



Introduction

TRAVEL AND REPRESENTATION

Past, Present, Future

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... the magical, the soulful power that derives from replication.
—Michael Taussig, *Mimesis and Alterity: A Particular History of the Senses*

Exhibit 1: *Representation Alone*

In 2006, a very different kind of book was published. It was Shaun Tan's award-winning *The Arrival*. What is extremely unusual about this book is that there are no words at all. The story is told entirely with pictures. The graphic story begins in the past, but when and where exactly is unspecified (the early 1900s? The 1920s?). As one turns the pages, it is like watching a movie without a soundtrack. The story is about the experience of migration. A man, heart-wrenchingly, departs from his wife and little daughter. The town he leaves seems run down, poor and with some foreboding spectre hanging over it. He travels in a steam train and a huge ocean liner across a vast ocean, seeking, we presume, a better life in a foreign country. But the city he eventually encounters is at best bewildering. Everything is peculiar, bizarre, queer and vexing, and in this foreign land indecipherable languages are spoken and written, and strange creatures abound. But the man must survive in the city to which he has journeyed; he must have a place to live, food to eat and a way of making money. Along the way, as time passes, the immigrant meets other people, usually strangers, who help him. But these people too have past experiences of struggle, of surviving, of dreadful events that have happened to them. Hope, however, endures. Finally, the man receives a letter from his hometown and, at the end of the story, he is

reunited with his wife and daughter, who arrive to be with him in the baffling 'new' land. The picture story is deeply affecting, poignant and full of wonder. What a marvel an imagined world can be, but one we nevertheless recognize. In this representation, we the readers travel too; in the reading we experience a not easily forgotten marvellous and touching encounter.

Epitomized by the writings of Nigel Thrift (2008), there has in recent decades been a decisive shift in social and cultural theory towards an analysis of social life not 'captured' in representation. What Thrift termed 'non-representation', Hayden Lorimer (2005) has called 'more-than-representation' (for an overview, see Waterton and Watson 2014) so as to imply a continuing interest in language, metaphor, discourse and so forth. Others, still, have adopted other sets of terms, such as 'new materialism', but collectively we can point to a swell of academic interest that has turned away from the 'linguistic' or 'textual' turn towards what Patricia Clough and Jean Halley (2007) have labelled the 'affective turn', which extends an interest in the body and emotion, and gives focus to that area of social life that is '*other than* conscious knowing' (Seigworth and Gregg 2010: 1, emphasis in original). For many, what was at stake was the downplaying of the sensory and the material in favour of texts, discourses or systems (Liljeström and Paasonen 2010). As Seigworth and Gregg (2010) point out, this interest can in fact be traced to two earlier essays published by Sedgwick and Frank (1995) and Massumi (1995), which jointly brought to the fore 'affect's displacement of debates over the centrality of cognition with affect theory's own displacement of debates over the centrality of structuralism and poststructuralism' (Seigworth and Gregg 2010: 5). Therefore, for some time now, there has been concerted effort by those working in the fields of social and cultural analysis to grapple with what we will call here more-than-representational theory and apply it in our work (the field is quite vast, but we point to the work of David Crouch (2010, 2012) as an exemplar and to our own work: Lean 2016; Staiff 2012, 2014; Waterton and Dittmer 2014; Waterton and Watson 2014). But this begs the obvious question: why a book about representation at this point in time when we are toiling with/thinking about post-representation analytics?

The opening epigraph by Michael Taussig, Exhibit 1 and Exhibit 2 (see below) provide a clue. By referring to the magic of mimesis and the 'magic of the signifier', Taussig, in his 1993 study *Mimesis and Alterity*, proposed that representational theory was a preamble and not a conclusion, and, more importantly, that mimetic productions had a life of their own. *Mimesis and Alterity* was/is a very different critical analysis of representation to that offered by the cultural geographers who came

later. Taussig was not concerned about what parts of 'reality' escaped representation, but what representations do or can do. He was interested in the way in which representations became 'things' in the phenomenological world we inhabit, as much entities in their own right as any other type of matter. Part of the way in which this process occurred was to do with the 'Othering' at the heart of representation; that a representation is a type of 'Other' to that being represented. It was not just about similitude, about representing the 'real', but the dynamic way 'things' took on the representations of themselves, that representations became part of the physical object they represented, and this had a profound effect on how the object was perceived and the emotional impact of that perception. This line of thinking about representation has to do with the power of mimesis and the potential for deep sensorial and emotional responses to the replication/representation when it is absorbed back into that being represented or when a representation stands alone (whether text, image, graph, model, sculpture, formula, etc.), but is nonetheless powerful as itself.

Travel offers a multitude of examples that align with this style of thinking. Imagine you are on a trekking expedition in Northeast Thailand, the region known as *Issan*. You are walking near the village of Suhatsakhan and you come across some unusual rock formations that you stop to observe and photograph. Your guide tells you that these are dinosaur fossils from the Jurassic period. In that instance, the rocks stop being 'just rocks' and are transformed into something else entirely. The representations of dinosaurs and the Jurassic period attach themselves to the object with great emotional power and, once told this information, the physical entity can no longer be 'just a rock'; the fossilized rock has become something fuelled by its own representations. In a similar way, Shaun Tan's picture story is a representation that exists unto itself; it is a 'thing' in a world of things; it has its own reality. But in the reading it becomes enmeshed with other stories, with other images, with prior knowledge and with an array of emotional states. The power of representation continues to be manifested in the magic stuff it performs. Cinema, fiction, sacred texts, photographs, art works (etc.) and Shaun Tan's *The Arrival* tell us so.

Exhibit 2: *My Only Enemy is Time*

Every year, the Art Gallery of New South Wales in Sydney mounts an exhibition called ArtExpress that displays the outstanding art works of final-year high school students drawn from across the state

of New South Wales. In the 2015 exhibition, Elly Caratinos presented the award-winning digital media film called *My Only Enemy is Time*. The film traces her grandfather's visit to a hospital for tests related to his failing eyesight and his blurred vision. He now increasingly relies on his memories. Photographs of past travels to Greece when Elly's grandfather returned to the island of his birth are mixed with photographs from his childhood and of him as a young, virile and handsome man. As macro-degeneration takes its toll, even the photographs will lose their efficacy and he will have to rely entirely on memory. This is juxtaposed with memories of his life in Australia, fishing with friends (as we tour the old boathouse, which is no longer used), visiting a cemetery and remembering, so fondly, departed Greek friends who had accompanied him as migrants to Sydney. So the corporeal journeys of migration, of travelling back to the village in Greece, trips to the old fishing hut, to the cemetery, to the hospital are merged with the journey into old age. Lovingly, the camera studies, in a very abstract way, the grandfather's aging body, slow caressing close-ups of aged skin, lips and limbs; symbolic shapes and patterns are formed, textures and surfaces become poetic, and the aged body is revealed as an object of great beauty. The young filmmaker uses abstraction and sounds to evoke, touchingly, both the corporeal aspects of aging and the strong emotions – felt acutely by the viewer – attached to decline, decay, a fading life and the inevitability of death. But in the granddaughter's actions of making the film, the hope of the future, the continuity of life is revealed. In this short film we have an eloquent and compelling representation of travel, of the ambiguities in the migrant's story of the home and away binary; of time, of the past, of the present, of the future, of belonging and of familial love. For the viewer, the film's seduction/invitation is complete, the filmic world a palpable presence.

Despite the interest, then, in post- or more-than-representational thinking, representation continues to absorb our attention, and for very good reason. But we are conscious that developments around representational thought have been left rather hanging in the air, awaiting some resolution about its future use and relationship with what we have termed more-than-representational approaches. This is nowhere more important (or apparent) than in the analyses of semiotics and discourse, both of which have been mobilized in theorizations in the field of tourism over the last few decades. We therefore feel it is timely to revisit representation and travel. Indeed, we have been doing so in various guises across what are now three collections of essays: *Travel and Imagination* (2014), *Travel and Transformation* (2014) and this volume, *Travel and Representation*. In each, we point to a semiotic landscape of tourism in

which signs are traded for experiences, which sees representational theories reach their limitation as notions of experience, affect and practice disrupt the gaze that encapsulates the representational. Our intention, however, was not to preclude the importance of representations, texts and the visual, but rather to view these things as implicated in the construction of experience. However, as Waterton and Watson (2014: 119) have argued, 'we are [so] concerned with encounters and engagements, moments of subjective and emergent meaning making, [that] we are faced with a choice about whether to abandon the representational for the new dimensions offered by more-than-representational theories'. Thus, with our third volume in what can loosely be called a trilogy that examines 'Travel and. . .', we return to the heart of the matter and square our attention back on the representational.

There are, of course, other reasons why the coupling of representation and travel needs to be freshly examined. First, there is the obvious observation that in recent theorization, the terminology continues to privilege representation – whether 'post'- or 'non'- or 'more than-', *representation* is the key referent in theoretical speculations, and this is an acknowledgement of the centrality of representation in the social world and in social and cultural analysis. Second, issues relating to the deep problematic(s) between the 'real' and its representations (see Levine 1993) have not disappeared, and in some cases have opened up new frontiers of contention. The arguments about climate change modelling come to mind, but so too do controversies about statistical representations, disputations about media representations and disagreements about cross-cultural communications (or miscommunications), to name but four. The mode of representation, the mimetic capacity of representation (and so forth) generates the ongoing debates about the relationship between representation and the represented. Third, the social and cultural worlds we inhabit continue to produce and consume representations at ever-dizzying rates. It is now almost impossible to imagine our lives as anything other than ones mediated by representations. Representations have their own identity and, on many levels, come close to producing the reality we occupy; we exist, as Baudrillard (1983) instructed polemically, within the simulacra we have created. And representations often appear more 'real' than reality itself (Staiff 2014) or, at the very least, are so mired in the real that, as semioticians have long known, the real and the represented are fused (although that fusion is arbitrary, provisional and unstable) (Hall 1997).

And so the analytical work of representation is not done. New ways of thinking have emerged around a number of loci. One such locus has

been the interactions between Western and non-Western representational practices, especially in cultural productions. Is the modernism of China, Thailand and Brazil the same as that of Europe; is the historical chronology of modernity/modernism the same (Clark 2010; Moxey 2013)? Another locus has been in the field of translation, especially cross-cultural translation (Allen and Bernofsky 2013; Bellos 2011). In cultural studies, media studies and cinema studies, thinking around representation continues to produce startlingly imaginative work (for example, see Driscoll and Morris 2014). An obvious locus is in the field of art history and theory. Keith Moxey's recent book *Visual Time: The Image in History* (2013) is a notable interrogation of representation in the art world. His analysis serves as a very illuminating exegesis of the current state of play in representation scholarship and, in conclusion to this part of the introductory chapter, we turn our attention to Moxey's ruminations about images, time and aesthetic experience. While his subject is art history, his observations, we deem, are highly pertinent to a reconsideration of travel and representation.

Moxey charts the state of representation studies and, in particular, the studies of the image away from semiotic decoding and back towards aesthetics where works of art are more appropriately regarded as an 'encounter' rather than something to be 'interpreted'. The reasons for the shift are those we outlined at the beginning of this chapter: representations have the 'power to . . . create fresh experiential worlds of their own' (Moxey 2013: 4), that things and representations have agency, that they have what Moxey calls 'presence' and that they have the capacity to produce both effects and affects. Travel itself, for example, vectors representations reciprocally with feelings of intensity and expressions of emotion. Sometimes these are captured in representations in order to stimulate feeling and spread it, and the intensity, being fluid, will move between people and objects: this is a contagion that defines experience, place and engagement; it is also a contagion that creates and reproduces meanings and affect, including those that are patterned into the representational practices that produce, for example, the national past, the landscape, the familiar, the exotic and the toured. This is the realm of both the 'more than' representation thinking of Thrift et al. and that of Taussig's sensorial enchantment. Representations of travel are not just acts of mimesis, but are 'objects' in their own right, simultaneously dislodged from that which they represent and yet tied to that which they represent. In this way, as Moxey demonstrates, there is an ontological collapse between the represented and the 'real'; representations are not distinct from the social environments within which we live. In providing a type of conceptual bridge between Thrift (and his

followers) and Taussig, the term 'post-representation' is perhaps only useful as a transitional term that denotes a shift away from representation as conceived in the Derridean sense of there being nothing beyond language to 'paying heed to that which cannot be read, to that which exceeds the possibilities of semiotic interpretation, to that which defies understanding on the basis of convention' (Moxey 2013: 54).

Consequently, a new volume on representation and travel is not already an anachronism at the time of its publication. The subtitle of this chapter, 'Past, Present, Future', refers to two elements: first, the volume's chapters variously interrogate/investigate the travel/representation integer through scenarios from the past, the present and, in one case, by imagining the future; and, second, representation and travel itself has a history of scholarship that is undergoing a transformation along the lines we have discussed. It is therefore hoped that this compilation, taken as a whole, will suggest multiple ways forward.

Travel and Representation: The Themes

Much attention has been placed on the politics of tourism or tourism as a form of expertise with its own constitutive and constituting patterns of power (see, for example, Morgan and Pritchard 1998). Guide books, brochures, postcards and so forth have thus been variously explored as key sources of that power, marking out the conduct of visitors and laying out the 'right' modes of perception (see, for example, Selwyn 1996; Waterton 2009; Watson and Waterton 2010). Our purpose with this volume is not to duplicate this rich itinerary of work that has interrogated the ways in which travel is framed, produced and rendered *thinkable*. Instead, this volume draws together ten chapters that imply an orientation towards representation within the field of tourism/travel. Here, we have been deliberate in our selection of the word 'imply', as the individual chapters contained within at times are only momentarily explicit about their engagement with 'representation', though its presence is there nonetheless. In the section that follows, readers will be quick to note that we have made no attempt, structurally, to link our contributions beyond the spine offered by representation; indeed, we make no mention of parts or sections that could be used to delineate the volume against subthemes. But there are certainly commonalities that can be established in and between the volume's chapters. For example, several of our contributors take as their focus linguistic formality, where others have foregrounded the visual rhetoric of travel, though neither do so in ways that would imply a primacy of language. Instead, they

pick up an interest in simile, metaphor and so forth, evoking a poetics that has seldom been the focus of tourism scholarship. Others provide an orientation towards action and practice, or the performative, sensuous aspects of tourism and travel that belie a core relationship between texts and their readers. This notion of performative is doubly located in our volume: first, as that linked with the body (movement, emotion, action); and, second, in a Butlerian sense, in the performativity of producing that which is named. The latter has a constituting effect on the former, with the 'ordering of the subject', to borrow from Werry (2008: 405), largely done through representational means. But while we have not used themes to order the volume in any way – for there is much too much overlap to make such an approach fruitful – we do acknowledge that there are different approaches to representation visible across the book. We see these differing approaches as being connected to six overarching themes: the visual, the poetic, imagination, the post-representational, travel and self/world making.

The Visual

It is a truism in tourism studies that the visual is privileged over and above the other senses; indeed, the very notion of sightseeing encapsulates this foundational activity. Since its first appearance in 1990, John Urry's formidably influential *The Tourist Gaze* (now in its third edition with Jonas Larsen (2011)) has given theoretical weight to this privileging of the visual. Equally significant was the publication of Crouch and Lübbren's *Visual Culture and Tourism* (2003), which illustrated so powerfully the meshing of tourism in visual culture(s) more broadly and brought to bear upon tourism thinking the substantial work of recent decades on visual cultures (see, for example, Mirzoeff 2002).

In all these studies there has been a marked and highly important bifurcation between 'vision' and 'visuality'. The former relates to the physical and embodied processes of seeing (and processes that are not just neurological imperatives for survival, but are ones that are culturally inscribed, and deeply so). This domain of thinking includes the complex relationship between seeing and images and the intriguing proposition that we 'see' in pictures, that seeing is 'pictured' (Gibson 1979; Burnett 2005). It is also the domain of the gaze, seeing linked to power, knowledge and subjectivity. The latter, *visuality*, refers to the total visual environment: all visual media, the techniques of vision and the techniques of observation, and the way we learn to visually respond to the worlds we inhabit (aesthetics as a way of seeing, landscape as a way of seeing, cartography as a way of seeing and so forth). *Visuality*

also pertains to the visual environment as a field of knowledge – signifying processes, the relationship between image and text, scopic regimes and the production, circulation and consumption of visual material (see Staiff 2014: 73–78).

The entangled relationships between travel, seeing, vision and visibility continue to fuel thinking about travel and representation for the very obvious reason that picture making and image communication/transmission has always been central to both journeys of the imagination and corporeal travel – perhaps never more so than today, with the ubiquitous digital mediation of travel with phones and cameras. And while we may lament the focus on vision at the expense of the other senses, we cannot deny the power of vision and image making in the quest to understand and in the quest to augment and extend the travel experience. The chapters in this collection provide ample testimony to the enduring significance of visual representations in theory and practice.

Poetics

In 1980 Julia Kristeva, the celebrated literary and cultural theorist, at the time when postmodernism was being forcefully articulated, described ‘writing-as-experience-of-limits’. She was pointing to the limits of language and subjectivity (Kristeva 1980). Today, there is a widespread acceptance/acknowledgement of these ‘limits’ of representation/experience, but, at the same time, ever-renewed efforts to ‘return’ to the powerful possibilities of language, cinema, photography and performance. In other words, representation has not run its course, but has been re-energized by the very countenance of its limitations. We are still enthralled.

In relation to travel, the entanglement of the corporeal with representation, of the ‘real’ and the ‘imagined’, of the empirical with the fictive has never been more acute in contemporary thinking. This is strangely ironic given that Western travel writing, forged in the shadow of (and under the spell of) Romanticism, preceded the ‘industrialization’ of travel and was greatly concerned with aesthetics and the deep (and often dark) yearnings of the self, the emotional marriage between classical history/literature/archaeology and visiting sites of antiquity, with writing and painting in places of ‘scenic beauty’, with the health benefits of travel and so on (see De Botton 2002). In recent times there has been a creative wrestle between representations and the corporeal that gestures both to travel as an embodied, remembered experience and the imagined/fictive travel of the mind. These ‘wrestles’ produce

not only attempts at mimetic description but also various, and often different, ways to think, feel, appreciate and desire.

These 'various ways' of representation constitute a 'poetics of travel': the way in which writers employ rhetoric, metaphor, aesthetics, form, narrative and description; the way in which borders and genres are crossed and melded; the way in which surfaces and depths are thought and felt in the act of writing/analysis; the way in which the subject is liberated, interrogated, positioned and disturbed; the way in which travel refuses to be conventionalized, to be coherent, rational, ordered, refuses totality and emerges as disparate, contradictory, multivalent and discursive. In some of the chapters the conventions of representation are consciously part of the analytic, in others, poetics is inherent in what is being probed, while in others, we can see how poetics lays subliminally within the investigation. No writer can avoid the conventions of language that constitute the tools of writing/communication and so, unsurprisingly, and as Kristeva reminded us, 'travel in representation' and 'travel and representation' is a relationship that is both enlarged and limited by the rules and codes of representational systems.

Imagination

The travel/imagination dyad is a familiar one to us because it formed the basis of the first of our edited volumes dealing with 'Travel and. . .', *Travel and Imagination* (Lean et al. 2014). Borrowing from that earlier volume, here we position imagination as something that is central to our consciousness and perception, operating almost imperceptibly, whether we are awake or asleep. Beyond this, we also see imagination as something that takes up an endlessly complex form because it is linked to a constellation of other phenomenon: dreams, fantasy, perception, memory and remembering, storytelling – in all its many forms – and so forth. It is a shape-changing phenomenon that is utterly central to the human experience. Given this, we see it as a concept that is key to both our everyday lives and the idea of tourism, producing both 'imaginative tourism' and the 'tourism imagination'. As we argued in the introduction to *Travel and Imagination*, bringing the two concepts – travel and imagination – together immediately renders possible a more fulsome and dynamic understanding of travel itself. Indeed, the dyad seems to open up a way of thinking about travel that highlights its 'embodied implications, the "inner world" and "outer world" connotations (even when such binaries are over-ridden in the analysis) and the *a priori* assumption that one cannot conceive of the one without the other'

(Lean et al. 2014: 13). Central here, and as alluded to in our discussions of the visual above, is the idea of the image, or the mental visualization of *something*, *someplace*, *someone*, *somewhere*, all of which are captured by a good number of the chapters in this volume (see below).

Post-representational

Whilst the literature around the representational qualities of travel is an established part of the academic canon, we – and many of our authors – are keen to respond to more recent developments in theory that focus on action and engagement rather than conventional accounts of symbolic representation. For the purposes of nailing down a theme, we have labelled these recent theoretical forays ‘post-representational’ and highlight in particular those approaches that agitate for a greater appreciation of nonhuman actors and their affordances. This sort of emergent theory, which focuses upon performance, embodiment and experience, poses a challenge to the ways in which semiotics and visibility have been seen to work in the formation of meaning, from both an empirical and a theoretical standpoint. What lies at the crux of the theme of ‘post-representation’, then, is a concept of agency that revolves around a questioning of how bodies, capacities, intensities, forces, nonhuman agents and their human counterparts matter or figure in our lives. This work of agency is something that is envisaged as being distributed across the social *and* the material, the human *and* the nonhuman, albeit with elements of ambiguity and uncertainty (Spinoza 1996: 51). As our contributors point out in various ways, this requires us to acknowledge that travel brings us into contact – physically and/or imaginatively – with sites and spaces that are figured through the affective registers of pain, loss, joy, nostalgia and anger, to name just a few, *in addition* to myriad representational forms. How we begin to discover and describe such experiences, when they are shaped and expressed in moments and spaces that can be at the same time intensely personal, intimately shared and ultimately social, is a central focus for many authors in this volume. Such contributions bring a richer understanding of travel to the fore, one that takes account of more recent thinking in both visibility and performativity, notions that have emerged in an attempt to grasp the sensual, emotive and embodied aspects of the travel experience. In each case, our authors toy with the implications of this theoretical repositioning by exploring and examining new understandings of travel in situ, as a practice and as a system of significations that are derived from both practice and dominant cultural narratives that are shared and constitutive of intersubjective meanings.

Travel

As is to be expected, travel is a central theme throughout the book. As with our earlier volumes, we resist the urge to develop a rigid definition, choosing instead to showcase the complex and multifarious forms that travel can take. The chapters throughout depict a variety of journeys with travellers taking the guise of pleasure, film, music and diasporic tourists; leisure seekers; pilgrims; migrants; museumgoers; music and film enthusiasts; explorers; artists, poets, writers and photographers; car drivers; neighbourhood strollers and those travelling through non-physical and more-than-physical means (e.g. cinema, music, photographs, memory, the virtual or the imagination). These travels take place in a plethora of physical, imagined and virtual spaces, places and landscapes – Australian beaches and rural landscapes, northwestern and rural China, northern England, Ghana, the United States (San Francisco and Kentucky), the South Pacific, voyages across the globe and in virtual and imagined worlds.

Reflecting the book's subtitle, the explorations/representations of travel take historical, contemporary and futuristic dimensions. One of the most striking revelations to come from observing this temporal range is the impact of technological advancement. This has not only facilitated a dramatic increase in the number of journeys being taken, it has also transformed the ways in which we travel, the diversity and complexity of these journeys and, with particular relevance to this volume, the ways in which travel is re/presented. New technologies have greatly enhanced the ability of travellers to capture, present and distribute representations of their journeys. In addition, travellers have unprecedented access to representations of performances of physical travel, along with the peoples, places, cultures, objects, etc. they may encounter on any given journey. Beyond this circulation of representations, the spaces, places and landscapes in which we reside, and through which we travel, are increasingly mobile/fluid (see Bauman 2000; Urry 2007), with flows of peoples, symbols, cultures, objects, sensory experiences, etc.. This fluidity has important implications for the ways in which travel is conceptualized, experienced and performed. While travel continues to be seen as a process through which travellers can encounter difference, these circulations/flows have led to spaces, places and landscapes which are increasingly full of familiarities and opportunities to stay connected (particularly through digital means) with elements that travellers have physically departed. Interestingly, this does not appear to have substituted the need for physical journeying; indeed, it seems to have merely whet an appetite for individuals

to experience the sensual, emotive, embodied experiences of travel for themselves. These flows/circulations have also not dampened an insatiable human desire to capture, express and communicate travel experiences evident across a long history of journeying. While travellers remain focused upon capturing, and representing encounters with, the 'unfamiliar', what constitutes the unfamiliar increasingly entails reinterpretations of the 'familiar' or a meeting of the 'familiar/unfamiliar', courtesy of an ever-increasingly mobile world. And this only serves to increase the challenge of representing travel as lived experience – a difficulty that may indeed be one of the central catalysts for the viewer/reader to engage in their own journeying.

Self/World Making

Our final theme concerns the ways in which representations of travel are used to make worlds and represent travel as a world-making experience. For instance, travel is often represented as a process through which individuals make and/or reinterpret their 'world' – perhaps through the guise of knowledge acquisition, identity formation, transformation or self-discovery. In relation to representation, travel is frequently framed as an opportunity to look beyond/behind/through the representations/discourses/narratives of others and to see, engage, interpret, understand issues, peoples, places, cultures, etc. for oneself. This is not only a process of world-making, but also world-deconstructing. However, as explored throughout the book, there is also a paradox at play as we can never fully escape particular ways of understanding/seeing/representing the world into which we have been socialized. The representations generated through travel over the course of human history have also played an important role in constructing understandings/knowledge of the world – European journeys of exploration are a good example of this. But this raises questions about who is doing the representing and what knowledge structures, biases, subjectivities, etc. may be informing them – which genders, sexualities, cultures, ethnicities and so forth. The chapters in this volume explore these issues, but also show how travel representations make worlds not on their own, but through becoming entwined in broader social and cultural process and phenomenon.

Chapter Synopses

The volume commences with Gemma Blackwood's (Chapter 1) analysis of Alfred Hitchcock's film *Vertigo*, which unfolds in relation to an

interrogation of both the practices of film tourism and the touristic imagination, or those desires to see, first-hand, locations previously viewed on screen. Her analysis, in other words, is doubly located, but each time is concerned with the structures and devices used to produce affect/effect. Or, as Blackwood puts it, the chapter presents a point of 'connect between a literary or cinematic poetics within the framework of the film, as well as a "real life" poetics of space in the process of tourism and travel itself'. The chapter touches easily upon many of the themes of the volume, such as the visual, travel, the imagination and the poetic. In terms of *Vertigo*, this is illustrated through Hitchcock's manipulations of cinematic techniques; within contemporary tourism, we see this in the practices of tourists themselves, who employ choreographed 'real time' movements to create or replicate those affects in places associated with the film (such as the Golden Gate Bridge, native redwood forests and so forth). This sort of work is by no means restricted to *Vertigo* and San Francisco, as Blackwood is at pains to point out, but is rehearsed in numerous locations throughout the world. Another obvious example would be that of Paradise, New Zealand, which is the iconic location used in films such as *Lord of the Rings*, *X-Men Origins: Wolverine* and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. In her analysis, Blackwood alludes to the power and use of tourist structures in film to produce affects; she also points out that these structures do not produce predetermined effects, but set up imaginative environments that yield myriad (and often undetermined) experiences. In the case of *Vertigo*, tourist sites become metaphors for a character's attempt to connect to the past, with loss, with mystery, with self-destructive tendencies, and with the poetics of memory and place, which, for Blackwood, emerge as interlinked, entwined and twinned.

Blackwood's chapter is followed by an undertaking that focuses upon the American photographer Carolyn Drake and her images of Northwest China, authored by Darren Byler (Chapter 2). Byler's theoretically adventurous approach is divided into three rough parts: a detailed account of Drake's project in Xinjiang, inclusive of a suggestion of the competing discourses at play; a formal analysis of Drake's work itself; and a consideration of the implications of such a project, particularly in terms of the question of an ethical dialogue and what Byler terms a 'political space of encounter'. Like Blackwood, Byler points to a toying with rhetorical structure and devices in order to see, understand and experience the world, but here it emerges as a form of resistance. Indeed, Byler is pointing to a practice of using metaphor, colour, formal presentation and composition to punctuate stereotypes and document, comment upon and reveal change, continuity, complexity, embodiment,

self-actualization and multiplicity in a manner that utilizes aesthetics to enhance, underscore, enliven and animate. Photography is used to *produce* ambiguity and to question the inadequacies of representations in ways that push us, as tourists, to feel rather than think. Though he is implicit in his approach, Byler is pressing us towards a post-representational position by drawing attention to the visceral forces that drive us towards thought, action, movement and expression.

Chapter 3 by Denise Doyle, entitled 'Astronauts and Avatars', engages with the 'opportunities for new forms of "travel" being offered by new technologies', which, as the title of the chapter suggests, can be found in physical space and in virtual space, both of which form core components of the chapter's analysis and are accessed through the 'bodies that act as interpreters of space'. Here we find deep engagement with the very notion of travel, as well as that of the imagination. Doyle commences her chapter with a detailed overview of the relationships between art, technology and travel, including an articulation of their histories, before moving on to examine her own avenues of exploration in virtual space. Her reflections open up a number of modes of analysis that relate to structures of perception that unfold in concert with lived realities, as the 'real', the 'imagined' and the virtual. The manipulation of technologies of representation, via immersive and virtual environments such as the reinterpretation of Italo Calvino's *Invisible Cities* or the creation of Kriti Island in *Second Life*, brings the subject back, to a degree, to pure representation. However, Doyle raises the crucial question of whether these virtual/immersive spaces are more than just representations of some prior reality; she proposes that they have, indeed, a life of their own, an existence that is not so mimetic in nature in any 'pure' sense, but has its own independent existence that is then experienced *as real* – that is, the embodied experience of the virtual.

Benoît Dillet (Chapter 4) is every bit as erudite as Doyle in his chapter on imaginative travel in the eighteenth century, understood, theorized and re/represented by three prominent figures of the Enlightenment: Jean-Jacques Rousseau, Louis-Antoine Bougainville and Denis Diderot. Dillet begins his chapter with a simple yet compelling proposition regarding the convergence of the opening up of the new world, anthropology and the imaginary of travel, in which he argues that the 'discovery' of America was not that which was newly 'opened'; rather, 'what was new was the space America started to take in Europe's image of space'. In his chapter, Dillet deals primarily with words, concepts and ideas, but through this opening up of language, he points to the concomitant production of new conceptual spaces and new aesthetic, literary and artistic affects. Indeed, he evocatively

inhabits not only the world of representing travel, but that too of representing the ideas and concepts drawn upon to understand and *produce* those travels.

In Chapter 5 Russell Staiff observes Bernard Smith's examination of 'explorer artists' aboard European expeditions to the South Pacific in the late eighteenth and early nineteenth centuries. Smith's work depicts the challenge explorer artists faced in depicting the new visions that the South Pacific presented within the constraints of European artistic conventions. While the prevailing Neoclassical style of the time emphasized the perfection of nature, Staiff explains how explorer artists believed the South Pacific demanded 'something far more expressive, something more descriptive, something more deeply felt, something more emotionally infused, something that communicated affect more than the severe rationality of Neoclassical "geometry"'. He explores the ways in which artists grappled to communicate these aesthetics and sensualities, but how they ultimately could never completely evade the constraints of artistic conventions, along with cultural perceptions/expectations and anticipated audience reactions. For him, this phenomenon constitutes a 'poetics of history', demonstrated not only by artists' experiences, but also in Bernard Smith's own travels through analysing the work of the explorer artists.

The volume moves from the 'new world' in the eighteenth century to the East South Central United States and the state of Kentucky in the twenty-first century, affectionately nicknamed the Bluegrass State, in a chapter authored by Cynthia J. Miller (Chapter 6). While this chapter returns us to the notion of pilgrimage and processes of memorialization evident in the work of Blackwood (Chapter 1), Miller's work commences with a quieter introduction to a succession of journeys to the boyhood home of the Father of Bluegrass, Bill Monroe, who is used in the chapter to explore journeys made time and again, congealed and yet always individualistic and always anew, refreshing and refashioning the memories and associations of a specific place. Here we find an established 'structure' in the form of a path, a route and a journey to the town of Rosine and the homestead on Jerusalem Ridge, but it is always improvised and in a process of remaking, of melding past and present in ways that cling to romantic analogies. This is an engagement with poetics seldom found in the tourism literature, though it is, of course, nearly always 'there', somewhere. Indeed, alongside the chapters offered by Byler and Doyle, in Miller's work we find something crucial about a poetics of travel, as though it's an emergent attribute; that is, our analytical foci have been elsewhere and, at the same time, always skirting around poetics without ever actually naming it as a way that

concentrates our attention on a particular aspect of travelling. Miller's chapter reminds us, implicitly, that we have been mired in an admixture – an exquisite admixture – of sense making, meaning making, experience, representation, desire, structures, genres, embodiment, technologies, effects, affects, spaces, places, emotions, the somatic and so forth, such that poetics is everywhere except consciously in our analysis.

In Chapter 7 Peter Day reflects upon his project *Perambulist Sommambulist*, which is based upon a series of walks taken near his home in northern England. The project uses photographs and poetry to represent both the walks themselves and the author's own inner narrative while conducting them. In the conceptual way Day writes about walking, we glimpse constantly something we refer to in this volume as the 'poetics of travel'. He argues that the images not only express what is 'there', but simultaneously illustrate the photographer's feeling of 'being there'. The chapter goes on to explore important questions regarding why certain journeys/geographies are recorded, are given significance, become catalysts for reflection and are marked as different, while others are not, being framed instead as 'automatic' and devoid of significance. Day defines the former as 'embodied journeys' and the latter as 'disembodied journeys', and in this distinction draws attention to an often-raised issue: in any attempt to represent travel, we are always confronted by the limits of language and, in turn, what can be represented and what escapes representation.

Similarly drawing upon photographic representations, though this time from a historical perspective, Nicolás Goc (Chapter 8) explores how the emergence of snapshot photography in the early twentieth century became a key catalyst for reconstituting a gendered poetics of the beach, and the female self more broadly. Through analysing six photographs taken in Australia, America and England, drawn from advertisements and newspaper articles circulating from 1900 to 1920, Goc illustrates how snapshot photography facilitated performances that challenged traditional representations of femininity. These images and performances, distributed globally, established a representation of the beach as exotic, sensual and sexual. Goc shows how this poetic became entwined in other media representations of the beach, influencing travel/tourism imaginaries, desires and motivations in general. Implicitly, the chapter hints at the poetics of travel, especially those that play out in the form of resistance to key notions of how bodies ought to behave within the spaces of the beach, at times punctuated with a gentler politics of play.

In Chapter 9, Jillian L. Powers observes the experiences of what she calls 'diasporic tourists', or those individuals who travel to engage with their cultural roots/homelands with guides and/or tours due to

having no social connections of their own. Drawing upon the findings of empirical research conducted with American descendants of African slaves travelling to Ghana, and American citizens adopted from China returning to China, Powers argues that both groups use the experiences 'to redefine essentialist and foundational frameworks of belonging in order to reconcile domestic experiences of exclusion and feelings of outsidersness'. While these groups may be outcast as 'Other' at home, Powers' research suggests that, while travelling, individuals draw upon a dominant 'Western gaze' into which they have been socialized in the United States, and this serves to reinforce 'global narratives of inequality and power'.

In the final chapter (Chapter 10), and making links with those chapters by Blackwood (Chapter 1) and Day (Chapter 7), Christopher Drew returns us to the troubling question of representation by introducing what he terms 'representational poetics'. Here he explores the representation of Australian identity in television advertisements that depict road trips. He argues that while these representations might be drawn upon to appeal to consumers in Australia and to reinforce the attributes of the brands in question, they also produce 'a discursive, recognizable and idealized national identity trope within domestic travel discourse'. These representations present a rural and romanticized vision of Australia that reinforces a particularly colonial perspective and denies representations of an increasingly urbanized and socially/culturally diverse Australian identity.

As with our earlier volumes, it is not our intention for this book to be the 'be all and end all' for travel and representation. Given the theme, the book might best be thought of as a representation of travel and representation. It is a representation, however, that we believe will provide a catalyst for further interdisciplinary scholarship on the theme and the related topics discussed throughout.

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