and is a doctoral student at the Faculty of Fine Arts of the University of Lisbon.

3. Humanist travel and the Grand Tour

In the context of the trip, there seem to be two crucial periods for research themes: the ancient and medieval world and the 17th and 18th centuries (Towner & Wall, 1991). The origin of the exponential growth of travel as sociocultural practice is contemporary with the great revolutions that marked the eighteenth century. However, the transformations brought by the revolutions were sown in the mid-16th century (Boyer, 2000; Quilley, 2012). It is still possible to consider linear thinking about the evolution of the trip since ancient times. So, without wishing to evade the search for the origins of the journey or the research that has been carried out since Greek and Roman antiquity, the article will briefly try to identify some key facts from the past of humanist travel and the Grand Tour.

Petrarch (1304-1374) founded humanism and is considered the model of the modern traveller. His biography includes travelogues that introduced the notion of travelling for the simple and pure pleasure of contemplating the landscape. For Attilio Brilli (2017), it was Petrarch who created the concept of Laica's travels or the art of travelling. Antiquity was at its height in the discussions of the Italian humanists, with the recovery of texts by Pliny and Aristotle. The search for antiquities is particularly evident in the case of Ancona Cyriacus (c. 1391 - 1455), who used his trading voyages to Asia to collect antiquities (Ames-Lewis, 2000).

The Renaissance revived the appreciation of people and their abilities. This encouraged other types of travel, not only for expansion or territorial trade, but also

humanist travel in search of knowledge about other cultures in order to revitalise local cultures. Rome stands out as the seat of the Church and the capital of the ancient Roman Empire. However, thanks to its heritage of collections and works of art such as Michelangelo (1475 - 1564) or Raphael Sanzio (1483 - 1520), it became one of the most important destinations for artists. Thus, Rome was not only the destination of Christian pilgrimages, but also the main destination of artists (Brilli, 1989).

The practice of travelling to Rome can also be seen in Portuguese culture. The assimilation of the Italian Renaissance can be seen in the works of Brás Afonso de Albuquerque in 1528 at the Quinta da Bacalhoa, renovated in the Renaissance style, as well as in the Casa dos Bicos (1523) in Lisbon, inspired by the Palazzo dei Diamanti (1503) in the Italian city of Ferrara.

It is impossible to think of Western European culture without Italy. For historical reasons, Italy led the world in law, literature, art and religion. The Middle Ages saw the spread of Christianity, and Roman Curia and the Vatican became the leaders of traditions, even in political terms. Rome thus became a model for other nations. The Crusades launched the idea against the other, the infidel, and strengthened the Christian Church. All this sowed the seeds for symbolic representations through art that excluded the 'other' (Clark, 2021).

Although there had already been journeys during the humanist period, it was not until the 17th century that the term Grand Tour came into use. The term Grand Tour was first used in 1697 in Richard Lassel's travel guide, The Italian Trip, where it appears in the preface as an indispensable way of knowing history. However, the term had probably been used long before that to describe a journey that began and ended in the same place (Brilli, 1989).

However, it was not until the Romantic period of the 18th century, after the Industrial Revolution, that the concept of the Grand Tour spread across Europe. Responsible for this were the hundreds of young Englishmen who were finally able to leave London for the south of France and Italy. The noun "tourist" was thus coined for them, pejoratively referring to the earlier Grand Tourists. Based on the tradition of the pedagogical and empirical journey, as well as on the taste for collecting, the Italian journey of the 18th century gradually grew. Between 1760 and 1780, travellers in Italy were already complaining about the number of foreigners in Italian territory; it seems that about forty thousand foreigners were in Rome during the winter months (Brilli, 1989, Boyer, 2000).

Travel became commonplace in the 18th century: young people's education was not complete unless they spent one to three years travelling around Europe with a tutor. Many of these tutors were eminent thinkers of the time, such as Voltaire (1694-1778), Rousseau (1712-1778) and Adam Smith (1723-1790). The presence of these tutors was fundamental to the success of the Grand Tour, as unaccompanied young people tended to spoil the trip by drinking, partying and getting lost along the way. The itinerary included obligatory stops in Rome, Venice and Florence to admire the symbols of European civilisation, in particular the ruins of Pompeii in the Bay of Naples, and the hundreds of palaces and art galleries open to these privileged visitors (Boyer, 2000; Sacareau, 2005).

These destinations were recorded in an album. The travel album was a book that accompanied the traveller and served as a graphic record. The writer Johann von Goethe (1749-1832), although did not consider himself a painter, illustrated Vesuvius in his book "Travels in Italy", published in 1786. John Ruskin (1819-1900) played a fundamental role in the development of tourism in Great Britain and Western Europe when argued that drawing was

the best way to get the full enjoyment of travel because to draw the eye must be refined, trained and perfected (Lobo *et al.*, 2022). In the absence of the ability or willingness to draw, topographical painters could be hired in the countryside, as we will see in the next section.

4. The travelling artists of the modern age: the journey to Italy and beyond

The origins of the travelling artist go back to the 16th and 17th centuries when artists travelling on naturalistic or scientific expeditions recorded their first impressions of landscapes and societies in America, Rome or the East in their albums or sketchbooks. The drawings had no artistic value, as they were subordinated to the commanders of the expeditions; they could not be artistic in their own right. It was not until the 18th century that these draughtsmen achieved the status of travelling artists. Alexander von Humboldt (1769-1859) was one of those who recognised the need for autonomy for illustrators as travelling artists.

The era of the great voyages of discovery sharpened the artist's eye. The arrival of Europeans in the New World, combined with the shift to a more planned and capitalist form of management, as well as the dissemination of knowledge through the press and engraving, caused a change in the way these places, discovered through travel, were seen, observed, described and recorded. The advent of engraving facilitated dissemination. On voyages to the Americas in the 16th century, illustrators were hired to document the environmental and social aspects of the new lands. The colonisation of the Americas provoked 'an era of curiosity about the other', leading philosophers such as Montaigne to reflect on the concept of otherness based on contact with the so-called 'savages' of the New World (Boyer, 2000: 13). This shattered the emerging English travel convention and encouraged the creation from new approaches, such as the search for the 'other'. These changes and new motivations can be understood through the woodcuts of Théodore de Bry (1590-1634) from the 16th century, when Columbus arrived in the 'Indies' - the drawing of human figures with different bodies of European specimens presented a new perspective of the civilised world that caused astonishment and attraction (Kim, 2014).   At the same time, there was a growing movement of artists from Northern Europe or peripheral countries to Italian cultural centres. This led to a sensitive duel between northern and southern European perspectives. Raphael's painting (1516), which was taken to Brussels to serve as a model for carpets for Pope Leo X, shocked northern artists. This encouraged them to travel to Rome and experience this shocking culture (Clark, 2021). Shortly before this, in Germany, there was the so-called Wanderreise, when young artists travelled to perfect their techniques. One of them was the German Albrecht Dürer (1471-1528), who, motivated by humanist ideas and curiosity about the transalpine region, travelled through Italy, Holland and Belgium in 1490. Very little remains of his sketchbooks, but his travels helped to bring the ideas of the Italian Renaissance to northern Europe (Wolf, 2010).

Thus, at the beginning of the 16th century, Rome was a major attraction for artists from northern Europe, especially the Netherlands. Many undertook dangerous journeys, crossing the Alps to reach the Italian peninsula. Those who returned home formed groups such as the Society of Romanists. Those who stayed and worked in Italy formed communities such as the 'De Bentvueghels' to share their experiences as foreign artists in Rome. Jan van Scorel (1495 - 1562) was a Dutch painter and architect who travelled to the Holy Land, Austria, Venice and Italy around 1518. In Rome, Scorel was appointed painter to the Vatican in place

of Raphael, then returned to Holland with all the knowledge had acquired about the Italian Renaissance (Brilli, 1989).

In Portugal, too, many artists were attracted to Italy. The kingdom encouraged and supported these journeys, which paid all the expenses (Couto, 1953). Francisco de Holanda (1517-1585) stood out, bringing back the "Album das Antigualhas" with images of the ancient Italian heritage, which spread throughout Portugal. Holanda's journey took place in the context of the arrival of humanist ideas and the Reformation during the reign of King João III (1502-1557). During this period, Francisco de Holanda accompanied the entourage of the ambassador, D. Pedro de Mascarenhas. This trip also inspired Holanda who wrote his treatise "Da Pintura Antiga" in which develops pictorial concepts and reflections on the importance of travel in the formation of the painter (Holanda, 1984; Deswarte, 1992).

Figure 1. Detail of the ceiling of the golden room of Nero's Domus Aurea Italy. Francisco de Holanda

Source: Santos, 2015: 94.

Among the images in the *Álbum das Antigualhas*, we highlight the one in Figure 1 of the Golden Room of the Domus Aurea de Nero ceiling. It is the only image of this ceiling in its original form, which is now in ruins. With the popularisation of guides and albums presenting the Roman heritage, such as the "Epigrammata Antiquae Urbis" highlighted by Holanda (1984), Rome was the center of antiquity where artists and collectors should go. Travelling to Rome to document its ruins was a practice of humanist nostalgia for the ruins of Rome, documented by Petrarch, Flavio Biondo and Du Bellay (Blennow & Rota, 2019).

The XVII century was marked by picturesque journeys and scientific expeditions, especially artistic ones, organised by Europeans in the Americas. During the Brazilian colonial period, there were several expeditions whose aim was to document the new territory through the expression of painters. One of them was the Dutch entourage of João Maurício de Nassau (1604-1679), who took Albert Eckhout (1610-1666) and Frans Post (1612-1680) with them to record the Dutch-dominated northeast of Brazil. Below is the first professional painting made in the Americas.

Figure 2. Detail - view of Itamaracá Island in Brazil (1637). Frans Post (1612-1680).

Source: https://pt.m.wikipedia.org/wiki/Ficheiro:Frans_Post_002.jpg (Public Domain)

In the eighteenth century, the kingdoms of France, Spain and Portugal set up schools for artists in Italy called Real Academies. These academies were organised to support the improvement of their artists in Italian territory. In Portugal, as there was no fully consolidated academy Portuguese artists sought training and improvement in the field of art in Rome, with or without scholarships, many at the São Lucas Academy or Portuguese Real Academy of Fine Arts. This can be seen in the training of João José Aguiar (1769-1841), Domingos Sequeira (1768-1857), Joaquim Rodrigues Braga (179? -1833) and Francisco Vieira Portuense (1765-1805). These artists visited the studios of the masters and the collections exhibited in the palaces of noble families to study the works of art on display. By drawing, they filled their albums with copies of great works of art. Figure 03 below shows a study by Francisco Vieira Portuense based on Tiarini's work when was in the Bonfiglioli family palace in Bologna a few days before Napoleon invaded that city.

Figure 3. On the left: Deposizione (séc. XVII). Alessandro Tiarini (1577-1668). On the right: Albun 817, nº 2. Copy made at the Bonfiglioli Palace in 1796 by Francisco Vieira

Source: Cortesy Collezioni d´Arte Credem a Reggio Emilia (on the left); Reproduction of the album at the Museu Nacional de Arte Antiga Portugal (on the right).

During the conflicts in France, followed by the Napoleonic invasions at the end of the 18th century, Europe was on edge, travel was cancelled as all attention was focused on the wars. When Napoleon was defeated in 1815, European society began to travel again and travel diaries and albums returned to bookshops. It was at this time that Elizabeth Frances Batty's (1791-1875) pictorial record of her father's trip to Italy in 1817 came to the fore. Batty's

illustrated book, "Italian Drawing Scenario", was published in 1820 and is considered one of the best known at the time when society was finally able to travel to Italy again (Brilli, 1989).

The consequences of Napoleon's invasions had a social and economic impact on artists, who were forced to produce portraits for tourists visiting Italy. Jean Auguste Dominique Ingres (1780 - 1867), who was in financial difficulties, reluctantly produced this type of portrait to supplement his income, taking advantage of the changing needs of travellers on the Grand Tour. With the culture of the Enlightenment and the recording of the aristocracy's travels by means of drawings made by artists employed for this purpose, the visual arts became indispensable to travel. Having a designer to travel with was as crucial as having a camera to travel with today. With the gradual emergence of a new bourgeois class with economic privilege and a greater willingness to travel, aesthetic tastes are changing. These new travellers were represented in painters' drawings, originally of historical or landscape genres, who submitted themselves to pencil portraits for English tourists and the inhabitants of Rome (Brilli, 2017).

Another painter who left history painting for portraiture was Louis Gauffier (1762-1801), who also suffered from the French invasions. In Florence, Gauffier switched from history painting to portraiture due to the growing trade in images of aristocrats inserted into the region's characteristic landscapes for the family's survival. Gauffier portrayed British and visiting ambassadors, diplomats, and French army officers during the invasion of Florence in 1799-1800 (Turner, 2000).

Figure 4. On the left: Preparatory drawing. On the right: Portrait of Thomas Penrose in the Boboli Gardens in Florence by Louis Gauffier (1762-1801)

Source: Museu Nacional de Arte Antiga, Portugal. Public Domain (figure on the left); Minneapolis Institute of Arts. Public Domain (figure on the right)

Above is an example of a tourist portrait. On the left is the preparatory drawing, and on the right is the finished painting. From drawing to painting, the transformation of the ordinary youth into an aristocratic figure is evident. The portrait is by Thomas Penrose (1769-1851) in a composition typical of the period, with the city of Florence in the background and the figure of a rich man curiously holding a sketchbook. Figure 04 also illustrates the mobility of art. Although it was created in Italy, the preparatory sketch is currently in Portugal and the finished work is in the United States of America.

Grand Tourists soon became the subject of satire. Many caricatures of young English travellers were made by painters such as Pier Leone Ghezzi (1674 - 1755). Figure 5 shows two such drawings, the one on the left is a caricature of a young English traveller holding a book on Ancient Rome with his tongue sticking out against a background reminiscent of Italian ruins. The drawing on the right shows an old tutor leading a young man, an animal disguised as an English tourist (Brilli, 1989; 2017).

Figure 5. On the left side is a caricature of an English traveller (1744). Pier Ghezzi (1674-1755). On the right side is a caricature of a young English traveller with his guide and tutor. Arthur Pont After Pier Ghezzi (1674-1755).

Source:
https://commons.wikimedia.org/wiki/File:Joseph_Henry_of_Straffan,_Co._Kildare_MET_DT405.jpg (figure on the left);
https://commons.wikimedia.org/wiki/Category:Pier_Leone_Ghezzi#/media/File:A_man_wearing_a_fr ock_coat_is_standing_outside_a_city_leadin_Wellcome_V0040051.jpg (figure on the right).

Later, in the 19th century, Morocco joined America as a destination for artists in search of the exotic, in search of the other. Eugene Delacroix (1788-1863) changed his perspective on the French ideology of 19th-century Orientalism, which considered everything non-European as 'exotic', when Delacroix travelled to Morocco in 1832 and documented his journey in drawings and writings (Fedini, 2016). One of the most interesting works of this period is the meeting of the French entourage with the Sultan of Morocco; three versions of the work were produced over 12 years (1845, 1856 and 1862), which shows that the documentarist's perspective had changed. It is understood that, after the journey, the artist's memory reorganised everything Delacroix witnessed in order to bring it closer to his artistic work (Staszak, 2013).

In the 19th century, travel was already recognised, especially by young painters, as a means of studying nature and the monuments of the Old and New World. In this sense, the *Dictionnaire des Beaux-Arts* contains some of the first concepts and meanings of the relationship between art and travel, with explanations of voyage, voyager and voyage *picturesque* — states that the first journey of an artist should be to Egypt, the cradle of science and art. Then, the cities of Palmyra in Syria and the ancient city of Balbek in Lebanon. It also offers an overview of the most crucial pictorial travel books published between 1781

and 1805, with numerous engravings of views, landscapes or ruins. These titles represented an editorial model that spread throughout Europe, where journeys were organised by illustrators, writers, scribes and translators, like a genuine multinational company.

5. When travel turns into artistic discourse

The 19th Century was central to what is seen in the travel industry today, influenced by the Industrial Revolution and the French Revolution. Alongside the new social, cultural and political practices of these revolutions, the development of mass passenger transport was crucial. At that time, the journey, which had previously been thought of as an act of transport from one point to another, taking artists to meet the great masters of the Italian Renaissance, the ancient heritage and the exotic culture of America or Asia, became a discourse in the 19th century. Mobility itself, always influenced by modern tourism, began to influence artistic processes.

The popularization of the car, the caravan, the train and the airplane transformed travel into tourism, as the working-class holidaymaker became a tourist. From this point of view, tourism has undergone three historical facets that raised it to the level of an industry: the great voyages, the advent of the train and the two world wars, which converged in the creation of the car and the plane as new means of large-scale transport (Adey, 2014). This did not go unnoticed by artists who incorporated travel ideas into their work.

The intrusion of transport machines into natural spaces, such as the trains used in the first journeys organised by Thomas Cook (1808-1982), became part of the painting. "Rain, Steam and Speed" (1844) by the British artist William Turner (1775-1851) was one of the first to depict these new inventions in a natural landscape, much to the dismay of the critics of the time. In Figure 06 below, a keen eye will notice a rabbit to the left of the painting, as if betting with the train in an unfair contest between nature and technology.
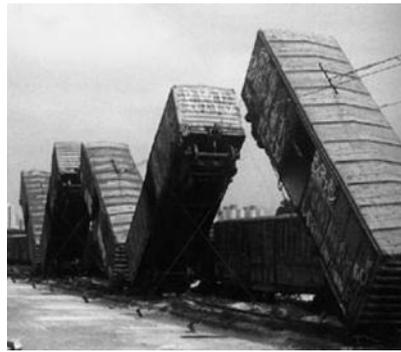
Figure 6. "Rain, Steam and Speed" (1844) William Turner (1775-1851)

Source: https://pt.wahooart.com/@@/8Y2URB-William-Turner-chuva-vapor-e-velocidade-O-ótimo-ocidental-estrada-de-ferro

The train has continued to inspire artistic production, including a public installation by Brazilian artist José Resende in 2002. In the image below, train carriages are suspended at 30° angles on a railway line in São Paulo (Barachini, 2014). This work refers to a suspension of speed, to the breaking of linear routes by diagonal paths. By tying up the trains, the artist dominates them, showing that human nature has overcome the technology of the trains, like the rematch of the rabbits in Turner's painting.

Figure 7. Detail - Untitled. José Resende (2002). Ephemeral work created for the project Arte Cidade Zona Leste, São Paulo. Foto: Christina Carvalho.

Source: Barachini (2014: 147).

The aeroplane is the most used means of transport for tourism, part of the collective series by Brazilian photographer Cássio Vasconcellos. The image below, depicting an airport, comprises more than a thousand photographs taken in different airports in Brazil and the United States. Understanding photography as more than mimesis, Vasconcellos shows the accumulation of hundreds of planes in a disconcerting organisation, playing with and confusing the eye, and then disrupting by reminding us of the current compression of space caused by speed. At present, time moves in a dizzying zigzag that excludes duration and compresses space, accumulating everything that resists it (Virilio, 1995; Lobo & Alves, 2012).

Figure 8. Airport, Cássio Vasconcellos. Courtesy of the artist.

Source: https://www.cassiovasconcellos.com.br

Another artist who deals with travel through other references to time and space is the Brazilian Rosângela Rennó, who has made films and photographs for the "Transcendental Tourist" project. In this case, the works refer to the distance that separates departure from arrival, that is, the interval. The spaces that are now suppressed in the speed of travel are configured as an experience that nullifies the route in successive games and arrivals (Lobo *et al.,* 2022). Nowadays, waiting to reach a place is understood by many as an agonising experience. However, Han (2016) identifies the journey as a transit space that allows for a reflection on life. The art proposed by Rennó presents a similar reflection through the transcendental tourist.

The 2010 piece "Gondola-Gondole", created by the Spanish artist Luis Ángel López, emerged as a result of the "Cenerentola" performative action. López dressed up as the Disney character Cinderella and journeyed to Venice, enabling the artist to be photographed in various situations that recall the role of women in society (Centella, 2014). The artist's intention is not only to refer to discussions on gender, but also to reveal the impact of tourism on society. The image of Figure 09 is a diptych depicting a divided gondola; on one side, the princess appears among a crowd of citizens; on the other side, the gondola continues, but now with two tourists comfortably seated. This points to the negative effects of tourism, such as social differences between visitors and locals, alienation of communities and over-dependence on tourism.

Figure 9. Gondola-Gondole, 2010. Luis Ángel López

Source: Centella (2014: 78).

Gauguin (1848-1903) was a French painter who chose to develop his artistic career in Tahiti. This choice defined Gauguin's artistic work and transformed the island, which still supports a tourist market around the painter: cruises, tours, museums, memorials and even visits to the artist's tomb. Despite this, Gauguin was determined not to be remembered as either a colonizer or a tourist. This points to a potentially problematic power dynamic between the artist and the tourist.

Staszak (2013: 192) refers to an 'implicit or dichotomous hierarchy' that sees an artist's journey as more valid than a tourist's. Tourism marketing values and encourages this romantic and elitist notion, as a destination that has some relationship with an artist creates attractions. All this points to the need to understand what, why and how studies can separate tourists and travelling artists. However, there seems to be a fine line between them.

Identifying the tourist and distinguishing him from the traveller seems imperative in the academic literature of the arts. The tourist is seen as a contradictory being – the tourist feels superior and passive and is still undervalued because of his superficial and lost appearance because he is intellectually and socially lower. The traveller is considered superior because he is more conscious; the tourist is a closed being who believes in an imaginary world. Some justify a distinction because the traveller seeks to know himself through the journey, and the tourist seeks to escape from himself, at least during the holiday (Barachini, 2014; Lobo, 2020).

Figure 10 shows a tourist in his most unadulterated state. In a series of photographs of visitors to the Louvre, the Brazilian photographer Alécio de Andrade (1938-2003) allows a critical and ironic discussion of the tourist through photography. In this case, photography is more than a representation of reality; it becomes a metaphor (Lobo & Alves, 2012). In the elegance of a black and white photograph of a sculpture, the blurred figure of a tourist appears in the background: the money belt, the clothes, the lost appearance, even in front of works of art, and the shirt with the inscription "Italy" make it clear the young man is a tourist.

Figure 10. Louvre museum, Paris, 1990.

Source: © Alécio de Andrade, ADAGP, Paris 2023
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It is recognised that in a museum, the tourist is always jumping with his eyes, without enjoying the works of art, in an excessive search for novelty that is shared on social networks through photos of trophies. This is why the authors of the Fine Arts advise us to tame the tourist that exists in all travellers. Especially in the museum, where it is hard work to keep the attention of the visitors (Demarchi, 2015).

Even though tourism is repudiated by academics in the field of art, the tourist's presence in works of art is captive, as was subtly in Alécio de Andrade or with the exaggeration of British photographer Martin Parr. Parr's creative process is to travel and mix with tourists and photograph them. Colourful and embarrassing images promote a global satire of tourism in an aggressive reflection caused by the search for different cultures through the culture and leisure trade (Stylianou-Lambert & Stylianou, 2016).

Contemporary travellers have an intrinsic relationship with tourism that cannot be ignored. As already mentioned, until the second half of the nineteenth century, the movements of travelling artists were associated with the improvement or visual documentation of territorial expansions, scientific expeditions and the journeys of young bourgeois to Italy. Subsequently, the journey became the discourse and theoretical basis of artistic processes; from the traditional travel diary to drawing, the arrival of photography, followed by video, favoured the development of other artistic creations. Thus, it can be said that the artist entered contemporary tourism as an "artourist", a neologism created by the Portuguese Leonor Antunes to refer to the artist who creates while travelling, combining art and tourism in a single word (Moraes, 2009).

The "artourist" is the union of two complex systems. The production of the work of art goes through a temporal process of intellectual maturation on the part of the artist, from inspiration to actual realisation. There is also a time and space for the realisation of a journey, from the choice of the destination, the journey, the arrival and even the return, with a whole set of visual assets - such as place, space, landscape, cultural and physical context - that can serve as mental images for artistic works. The creation of this term by an artist reflects the need to find a terminology for the contemporary traveller-artist, because the dilution of tourism in the concept of travel does not go unnoticed by the artist.

6. Final considerations

On the basis of what has been observed, one could say that artists who produce art while travelling have entered the interpretive game of cultural tourism as witnesses. This is because art has the authorial coefficient that combines individualised forms of observation with subjective experience and representation. The methodology used has contributed greatly to finding the traces of tourism beyond the limits of description and words, that is, through art, which has even encouraged the breaking of paradigms, such as the rejection of tourism in the field of artistic research. However, it is recognised that more needs to be done to include artistic practices related to tourism in future studies.

This article discusses tourism through the hands of artists whose creative process place travelling in prominent place. In journeys of territorial expansion, humanist journeys, or cultural journeys, artists have witnessed the birth of tourism and its main protagonist: the tourist. Artists didn't take long to start talking about tourism, either through artistic works or their reflections on the travel industry. Between rejection and acceptance, artists found a way to approach the subject, calling it "artourist". This approach responded to discursive attacks on the tourism industry because artists accepted tourism and created another type of traveller: the artourist.

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Bruna Lobo is a Research Fellow sponsored by the FCT (SFRH/BDANA/01651/2023) in the Fine Arts Ph.D. programme, with a specialisation in Art and Heritage Sciences, at the Faculty of Fine Arts, University of Lisbon (FBAUL). Additionally, Bruna Lobo collaborates with the Center for Research and Studies in Fine Arts (CIEBA). Masters in Tourism from the Federal University of Rio Grande do Norte (UFRN). Having completed a Higher Education course and obtained a degree in Tourism from the Federal University of Paraíba (UFPB), Lobo is presently a member of the Cultural and Tourism Studies Group (GCET). Interests in education, tourism and arts and heritage sciences. The institutional address is as follows: Universidade de Lisboa, Faculdade de Belas-Artes, Centro de Investigação e de Estudos em Belas-Artes (CIEBA), Largo da Academia Nacional de Belas-Artes, 1249-058 Lisbon, Portugal