



# PAINTED SNAPSHOTS

An Exploration of Twenty-First Century Travel Sketching

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August 15, 2016

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Masterscriptie Cultuurwetenschappen

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## Introduction

Two years ago I spent a summer taking a university course in Siena, Italy. Before my trip I had started to learn how to paint with watercolours and while packing I had tossed a sketchbook, a few brushes, and a brand-new twelve pan set of watercolours in to my suitcase, thinking maybe I would have time somewhere during my travels around Tuscany to sketch a church steeple or a particularly striking landscape. Upon my arrival in Italy I was desperate to fight off the jet lag that comes when making the jump from North America across the Atlantic to Europe in the short time span of ten hours. Originally my hope was for the internet to provide some kind of distraction but heavy rains had knocked out the internet connection in my Italian residence building. Too tired and too disoriented to wander the city but struggling to not to fall asleep before 8 p.m. I dug around in my suitcase, pulled out the the sketchbook and paints and spent the evening sketching in my room. The next day was also rainy and lacking internet connection and after a busy day out with friends but still working through the jet lag I, again, spent my evening with the sketchbook. This time painting images I had taken over the course of the day on my camera. This process continued even on the third day of the trip as the rains started to die down and we got reconnected to the internet. No longer needing the act of sketching to stay awake or occupy my time in the evening the sketchbook and paint set nevertheless remained on my desk. I got into a rhythm of using it every day either in the down time spent in my room after classes hiding from blazing heat of the afternoon sun or right before going to bed. After six weeks in Italy I returned to Canada with hundreds of photographs but also a sixty-page book full of sketches, ephemera and signatures as well as a new way of looking at travel. The next trips I took, first to Scotland and then a few weeks later to Ireland, I took the set of paints and a sketchbook. I would take a few moments out of every day to to scribble down images and impressions of the place I was visiting in watercolour and ink, using photographs I had taken during the day as reference images.

As I started to make a habit of documenting my travels not only in photographs but also through painted travel sketchbooks, I've noticed that the sketchbooks have gotten more

attention from my friends, family and, strangers than any photographs I've taken. People are far more interested in the album of sketches I post online than the online album of photographs I have from the same trip. I get asked by friends about sketches, about where or what I am going to sketch next or to bring the sketchbooks to show them instead of the pictures I have taken. As I have become more and more interested in this process and artistic practice I started searching for other people who might do the same thing. I have found a huge global community of people who document their travels through pen and ink rather than through apertures and light. People who have been participating and creating travel sketchbooks either on their own or with other like-minded individuals through online communities like *Urban Sketchers*, or uploading their travel journals on blogs or to websites like *YouTube*, *Flickr* and *Instagram*. In my research into tourism studies I have seen a lot of writing about the impact of photography on twenty-first century travel but little about other ways of freezing the tourist moment. I wanted to look more closely at this twenty-first century travel sketchbook practice.

This research is concerned with personal sketches or artworks made by tourists as a way of documenting their travels. This paper is not interested in the kind of enterprising people who paint alongside the Arno river in Florence in the hopes a passerby will take a fancy to work they have produced and buy it. This paper is not concerned with art made *for* tourists to take home as evidence of their travels. Only art made *by* tourists as evidence of their travels. Art in this case does not include photography. This paper is concerned with only photographs as snapshots and as a method of recording and of art as recordings made using traditional mediums of ink, pen, and paint on paper. This paper is interested in how people in the twenty-first century have adapted these older methods of travel documentary to twenty-first century life. This thesis will look at art that is like photography in its drive to capture the private experience rather than art and photography that have loftier art world and art gallery goals.

The act of capturing the experience of travel has been and continues to be closely examined by academics in many areas within the field cultural studies. There have been many perspectives through which the act of capturing a moment has been studied. These fields

include photography, visual culture and tourism.

The idea of capturing of the touristic experience depends a lot on the field of photography. Many theories regarding this practice have had an impact the way the touristic experience of the twenty-first century is understood. There are many thinkers who have greatly affected the field of photographic practice and thus touristic experiences. An example of one these thinkers is Susan Sontag, who in her work *On Photography* calls the practice of photography a “chronic voyeuristic relation to the world which levels the meaning of all events” (Sontag 1973, 7). Sontag also talks of the contradicting impulses of intervention and recording (Sontag 1973, 8) present in the practice of photography. Another example of an important photographic theorist is Roland Barthes, who’s work *Camera Lucida* gives us the terms *Studium*, the thing in a photographic image which first generated an “unconcerned inconsequential interest” in the viewer (Barthes 1981, 26) and the *Punctum* “that detail that disturbs the *Studium*” the element that pricks the viewer that makes the image memorable (Barthes 1981, 26). Tourist images consist of many *Studium* and desire to create *Punctum* but *Punctum* determined by viewers of the images.

Thinkers whose work on visual culture in the twentieth and twenty-first centuries extends beyond photography include John Berger who’s highly influential television series and later collection of essays *Ways of Seeing* starts with the thought that “seeing comes before words” and continues with “It is seeing which establishes our place in the surrounding world” (Berger 1972, 1). The work deals with the ways in which people view the world as examined not just in photography but in other aspects of life from painting to advertising. Understanding the production and dissemination of images in the modern world is impossible without acknowledging the influence of Walter Benjamin’s seminal text *The Work of Art the Age of Mechanical Reproduction*. This text deals with notions of art production, ritual and authenticity and introduced the idea of *the Aura* of objects (Benjamin 1992, 299).

Viewing, seeing and capturing as done by those in the tourism industries in the twenty-first century is examined by sociologist John Urry and his co-author Jonas Larsen in The latest edition of Urry’s book *The Tourist Gaze*. *The Tourist Gaze* of the title refers to a complex system

of social understandings and signs that make up a tourist experience. The crux of Urry's theory is that the particularity of a certain Tourist Gaze depends on what it is contrasted with (Urry 2011, 3). Jonas Larsen also examines gazes and practices found in tourist photography on his own in the paper, *Geographies of Tourist Photography*. In particular, this paper focus on the relationships between the different actors in the tourist space, the relations between the tourist and the place, image culture and media (Larsen 2006, 241). Other tourism study theories to take note of in regards to this thesis include Mike Robinson and David Picard's *Moments Magic and Memories*, which examines the way that tourists use the camera to negotiate and understand the experiences they are having (Robinson 2009,2).

These works all examine the processes and practices of the relationship between people and their cameras as ways to look at, freeze and organize their experiences. The act of painting and sketching the world is mentioned in many texts including those of Sontag, Berger and Robinson and Picard as a historical counterpoint to photography but not as a contemporary tourist practice.

The contemporary sketched travel experience is bought up in book the *Art of Travel* by philosopher Alain de Botton. The Twenty-first century travel sketch experience is featured heavily in the chapter "On Possessing Beauty". This chapter looks at the impulse of humans to hold on to beauty they may encounter and the different ways this impulse can take shape. Two main ways this possession impulse manifests itself is in the imprinting of oneself on the to the thing of beauty, for example, by carving your name in to an historic site (de Botton 2002, 219) or, by imprinting that thing of beauty on to something else that can be removed from its location and taken home (de Botton 2002, 219). This act of removal can take many forms, from that of the photograph to the act of drawing. This section of de Botton's book frequently references the work of nineteenth century British art critic John Ruskin. Ruskin believed that through drawing and art people would relearn the ability to actually look at the world around them. He published several books about drawing including the *Elements of Drawing* in 1857 which is still in print. For Ruskin the act of sketching a place was not to create an image to take with you but rather to encourage a deeper kind of looking and a love a nature (de Botton 2002,

238).

With all the research done on tourism and the act of capturing the touristic experience the study of the photograph has taken over and sketchbook and other recording practices have taken a backseat in research and understandings of contemporary tourism. Sketching does not appear to be widely seen as part of a twenty-first century travel experience. Yet there are a growing number of people and groups who seem to disagree. These groups have been active online sharing work, writing blogs, holding worldwide symposiums, and publishing books on their practice. Despite this growth there has been little accessible research done on the way that sketching and travel intersect in the twenty-first century. Due to the lack of attention from the academic community on modern instances sketch documenting travel this research wants to focus on this developing section of tourism practice. The research done in this thesis uses the research done by those before me and takes it in a different direction. This research wants to provide new insights into the diverse and constantly changing practices of contemporary tourism

This paper asks the question: What do first-person written accounts of modern travel sketchbook practice tell us about their use in the twenty-first century? To try and answer this main question this paper will examine different ideas that are reoccurring within written accounts of twenty-first century travel sketching. How does travel sketching impact sight and vision? What similarities and differences are there between the touristic practices of photography and sketching? What is the impact of travel sketching on memories of travel? Why might sketch documenting be having a resurgence in the twenty-first century?

The form this research takes is a secondary source analysis of two books, Danny Gregory's *An Illustrated Journey* and Gabriel Campanario's *The Art Of Urban Sketching*, which both contain a variety testimonials made by twenty-first century travel sketchers. This analysis will be developed using the Grounded Theory method of examining the source material to build up an individual set of theories. This theory will be further enhanced through the methods of discourse analysis and narrative analysis of twenty-first century travel sketch practice which will be done through the lenses of modernization theory, social presence theory and semiotic

theory to try and determine what the goals and ideologies are behind this movement. The research goal is to read the written output of twenty-first century travel sketchers, and while reading these written testimonials to highlight reoccurring ideas and thoughts and to use these recurring themes to attempt understand how these people view their practice and how this practice fits into contemporary society.

Through these approaches I hope to build on the theories that were already explored in tourism and visual culture. Ideas that will be explored further in relation to the practice of sketch documentary are: *The Tourist Gaze* as explained by John Urry and Jonas Larsen, Berger's *Ways of Seeing* and John Ruskin's use of drawing as a way to learn looking. New theories that will be used to explain the use of sketch documentary in the twenty-first century include Merleau-Ponty's embodied experience, theories of normativity and the concept of Digital Amnesia. All these notions are framed by the ideas of cultural memory, the gaze and the concept of authenticity. Through the undertaking of this research into twenty-first travel sketch tourism practices I expect to find that twenty-first century travel sketch documentary is a practice reemerging as a reaction by its practitioners to what they perceive to be the fast pace, disembodiment, and photographic repetition of twenty-first century tourism.

This paper will be organized in four chapters. The first chapter will examine the impact that media has in experiencing the results of twenty-first century travel sketch practice. After this examination of media, the two main source books *An Illustrated Journey* and *The Art of Urban Sketching* and their authors Danny Gregory and Gabriel Campanario will be examined so that the intent and any lingering biases of these sources may be understood. The rest of the chapters will feature conclusions that have been derived from the examinations of the source materials. The second chapter will examine the impact of twenty-first century travel sketching on sight and vision. This will be done by first examining how vision is constructed in the brain and the impact travel sketching has on that process. The chapter will then look in-depth at two kinds of gazes that are utilized by twenty-first century travel sketchers: the tourist gaze and the artistic gaze. The third chapter will look at memory, how it is formed and how it is recorded. This chapter will look at how twenty-first travel sketchbook practice helps its practitioners to

form and keep memories. This chapter also examines memory on a societal level in the twenty-first century and how the act of recording the world through a travel sketchbook plays into this structure of feeling that informs a need to record. Lastly this chapter looks at the travel sketchbooks impact on memory for both individuals and society in contrast to the recording practices of modern tourist photography. The fourth and final chapter examines the nature of authenticity in travel practice and how ideas of the authentic may influence the creation of twenty-first century travel journals and the perceptions twenty-first century travel sketchers have themselves and other travelers. This chapter is divided into sections on travel as searching for the authentic, travel as capturing the authentic and travel as capturing oneself. Throughout this chapter tourist photography will be examined as an alternative travel practice that has coloured the perception of travel and tourism for twenty-first century travel sketchers.

As discussed above this paper hopes to give some insight and understanding into just one of the many ways that tourists record and share their travel experiences. The choice to look at a medium that is analogue rather than digitally based also seeks to understand the relationship that people who live and travel in the twenty-first century have with the physical location of the places they are traveling to. This thesis wants to see if the tourist's view is different when seen through ink and paper as opposed to lenses and light.

## Media

Speech, photography, writing and sketching are all different ways of translating experiences from one medium into another so that they are able to be communicated to other people or to the self at a different time. In this exploration of sketchbook practice I will be examining what this transposing of experience into different media can communicate about travel sketchbook practice. To do this I examined written accounts of modern day travel sketchbook practice that I sourced from two books that contain collections of first person accounts by various artists as told to two different authors. The use of these books meant that I did not have to search for artists and undertake interviews myself during the process of writing this thesis. The first book I examined is *An Illustrated Journey: Inspiration from the Private Art Journals of Traveling Artists, Illustrators and Designers* written by Danny Gregory in 2013. The second is *The Art of Urban Sketching* written by Gabriel Campanario in 2012. Both of these books are recently published, widely released and easily accessible volumes which contain images of sketchbook pages and art journals by different artists who use these media to document their lives and travels in the twenty-first century. These images are placed alongside text sections written by individual artists about experiences that influenced their relationships with the pictured artworks.

### The Effects of Medium on the Source Materials

The works that are examined in this analysis are at first glance original sketches and paintings done by various artists that exist as singular originals in the physical world alongside first person accounts of the individuals who created them. However, everything that I am witnessing has been reproduced and disseminated through different media. In the process of this reproduction their underlying independent story remains unchanged (Ryan 2003, 1). Theorist Claude Bermond stated that story,<sup>1</sup> is independent of the techniques that bear it

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<sup>1</sup> A story is defined as a narrative account of events.

along, it may be transposed without losing its essential properties” (as quoted in Ryan 2003, 1). Therefore, a painting produced by one of the featured artists containing the Seattle skyline will continue to have its core meaning anchored in this narrative of the Seattle skyline no matter what medium it is encountered in. Marie-Laure Ryan’s work *On the Theoretical Foundations of Transmedial Narratology* states that while these core meanings may travel across media, the potential of expressing that meaning will be actualized differently when it reaches a new medium (Ryan 2003, 1). The result of which is that, while some core meaning may remain, the change of medium results in a change of understanding of a particular image or work. This has consequences for the artwork and written accounts I am examining. Though the narratives of the artworks would continue to be spread based on the images of the paintings and words, not transferred into things like pieces of music or television programs, the change of medium still changes the way that the viewer encounters and reacts to the images that have been produced and thus parts of the stories being told in the images. This transfer of images from one medium to another has narrative consequences that impact, not only the work of the artists profiled in these two books but all those who are part of the travel sketch community and share their sketchbooks with others through the use of media rather than through physical encounters of original sketchbooks and conversations with others in the offline world.

For the purposes of this paper I am basing my examination of artists work on my experience of looking at sketchbook pages and testimonials that have been scanned in to a computer and reproduced in books, digital copies of which I am then looking at on a computer screen. In doing my examinations I am not encountering watercolour washes on paper, though I may recognize the visual signs that signal the use of watercolours or other artistic mediums from research or through my own experience using sketchbooks and watercolours in a similar style. What I am seeing is an imitation of watercolour washes reproduced in light pixels on my screen that have been filtered through several digital stages. These stages include the act of scanning the original work into a computer, then the process of incorporating that image into the layout of a book, the book’s digitization and then my experiencing of the book and image through unique characteristics of my own computer screen. These different objects and

processes effect my understanding and relationship with images presented to me. I am not encountering artwork itself but a representation of it expressed through a digital medium.

The same is true for the testimonials and discussions surrounding twenty-first century sketchbooks practice found in these books. I am not experiencing first-hand accounts of sketchbooks practice directly from the artists but, accounts that have been collected by the authors of the respective books I am examining. These accounts have been filtered through the book author's unique intentions, understandings, editing, and maybe even translations of the original artist's information. These accounts have also been filtered through the individual layout and style of each book. I do not hear people speak about their experiences but rather I read them. Written media possess different elements to spoken ones, so in this case of words I cannot hear the intonation in voice or see how a person looks when describing a practice, which can be helpful when trying to understand how a subject may feel about an experience. I can only judge based on what I can understand through words, language and textual elements, while keeping in mind that each author of the individual books has had some impact whether intentionally or not on the reaction of the of the subject talking. I cannot know how Campanario or Gregory selected their subjects or acquired their stories. I am basing my findings on words they have published for their own reasons, which are as unknown to me as their methods for acquiring their information. I only know what the books tell me.

This shift in medium might not seem to be of much importance at first glance since in the act of reading these books I am still encountering images of travel sketchbook pages and the stories that go along with them. However, the fact of the matter is that in looking at the works in this context I am not looking at these analogue artistic mediums and hearing the stories that go along with them. I am encountering a process of reproduction. This is not a bad thing; it is through this process of reproduction that many modern travel sketchbooks artists have been able encounter each other and share their analogue artistic works and experiences across the globe. Reproduction has enabled a practice that has been rather private and hidden for many years to become something that is more public and visible. The core idea of a

sketched image of Seattle might still remain since the image will continue to be a sketched image of Seattle but, the context has changed the other layers of meaning that are discovered when encountering that specific image within one of these books. Despite the fact that the stories and visual elements of the sketchbooks works have the opportunity to be shared with the public through these books, there are still elements of sketchbook practice in the twenty-first century that remain the private experience of the artist and those who encounter sketchbooks in their original physical form, which I as a poor masters student living far away from the individual artists and with limited time and resources to go visit such a large number of sketchbook artists cannot use in my analysis of their experiences. I can only infer using the imperfect information provided by the books, online resources and my own experiences with twenty-first century sketchbook practice. Through the publication and reproducibility of the image and individual story there is a loss of the physicality and intimacy that comes with experiencing a work of art or a story in the flesh. It's a problem that has faced artists and viewers of art for years. This paradox between reproduction and experience is the main idea that Walter Benjamin examines in the seminal text *The Work of Art in the Age of Mechanical Reproduction* (Benjamin 1992, 299). The internet on which many of the artists profiled in these books share their work takes the reproductive power of film that Benjamin examined and magnifies that power exponentially. This reproduction makes it easier to examine the art and experiences of many sketchbook artists because they have the potential to be shared. The internet has made the images and stories of so many more individuals accessible. At the same time it has become more difficult to get to that physical experience of seeing an individual's sketchbook and talking about it in person, sharing the same physical space.

Though it is not at the forefront of thought when one is examining content, in "Medium is the Message", the first chapter in his book *Understanding Media: The Extensions of Man*, Marshall McLuhan reminds the reader that: "it is the medium that shapes and controls the scale and form of human association and action. The content or uses of such media are as diverse as they are ineffectual in shaping the form of human association. Indeed, it is only too typical that the "content" of any medium blinds us to the character of the medium" (McLuhan

1964, 2). So when examining any cultural output be it the sketches of an artist like the ones profiled in these books or a sonata by a classical composer, it is important to keep in mind how the particular medium through which the product is being experienced affects and changes a person's relationship and understanding of that cultural output, even if a bit of core meaning remains. This needs to be remembered despite the fact that both Georgy's book *An Illustrated Journey* and Campanario's book *The Art of Urban Sketching* are both being experienced though the same computer screen and deal with very similar content. The structuring of each book provides the viewer with different information and thus a different context and understanding of similar images and stories. To start my work and give a clear idea of the goals, context and experience of each book I have done an examination of the main sources and their authors.

## **Main sources**

### ***Danny Gregory – An Illustrated Journey: Inspiration from the Private Art Journals of Traveling Artists Illustrators and Designers***

First I gathered sources from the book *An Illustrated Journey: Inspiration from the Private Art Journals of Traveling Artists Illustrators and Designers* by Danny Gregory. Danny Gregory is a New York City based author and creative director. Born in London England Gregory moved around a lot in his youth and has lived in such diverse places as Australia, Pakistan and Israel before settling in New York City (Gregory 2016). As he was growing up Gregory did not consider himself much of an artist; this was a change in perspective that happened well in to his adult life. In the meantime, Gregory was working in advertising in New York City as a creative director during which time he did work on campaigns for clients like Burger King and American Express (Gregory 2016). This is a type of creativity that involves innovative thought, making use of new ideas, and the environment around you much like an artist would do. However, this creative work is not done for personal creative growth but in in service to another person or cooperation's ideas and goals. Though he may not have thought of himself in an artistic way, a

creative aspect and a creative way of thinking was still part of Gregory's life albeit not in a very explicit way.

The catalyst that started Gregory sketching was an accident. A subway car ran over his wife and left her paralyzed when he was in his mid-thirties (Gregory 2016). The act of drawing and recording their life in New York City through his sketchbook was Gregory's way of getting through the trauma of the experience. This is a habit he has kept up in the fifteen plus years since and through the many different ups and downs that have occurred in his life since the incident. He says that sketching was part of a "search for meaning I had during those times, looking for an explanation as to what the hell was going on and why, trying to find some fresh perspective that would help both of us to get through it" (Heller 2013). To find this perspective he was doing drawings and taking notes of things around him and his wife "cataloguing all the things that make life worth living for" this collection of things was eventually published and became his first illustrated memoir *Everyday Matters* (Heller 2013). The act of drawing during this time was a process which Gregory used to control his grief, putting it all down on paper was his way of containing his feelings and getting them out of his system (Heller 2013). For Gregory a return to drawing began as an emotional and cathartic experience.

As he was drawing and going through these new life experiences with his sketchbook at hand, Gregory was also posting about his experiences on his website. This practice eventually inspired an online community called "everyday matters" based on the book of the same name. The group has several thousand members and has existed since 2004. Group associated webpages are still active and can be found on *Flickr*, *Facebook* and *Yahoo*. This success of this group has prompted Gregory to engage in further online creative endeavours. Most notable of which is the online art instructional platform *Sketchbook Skool* of which Gregory is a co-founder.

*Sketchbook Skool* is an online video based art school which is geared to people who may have been creative in their youth but have since fallen out of practice (Sketchbook Skool 2016).

Its aim is to get its students activity engaged in the the creative process of art making again. To do that the *Skool* focuses on the sketchbook. The school teaches art through the practice of drawing from life and experiences. They declare that your sketchbook is not just something to practice art in while waiting to do work on other pieces, or something that is precious and demands a certain “quality of work” but that a sketchbook is “going to become a book of stories about your everyday life” (Sketchbook Skool 2016). At the *Skool* They “don’t draw naked strangers and bowls of fruit” (Sketchbook Skool 2016), instead the focus is on relearning the process of art by building up a visual memoir of life around you (Sketchbook Skool 2016). This is the same basic process through which Gregory found himself drawn to art again, creating a visual memoir of his life through this sketchbook. *Sketchbook Skool* has become a manifestation of that drive to be creative and document his own life.

*Sketchbook Skool* is run on a term system and students buy six week videos classes taught by various artists illustrators and designers who are the *Skool*’s revolving faculty of teachers and who are well practiced in the act of keeping an illustrated journal (Sketchbook Skool 2016). *Sketchbook Skool* attracts students and faculty from around the globe and its online base means it is accessible to people no matter their distance from their teachers. Despite geographical differences students are still able to communicate, share and learn through this online platform. The private grief that once drove the creation of Gregory’s drawings has now been transformed into something new and this process that was initially used to keep Gregory afloat in times of trouble has now become Gregory’s way of contributing and communicating with people around the world.

Besides *Sketchbook Skool* and the previously mentioned *Everyday Matters*, Gregory has continued to publish books on the subject of creativity and sketching. It has become so much a part of his life that he is no longer working in advertising, he left it after thirty years to focus on his various creative projects (Gregory 2016). He is now the author of twelve books ranging from memoirs like *Everyday Matters* and its follow up *A Kiss Before You Go* to *Art Before Breakfast*, and *Shut Your Monkey* which give creative advice, to *An Illustrated Life* and *An Illustrated*

*Journey* which are collections of sketchbook pages and testimonials of other creative people. Through the online medium of *Sketchbook Skool* and his various books, Gregory encourages and inspires a global community of readers on different platforms to join him in the act of daily creativity and art making by the act of keeping a sketchbook.

*An Illustrated Journey* (published in 2013) is one of the many books authored by Gregory that focuses on the act of keeping a sketchbook. In the case of *An Illustrated Journey* the focus is not only on Gregory or daily sketching but on other artists who use their sketchbooks to capture the experience of travel. Gregory calls this book a welcome into the travel journaling community. To create this welcome, he has “asked this book’s contributors to open their journals and share themselves, their personal histories, their trade secrets, the contents of their art supply bags” (Gregory 2013, 15). *An Illustrated Journey* is essentially a collection of short chapters each of which is focused on a particular artist.

The entire format of the book is an alphabetical list of artists. These artists in the few pages they are given, outline in first person their own personal history with the act of travel sketching. They talk about their techniques, how they discovered travel sketching, the unique experiences that they have had while practicing travel sketching, what materials they use and their relationships with the objects they sketch and the material they sketch in. Each chapter is accompanied by several examples of pages from that particular artist’s travel sketchbooks. These images of work are included but left uncaptioned aside from any details that are present in the artwork itself. At the very end of the chapter the artist “signs” the end of the page with an illustration of their signature, like they are signing a work of art, they personalize it, as if to say “this is mine, these are my ideas and my experiences. I authorize this reproduction.” This formula of text, image, and signature makes up the entirety of the book. This is repeated over and over again for the forty-three different artists profiled, with the only changes in format arising from the visual styles of the artists, the length of each text section and the occasional inclusion of a photograph of materials or of the artist working.

Everyone profiled in the book is, as the title makes clear, an artist, designer or illustrator. Though none of them make use of the sketchbooks included in this publication within their professional lives in an explicit way, they still are all in some kind of creative career. These might be private sketchbooks but they are a biased towards people in artistic careers and that reflects in the quality of artwork produced. Though these might be private images none of these are works done by “amateur artists”. Everyone has a creative background, the stories and images present in the book act can act as inspiration for people from all walks of life but the reader must keep in mind that these images are all explicitly created by creative professionals, or well-practiced artists. These are not first attempts at travel sketching, experiments or throwaway works but selections of work done by artists that the artist has allowed to be reproduced. The result is that the artworks that have been included in *An Illustrated Journey* have been “cherry-picked” to be visually appealing from a very selective “bunch of trees.”

The creative careers are where some of the similarities between the artists stop. They all have different styles of working. Some sketchers create a full sketch of a location they are visiting while they are there, others start a sketch on location but finish it elsewhere. Some take pictures and sketch them as they find the time during their traveling, some wait until they come home to create their travel journals. Still others follow a different process and instead of sketching places they visit sketch souvenirs or other items they have come across on their travels. The variety of techniques shows that there is no one way of creating a travel sketchbook. All the artists profiled have identified themselves or been identified by Gregory as travel sketchers or at least as people who keep travel sketchbooks and because of this fact they have been included in *An Illustrated Journey*. For Gregory the specific technique is not important, the act of individuals sketching their travel experience is.

Another thing to note about the layout of this book is something mentioned earlier on in the discussion about the book format. The images included have *not* been captioned. The images are placed in the book on their own, the information about them comes in the form of the bigger text testimonial of the artist and not through individual captions for each image. The

detailed information about the physicality and creation of the art is less important for understanding the framing of the artist's journeys in this book. Though the artists profiled may tell you about their process and their materials, they do not go into any kind of detail about creating the specific works that are on display. The experience of the artist is seen to be more important than the creation of artworks. The examples of travel sketchbook pages seen in this book are meant to be used as record of travel experience, not only as record of a specific place in the world. This is an important distinction, as it allows for a wider display of artworks that can count as travel sketches, even though they might not be explicitly tied to any one location. The lack of caption on the image also influences the reading of the images as part of a narrative. They have been taken out of their original context and surrounded by new images and text creating new meanings and forming part of a new narrative. Their new meaning is one that includes the work of Gregory and the other artists in the book. They have no individual captions to anchor them into a specific place or story other than any words that may be written on the images themselves. The other words that link the images to a narrative are the main text sections written by each specific author, the art is anchored into the narrative by a general explanation of a process not a specific account of the art. This changes a reader's understanding and conception of the individual sketches even though the core meaning of Gregory's book as collection of art work done during travel may remain in a similar vein to the meaning individual works had during their creation.

In terms of physically understating this book, I cannot say how the setup of this book is in any non-digital context aside from a few images of it that I saw online. From what I can see from these images the book *An Illustrated Journey* is laid out in a visually different way than the eBook that I am reading on my Mac computer. In my experience many of the images in *An Illustrated Journey* are given their own page making it nearly 800 pages long, which I am sure must not be the case in its physical real world form. This austere set up allows me to look at many of the images separately with little visual clutter from words or other images clouding my vision when I look at the artworks. This also makes it a very simple layout. The eBook is not highly visually designed and ends up being a very separate experience from that of reading the

offline book. The format of this eBook makes use of its digital nature and allows the reader to click links within it, for example the contents page is hyperlinked and clicking an artist's name allows you to jump directly to their chapter instead of having to flip through the entire book. Within the eBook book, the reader can also highlight sections in different colours and add in electronic notations. These details make it feel like this eBook is trying to copy the experience of a real book, which allows the reader to add their own personalisation and markings, but this is done along certain guidelines in a digital manner. The eBook tries to copy the experience of a physical book but does this in a way that makes use of digital media to replicate certain experiences. The eBook also has capabilities that an analogue book does not, it can digitally link the reader to online spaces through the use of hyperlinks embedded in the text. These hyperlinks connect the reader to the personal online spaces of the artists profiled without the reader having to physically look for them. One click and they are there. This eBook and the internet work together to create this type of reader experience. When it gets down to it, whether it is experienced as hyperlinked eBook, digital PDF or physical book form, *An Illustrated Journey* is a collection of artist experiences compiled together by artist and writer Danny Gregory with the hope of inspiring other people to pick up a sketchbook when they next go on vacation.

### **Gabriel Campanario – *Art of Urban Sketching***

The second source I gathered first-hand accounts of modern travel sketch practice from is the book *The Art of Urban Sketching* written by Gabriel Campanario, which was published in 2012. Gabriel Campanario is Spanish, he was born and grew up in the area around Barcelona. While in college in 1990, Campanario got an internship at Barcelona's La Vanguardia newspaper in the news art department working with graphic design programs to create maps, charts and illustrations (Wheatley 2012). His journalism career continued along these lines of newspaper design and illustration. Campanario's work with newspapers took him from Spain to Portugal and finally the United States where he settled in 1998. While working in the journalism field Campanario has been an info-graphics artist, page designer, graphics director and assistant

managing editor (Wheatley 2012). All of these are jobs which require some knowledge of art and design but are less focused on personal individual creation and instead are about putting design skills to work to best frame and set up articles and pieces by others in the news room.

An avid artist as a child, Campanario put down his sketchbooks as he grew older to focus on other aspects of his life, only picking them up again in 2006 upon his move to Seattle (Campanario 2012, 11). The act of changing environments became the catalyst through which the sketchbook became an important part of his life again. The act of sketching and documenting the world around him through his sketchbook was Campanario's way of dealing with and working through the stress of landing in "unknown territory" (Campanario 2012, 11).

While Campanario was doing his initial sketches of Seattle, he was also posting them to an online blog. While he was sketching and posting his own images online he began to notice others also doing art work similar to his own, as he was noticing all as all these separate blogs and websites by other artists Campanario got the idea to "join forces" (Wheatley 2012). In 2007 he created a page on the online photo sharing website *Flickr*. The *Flickr* page was a place for Campanario and other artists around the world who also practised on location sketching to meet online and to share advice and artwork. From that page grew the main *Urban Sketcher's* blog which went online in 2008 (Urban Sketchers 2016). The *Urban Sketcher's* blog as well as its associated official pages on other websites has grown into a community with thousands active members all across the globe.

*Urban Sketchers* is a community of people who practice on location drawing. The group's online pages make sure that the art which is shown on its official pages and publications adheres to the groups manifesto which is as follows:

We draw on location, indoors or out, capturing what we see from direct observation. Our drawings tell the story of our surroundings, the places we live and where we travel. Our drawings are a record of time and place. We are truthful to the scenes we witness. We use any kind of media and cherish our individual styles. We support each other and

draw together. We share our drawings online. We show the world, one drawing at a time. (Urban Sketchers 2016)

For Campanario it is this on location element which forms the core importance of sketchbook practice as a way of documenting travel and life.

*Urban Sketchers* is now recognized as a non-profit organization in the United States (Wheatley 2012). Not only does *Urban Sketchers* maintain a collection of interconnected webpages, the organization also hosts official workshops in different cities around the world as well as working with schools and institutions to raise the profile of on location sketching. On top of these initiatives *Urban Sketchers* hosts a yearly International Urban Sketching Symposium. *Urban Sketchers* has official city and country chapters all across the globe and encourages members to set up their own events. To highlight events in the community the organization publishes a monthly newsletter called *Drawing Attention* which shares the stories and activities of its many smaller chapters. With the continuing success of *Urban Sketchers*, they have also branched out from workshops into official books, one of which is the book I am profiling *The Art of Urban Sketching*.

*The Art of Urban Sketching* acts as introduction to Campanario's *Urban Sketching* movement, introducing readers to the basic ideology, materials, practices, people, and potential subject matter of *Urban Sketching*. To do this the book is divided into three sections. The first section called "Becoming an Urban Sketcher" which explains a little bit about what *Urban Sketching* is and how it is practiced. The second section "See the World One Drawing at a Time" makes use of the group's motto and shows the reader how others have applied and practiced the techniques from the first section to their various environments. The third section is "Drawing Inspiration" and it gives readers ideas for the types of drawings they could complete and tips and tricks from other practitioners on how to go about drawing these kinds of scenes. The set up and goal of introducing readers to the potential of *Urban Sketching*, means that this book has a decidedly different tone than that of the other source book by Gregory.

The way that the *Art of Urban Sketching* is laid out makes it obvious that it is intended to read as a physical book. The pages of the PDF file used for this paper are in some cases disjointed, sections look awkward, in some cases drawings are split in two in a way that would not be noticeable when reading a hard copy book where pages are aligned together in double page spreads and the reader moves forwards or backwards in the book by the act of flipping one page over the other, but become obvious in a PDF file where single pages are arranged on top of the other and the book is moved through by scrolling up and down. The PDF reader can tell that what they are reading was clearly designed for a different medium than the one that they are experiencing it in because some of the design elements of the book are not as pleasing to the eye or as easily understandable in this way. Unlike Gregory's *An Illustrated Journey*, the *Art of Urban Sketching* is not hyper linked in a medium that could potentially make use of hyperlinks. The *Art of Urban Sketching* does not have any clickable elements that link it to other spaces on the web directly. Websites and online communities do play a certain roll in the book, as there is a section on page twenty-eight that outlines "How to Become Part of the Online Sketching Community" (Campanario 2012, 28) that tells readers what screen resolution they should scan their art into and where online would be good places to share their art and join the community. There is also an index at the end of the book that lists all the contributing artists and their locations as well as listing their websites or blog pages as the main way of locating these artists (Campanario 2012, 318). However, though the book does make reference to these online spaces, you cannot click these written web addresses and be taken to them. It is up to the reader to manually make use of the information provided and seek it out themselves, to input the web addresses into their own web browsers. The reader must have a desire to learn more about the information that the book provides web addresses for, rather than just absentmindedly clicking a bit of hyperlinked text. The responsibility of linking what is read in the book to the spaces on the internet is through the actions of the reader not the actions of the writer. The book *Art of Urban Sketching* remains septate entity form the internet; despite the fact it is being encountered on a computer. This also reminds the viewer of the difference between a computer and the internet. For me, a person who lives in a world where everything

feels so hyperlinked and many places from shops to street corners are being enabled with Wi-Fi it seems strange to experience something on a computer and yet not online. This book which is the result of the growth of a huge online community is an offline experience. I imagine that this experience is further intensified when experiencing *The Art of Urban Sketching* in its originally intended book form, completely removed from the computer and experienced through physical paper pages, taking up tangible space, possessing its own weight and without requiring a battery charge. Throughout the book Campanario literally asks the viewer to “stop clicking and start browsing” and to “contemplate each image” (Campanario 2012, 14) through the “slow” experience of seeing something in a book or offline PDF, rather than only sharing the images of artwork through the “high” speed medium of the web (Campanario 2012, 14).

Campanario’s book explicitly tries to highlight how much of the physical world it covers, the *Art of Urban Sketching* has an explicitly global outlook. Readers are not just confined to one city or even to one continent, instead in an effort to give the reader some sense of how global this sketching movement has become the reader is taken on a world tour through the sketches presented in the second section of this book titled “See the World One Drawing at a Time”. I call it a world tour because in the table of contents of the book this section the topics discussed are presented in a non-traditional way. Sections one and three list their various topics and pages numbers in text boxes arranged in a list form. These boxes are then placed in the corners of several pages that make up a world map which is what acts as the table of contents for section two. On this map the cities that the book features are marked on their location on the map with a dot including the corresponding page number on which to find them. The viewer is made aware of the order of the cities by the use of arrows which direct the reader’s travel around the world from Seattle to Auckland as they stop in cities on every populated continent on the globe.<sup>2</sup> The map feels very much like a travel itinerary. The book emphasises

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<sup>2</sup> The only continent not featured is Antarctica, though I am sure there must be some Urban Sketcher somewhere who has made it to Antarctica in the time since the book was published. Some continents also have a bigger focus. There are more cities highlighted in the country of the United States of America alone than the entire continent of Africa. This could indicate

the connection between the idea of sketching and its ability to document the whole world from Nouakchott to Tokyo. There are fifty-five cities that are profiled in this book and this extensive city tour only takes up pages 34 to 250, the other 150 pages of the book are dedicated to other ideas. As a result each city only gets about four pages each.<sup>3</sup> These four pages are filled with several examples of sketches of various sizes, captions to go along with the images, artist profiles and a short blurb about the city being shown. This quick succession of places and images makes the reader feel a bit like a someone on a pre-packaged holiday tour where a lot of ground is covered but the viewer gets no real in depth understanding about any particular place since they are “visiting” so many places in such a short period of time. The idea of the book is not focusing on just the individual journeys of the sketchers but trying to get the reader to learn to see sketching as a useful way in which personal journeys can be recorded and shared. Since the book is meant to be an introduction to this specific sketching movement, the reader gets to see the potential projects they could create and how they could participate in a what is purposefully shown to be an obviously global movement.

## Similarities

Both *An Illustrated Journey* and *The Art of Urban Sketching* involve a certain level of public viewing. The act of publishing artwork in a printed book for sale rather than simply posting it on a community webpage, changes the way that a viewer gazes at them and the type of viewer that has the potential to gaze at them. Since they are paying for the book, the viewer has a certain level of expectation about getting their money’s worth. The result is that that though Campanario hopes that “you’ll join us with your sketchbook next time you see us” and he declares that “no extravagant tools or formal artistic training is needed to draw on location”(Campanario 2012, 17) and Gregory constantly encourages others participate in daily artistic endeavours despite one’s skill level, many of the works that have been shared through

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biases of the author, the spread of the Urban Sketchers movement itself or a combination thereof.

<sup>3</sup> Though depending on the city some have more than this, some have less.

paid for products like these books are created by people with some formal training or experience in this practice<sup>4</sup>. This is in part because conventionally it is expected that a paid for art product must include art that is able to be read as “good” even in the case of artistic practices where “good” art might not be the main goal. In order to showcase their practices in the best light, the work that is reproduced in these books must be of an expected “quality”. The *Urban Sketcher’s Facebook* page is open access and allows individuals to share and comment on other people’s urban sketching work. Though it may be strict about making sure that works on the page are adhering to the rules of the *Urban Sketcher’s* manifesto, the *Facebook* page is not as focused as *The Art of Urban Sketching* on the “artistic quality” of the works provided that they can be classified as an *Urban Sketch*.

Authorship is an interesting concept in the cases of both *The Art of Urban Sketching* and *An Illustrated Journey*. In *The Art of Urban Sketching* the only place in which Campanario refers to himself as “I” is in the preface to the work and in sections that highlight his sketches of Seattle, all other instances of referring to oneself in the book use the words “our” or “we” unless a specific artist in the book is being interviewed or talking about their experiences. The main voice of the book is one that is plural not singular. The index of *The Art of Urban Sketching* lists over one hundred artists who contributed works, who were featured or gave tips and talked about their experiences. In *An Illustrated Journey* Gregory only focuses on his own experiences in the first person during the introduction of the book, for the rest of the publication the first person accounts are all given by the forty-three other people who contributed to this book. Though despite the community and collaborative feeling of both of these books, Campanario and Gregory are the only ones whose names are listed on the front covers as authors. This feels a bit out of place as much of what is covered in the book is interviews, sketching tips, and travel experiences from other artists that have been shared with them.

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<sup>4</sup> Gregory makes it particularly obvious the cover of *An Illustrated Journey* explaining that those who are featured are “designers, illustrators and artists”.

The word author is defined by the Oxford English dictionary “The writer of a book or other work” (Oxford University Press 2016), which in one sense is true but the book itself feels less like a straight forward authored book but more like a catalogue of an art exhibition, essentially something that has been curated rather than authored. A curator’s job is “to select, organize, and present (content)” (Oxford University Press 2016), that might be a bit closer to what Campanario is doing with *Art of Urban Sketchers* and Gregory is doing with *An Illustrated Journey*. While they may have written sections of their books, the real work was in the selection and interview process to find artists willing to share their stories and their works while still staying in alignment with the goals of each particular book. For Campanario this involved making sure to select those that participate actively in the *Urban Sketching* community and for Gregory finding artists and designers willing to share their travel journals and stories with him. The choice of images and stories presented in these books are those that have been singled out by Campanario and Gregory and what they deem to be the worthiest of inclusion in their books. There is a certain element of connoisseurship in what is being viewed when looking at images that have been reproduced in both of these books. Though the images may not all be created by Campanario or Gregory, they have all been curated by them and thus reflect their personal tastes and visions of what travel sketching could or should be. At the same time these books also reflect some the multitude of different points of view present within twenty-first century travel sketching by showcasing so many other artists. When Campanario’s and Gregory’s artwork is showcased in their books it is not there to show off their own talents but to be shown as just some of the many different people who are practicing modern travel sketching.

No matter what medium a twenty-first century travel sketch artist’s work is encountered in there is still an element of it that remains private despite the public sharing of the work through different media. Certain experiences, like scent, are not yet able to make use of any medium to transport their ideas and so that experience stays with the creator of the artwork while the viewer can only experience the result of this encounter through making use of any of the many modern mediums.

## **Results**

In my close readings of both of these books I have identified many common threads that underline the many first-hand accounts of travel sketchbook practice. These threads include notions of authenticity, community, memory, “slowing down”, vision, and web 2.0. among others. It is a number of these common threads which I will look at more in-depth in the following chapters to try and discover some of the ideologies and meanings behind the practice of using sketchbooks as a way to document travel in the twenty-first century. The common threads which I found to most frequently occur and will thus be focusing on for the purposes of this thesis are: Vision, Memory and Authenticity.

## Vision

During my readings of the two source books I noticed many mentions of ideas relating the practices of vision and perception. Which is what I explore in this chapter. In my examination of vision and perception in twenty-first century travel sketchbook practice I began by doing research on how perception and vision is formed in the brain as explained by philosophers and neuroscientists. Making use of a knowledge of perception gained through research I then applied this understanding to twenty-first century travel sketchbook practice by examining two different types of gazes used by twenty-first century travel sketchers. The first gaze I dealt with was the tourist gaze. In my examination of the tourist gaze I started by looking at the historical relationship between vision and tourism as explained by sociologist Judith Alder, I then used the theories of difference that make up the modern understanding of the tourist gaze as outlined by John Urry and Jonas Larsen. The second gaze I looked at in relation to twenty-first century travel sketching was the Artistic Gaze. To look at the artistic gaze, I used the theories of John Ruskin as explained in the work of twenty-first century philosopher Alain de Botton, as well as de Botton's own theories on the possession of beauty. I also used theories on aesthetic experience explained by philosopher the Earl of Listowel. Though one of the most famous gazes of visual culture is that of the gendered gaze, in my reading of the testimonials provided by the source materials I did not find any explicit references to the gendered gaze in twenty-first century travel sketching, so an examination of that gaze has been left out of this thesis. Instead of focusing on the sketcher's gendered identity this chapter focuses on the sketcher's identities as tourists and artists.

### Looking and Seeing

"In order to sketch successfully, one has to "see" and not just "look" at the subject" (Gregory 2013, 730). Singapore-based sketch artist Asnee Tasnaruangrong as quoted above makes just one of the many references to sight, seeing, looking, vision, and observation that I encountered reading the testimonials made by twenty-first century travel sketchers. They

consistently make reference to how their way of perceiving the world has changed when they travel, when they sketch and when they travel with a sketchbook. To articulate that thought Tasnaruangrong has stressed a difference between the idea expressed by the word “see” and the idea expressed by the word “look”. According to the Oxford English Dictionary the verb “See” is to “To perceive (light, colour, external objects and their movements) with the eyes, or by the sense of which the eye is the specific organ” (Oxford University Press 2016).” In contrast the verb “look” is “To direct one's sight; to use one's ability to see” Oxford University Press 2016). Looking is directionalised use of the eyes. Seeing is the use of one’s eyes to perceive the world. One definition has direction, the other has perception. Perception is more than use the use of a particular set of organs set in to your head to take in information but the combined mental effort of taking that information in to the brain and forming some kind of understanding of it. To perceive is “To apprehend with the mind; to become aware or conscious of; to realize; to discern, observe” (Oxford University Press 2016). So when the travel artists are talking about seeing, ways of seeing, or observing they are not just talking about making use of one of their senses but of making a concentrated effort to understand the information that they are taking in through the use of that sense.

Sight is one of the most important senses that the majority of human beings use nearly every moment of their waking active lives.<sup>5</sup> It is said by archaeology scholars Dr Catherine J. Frieman and Doctor Mark Gillings in their journal article *Seeing is Perceiving?* that “Vision is a fundamental part of the human sensorium; it seems to have been one of the stimuli for the growing complexity of our brains, and we are biologically keyed to seek visual patterns” (Frieman 2007, 13). As a species humans practice this fundamental way of gathering information without giving it a second thought. People are constantly making use of their eyes as they go about their daily lives even though the majority of time many of them are not aware of the fact they are even using their eyes. Sight is as natural to most people as breathing. They

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<sup>5</sup> This statement acknowledges that there are those people who are blind or severely visually impaired who do not use sight.

only notice they are doing it when they are made aware of it, either by being reminded of it,<sup>6</sup> or when that action is restricted in some way. If neither of these things happen, they go on seeing without thinking about it.

However, there is much more to vision than simply taking in visual information. This idea of there being more to vision than visual information is what the travel sketchbook artists are talking about when they mention their change in vision after using a sketchbook. Studies have suggested that while people may be using their sight, they may not actually be *seeing* most of the time. Again we are back to Tasnaruangrong's differentiations between looking and seeing. Cognitive researchers have noticed the same differences that the artists, like Tasnaruangrong, have mentioned. These researchers state that: "We think if our eyes are open we are seeing just as people intuitively believe that seeing is a matter only of opening one's eyes, it was once assumed that the mind records what the eyes take in" (Carpenter 2001, 54). However, in twenty-first century research it has been noticed through various studies of visual perception that people see very little when they are not paying attention (Carpenter 2001, 54). The idea that in everyday life people easily just take in and record visual information leaves out the work that goes on in the brain that determines how people categorise, make use of, and ultimately *see* with that information.

According to research done in 2001 at the Max Planck institute in Germany "for the act of seeing, it is not enough to simply project the outside world onto the retina and from there onto a sort of screen in the brain" (Rosenzweig 2001, 44). This projection or recording is the general idea of what people think they do when they think are seeing, but in fact a lot of the seeing that is done by most people during the day is not seeing but it is in fact looking, since people actually perceive very little of what they are looking at so therefor they do not really see it. Max Planck researchers state that "Perception is not just the passive recording of sensory stimuli, but rather an active mental reconstruction of the real world that surrounds us" (Rosenzweig 2001, 44). What the brain does instead of just record what is looked at, is to

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<sup>6</sup> Like I just reminded you. Hello. You are seeing this text.

dismantle what appears on the retina into abstract information. This information is then arranged according to a personal symbolic representation of the the outside world (Rosenzweig 2001, 44). Through this action of rearrangement, the brain recreates what the Max Planck researchers call “a self-made model of the world” (Rosenzweig 2001, 44). The result of this information is that majority of what is seen is in fact not in the outside world at all but in people’s heads and determined by quick-fire judgments made in the individual’s brain about what to merely look at and what to see or perceive.

How perception works actually causes many people to miss out on many things. The resulting loss of information that has been called by researchers “inattention blindness” (Carpenter 2001, 54). Many researchers who have been working on inattention blindness show that people consciously see far less of our world than than think we do. The researchers explicitly state that “We might well encode much of our visual world without awareness” (Carpenter 2001, 54). The work done by these researchers shows that it not just little things that people miss out on like strangers faces or the number of trash cans there are in a neighbourhood but inattention blindness can also cause people to totally miss out on seeing larger things that they do not expect to see in any situation or that they are not actively seeking out. In many of the experiments carried out by cognitive researchers, subjects were unable to notice things like a man in a gorilla costume during a basketball game, who was on screen for several minutes because they were not expecting it or seeking that out (Carpenter 2001, 54). It could be said that cognitive choices make up more of what people see and do not see than their eyes themselves. To see and not simply look at any one object or visual stimuli a person, according to philosopher A.E. Pitson, “must be able to differentiate it or discriminate that thing in question from its environment” (Pitson 1984, 122). This task is difficult to perform if that person’s brain is not already seeking out or paying attention to that visual stimuli in the first place. Part of the reason that artists use sketchbooks as a tool to see the world around them is that for them the act of drawing is, as Norfolk Virginia based sketcher Walt Taylor states “a great exercise in seeing, in paying attention” (Campanario 2012, 80). The act of using a sketchbook as part of a person’s relationship with their eyes makes the person using it more

likely to pay attention the world around them, to broaden their cognitive parameters for things worth seeing and being attentive to and downplay their own natural inattentive blindness toward certain visual stimuli. In doing this the sketchbook artists, like American Suzanne Cabrera find they are “able to see a place more vividly, focusing less on the noise and more on the details” (Gregory 2012, 82). What they choose to be inattentive to shifts. The seeing is directed though what they are looking at and that looking has a consciousness to it that allows things to be seen. Though this shift in direction may make the artists inattentively blind to other things that do not fit the touristic or artistic qualities of what they are seeking. They are seeing differently because they are paying attention to different visual stimuli than they were when they were not using a sketchbook.

We are bombarded by visual stimuli at all times, the twenty-first century world is one of fast paced visual messages and communication. In his work *Ways of Seeing* art critic John Berger states that “it is seeing which establishes our place in the surrounding world” but that “the relationship between what we see and what we know is never settled” (Berger 1972, 1). As mentioned previously, people see what they direct their looking at and what they put in effort to perceiving and it is through perceiving they get to know that thing. This act leaves out huge amounts of visual information and thus what is known about what is seen is limited because it is only seen from within a certain frame of reference. People perceive the things they see because their brain has made the conscious or unconscious decision that that sight is worth seeing. From this information it can be inferred that all that is known to an individual of what is seen is framed by that person’s brain.

Some of the artists talk about notions they have about what they see. For example, English sketcher Ian Sidaway declares that “My work is not about my thoughts, hang-ups or prejudices but simply about what I see and my visual response to it” (Gregory 2013, 660). While Indian-born, Toronto based Prashant Miranda says “My travel journals are for me alone. They make me explore ways of seeing that I haven’t tried before and allow for a clean slate without preconceived notions” (Gregory 2013, 511). The research that has been done by cognitive

scientists and academics like Berger disagree with statements like the ones that these artists have made. Sidaway and Miranda might believe that they are seeing the world “simply without prejudices or preconceived notions” but all seeing involves choices made by the unconscious brain about what to look at, so as to not become overwhelmed by the vast amounts of visual information each human being takes in every moment in which their eyes are open. As the Max Planck researchers state “what we perceive really depends essentially on unconscious cognitive decisions and conclusions. The brain usually makes these on its own without us having to bother. In doing so, it uses previously collected knowledge, experience, expectations, and prejudices” (Rosenzweig 2001, 46). So according to the researchers all seeing is prejudiced and based as much on the person seeing as the thing being seen. In other words, such as those said by philosopher Elizabeth H. Wolgast, “perceptual achievement depends on background knowledge” (Wolgast 1958, 30). Based on the contributions of these scholars it could be said that perception is not unbiased knowledge but knowledge framed by attentive looking and the snap judgements made in each person’s brain based on their own individual history and experiences. What Sidaway and Miranda think of as seeing as without preconception is its own preconception. They believe that they are seeing unbiasedly and that bias directs what it is they look at and as a result what it is they see and what it is they take down in their travel sketchbooks. Berger states that “we only see what we look at. To look is an act of choices. As a result of this act what we see is brought within our reach” (Berger 1972, 1). Sidaway further states in his testimonial that he “will draw whatever catches his eye” (Gregory 2013, 660). This is a contradiction of his previous statement about drawing without prejudice. For something to catch your eye it has to be something that triggers your own brain’s predetermined prejudices. Something you have unconsciously decided is worth directing your sight at.

Many artists who have provided testimony have found that their relationships with how they perceive the world has changed through the act of sketching. This relearning of sight that they have experienced can be accounted for in two ways. First is that the action of sketching has broadened what it is they are willing to pay attention to; they are more consciously aware of the things they are directing their sight towards. The second is the way in which they direct

their sight. Their way of looking has changed because the unconscious choices that are being made in their brains have changed based on new information about what they deem important. They have changed so their relationships to the world around them has changed. To use Berger's wording "We never look at one thing, we are always looking at the relation between things and ourselves" (Berger, 1972, 1). According to this statement by Berger, individuals are always part of what they see and when they have different goals or a change in attitude towards something that change manifests itself in the information their brains take in and as a result what they see and how they see it. Therefore, who or what people are determines how they see. It can be said that individuals are constantly in a state of reforming and changing, that people are different things at different moments and thus, what exactly people see and the information that is derived from it is different for every person at every moment. The twenty-first century travel sketchers profiled in these books could be said to have had their conscious brain activity and thus their vision impacted by two things when they practice travel sketching and both of them are summed up in the phrase "travel sketching". Travel and the act of being somewhere else impacts the way that people see that place and their ordinary environment afterwards. Sketching and other acts of artmaking change the way that the brain organizes the visual information it takes in.

### **The Tourist Gaze**

"Sketching is all about learning to see and, when I travel I am inherently more aware of everything around me" (Gregory, 2013 668). Australian Artist Liz Steel mentions the idea of using sketching as a way to be more attentive to certain aspects of the world, in explaining this she connects the ideas of sight and travel. An individual's ways of seeing are different when they are framed by different environments. One is inherently more aware of the world around you when you are in an unfamiliar place. This is true for all senses, not just vision alone but vision is a sense that is often connected to travel, we go "sightseeing", we are told to "see the world", we want to know about what people saw when they were traveling.

Vision has long been associated with travel and tourism. The organizing sense in tourism is visual (Urry 2011, 17) and has been from what is called the Enlightenment Period in the western world during the seventeenth and eighteenth centuries. This period saw the beginnings of growth among more amateur travellers, not professional explorers or pilgrims, but rich civilians who went out in the world for pleasure and to gain some type of grand understanding of it. As sociologist John Urry describes it “Sight was long viewed as the noblest of the senses, the most discriminating and reliable of the sensuous mediators between humans and their physical environment” (Urry 2011, 17). The importance placed on sight is can be seen in many areas of western thinking. The ideas of the importance of sight are present in fields of epistemology, religion and society among others (Urry 2011, 17). During the Enlightenment Period, notions of science and understanding the world were radically shifting and this emphasis on the believed reliability and impartiality sight and vision was highly associated with reason and objective science (Frieman 2007, 1). Seeing was one of the primary ways in which enlightenment scientists understood and categorized the natural world. This way of understanding the world through science and vision extended to the enlightenment tourists. As sociologist Judith Adler explains in her work *The Origins of Sight Seeing* “the post renaissance secular art of travel was intimately bound to an overarching scientific ideology which cast even the most humble tourist as part of a corporate, multigenerational, heroic undertaking: the impartial survey of all creation” (Adler 1989, 24). Seeing was one of the major ways in which this task was taken upon by travellers and forms part of the historical basis of the tourist’s understanding of the world. To survey and categorize the world one must always be on the lookout for difference, for something worth collecting, something that stands out from whatever that person considers to be a “normal” experience or object. Samuel Johnson, an eighteenth century traveller, declared that “modern travellers measure” (as quoted in Adler 1989, 20). This notion of Johnson’s enforces the idea of the societal need to capture as much information and as accurate information as possible about the world that they were in and were just starting to think about in a scientific manner. The Age of Enlightenment travellers went looking for new flora, fauna, and cultures to record and bring back to their own cultures

to broaden their society's understandings of the world. The modern tourist performs similar acts, though for personal reasons rather than societal ones. Adler states that as the practice of traveling and recording grew and the world became more categorized and understood the act of seeing as rooted in a scientific practice that society had used to categorize the world changed, it came to be based more on the individual's sight and understanding of what they were seeing rather than the whole society's and eventually this traveller's sight evolved into a vision based in type of connoisseurship (Adler 1989, 22).

The idea of difference still forms the basis of touristic looking for all tourists, those who sketch and those who do not. The collection of new visual information is not only a way to understand the world a tourist is viewing but also a way that each tourist may develop themselves and gain their place in a social hierarchy. It could be argued that it is not about the overall social hierarchies of each society, of one society over another as the collection of information was during the origins of sightseeing, but the modern touristic practice of seeing is based on the social hierarchies within an individual's own society and the act of "seeing" things not seen by an individual's peers, or that are thought to be important in a society are a way of situating an individual within the unique hierarchies of that society. So when Liz Steel says that she is more aware of the world around her when she travels it is in part because the act of travel has for a very long time involved a certain amount social conditioning to paying attention to the world. Paying attention is not only necessary for reasons of personal safety like it might have in the very early pre-tourism days but due to the societal demand to look for difference, to direct each person's sight to things not previously seen or understood by them or their society.

"One sees the world with different eyes when one is outside of one's usual environment" (Gregory 2013, 580) says German sketcher Felix Scheinberger. The way that the "eyes" that Scheinberger is referring to are seeing is through what sociologist John Urry called the "tourist gaze", in his seminal book of the same name. A gaze is a different way of seeing. Gazing refers to the "discursive determinations", of socially constructed seeing or 'scopic

regimes” (Urry 2011, 2). To use the term gaze is to acknowledge that seeing is not without prejudice and that there are certain frameworks that can be used to try and understand the way that types of people direct their sight and understanding in certain circumstances and contexts, in this case that context is that of the tourist.

Urry, like Berger, highlights the fact that sight is not a static action but one that involves relationships, in the case of the tourist gaze that relationship is that of difference between the viewer’s normal reality and their new reality when they are traveling. Urry states that “Tourism results from a basic binary division between the ordinary/every day and the extraordinary” (Urry 2011, 15). The results of this simple division are that “potential objects of the tourist gaze must be different in some way or other. They must be out of the ordinary” (Urry 2011, 15). For people to make use of the tourist gaze they must be experiencing things that involve different senses or have experiences on a different scale than is typical in their day to day lives (Urry 2011, 15). Tourism must involve difference or else why would you put that effort into undertaking a journey? What would be the point if the experience is going to be the same as your everyday life? Why bother? A sketcher like Scheinberger moving through parts of the world that are not his own as a tourist is attuned to this search for difference, even if he might not be fully aware of the particularities of the gaze that he is using to look at the world. He is aware that his way of looking is different, that his gaze is directed at different things because he is in out of the ordinary circumstances. His gaze is constructed around this binary of ordinary and extraordinary that Urry talks about.

Despite this universal idea of the search for difference in tourism, Urry stresses that “difference” itself is not universal and thus not all tourist experiences can be summed up universally (Urry 2011, 3). The act of touristic gazing as practiced by Scheinberger is not just formed by his search for difference but other socioeconomic factors such as his class, gender, ethnicity, age, profession and the culture he comes from (Urry 2011, 3). These unique factors make up his own general gaze and influence what he determines to be different from that original gaze in a touristic circumstance. This is true, not just for Scheinberger or the other

travel sketcher's profiled in the source material but, for all tourists and all people. As mentioned in the beginning of this chapter each person's brain is different and therefore each person has their perception influenced by different factors. These factors continue to influence an individual's vision and sight even when they are removed from their ordinary situation and placed in a touristic one. Their whole sense of vision and background does not change because they are placed in different circumstances in order to fit in with what is expected of tourist behaviour. Instead the experience of touristic difference can augment or enhance their original gaze when it is confronted with the experience of a different reality. As Urry says "What makes a particular tourist gaze depends upon what it is contrasted with; what the forms of non-tourist experience happen to be" (Urry 2011, 3). Scheinberger's eyes and fundamental way of seeing the world is not necessarily what is different when he is traveling but instead what it is that makes him think in that way is the fact that his brain understands that what his eyes are *gazing at* is different than his ordinary experience and thus his brain is processing the visual information he is taking in a different way. His brain in processing visual information in a way that looks for and enhances the encounters he has with these differences.

The difference that a tourist sees is a semiotic sign of a changed status or a changed understanding of a status. The gaze is constructed through signs, and tourism involves the collection of signs (Urry 2011, 3). What the tourist is gazing at when they look at the world through their particular tourist gaze is a sign that they are outside of their natural environment as Urry states "we do not literally 'see' things. Particularly as tourists, we see objects in part constituted as signs" (Urry 2011, 17). In tourism these signs can be representative of any number of things. For example, a tourist viewing ancient Greek ruins for example, can see signs of their own mortality, the ingenuity of the builders, the passage of time, or the buildings could remind them of something else they may have seen in their history. There are more tangential significations as well. Greek ruins could be a sign of a friend, related interest or even a television program they once watched. On top of all those direct and indirect potential significations the action of gazing upon those Greek ruins in their own space means that the ruins become a sign of that tourist's physical moment from one place on the earth to another.

For travel sketcher Pete Scully who moved from London, England to Davis, California the tourist gaze is one that he is consistently using

I have begun to realize that I see myself as in a constant state of travel. I feel the need to record on paper, in my sketchbooks, to capture the where and when that I am in. I see my new home through outsider eyes, taking immense pleasure in those things that may seem like ignorable everyday objects (fire hydrants or newspaper stands) to the local, but to me are a daily reminder that I am on “the other side of the world (Gregory 2013, 598).

For Scully everything he encounters is a sign of a changed reality and a changed place in the world. The movement has resulted in a shift in his brain from understanding and living one ordinary experience to understanding and living in another ordinary experience, the difference between the lived realities results in a constant understanding of lived difference, the result of which is that he sees through a type of tourist gaze that is constantly aware of the fact he is “on the other side of the world”. It could be said that the length of time as a tourist does not change the gaze in that sense, so long as there is some other experienced reality that it can be contrasted with.

The tourist gaze as talked about by Urry and as alluded to by Steel, Scheinberger, and Scully has been triggered in all cases by the movement of the body from one place to another, there are according to Urry “certain aspects of the place to be visited which distinguish it from what is conventionally encountered in everyday life” (Urry 2011, 21). The gaze and the body are connected, if the body is removed from the ordinary situation it takes the eyes and brain with it during that movement in space. In the process of this movement, the eyes and brain work together perceive the differences in visual experiences coupled with the differences in all other sensory experiences as well that trigger the new ways of touristic seeing as described by the travel sketchbook artists.

## **The Artistic Gaze**

“Because I sketch I do see things differently; I find motif and rhythm in the mundane and I look for composition clues in the flux of passing traffic” (Campanario 2012, 62), Toronto Sketcher Jerry Waese brings up the other framework that modern travel sketchers use to see the world. Their gaze is not only constructed by tourism but by the fact that they are artists. Sketching makes them see certain aspects of the world differently than they would, had they not been sketchers. This change in gaze is true of photographers or other artistically inclined people as well. This way of looking might be called an aesthetic or artistic gaze. Like the tourist gaze, the artistic gaze is different for each individual artist based on a variety of factors such as the materials they use, what it is they create, what artistic traditions they identify as part of and other formal elements of that nature. What forms this type of gaze is the search for certain compositional and aesthetic elements. The artistic gaze manifests itself in the constant thought in the back of the artist’s head of: *how would I capture that?* This thought encompasses others like: how are those shapes connected? Where do the shadows and highlights fall? Which colours or materials would I use to get that effect? These thoughts can occur explicitly when an artist is looking at something they are trying to capture or implicitly when they are simply going about their day. Twenty-first century philosopher Alain de Botton describes his own experience with attempting to make use of this gaze as “Drawing brutally shows up our previous blindness to the true appearance of things” (de Botton 2002, 282). de Botton based his experiment with using the artistic gaze on the teachings of English Victorian era art critic John Ruskin (1819-1900) who was a huge advocate for teaching drawing as a way of teaching seeing.

Ruskin was searching for a way in which to possess beauty. The best way he found to do this was to understand what it is one is looking at (de Botton 2002, 272). To be able to perceive the object of beauty rather than to just look at it. Ruskin determined that the best way of achieving this conscious understanding and perception was to try to describe beauty and beautiful places through the use of artistic processes (de Botton 2002, 272). Ruskin was not interested in producing “fine art pieces” but producing eyes that were able to see. He is known to say of his teaching method “remember, gentlemen, that I have not been trying to teach you

to draw, only to see” (as quoted in de Botton 2002, 275). Ruskin had noticed in the Victorian era what the researchers at Max Planck and the other institutes were gathering evidence on in the 2000s, that people are inattentionally blind to much of the world and that though they may look at the world they do not see much of it. Ruskin thought that art was a way of remedying that blindness. Ruskin said that “I believe that the sight is a more important thing than the drawing; and I would rather teach drawing that my pupils may learn to love nature, than teach the looking at nature that they may learn to draw” (as quoted in de Botton 2002, 296). The artistic gaze, as used by Ruskin and sketchers like Waese is one that frames the world differently and thus takes in different visual stimuli or information than what might normally be taken in.

There are many smaller ways in which the artistic gaze frames the world which results in the collection of different kinds of information. Time is one of the frames which the artistic gaze makes use of. To capture something using an artistic medium, the artist needs to spend time with whatever it is that they are trying to capture. For example, it was noticed by de Botton that “Ten minutes of acute concentration at least are needed to draw a tree but even the prettiest tree rarely detains passers-by for longer than a minute” (de Botton 2002, 276). De Botton also noticed the effect this element of time had on his understanding of tree drawing. During his attempt at taking Ruskin’s advice and drawing a tree, he said “I had seen many oak trees in my life, but only after an hour spent drawing one in the Langdale Valley (the result would have shamed an infant) did I begin to appreciate, and remember, their identity” (de Botton 2002, 284). Modern San Antonio based travel sketcher Paul Heaston also found that he formed part of his understanding of what he was looking at because through sketching he would “Spend time seeing a place” (Campanario 2012, 56). The more time one takes to consciously look at something the more they notice the details, scratch marks on a table, bubbles in old glass, the direction of wood grain, the way the light hits certain objects the angles of others, and how all those things fit together. Visual elements may be part of the general impression of something when one is looking at, but the in the concentrated time spent

directing one's gaze at specific objects the more visual details of those objects reveal themselves to the viewer.

Time, of course, is not the only element that makes up an artistic gaze for one can spend an enormous amount of time looking at something and not see a thing. Nineteenth century writer Gilbert Hammerton notices that "Of all the farmers and peasants in the highlands or Switzerland how many are competent judges of mountain drawing? These good people have facts before their eyes every day, and all day long; but they look at them passively not actively and so they never seem them at all" (Hammerton 1871, 115). Philosophy professor Barry C. Allen also notes that there is more to the artistic gaze than time "appreciation will require some knowledge that one simply cannot get from any amount of prolonged peering" (Allen 1982, 505). From this it can be inferred that the way one looks at an object from an artistic or aesthetic point of view requires knowledge and background understanding that was learned or acquired before the act of seeing took place. To understand what is being looked at through the artistic gaze first you must be taught how to see through it. The artistic gaze is more explicit in its framing and required amount of knowledge than that of the tourist gaze which every individual makes use of at one point in their life either consciously or not. The artistic gaze requires the users to actively make the effort to start to look at the world using this framework. De Botton could have stared at the tree he was drawing for an hour but had he not been attempting to draw it he would have most definitely had a vastly different visual experience and taken in different information.

Artistic gazing is also about the act of transposing, or translation it is about the transference of visual information from one medium to another. New York sketcher Greg Betza states that sketching is "The practice of translating what I see in to something that communicates" (Campanario, 2012, 76). Ruskin too, mentions this act of translation or recreation through the artistic process. "In the process of re-creating with our own hands what lies before our eyes, we seem naturally to evolve from observing beauty in a loose way to possessing a deep understanding of its constituent parts" (as quoted in de Botton 2002, 274). In

this case the modern sketchers profiled in the source books look at the world through their sketchbooks and the materials they use. So that in their brain's processing of this visual information it makes its perceptive decisions based on that medium. As John Berger states in *Ways of Seeing* "The painter's way of seeing is reconstituted by the marks he makes on the canvas or paper" (Berger 1972, 10). The Earl of Listowel philosophized in his work *The Nature of Aesthetic Experience* that "It is natural that painters have an eye for effects of colour and light" (Listowel, 1952, 21). This disposition towards colour and light makes sense of painters since those are the most important elements that the paint medium uses to make sense of the world. The result is that for the painter those would be the most important elements for the brain to take note of during the mental processing of the visual information they are taking in. A pencil artist could look at the same object as the painter also using an artistic gaze but see different things, lines, shapes and shadows rather than colours since those are the elements that are most relevant to their "artistic language" and for their process of translating visual information.

When an artist is making these artistic translations they are highly focused on one object or one scene as The Earl of Listowel stated "what we do in aesthetic contemplation is to focus our attention upon one person or upon one thing just as it appears in our field of consciousness" (Listowel, 1952, 21). In doing this, the focus of the gaze becomes isolated. The thing has been removed from its space. The artistic gaze of the travel sketcher removes what is being sketched from its environment through its translation in to an art piece. The real world object becomes separated from the network of relations and history that give it its meaning and place in reality and becomes an aesthetic object where the qualities that make it significant are how it relates to art its formal structure and its significance to the artist (Listowel 1952, 21). The artistic gaze is a way of taking possession, through the translation of objects from seen elements into artistic products, artists are able to make that object that they are seeing their own.

People want to possess what is interesting to them and that is the final point on the artistic gaze. The artistic gaze depends on the what the artist finds interesting. The modern

travel sketcher is taking possession of the world by seeing the things they find interesting and translating them in to new languages. When talking of the farmers and painters in Switzerland, Hammerton made this note about the difference in their respective gazes “The fact is we all look actively at things which interests us but only from the point of view of our especial interest and the impressions we receive are determined for us by our mental state” (Hammerton 1871, 115). The landscape painters of Hammerton are interested in the landscape so they make an effort to see it, more so than the farmers who live there who have no interest in landscape painting because they have other concerns. Travel sketchers are interested in the differences between their everyday experience and the extraordinary experience of being in a different location and the act of translating what they discover about these differences into new media, so they make a concentrated effort to pay attention and see the elements of the world which further their understandings of these differences and aid in their translations. For the cognitive researchers doing studies on inattentive blindness, what they found led them to suspect that “the brain undertakes considerable perceptual processing outside of conscious awareness before attention is engaged and that objects or events that are personally meaningful are most likely to capture people's attention” (Carpenter 2001, 54). To paraphrase that statement: To be interested in something changes how it is seen. The interesting object is then looked at with, as Alain de Botton says, “the urge to hold on to it, to say I was here, I saw this and it mattered to me” (de Botton 2002, 270). Seeing the world through the artistic gaze and acting on the artistic gaze as many of the sketchers do, is one way of making the effort to hold on to the things that interest the sketchers. For Ruskin the artistic gaze was useful even to those who did not necessarily have artistic talent because in the use of the gaze they were taught how to see, “to notice rather than to merely look” (as quoted in de Botton 2002 274). Based on the research done by earlier philosophers and the statements made by sketchers it could be said that to use the artistic gaze, is to take an interest in the way the world is organized through aesthetic elements and use that interest to pay attention closer to the world around you and to take possession of that world.

## To Learn to See

As the above paragraphs have outlined there is much more to sight than what meets the eye. The act of seeing is multi-layered and defined as much by the person who is doing the seeing as it is by what is being seen. Modern travel sketchbook artists have used their sketchbooks as lenses through which their process of seeing as a dialogue between their brain and visual stimuli has been changed. “If I make one sketch, I feel I have seen something” says Minneapolis based Roz Stendahl (Gregory 2013, 694), and since she has subconsciously calibrated her brain to learn to see the tourist world through the artistic medium of her sketchbook, it is very likely that Stendahl and the other sketchers indeed do “see something”. Through sketching they have been able to pay attention and perceive kinds of information about something simply because they made the conscious effort to see something rather than just to direct their eyes towards it. John Ruskin said a similar thing when he was talking the experience of two people taking a country walk the sketcher will see “the emerald sky, fantastic lichens and twist roots” the non-sketcher “will pass along the green lane, come home again, and have nothing to say or to think about it, but that they went down such and such a lane” (as quoted in de Botton 2002, 287). Californian travel sketcher Suhita Shirodkar sums up most clearly the thought that many of the travel sketchers allude to when they talk of the experience of learning to perceive the world in new ways through travelling and the act of using a sketchbook in the twenty first century:

I discovered that the lessons I’d learned through sketching while I travelled stayed with me: Looking closely and deeply; looking at even the everyday stuff around me with fresh eyes, as if I had never seen it before. Suddenly everything was exciting: The fire hydrant in our quiet suburban neighbourhood, the garbage and recycling trucks my son obsessed over, my melon-flavoured bubble tea, the coffee shop full of programmers all bent over their laptops (a very common sight in Silicon Valley) all became sketch worthy. (Gregory 2013, 640)

After this examination of perception in twenty-first century travel sketching it can be said that through the act of learning to see the world through their various gazes that have been

enhanced by the tool of the sketchbook travel sketchers have found that they also learned to become interested in more of it.

## Memory

In readings of the source materials many sketchers talked about the idea of memory and the practice of recording. This chapter examines both of these ideas under the heading of memory. This chapter looks at the practice of twenty-first century travel sketching and how it effects memory on two levels: the individual level and the societal level. This examination of memory begins by doing research into the creation and recollection of an individual's memories in the human brain as outlined by neuroscientists and philosophers. Following that, the way that memory is created and preserved on a societal level is examined, in this section the theories of philosopher Pierre Nora and writer Andreas Huyssen are focused on. The last section of this chapter takes those two types of memory, the individual and the societal and examines how they have been effected by the digital practices of the twenty-first century. This section explains the role that the analogue practice of sketchbook keeping plays in the preservation of memory in a digital world.

“When I browse through my Moleskine,<sup>7</sup> the journey drawings are like a refresher and help to keep the vivid memory of the journey” (Gregory 2013, 280). “Urban Sketching, for me, is the act of recording a place forever, so that in years to come I’ll have a visual record of where (possibly who) I was” (Campanario 2012, 46). The Germany-based sketcher Kathrin Jebesen-Marwedel and California-based sketcher Pete Scully each respectively talk of twenty first century travel sketching as it relates to memory and the past. Writer David Lowenthal once declared that “if the past is a foreign country, nostalgia has made it the foreign country with the healthiest tourist trade of all” (Lowenthal 1985, 4). Modern travel sketching facilitates travel to this popular yet elusive tourist destination as it both records the act of travel to other places on the globe in the present but also enables this tourism to the past. Travel sketching enables tourism to the past for its practitioners, who use it as a way to strengthen their own internal memories of a journey in the moment for future reference but it also acts as a way to persevere

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<sup>7</sup> A Moleskine is a popular brand of sketchbook

a particular place or time, so that in future other people may also try to make a journey to that particular past.

## **Making Memories**

When Jebesen-Marwedel declared that the drawings in her Moleskine help to keep the vivid memory of the journey, she was not alone. Many of the travel sketch artists make similar claims about memory keeping through their sketchbooks. American Melanie Reim links memories and perception: “my eyes are bigger, my memories stronger” (Campanario 2012, 86). Reim’s fellow American sketcher Kolby Kirk talks of “Journals being those keys that open doors to long-forgotten memories” (Gregory 2013, 419). Kansas City based sketcher Cathy Johnson says that through sketching she “captures memories like flies in amber” (Campanario 2013, 60). North Carolina based Suzanne Cabrera explicitly states that her drawings allow her to “travel in time” (Gregory 2013, 83), due to the strength of the memories that she experiences when looking at the drawings she has produced on her travels.

Memory is simply defined by the Oxford English dictionary as “senses relating to the action or process of commemorating, recollecting or remembering” (Oxford University Press, 2016). To experience memory is to recall something from the past. This something can be a fact, image, noise, or any kind of information, from the mundane things like the time and location of a class or that you need to pick up milk, to the extraordinary like the scent of the market in Marrakech or the smile of a loved one. All of this remembering is the act of recollecting, recalling information from the brain. Like during the acts of seeing and looking people are always making use of their memories as they go about their days, whether they are aware of it or not. Recalling elements of the past enables us to learn. Learn how to tie shoe laces, how to get home, learn what the word for toilet is in another language. For the travel sketchers learning to draw enables them to recall the places they had been with more intensity than before.

Memory is first and foremost a brain activity, similar to seeing and looking as discussed in the previous chapter. Neuroscientist Dean Burnett states that there are several kinds of memories that are created in the brain, short term and long term memories, explicit and implicit memories, and episodic and semantic memories (Burnett 2015). Travel sketching is focused within long term memory. Things stored in long term memory can be implicit or explicit. Implicit long term memories relate to skill and actions that are done without thinking (Burnett 2015). For the travel sketchers implicit memories are the automatic actions which they use to paint sketch or draw what they see while traveling. Drawing is an implicit action, sketchers do not need to think as hard about how it is they are drawing, the act has become so ingrained in their brains that what they are thinking about is focused on what it is they are drawing, not necessarily how they are drawing it. Explicit memories are memories that the travel sketchers are consciously aware of; what it is they are trying to remember (Burnett 2015). These are the memories which would relate to what exactly the sketcher is trying to remember when they are making their sketch.

Explicit long term memories are even further subdivided into episodic and semantic memories (Burnett 2015). Semantic memories are information, like the facts that a tourist learns on a walking tour that could later be written on a travel sketch to give it depth or to add a caption. Semantic memories are facts such as the city of Oxford in England was founded in the 8<sup>th</sup> century or that New York City has a population of 8.5 million people. Semantic memories are the types of things that are learned by a person but that did not really happen to that individual person. Things that are personally experienced by an individual form what are called episodic memories. Episodic memories are the memories that travel sketchers find more vivid through recording them with their drawings. Episodic memories are things like giggling with your friend about wearing Oxford style shoes in Oxford England or the sound snow makes underfoot while walking through Central Park in New York City in December. It is these kinds of memories that travel sketchers are wanting to strengthen and recall and they use sketchbooks and semantic information to enhance these episodic memories.

Episodic memories are important because they are, as philosopher William Earle states, “not some foreign datum or motion imposed upon us, but rather something we ourselves enact, and enact frequently” (Earle 1956, 3). Episodic memories make up our personal phenomenological experience and help in the creation and formation of personal identity and thought processes. That is not to say that long term episodic memories are always easy to recall. American Sketcher Kolby Kirk sums up this fear “How many times have we said, “I had forgotten all about that!” We usually say it just after a memory returned to us. A door in our mind had closed but then a key was presented. If we forget the key, do we forget the door even existed? Journals are these keys that open doors to long-forgotten memories” (Gregory 419). This brings up one of the complications of memory. There are so many new memory pathways and synapses formed single every day and stored in the brain that one can lose track. It can be said that it is not the creation of the memory that solidifies the continued remembrance of it, but the ease with which we are able to recall that memory from wherever it has been stored in the brain.

Recollection is therefore the trickier part of the memory process. When memories fade it is not necessarily because of the fact they were not “made well” but due to other factors that have caused them to be less relevant to our present experience, like Kolby Kirk would say the key had been lost, or there were so many new memory doors that the right one could not be found. When the brain wants to recall a memory it reconstructs it from the information available (Burnett 2015). Sketchers, like Kirk, Johnson and, Cabrera have found that using the sketchbooks have kept more of this information which they use to recall memories available to them. Memory is not as simple as, philosopher Earle puts it when he declares that “I can remember any object whatsoever, so long as that object was the object of some past act of consciousness” (Earle 1956, 11). It gets more complex due the other elements that effect a person’s consciousness as well as the individual memory’s relevance to the present time. Memory, according to Anthropologist Maurice Halbwachs, is also understood roughly as the “persistence of something from the past into the present” (as quoted in Berliner 2005, 200).

What this quote means for writer David C. Berliner is that “in other words, when “a particular past perseveres because it remains relevant for later cultural formations” (Berliner 2005, 200).

Memories, it can be said are formed in the present in much the same way that sight is formed in the past. I say this because according to the information gathered from the quoted philosophers and neuroscientists, sight depends on past experiences and memory depends on present ones. The relevance of the memory in the present moment shapes the way it is remembered. What triggered the memory’s recollection influences the way that the person who is “traveling to the past” views the past that is being remembered. This can be one explanation for the persistence of the sketchbook assisted memories, since they are created with a goal to remember specific moments. Writer Lowenthal says of this memory creation that “Nostalgia is planned for; we look back in the midst of enjoyment to recapture it for memory. and envisage nostalgia for future events” (Lowenthal 1985, 12). In the creation of the travel sketchbooks, the artists have decided that these memories are worth remembering. Through the use of travel sketchbooks, they have also given these specific memories a context which will ensure that they will be relevant to remember in the future. The memories’ cultural formation is decided in their creation and since part of their function is that of nostalgia and remembering they will continue to have an understandable and easily recallable relevance to the creator in future presents.

The idea of nostalgia is being brought up in the above quote by Lowenthal, specifically, in the case of the travel sketchers and other kinds of tourists a nostalgia that is planned for. Nostalgia according to Oxford is a “Sentimental longing for or regretful memory of a period of the past, esp. one in an individual's own lifetime” (Oxford University Press 2016). In historical terms medical historian Lisa O’Sullivan states that nostalgia when it was originally treated as a medical condition, was “seen as a reaction to displacement, in which the body declares that it can no longer live in these new conditions; it clamours to return to the place it has left” (O’Sullivan 2012, 635). Nostalgia as a reaction to displacement is then not unlike the tourist gaze as discussed in the earlier chapter which is also a reaction to a difference based on a type

of displacement. Nostalgia is now seen as a reaction to a displacement in time as well, it is no longer seen as only a displacement in physical space as it had been understood historically. Historian Kimberly K. Smith mentions that in terms of nostalgic memories “I can’t be nostalgic for something I still have, a time I still inhabit, or place easily accessible to me” (Smith 2000, 508). She also mentions how it would be “strange to wax nostalgic for years one spent in a concentration camp” (Smith 2000, 508). Nostalgic memories according to Smith therefore must be kind of desirable and unreachable yet still positive and in the past. To paraphrase the earlier Lowenthal statement it could be said that sketchers project a sentimental nostalgia for the present moment on their future selves. This anticipated nostalgia leads to them to “look back and capture” so they have an object in future through which they will be able to concentrate these memories and direct these anticipated feelings of nostalgia. It can be said that they assume that this specific moment will be relevant for them to remember in the future, even though they may not have any idea how their future self will react to these memories or how the intervening time will change the memory and the feelings that surround it.

This type of memory creation also means that the creator has decided that these are important memories. The brain will prioritise memories with a strong emotional component (Burnett 2015). The artist was traveling, there was an emotional significance to this travel which made the artist inclined to take it down, to focus on it and to imbue it with the emotion which ensures that the brain will prioritise it within its internal organization systems. The experience of travel is also one that is generally enjoyed savoured and retold. The memories are created in part so that they can be remembered as Lowenthal mentioned. People look back in the midst of enjoyment with the purpose of capturing for future travels to the past. The brain purposefully goes over these memories of travel again and again. For example, American sketcher Suzanne Cabrera says to “Ask me what I did this time last week and I may not have the slightest clue. Ask me what was going on in any drawing I’ve included here—even one that dates back years ago—and I can tell you everything” (Gregory 2013, 83). What happened last week was not drawn by Cabrera, it was not seen as important or as worth remembering as anything which resulted in the creation of a sketchbook work. Cabrera’s brain does not feel the need to revisit last week at

this time, so it does not waste the energy going over it again and thus the memory fades. The more often that memories are used the easier they are to recall (Burnett 2015). Travel memories are in part captured for the express purpose of using and using often. Travel memories are gone over more often than other types of memories like, whatever it was that Cabrera was doing last week. This consistent going over allows travel memories to be more easily recalled by the brain and to stay sharper than other memories. “I don’t remember any travel I’ve done without drawing. That’s normal, of course, as I only remember what I draw” (Gregory 2013, 194). Spanish sketcher Enrique Flores finds that there is more than just the importance of an episodic memory to his act of remembering. In his experience he cannot remember his travel without the act of drawing. Simply being there, focusing and deciding that this is important or interesting is not enough to for Flores to create easily recallable memories. Other sketchers say that while they remember their travel, it is the moments of travel that have accompanying sketches or drawings that are the most vivid. These claims make sense; cognitive researchers have found two different ways to further explain the vividness of these drawing assisted memories.

One finding as explained by researcher Arthur M. Glenberg is that memory for actions is better than memory for things that are taken in only verbally or through sight (Glenberg 1997, 5). There is a theory that says that memory specializes in embodied information and that embodied experiences are easier for brains to remember (Glenberg 1997, 5). This has implications for sketching. Travel sketching is more than just the brain perceiving and taking in visual information, and translating it into artistic forms. Travel sketching also involves the body carrying out the translation of this visual information through the execution of these visual forms in an artistic medium. It could be said that, the eyes see the thing that is being sketched but the body “sees” them as well in its creation of the travel sketch. This action “saves” the memory in two ways, through the visual understanding of the experience of creating the sketch and what was being looked at but also in the embodied experience of making the sketch. Body, eyes and mind working together to create one memory. This process in turn means that the memory has the potential to be stronger or recalled more easily because it has been “saved”

and stored in the brain through more than one experience. The creation of the drawing helps to remember the thing being drawn in the present as the experience is taking place.

The drawing that was done in the present then acts as a trigger which helps with ease of remembering the travel experience in the future. This happens through a process called *context dependent memory*, which is explained as the experience of being in the presence of some of the elements from the original creation of the memory which help in the brain's retrieval of the memory (Burnett 2015). Studies have shown that objects or sounds can act as triggers for memories, in one example outlined by researcher Steven M. Smith, test subjects were able to recall certain facts they learned when particular music was playing more easily when the music was played again (Smith 1985, 591-603). In the case of the travel sketchers the drawing acts as the element that connects the sketcher to the original context of the memory even in when they are looking at it in a different context in the future. Simply being around this object aids in the recollection of more details from the original memory at the later context. As Jebesen-Marwedel said at the very beginning of the chapter, drawings "act as refresher" they behave as an extension of the memory. Through seeing the drawings, the sketcher can more easily recall the "sights, sounds, smells, conversations" that they were experienced when they were creating it. Through their sketchbooks, twenty-first century travel sketchers are able to more vividly capture memories for themselves. To do this their conscious brains have worked in tandem with their bodies and with their sketchbooks to aid not just in the creation of long term episodic memories but in the ease in which their brain is able to recall them after they have been created.

### **Leaving Traces**

The other type of memory that sketchers seek to enhance and preserve through their sketchbooks is a record of time and place, not just for themselves but for the people around them. "The point was never about creating a great drawing but about recording where I was" (Gregory 2013, 597). "Sketching is an act of recording a place forever, so that in years to come

’ll have a visual record of where (possibly who) I was” (Campanario 2012, 46). Through the use of journals, the twenty-first century travel sketchers are not just working on preserving their own memories but recording moments of present day life for future history.

Travel sketchers like London born Pete Scully, who is responsible for both quotes above are not the only ones to participate in this drive to record and preserve the past. Many people in the twenty-first century feel a similar drive, though they go about it in different ways. For the travel sketchers this way of recording through a sketchbook is the way that makes the most sense for them, but they are by no means the only ones compelled to record. An almost obsessive recording of the present is one of the elements that makes up a late the twentieth and particularly the early twenty-first century *structure of feeling*. Structure of feeling is a term coined by academic Raymond Williams, it refers to a common set of perceptions, values and conventions shared by a generation (Williams 1977, 133), these elements are most easily discernible through the creative products produced at the time. Though structures of feeling are most easily recognisable when viewing them from the past it is possible to make out a trend within contemporary western structures of feeling that include a need to record and to take down traces of the world. Present societies are compelled to spend a considerable amount of time thinking about and making an effort to preserve the present and look to the past. This is especially noticeable in comparison to structures of feeling in earlier time periods which directed their gazes toward the future. As mentioned earlier this trend of recording and looking to the past did not have its birth in the twenty-first century but in the twentieth century. Since then this feeling has continued to grow and become one of the dominant ways that feelings are structured in the twenty-first century. Historians have noticed this shift in structures of feeling since the 1980s. Writer Andreas Huyssen said in his article *Present Pasts: Media, Politics, Amnesia* that there was a particularly noticeable shift of focus in the 1980s from “present futures to present pasts” (Huyssen 2000, 21).

Huyssen says this shift in gaze can be explained by the historical precedents set in the twentieth century. Since the 1970s in Europe and the United States there has been a

historicizing of society through the restorations of old urban centres, a rise in heritage practices, new waves of museums and a boom in retro clothing and historically based film and television media (Huysen 2000, 24). Politically there have been other factors which contribute to this need to record and to remember. The early twentieth century saw the world faced with several wars that shook humanity to its core and in which large scale atrocities were committed. The need for these events to be remembered was not for nostalgia's sake but so that the memories formed there and the history that was recorded could be used to prevent similar events from taking place again. The use of preserving the memories of these terrible past events were a way to safeguard the future. In the late twentieth century this drive was felt again as Huysen notes "since 1989, the issues of memory and forgetting have emerged as dominant concerns in post-communist countries in Eastern Europe and the former Soviet Union; they remain key politically in the Middle East" (Huysen 2000, 25). Keeping a record of these events ensure that they are not forgotten, it is suggested that not only do they need to be remembered by the people who lived through them but also by the people who live after them, the people who inherit these memories. This feeling of not forgetting, of memory and history has persisted and taken deep root in the twenty-first century and is practiced by the travel sketchers, who record their world in their sketchbooks. Huysen calls this need for everyone to record their own presents as "a popular obsession with "self-musealization" (Huysen 2000, 24).

Self-musealization as described by Huysen is a type of self-historization. To put oneself into history. Historian Pierre Nora talks of the differences between memory and history in his work *Between Memory: Les Lieux de Mémoire*. In this work he declares that memory is concrete, it is found spaces and images, objects, and people. Nora reinforces that idea that memory actually happens. We all have memories; we all carry memories with us (Nora 1989, 9). As seen in the earlier sections of this chapter, memory is consistently shaping our experiences with the present as well as tying us to our own uniquely experienced pasts (Nora 1989, 9). History is something different. Oxford defines history as "Senses relating to the narration, representation, or study of events or phenomena" (Oxford University Press 2016). Memory is

related to recollection. History is related to representation. According to Nora “History binds itself strictly to temporal continuities, to progressions and to relations between things, history can only conceive the relative” (Nora 1989, 9). It can be said that memories are traces and fragments of the lived past and that history is the way that those traces and fragments are organized by a society. History is contemporarily understood to be a field that is constantly being rewritten and understood based on how it relates to contemporary societies. Traditional history as it is currently understood leaves out many groups. Nora said there are as many histories as there are groups of people who want to preserve and articulate the world according to their own view (Nora 1989, 4). The quest to preserve one’s memory as practiced by the twenty-first century sketchers is also the way in which they preserve and write their own history (Nora 1989, 4). Sketchers take the act of representing their history and do it on their own terms by creating their own written and drawn accounts of the way that they experienced the world so that they can create their own narratives of the past at some later moment in time. Historian Kerwin Lee Klein says that “It is no accident that our sudden fascination with memory goes hand in hand with postmodern reckonings of history as the marching black boot and of historical consciousness as an oppressive fiction. Memory can come to the forefront in an age of historiographic crisis precisely because it serves as a therapeutic alternative to historical discourse” (Klein 2011, 137). There is a modern distrust of the historical discourse, as evidenced by minority and fringe society groups who find themselves left out of common historical narratives. It is understood that there is always a bias in the way that memories of the past are reframed in the historical discourse. It could be said that recording memories for oneself in alternative tactile ways and through the process self-musealization people are able to find an alternative to this discourse. A chance for people and groups to create their own history based on their own conceptions of the present world and the elements of the past they deem important.

Through the constant relooking and reshaping of the past in the present age it has been noticed that we are missing large chunks of it. There is so much of history, memory and, experience that has not been recorded and as a result has been lost to the people of the

present. People were unable or did not bother to write their stories down, or provide translation, people who were unable to leave traces of themselves behind in some way. These people have been lost to the people of the present because they did not leave anything for us to find. Records are a way of people living into another time. To time travel in some way past their present age through the act of being remembered by someone else, existing in the future because they took the time to record their present.

The structures of feeling in contemporary society put so much pressure on the fear of forgetting that modern societies now struggle with what exactly it is that they should remember. Sketcher Kolby Kirk describes this fear of forgetting as felt by modern sketchers: “When I put my pen to paper and try capturing some of the experiences, am I writing down enough? Will I be able to look through my journals years from now and read between the lines, to fill in the picture with details that weren’t recorded? I worry about this quite a bit” (Gregory 2013, 416). There is a fear that memory cannot do what humans may desire of it; that it will not be able to re-create a relationship with the world or to put a personal presence back into the past. Memory and history can not physically bring people from the past in to the present nor allow people of the present to explore the past but they are the only ways with which we are able to reach any level of understanding of these places and peoples.

The focus on the past in the twenty-first century is in part due to anxieties about the future, the twenty-first century person hears daily news stories about the instability of the world, of environmental crises, rising oceans, terrorism, animals dying out, and the Anthropocene.<sup>8</sup> The future that the people of the past looked towards is no longer certain. So the people of the present look to the past as a place of stability and certainty, that despite that fact it can be looked at from different angles, the traces have been found. The past has happened and it cannot be changed. The desire to record is also a desire to make sure that

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<sup>8</sup> The Anthropocene an age of the earth in which humans are seen to have a significant geologically and environmental impact.

there is a past for the people of the future to look back on despite what happens in this uncertain future. To leave behind a trace of us in case we are the thing that disappears next.

The result of all these combined feelings which make up the modern structure of feeling and that generate this need to record is that, according to Pierre Nora, modern memory has become archival. “Modern memory relies entirely on the materiality of the trace, the immediacy of the recording, the visibility of the image” (Nora 1989, 13). The records of trace become the backbone of memory in the contemporary age. The travel journals are part of that huge archive. As Nora says “the archive marks our age, attempting at once the complete conservation of the present as well as the total preservation of the past” (Nora 1989, 13). The feeling is that peoples of the present must record, so that the archive they create is able to remember them (Nora 1989, 13).

The modern memory archive is vast and on many platforms. It includes the travel journals of modern sketchers, documents, images, recordings, remains, videos, online databases, objects, any visible signs of us (Nora 1989, 13). According to specialists there has been no other society in history that has generated trace like ours. In the past few decades public archives have grown exponentially (Nora 1989, 13). People do not know what details will be of value to the people of the future and thus feel that they must remember and save as much as they possibly can. There is the feeling that people have a responsibility to produce memories for the future. It is no longer just the historians or other trusted members of society who must remember, but everyone. Everyone’s narrative is one that could have some potential relevance in the uncertain future (Nora 1989, 15).

I’ve been around long enough to not only see and experience some truly amazing things but to also see some of them vanish. So now I record the wonderful people, places and things I encounter in as much detail and with as much passion as I can in hopes that doing so persuades others that these natural and cultural treasures might be worth saving. Or at worst, so that there might be a record of what once was for those to come. (Gregory 2013, 750)

Kansas born sketcher Earnest Ward's above quote about things vanishing articulates this twenty-first century archival mood. This hope that Ward has that through his sketching actions there might be a record of what once was for those to come. He does not know how or who, might be to make use of his records. He just hopes that in the act of producing the material his record of his present might be of some relevance as a record of the past to some future peoples, his statement is evocative of the twenty-first century archival structure of feeling.

In her work *Between Archive and Participation: Public Memory in the Digital Age*, academic Ekaterina Haskins says that "the past has become so distant and the future so uncertain that we can no longer be sure what to save, so we save everything, now that old is equated with yesterday we allow nothing to disappear" (Haskins 2007, 407). The speed of change and the "public panic of the oblivion of being forgotten" (Huysen 2000, 28) have resulted in a huge system of archives that serves as a *prosthetic memory* (Nora 1989, 14). The use of an archive as a prosthetic memory is something the artists have felt themselves when working in their sketchbooks as related by Californian sketcher Hannah Hinchman "I need them! How else would I know what I was doing in the fall of 1989? I fear they've become a surrogate memory" (Gregory 2013, 269). The mood of the twenty-first century tells those of us living in it that our brain based immaterial memories alone are no longer enough for sufficient remembering. It can be said that there is a dependence in some way on archives to understand the present world not just the world of the past. The travel journals of twenty-first century travel sketchers play into that need to record and remember, as well act as part of the archive through which twenty-first century people hope to leave traces of themselves on the future.

### **Digital Amnesia**

The use of travel journals also serves another purpose within the processes of memory in the twenty first-century, the analogue nature of the the travel journal serves as an antidote to an increasing trend towards *Digital Amnesia* on both personal and societal levels. Digital Amnesia is a growing trend in countries that place a huge reliance on digital technologies as

tools of memory. It is defined by the digital security experts the Kaspersky Lab in a study done on its effects in 2015, as “the experience of forgetting information that you trust a digital device to store and remember for you” (Kaspersky Lab 2015, 5). The analogue nature of keeping a travel sketchbook book instead of or in addition to records of a digital nature can act as a way to lessen some of the effects of the current trend towards Digital Amnesia in the twenty-first century.

The first place that Digital Amnesia can have an impact is on the individual who is recording the memory. As mentioned in the early section of this chapter *Making Memories* many of the sketchers felt their memories of their trip had been enhanced through the use of the travel sketchbooks and various reasons were given for why that may be the case. In terms of Digital Amnesia sketchbook practice can be compared with the practice of travel photography which in the twenty-first century has become a largely digitally based practice. American Sketcher Lisa Cheney-Jorgensen describes her feelings in regards to both experiences:

Sure, it would be so much easier to take a snapshot and keep moving—I’d sure get to see a lot more that way! But the memory would be just that, fleeting. I would look back through the snapshots and say, “Oh yeah. I remember seeing that ... where was that again? Hmmm, I don’t remember. Oh well.” And so it goes. This is not true when I have taken the time to draw the places I visit. When I look back through my visual journals, I recall the sounds, the smells, the feel of the breeze. (Gregory 2013, 97)

Like the sketchers in the earlier section of this chapter, the memories experienced by Cheney-Jorgensen are stronger for her through their embodiment, translation and time taken with the subject when she recorded them through use of sketching. With the photograph, the process of memory has become outsourced from an embodied production of a memory to one that is mechanised.

The camera as the tourist’s mechanized eye forms a huge part of the modern tourist experience and is the standard way in which many travellers record their journeys, it is in fact nearly impossible to think of a tourist without including the camera in that imagined image. The

implications of photography in terms of tourist experience have been written about by many different theorists from many different angles from John Urry to Susan Sontag. In his theory of photography Vilém Flusser says that “The photographic camera illustrates this robotization of work, as well as the liberation of man for playing” (Flusser 1938, 20). The camera is an intelligent tool because it automatically produces pictures (Flusser 1938, 20). The tourist no longer needs to concentrate fully on the image in front of their eyes, they are safe in the knowledge that when they point the camera in a direction and through a singular action of the click of a button the memory is saved. The moment is caught, “the Photographer no longer needs the concentration of the brush as the painter does” (Flusser 1938, 20). The camera can also produce a quantity of photos in a way that a painter or travel sketcher cannot. A camera may take almost infinitely the same or similar photographs again and again. We can and we do forget such redundant photographs (Flusser 1938, 18). The camera can take a photo in fractions of a second; a drawing takes much longer. The artist is usually unable to produce as many images as a photographer can. As Danny Gregory states “Drawing is a quite slow activity if you compare it with, say, photography. So I always remember the place, the people, the scenes I draw—and I remember the moments I was living. A drawing is at least twenty minutes of your life interacting with that place, those people, a scene” (Gregory 2013, 20). It can be said that though these actions of constant replication and time taken for each, photography and sketching have very different relations with the world and with the brain when it comes to creating memories.

This relationship has also changed as the technology surrounding the capturing of photographs has changed. Photographs have become part of the digital expansions of ourselves as the modern world has shifted from use of the film camera to digital camera devices. As Professor Julia Breitbach explains in her book *Analog Fictions for the Digital Age* “Analog representation, such as painting or chemical photography, can be said to “transfer one set of physical properties into another, analogous, set,” whereas digital images render physical properties in an “arbitrary numerical code” (Breitbach 2012, 30). The code through which the

memory is recorded has changed from an analogue based system to a digital one. From physical properties to virtual ones.

Doctor Kathryn Mills of the University College London says that the use of digital devices can resemble a human relationship, the feelings are established in the same thought experience, telling us this device can be depended on (as quoted in Kaspersky Lab 2015, 6), but we also now entrust our individual memories to a machine. The digital photograph in the twenty first century is rarely printed out or turned from a set of codes on a screen into a physical object. The moment is captured but still in flux, dependent on other sources and mediums to convey its information instead of on itself as a physical object. In digital photography memory is no longer a physical object but lines of codes contained on a physical object and thus memory is now contained not on an object itself but within a virtual unreal space that is accessed through an object. It could be said that it is not on an object but through an object which process of digital memory has become dependent. This experience can be said to leave the tourist dependent on the object not only to trigger the memory but even to simply access it. The Kaspersky Lab says of this behaviour that “The study findings show that the majority of these digital consumers strongly depend on devices and the Internet as an extension of their brain; and suggest a direct link between data available at the click of a button and a failure to commit that data to memory” (Kaspersky Lab 2015, 5).

There are both upsides and downsides to this, the use of the digital devices as way to record memory frees up space in the brain to do other work (Kaspersky 2015, 5), as well as allowing the tourist to capture a near infinite amount of images on a singular device or on a number of digital chips. Through this process an entire journey can be recorded and saved to be experienced again at a later date, huge amounts of the past can be revisited through the capturing power of digital technologies. However, it can be said that the downside of these developments is the tourist is not thinking of what they are capturing. The images and memories that are captured do not have as strong a cognitive link. As evidenced earlier in the chapter much of what an individual remembers without help from outside sources is influenced

by cognitive processes that were happening at the time of the memory's creation. If a moment was thought about and considered important or relevant by brain at the time it was captured and if it were captured through multiple processes, not just sight but the embodied and other phenomenological experiences, then it has a stronger cognitive connection and more potential triggers for recall. The sheer amount of images and sounds recorded and the way that they are recorded through digital technologies means that they are harder for the brain to recall. It also leaves the user's memories vulnerable should something happen to the digital device. Since the recording process of the memory was dependent on the device, much of the memory is lost should the device itself and information contained on it be lost or compromised (Kaspersky Lab 2015, 5). The use of travel journals is one way of recording the memory in different places. In twenty-first century travel sketching the memory of travel is still dependant on an object outside of the individual's brain but it could be said that since the processes of capturing it was more cognitively complex than a click of button there is a higher potential for the memory to remain in a person's brain should the trigger physical object of the journal be compromised. To put it another way as summed up by Thai sketcher Asnee Tasnaruangrong, because of the practice of sketching "I would still be able to feel the experience even if I lost the sketch itself" (Gregory 2013, 731).

The second way that the travel sketching acts as antidote to the effects of Digital Amnesia is on the broader societal level. Through the use of travel sketchbook's as part of the archival system of memory in the twenty first century. Philosopher Hannah Arendt said that "The reality and reliability of the human world rest on the fact that we are surrounded by things more permanent than the activity by which they were produced" (as quoted in Lowenthal 1985, 29). The archival nature of modern memory and the obsession with recording and self-musealization play into that idea but, the twenty-first century archive rests on a paradox. There is more data and more potential to save and share infinite amounts of memory on a global scale through the use of new digital technologies but the rapid speed in which technology changes means that there is also a higher risk that those memories outsourced on digital devices could be lost due to an inability to access them in the near future. As Andreas

Huyssen explains “The amnesia reproach is invariably couched in a critique of the media, while it is precisely these media—from print and television to CD-ROMs and the Internet —that make ever more memory available to us day by day” (Huyssen 2000, 27). The rapid changes in the types of devices on which memories are stored has huge implications for a societal case of Digital Amnesia.

“Computers are barely fifty years old and already we need “data archaeologists” to unlock the mysteries of early programming” (Huyssen 2000, 36) states Huyssen and he further goes on to say that “it is one of the great ironies of the information age, if we don’t find methods for enduring preservation of electronic records, this may be the era without a memory” (Huyssen 2000, 36). The twenty-first century produces archival memories on a grand scale and yet the threat of amnesia is still very real because so much memory is only recorded electronically. This electronic archive is hugely positive since it can accommodate an infinite variety of artefacts, points of view and performances. The digital archive has the ability make these memories accessible to vast numbers of people no matter where they are. The digital archive also can contain all these memories taking up relatively little physical space compared to an archive of physical objects (Haskins 2007, 405). However, the digital archive is also hugely vulnerable to technological changes. Memory items can be stored on a disk that has become unreadable, a line of code gone wrong could result in a loss of information, the closing of a website would erase the information stored on it, many potential future technological advances could result in a loss of memory for future peoples rather than an archive of it. Traces are being left on a virtual world rather than a physical one and this increases the risk of large scale, rather than simply personal cases of Digital Amnesia, should the complex system of the virtual world not last as long as people expect it to.

The twenty-first century travel sketchbook stores the memories contained in it as physical trace on the physical world. Though practitioners of twenty-first century travel sketching may share and save the images they produce through digital means the nature of the mediums used in the production of travel sketchbooks mean that they exist in physical space as

an analogue archive. There is a high probability that future generations will be able to access the information stored within a twenty-first century travel sketchbook, should they come across it, because the technology that it makes use of has remained the same for hundreds of years and the information does not depend on a secondary device to view it. As long as the sketchbook physically exists in the world,<sup>9</sup> then that record of that journey and the memory of that moment in time do as well.

### **Preserving Memory**

Twenty-first century travel sketchers live in a unique time in which there is huge pressure on people to remember and preserve their pasts for future generations, at the same time the ways in which the pasts are recorded and preserved is proving to be unstable and may result in a loss of memory rather than a preservation of it. The physical properties of the sketchbook enable twenty-first century travel sketchers to better preserve their memories for themselves through the cognitive and embodied work done in the creation of a journal sketch, as New York City based sketcher Sharon Frost says “Holding work in my hand and thinking about how it fits in my brain” (Campanario 2012, 74). This practice of thinking and holding creates stronger links to the individual memories within a person’s brain memory centres. The analogue nature of this method of recording also enables sketchers to record an archive of their world, without fear of technology changing and rendering the materials they have used obsolete or unreadable for future generations. On both the personal and societal levels the twenty-first century travel sketchers attempt to leave a trace of themselves on the future through their personal physical records of the present.

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<sup>9</sup> This of type of preservation has its risks as well. Analog recorded memories are susceptible to to danger from different factors than digitally recorded memories. These other factors include things such as fire, damage, decay and time.

## Authenticity

In Alex Gillespie's article *Tourist Photography and the Reverse Gaze* the author describes the stereotypical mass media representation of the tourist that has been in existence since the mid nineteenth century as "an ignorant foolish person who methodically does the sights" (Gillespie, 2006, 355). This image is one that those who travel struggle with when they are on a journey because they have become a tourist on some level and so they must try to "maintain a positive sense of self, while simultaneously engaging in the usual critique of tourist" (Gillespie 2006, 355). This chapter attempts to explore the relationship that twenty-first century travel sketchers have with the tourist identity and themselves through an examination of the ideas of authenticity in travel, the self and the way that one records travel. To frame some these debates I have used work by travel theorists as well as experts on photography, travel narratives and autobiography. Theorists and writers who are used in this examination include Dean MacCannell, Jonas Larsen and John Urry, Susan Sontag, Michael Mewshaw and David J. Gordon. To try and make sense of the contrast between tourist and traveller this chapter contrasts the practice of travel sketching with the practice of travel photography and explores the relative social understandings of authenticity in both. Through these examinations it was found that the travel sketchers perceive themselves to be travellers not tourists because they do not participate in the "typical tourist" ritual of photography and because there is evidence of not only the authentic travel experience but the authentic self in every sketch that they produce. The ability to record a readable narrative of both place and person is what makes travel sketchers believe themselves to be travellers and not tourists.

### Searching for the Authentic

"A constant battle between the tourist and the sketcher continues within me" (Gregory 2013, 671). "My journal is an extension of who I am as an artist, a writer and a traveller" (Gregory 2013, 415). Australian Sketcher Liz Steel and American Kolby Kirk both talk of the constant inherent dichotomies that pull at the thoughts of twenty-first century travel sketchers:

the distinction between tourist and sketcher or tourist and traveller. The tone used by sketchers in both source books speak to an understanding that one cannot possibly be both tourist and traveller. Their tones seem to suggest there is some wrongness in identifying as a tourist and participating in tourism that the act of sketching somehow counters. When examining these ideas through dictionary definitions there is a distinction between the words but not in the way that was expected when reading the testimonials from sketchers. The Oxford English Dictionary defines traveller as “One who or that which travels” (Oxford University Press 2016), the act of movement is what makes a traveller a traveller according to this definition. Tourist is defined by Oxford as “One who makes a tour or tours; esp. one who does this for recreation; one who travels for pleasure or culture, visiting a number of places for their objects of interest, scenery, or the like” (Oxford University Press 2016). A tourist travels to see places of interest for recreation. Through readings of these definitions it could be inferred that all tourists are travellers but not all travellers are tourists. The act of travel includes workers, refugees or people with alternative reasons for participating in a movement from one place to another. However, these do not appear to be the definitions that sketchers are working with. Based on the way that they structure their testimonials the impression is given by the sketchers that all tourists cannot possibly be travellers, there is a further distinction between the two ideas that is present within the post nineteenth century idea of the tourist itself. In a speech he gave about travel writing novelist Michael Mewshaw elaborates on this idea of tourist and traveller:

According to some critics and cavillers, travel no longer exists. It's all been replaced by the plague of tourism. And tourism, we'll have to concede, ranks just below racism or paedophilia on the Politically Incorrect Index. We may do it, but we don't like to admit it. We would all prefer to be authentic travellers, not tourists, if only we could.

(Mewshaw 2005, 2)

This quote sums up the distinctions between the ideas of traveller and tourist that the sketchers like Steel and Kirk seem to be alluding to. It could be said that for the travel sketchers difference between the words is not based on definition but based on ideology. In his speech Mewshaw adds in a key idea that forms the basis of this ideological distinction between the

ideas of travel and tourism, Mewshaw's quote makes clear that there is perceived to be an authenticity in travel which tourism lacks. It is this authenticity that the sketchers like Steel and Kirk are grappling with when they talk of sketching and being a tourist and which they are applying to themselves when they declare themselves a traveller.

Authenticity is a quality that defines not only tourism but modern life. Travel and tourism is just one way that people are able to find and make sense of what it means to be "authentic." People are constantly on quests to find their most "authentic selves", Lisa Cheney-Jorgensen an Idaho based sketcher and German illustration professor Felix Scheinberger further strengthen the idea of importance of the authentic in the self and in travel. Cheney-Jorgensen encourages readers to keep drawing in the hope that "there will come a day when you don't even have to think about it and your authentic voice will emerge on the page before you" (Gregory 2013, 113). While Scheinberger tells his students to that "one has to strive to be authentically interested" (Gregory 2013, 581) in what one is drawing. The quality of authenticity is important to the drawings that are produced and to the self that is producing them. According to Oxford to be authentic is "to be in accordance with fact or stating the truth, and thus worthy of acceptance or belief; of established credit; able to be relied on; truthful, accurate" (Oxford University Press 2016), to paraphrase this definition, the authentic is worthy truth. To have an authentic voice or interest and to participate in authentic travel is to be truthful to who you are and where you go. It could be said that the nature of the idea is absolute and thus means that to be able to experience the authentic there must also be a counter to it, you cannot recognize the authentic without being able to see the difference between a perceived authentic and the unworthy inauthentic. The ideological traveller is able to recognize and find what they perceived to be the authentic and differentiate it from the inauthentic that is experienced by those who are perceived to be tourists. The traveller is searching for difference in the way that Urry describes in the *Tourist Gaze* but more than just a difference. Someone who identifies as a traveller could be said to see themselves as looking for a "true difference", something that is perceived by the individual to not just be different to their personal lived experience, but different to their whole society and at the same time also

indelibly true to the other that they have made a journey to connect with. Tourism theorist Dean MacCannell, as quoted by sociologist Erik Cohen in *The Sociology of Tourism: Approaches, Issues, and Findings*, says of that this desire to travel and find the authentic is about the perceived “shallowness and inauthenticity of modern life and the alienation of modern man” (Cohen 1984,378), MaCannell further states that “reality and authenticity are thought to be elsewhere: in other historical periods and other cultures, in purer, simpler lifestyles” (Cohen 1984, 378). Thus according to MacCannell, the authentic, the perceived lack of it in modern life and the desire to find it again leads many people to make journeys, to travel, to tour, to seek difference and in doing that find some kind of higher missing truth, either in the world or in themselves. As Cohen further elaborates on MacCannell:

MacCannell conceives of tourism as the modern equivalent of the religious pilgrimage: the two are homologous in that "both are quests for authentic experiences" (Cohen 1984, 377). MacCannell says that modern peoples' quest for authenticity is similar to the "concern for the sacred in primitive society", and it is thus analogous to the religious quest for ultimate reality (Cohen 1984, 377).

It is this quest for the authentic, the ultimate undoctored pure reality which set in motion the actions of the travel and tourism industry and this industry which, as it has grown, has resulted in an ideological hierarchy between the perceived levels of authenticity in people who move around the world in what is perceived by a society to be “independent” means and the people that actively and knowingly participate in the tourism industry. The tourism industry has resulted in social hierarchies of authenticity, which travel sketchers are active in. To put it another way as summed up by Cohen: “Although attractions are potential expressions of authenticity, not all of them are equally authentic” (Cohen 1984, 378).

Authenticity, then, could also be said to derive its worth not only from the inherent qualities of an authentic place or object but the society that is viewing these things, and assigning them value. In regards to this sense of value humanities lecturer John P. Taylor states that: “rather than being considered an intrinsic attribute of things, authenticity is typically treated in contemporary scholarly analyses as a discursive and epistemological category that is

used to ascribe a relative value to things” (Taylor 2010, 34). Authenticity is therefore not just an intrinsic truth in tourism but also the societally inscribed value of what has been experienced. Spanish Sketcher Miguel Herranz assigns value to his work in saying that “In terms of “product,” a whole journal is much more difficult to sell than separate drawings. As a result, my journal work is less influenced by commercial issues, so I think it’s much more personal and authentic” (Gregory 2013 251). Thai sketcher Asnee Tasnaruangrong also brings in the idea of value in the travel sketch experience: “sketching helps me discover another side of life I find happiness in doing something that’s devoid of monetary value but gives meaning no money can buy” (Campanario 2012, 218). For these sketchers their societal idea of authentic in travel is not a commercially based one but instead derives its value from the authentic self-focused non-monetary experience it is anti-commercial and an anti-industry and therefore anti-tourism. That non-commercial aspect of what these two travel sketchers are doing is part of what makes it authentic, according to their understandings of the word, and what makes them self-identify as worthy travellers as opposed to inauthentic tourists.

Whatever it is that defines authenticity for a particular person, if it is an inherent truth in a certain object or if it is an assigned value measured by a society, the word has power and has the ability to form ideas in people’s heads and change the way that individuals construct their gaze on the world. In people’s heads is where another type of authentic is found: the authentic self. The authentic self was brought up by Cheney-Jorgensen when she mentioned finding her authentic voice on the page. When talking of authenticity Taylor says that “whether viewed as an intrinsic attribute of objects or as the existential 'inner' goal of subjects, the idea of authenticity speaks to the desire to acquire the 'genuine article', or to get (back) in touch with the 'real me', as distinguished from things (or acts) that are by contrast deemed 'fake' (Taylor 2010, 34). The Authentic forms part of a personal narrative and sense of self it is “the relation between subject and role, or self and performance, and also often relating to an idea of spontaneous and therefore more 'truthful' representations of self as against preconceived performances or pretensions of self” (Taylor 2010, 37). Authenticity is seen as part of people as much as part of place or part of object. Authenticity as a personal attribute is found in many

discussions of tourism and travel, the quest for and the encounter with the authentic has the potential to shape the self and contribute to narratives of the self and in the formation of the authentic self.

When discussing the self and the act of tourism, tourist photography scholars Mike Robinson and David Picard say this: “In encountering the ‘other’, tourists are provided with opportunities to recognise and confront the persons that they are themselves, which they were before, or will be in the future, or have never dared to be” (Robinson 2009, 10). The act of travel throws these moments of the authentic self into sharper contrast because of the heightened experience of difference. Tourism provides experiences of “the coming together of peoples and place, of projected and imagined selves within different landscapes and languages, in moments of pleasure and angst, are all dimensions of the touristic experience” as described by Robinson and Picard (Robinson 2009, 10). Robinson and Picard further mention how “The physical place in which tourism unfolds – the ‘destination’– seems to work simultaneously as a giant theatre, a giant theme park, and a giant Freudian couch, confronting tourists to various personas they think that they are, they desire or imagine to be or, wish to become” (Robinson 2009, 10). People search for the authentic in order to find some kind of truth in the world but also to find some kind of deep truth in themselves, people travel in order to find themselves as much as they travel in order to find difference. It is that encounter with difference that defines who an individual is as much as it allows them to define what they are not, as exemplified by the differences they find. “The self is broadly understood to be an unfolding reflecting awareness of being in the world, including a sense of ones’ past and future” (Ochs 1996, 21). In other words, to define what oneself is, you have to know what you are not and travel and tourism play a part in that discovery.

This sense of self is deeply important to the modern western societies which the majority of the sketchers whose testimonials have been recorded in these books are a part of, as education scholar Willet W. Ryder states in their work *The Role of Art in Self-Actualization*, “the Socratic adage to “know yourself” is a primary tenet of Western thought” (Ryder 1987, 22).

This sense of getting to know yourself through travel is described by Mewshaw as “I travel to define and assert my existential identity. I travel. Therefore, I am” (Mewshaw 2005, 3).

Mewshaw makes reference to philosopher Descartes famous quote “I think. Therefore, I am” which Descartes used to assure himself of his own existence, that he is a thinking thing and the ability to think and to doubt himself gave him a knowledge that he, as a unique independent entity existed. For people like Mewshaw and the travel sketchers, travel provides them with a proof of identity and an authentic knowledge of a unique independent self, the knowledge of which is so important to the society that they are part of.

This understanding of self though travel also forces the individual to confront other aspects of self that may become visible while traveling. In Alex Gillespie’s work *The Reverse Gaze*, there is a lack of allowance for multiplicity in the idea of the authentic and the tourist. It is seen as not possible to be both authentic as well as tourist. “Tourists usually claim, at a discursive level, a position that is superior to that of the “average tourist” or “typical tourist.” However, their actions are likely to run counter to these claims-the majority of tourists cannot act in nonaverage or atypical ways” (Gillespie 2006, 362). Gillespie further mentions a contradiction in the behaviour of tourists who want to be traveling and participating in tourism but do not want to be thought of as “average tourists” so they criticise behaviours they are performing in the very act of performing them. “In contemporary society, genuine dialogicality is perceived to be a threat to the unity and integrity of the self, and thus there is a premium on being consistent and monological” (Gillespie 2006, 362).

Testimonial from London born, American based sketcher Pete Scully illustrates the disallowing of multiplicity in the authentic travel experience:

The point is to capture the experience of travel itself, but the temptation is to draw the sights. If you have wanted to go to Paris your entire life, do you feel like you’ve cheated yourself if you don’t draw the Eiffel Tower at least once? Or do you focus on that cute little boulangerie hidden away behind your hotel, or the street signs, or the entrance to

the Metro, or the old man sitting outside the café? All of these things say Paris, so you don't have to leave them out in favour of the sights. (Gregory 2013, 599)

Scully encourages the idea of sketching all the things that make up the authentic experience of Paris but at the same time hints that real authentic Paris is not found in the sights which may have originally drew him to the city or formed his idea of the city in the first place. He speaks as though there is a fakeness and a devaluation in enjoying an experience that is perceived to be commercial and unoriginal even if for the individual traveller that experience is new and has integrity to it. Gillespie has noticed this changed point of view as well and says that "The interesting thing about the reverse gaze, from the point of view of psychological anthropology, is that it triggers a moment of repositioning. It is a dynamic social interaction that turns self-claimed travellers and post-tourists into "typical tourists" (Gillespie 2006, 361).<sup>10</sup> Scully faces a problem when he draws Paris, that problem is how to capture "the real authentic Paris" and convey a sense of having been to Paris without simply drawing the Eiffel Tower.

For Gillespie this problem is explained because it is in that moment that the individual is forced to see themselves as a tourist.

Then the Self becomes a tourist and the tables turn. The pejorative representation of Other threatens to return and be applied to Self. Accordingly, tourists are left with the difficult task of maintaining a positive sense of Self, while simultaneously engaging in the usual critique of tourist. (Gillespie 2006 355)

Sketchers like Scully must maintain the idea of the authentic self while in engaging in what is perceived to be inauthentic practices. Scully's way of dealing with this with forced self-reflection like this is by attaching value to the shops and metro signs and taking a passé attitude towards the main tourist attractions of Paris, such as the Eiffel tower. He attempts to focus on

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<sup>10</sup> A post tourist is defined by Gillespie as a tourist who embraces the usual tourist practices in self-mockery. It is a position that is constructed in contrast to the image of the typical tourist. A knowing tongue in cheek position that embraces the inauthentic and in that embrace defines itself as more authentic than the blindly consuming "conventional tourist" (Gillespie 2006, 357).

atypical non touristic things, which may still have tourist connotations but are perceived by him to be more authentic.

The Authentic is not just found in objects, or experiences but also within the person who encounters them as well as the society that they return to. It could be said that to have a truly “worthy” authentic travel experience three elements must be present: the authentic object, the authentic experience and the authentic self. All of these things would have to be in alignment and must be able to be communicated to the individual’s society upon their return. This can become a problem for the individual. It is not just having the authentic experience but being able to showcase it in as an authentic way as possible once one arrives back in their own environment which is important to the individual who travels. So as well as being a journey to find the authentic, the act of travel is arguably more about capturing the authentic to take home and communicate the experience that one has had after the fact. Just as was found in the examinations of sight and memory earlier in this thesis, the idea of the authentic can also be said to be effected and shaped by each individual’s conceptions of it and on their societal experiences. In *Geographies of Tourist Photography* Jonas Larsen quotes Susan Sontag when she says that: “the purpose of travel is less to experience unique and different places than to collect those places (especially on film)” (Larsen 2006, 243). Permeating discussions of tourism “is an assumption that mass media destroy authentic experiences” (Sontag as quoted in Larsen 2006, 243). It is that idea summed up clearly by Sontag, of the mass destroying the authentic that explains the language and actions of twenty-first century travel sketchers. The assumption that the mass will destroy the authentic has lead them on a search to find what they perceive to be less mass and therefore more authentic ways of capturing the travel experience.

### **Capturing the Authentic**

“When I got back from trips like these, I found myself thumbing through the sketches instead of looking at the photographs” (Gregory 2013, 491). Singapore based Don Low contrasts the act of travel sketching with the most commonly used way of attempting to capture and

bring the authentic travel experience home, the photograph. As mentioned in the previous chapter on memory, photography has huge capacity to capture the world as it happens. This ability to capture the world has ensured that the act of photography has become one of the defining acts of someone who has made a journey to or who is in a foreign place. As Larsen mentions in *Geographies of Tourist Photography*, “prior to photography the visual texture of objects and places did not travel geographical or social space well” (Larsen 2006, 242). The desire to travel and capture the idealised authentic experience existed before photography became widespread but it was more difficult to bring the authentic experience home and to communicate it with others. Larsen notes how “painters have always been keen travellers and that had lifted particular places out of their dwellings and transported them into new spatial and temporal contexts as objects” (Larsen 2006, 242), but that this practice was one that was time consuming, cumbersome and produced singular objects. Painting also had another downside, a painting was understood to be in part manipulated by the producer. This was not the goal of the travellers at the time who wished to capture as much of the world as they could in a scientific manner, “the scientific ethos of objectifying the world was accentuated in that the interpretive veil of artistic representation was removed to produce novel realities” (Robinson 2009, 3). The photograph allowed for a more scientific, truthful and therefore authentic viewing of the world for the people of that time. As Robinson and Picard state “though photographs were subject to manipulation, and a certain aesthetic continuity with paintings and prints in terms of style and framing, to all intents and purposes they allowed their audiences a far more direct way of seeing the world” (Robinson 2009,3). Sontag says what made photography valuable was that “that photography was able to objectify the world as an exhibition, to arrange the entire globe for visual consumption” (as quoted in: Larsen 2006, 242). The world could be visited, consumed and authentically shared through the use photography.

Photography is understood in modern societies, to be analogous with an inherent truth, even though there is a knowledge that it can be manipulated. To use one of Sontag’s ideas “Photography, like authenticity, is classically understood to operate according to powerful epistemologies of proof and evidence” (as quoted in Cohen 1984, 36), photographs are

understood to represent or articulate some kind of experienced reality. The idea that photography centres on is that “a moment caught on camera is rendered “as it really happened” that people caught on film appear to “as they really are” (quoted in Cohen 1984, 36), photography is then said to be the ultimate form of evidence of “i- witness” encounters (Cohen 1984, 36). This idea of a truth captured has solidified the “marriage between photography and travel” due to the fact that a photograph could capture a subject almost perfectly but also that it could be done quickly, a moment could be captured in fractions of a second through the click of a button (Robinson, 2009, 5). Photography allowed for a quick, easy, and accurate translation from experienced travel encounter into a captured evidence of said encounter. This has happened as modern life in turn sped up and as more people have been able to make journeys of a touristic nature. Photography is able to break down distances and capture the subject in no time at all, allowing all travellers to be safe in the knowledge that what they have experienced will make the journey home in some fashion, that they have proof of the experience (Robinson 2009, 5). Urry and Larsen say that “to photograph is in some way to appropriate the object being photographed. It as power/knowledge relationship. To have visual knowledge of an object is in part of have power if only momentarily over it” (as quoted in Dinhopl 2015, 128). With widespread photography the ordinary tourist was able to take that ownership of a place for themselves, to take the world as they saw it, “Tourists were no longer dependant on the “professional eyes” and were liberated from an artistic and acutely romantic, “expert” framing of the world” (Robinson 2009, 8). The world and the authentic tourist experience was quite literally theirs for the taking and owning through their own means. MacCannell says that it is only through copies such as tourist photos that tourists are provided with a sense of authenticity about the “real sight” (as quoted in: Dinhopl 2015, 128). This sense of spontaneous personal capture of the holiday photograph makes it one of the most honest tourist objects (Robinson 2009, 23). Tourist photographs according to Robinson and Picard, are seldom burdened with recorded elaborations of the where, when and why of their existence (Robinson 2009, 23). Tourist photographs are understood to exist because the person who took them participated in travel of some kind.

The tourist photograph also provides a sense of proof of the journey in the effect of the proof of a bodily co-presence with the tourist object. The photograph is a record of a journey to an authentic place because it would be arguably impossible to take a photograph of something without first being in their “unique place of residence” (Larsen 2006, 244). Photographs are “mechanically reproduced markers” of the real thing. The sight only becomes authentic when the first copy is produced” (Larsen 2006, 246), when a proof of embodied co-presence with difference is recorded. Robinson and Picard further elaborate on this co-presence idea in *Moments, Magic and Memories: Photographing Tourists, Tourist Photographs and Making Worlds*, the power of photography is not about the technology to reproduce a sight but to create an authentic link between the photograph and the final print (Robinson 2009, 11). This link between object and experience is what authenticates the truthfulness of the photograph. Robinson and Picard note how tourist usually prefer taking photos with their own cameras rather than buying postcards, that they need to establish the act of photographing themselves. (Robinson 2009, 11). Robinson and Picard’s statement highlights the fact that it is not simply having a photographic record that provides evidence of the travel experience but that fact individual themselves took the picture and collected the evidence of the travel experience which is the important part of tourist photography ritual. The idea being that the “real authentic photography” needs physical contact with both the experienced difference and with the person experiencing that difference to be a “genuine copy of the authentic” (Robinson 2009, 11). This can be said to be similar to how sketchers think, Felix Scheinberger declared in his testimonial that “I don’t want to Google the image and then copy it in my style. I want to experience it myself” (Gregory 2013, 585). This wish to share presence with the authentic is exactly what travel photographers do, they do not want to “google” the image to produce their copies or evidence either, they want to experience it themselves, to be in its presence and have ownership over it if only for a moment. The difference between Scheinberger and other travellers is that Scheinberger captures this experience though the use of a sketchbook and other people who travel through the use of their cameras.

The ability to capture an experience with relative truth and authenticity makes photography a widespread societal practice of the travel experience in the twenty first century and yet sketchers like Don Low quoted at the beginning of this section find themselves returning to the sketches of the journey rather than the photographs even though from a scientific standpoint the photographs are perceived to be the more “authentic” way of capturing the travel experience. The fear of mass media having a negative effect on the authentic has had an impact in the way people capture the travel experience. Tourist photography is mass media. People travel to experience the authentic that they have seen in photos, to take photos of the authentic themselves and through that constant reproduction of the same images and sights by thousands if not millions of photographers the sight becomes perceived by mass culture to be less authentic and more touristic.

Tourists who photograph are seen to be a negative symptom of the mass culture even by other tourists who photograph. “Overall, tourists feel the reverse gaze to be critical of tourist photography. For this reason, tourists, as described, avoid the reverse gaze” (Gillespie 2006, 353). The *Reverse Gaze* is described by Gillespie as “the gaze of the photographee on the photographer as perceived by the photographer” (Gillespie 2006, 343). In his work on the subject Gillespie finds that photographers experiencing the Reverse Gaze place their own negative connotations of tourist photography into the gaze of what they are photographing (Gillespie 2006, 343). Those who used photography to capture their “authentic experience” feel the need to position themselves as something different from a tourist photographer rather than take on the of identity tourist photographers (Gillespie 2006, 356). They insist that their own photographic practices are different from others, that other tourists do not apply the same time to getting to know a place or forging relationships with locals as they do and that their own practices are somehow more authentic (Gillespie 2006, 356), even when they are objectively not very different at all. Everyone wants to take home some evidence of the places that they travel to, yet no one wants to take on the identity of a “typical tourist who photographs” even when many people who claim a uniqueness or authenticity in their practices

are performing tourist photography and capturing similar sights in the same way as many of their tourist peers.

In *Geographies of Tourist Photography* Larsen calls this use of photography “a too-fixed focus on already produced images and already inscribed sights and places render the tourist a passive sightseer – “all eyes, no bodies” – consuming sights in prescribed fashions and places become lifeless, predetermined and purely cultural” (Larsen 2006, 249) and tourists are doing this visually based consuming with the aid of mechanical devices. The photograph allows everyone to take images themselves but does not allow the individual to provide proof that they were the ones capturing the image. The photograph provides authentic proof of a place and an experience. It does not however, provide authentic proof of the photographer. Australian Liz Steel quotes Swiss-French Architect Le Corbusier’s critique of photographic practice when talking of the difference between sketching and photographing travel, “The camera is a tool for idlers, who use a machine to do their seeing for them” (Gregory 2013, 668). The authentic can be said to be seen by people who identify as travel sketchers like Steel, to have been rendered inauthentic because it has been recorded mechanically in a mass mediated way.

The mass mediated use of photographic technology that generates millions of images of the same place as captured during each tourist’s authentic experience allows the tourist to feel that they have captured a place but, unless they are explaining the image themselves there is no way for a viewer to be able to tell each individual photographic image apart. They all look the same, a constant repeating onslaught of similar tourist images. They may be an authentic record of someone’s experience but the society which they are a part of is no longer able to recognize the individual nature of each experience in a tourist snapshot, no matter how authentic the experience captured in the photograph may be. The use of the camera to record the travel experience may produce a truer to life record but it removes the human experience. The camera cannot communicate the individual person’s authentic experience unless that person is telling the story or somehow present in the frame. The only way of telling who is

having the “authentic” experience through photography is for the photographer to insert themselves in the photographed image. American Earnest Ward articulates this problem: “Tourist photography is unable to communicate the authentic self. I don’t think my journals are like travel slides in that slides tend to be impersonal photocopies of the place without any personal notation” (Gregory 2013, 750).

Since photography’s beginnings when it was first used to capture the authentic tourist experience and exhibit the world, the edges of the map have been filled in, the amount of people who are able to travel has grown, there is no longer a need to simply record scientifically an authentic place but to record the self in said place. In twenty-first century travel, “Places are not only, or even primarily, visited for their immanent attributes but are also, and more centrally, woven into the webs of stories and narratives people produce when they sustain and construct their social identities” (Larsen 2006, 252). In the twenty-first century tourism it can be said that it is not just about where you go but who you are. As Larsen says “People have learnt the importance and the pleasure of exhibiting themselves in a world in which the consciousness of one’s constant visibility has never been more intense” (Larsen 2006, 252). Photography, while excellent at providing authentic evidence of a place, has become over mediated and is perceived to be the opposite of an individual recording of a place due to its ubiquity in travel practice. At the same time photographic practice leaves out any evidence of the individual taking the picture meaning one element of authenticity is missing. According to Buenos Aires based Edgardo Minond, travel sketching is more authentic because “a sketch can be more expressive than a written description or a photograph” (Campanario 2012, 100). A sketch is able to provide the viewer with both a visual representation of a place that a photograph captures, as well as some inner evidence of the person who is capturing the image in the way a written description would. Sketchers participate in photographic practice through their need to travel and capture the authentic in the place of the authentic but they see themselves as removing the inauthentic mass media element because they do not capture the authentic that they find using photography but by using sketchbooks. Twenty-first century travel sketchers feel they are able to take on a “traveller” rather than “tourist” identity because

they do not practice tourist photography and thus have a more “authentic” understanding of the places they visit because of the way that they capture them.

### **Capturing Oneself**

“My journals are like a message in a bottle: I hope someone ends up reading them to understand more about me” (Gregory 2013, 419). “I haven’t worried too much about making touristy sketches when I travel. I hope that my drawings will bear my own point of view, even when they depict a well-known place” (Gregory 2013, 233). “Keeping a sketchbook is about recording your world in the most personal way” (Gregory 2013, 616). The sketchers, Americans Kolby Kirk and Virginia Hein and British born Pete Scully, quoted above all emphasise that their travel journals are not just about the places they are visiting but they are about themselves and their own personal narratives of these places, and that they as unique persons are as much part of story as what they are encountering. Through the act of sketching they have put an authentic human experience into the touristic sights they have recorded in their sketchbooks. The travel sketchbooks are not just visual recordings of difference and physical places in the world but autobiographical texts that record their authors as much as they record the author’s journey to a physical place in the world.

In his work *Character and Self in Autobiography* David J. Gordon quotes writing scholar Barrett Mandel who says that, “the author ... is always present in autobiography” (Gordon 1988, 111). Gordon further states that “the writer of autobiography cannot escape his or her own literary presences and the resultant self-consciousness will manifest in a range of ways” (Gordon 1988, 117). Though they might not explicitly function as purely literary autobiography, twenty-first century travel sketchbooks serve that function of providing a personal narrative of travel in which the author is always present. The fact that each part of a travel journal is collected, arranged and recorded physically by the hand of author means that in every mark placed on the page the author’s physical presence is there, even on pages that feature no textual captioning marks, the author remains through the physical creation of the twenty-first

century travel sketchbook. Through the act of art creation, the unique authentic self is recorded as much as the authentic experience. In *Art as Self-Actualization* Ryder states that: “The art experience should impress upon the student that the uniqueness of each person is exceptionally important, since an individual's perception, subject matter selection, and distinct response to the materials are all singular to that person” (Ryder 1987, 24). In travel sketchbook practice the author’s self is always present in a way that is clear to a reader, whether or not the reader is in the physical presence of the author. Travel sketchbooks provide an explicit visual readable personal narrative of a particular place at a particular time in one person’s personal experience. In *Narrating the Self* anthropologists Elinor Ochs and Lisa Capps state that “The notion of a narrative of personal experience implies that a person has his or her own experiences, that selves are ultimately discrete entities” (Ochs 1996, 28). Travel photography relies heavily on outside narration by an individual to communicate more personal details of a travel experience and thus create that knowledge of a discrete entity. The medium of the travel sketchbook is able to build details in to the object and requires less outside narration to communicate a person’s experience of a place and their reaction to it.

Tourist photography has also begun react to a lack of personalisation in many of its products, as tourist photography has evolved tourists have become aware of the fact that unless they put themselves in a picture the personal aspect of their unique travel narrative is lost. In their examination of tourist selfies Anja Dinhopf and Ulrike Gretzel quote Urry and Larsen who explain this change as “the focus of tourist photography has moved from trying to capture the extraordinary to producing social relations—between tourists and hosts at the destination, between tourists at the destination and between tourists and those that stayed home” (Dinhopf 2015, 126). Travel is not just about the act of movement and through that encounters with difference but the social relations that those experiences produce and the resulting change in the self, and the way that an individual constructs their narratives of self, “Rather than using tourist photography as a way to extend the tourist gaze outward, the tourist gaze and tourist photography is now reflecting back at the tourist” (Dinhopf 2015, 132). In photographic practice this self-directed gaze results in the “selfie” which is a term for a

photographic self-portrait or a photograph taken by the tourist which puts them in the picture, the resulting image thus making it obvious who the photograph, and therefore who the narrative, is about. “The self-directed tourist gaze is interested in narrating experiences as they happen—carrying within it the potential to shape tourist experiences in situ rather than only by reconstruction through narration after the return home” (Dinhopl 2015, 132). Selfies in that respect are the most similar photographic practice to twenty-first century travel sketches since they both use the self-directed gaze as part of their framework for looking at the world. It is not just the world they are gazing at and recording but themselves in that world at that particular moment. In the case of the selfie the camera “acts as a mirror at which tourists look to take their pictures prior to, as well as when they are taking photos. Tourists are thus not looking through the screen at the destination, but at the screen to see themselves” (Dinhopl 2015, 132). It’s a similar idea to the artist statement made earlier about sketchbooks being a message in a bottle and a statement made by Lisbon based travel sketcher Joao Catarino “you can also create your own view and interpretation of the world that becomes accessible to others. Sketching is also a way to document and share our lives” (Campanario 2012, 120). For the photographer the camera is a both a mirror and recording device, the same is true of the sketchers and their sketchbooks, in the case of the travel sketcher it is the sketchbook not the camera which fulfils the function of being both mirror and record. “While posing in front of a landmark, most tourists take travel selfies to constitute the concrete proof of ‘I’ve been there’, which transform intangible experience into tangible reality” (Lyu 2016, 185), this is the same as twenty-first century travel sketchers. Both twenty-first century travel sketchers and selfie takers are taking the tourist gaze and refashioning it, using it to not only look outward in to the landscape, but to look at themselves and communicate to others the travel narrative of “I have been here” this image is your proof.

All travellers and tourists participate in an overarching travel narrative of moving and capturing, it is through their act of recording touristic sites, objects and experiences and incorporating them into their own personal narratives, through which ever medium an

individual decides to use, that the individual tourist privatises, personalises, and authenticates this narrative. Anthropologist Edward Bruner says:

The public images of tourist sites and attractions, circulating in the world, and ostensibly for tourists – the standard, classical and ‘traditional’ pictures of tourist sites – are themselves made private by each tourist. In acts of both reflexive mimicry and oblivious innocence, the Pyramids at Giza, for instance, are taken into private ownership and imbued with particulars of momentary and intimate experience. (as quoted in Robinson 2009, 20)

It is through this practice the larger tourist narrative is strengthened but at the same time so is the personal authentic narrative of the author as they participate in embellishing, privatising and transforming the master narrative into their own personal narrative of a place ( as quoted in Robinson 2009, 20). Though Bruner talks of this transformation in terms of tourist photography the travel sketchers take the idea of privatisation one step further by taking the ‘traditional picture’ and transforming it literally through themselves. The traditional picture is privatised because not only has it been experienced but it has been taken in through the eyes and brain of the sketcher then passed through their body in the movement of hands and arms on a page, the resulting image of the touristic site has been transferred through the result of that private singular embodied experience. Californian sketcher Virginia Hein said “I hope that my drawings will bear my own point of view, even when they depict a well-known place” (Gregory 2013, 233). She needn’t worry on that account for there is no way that the travel sketch cannot bear both the place and the point of view of the author because the resulting image in a travel sketchbook is a recording of both a visual place and an embodied action that has been done by individual. “The inseparability of narrative and self is grounded in the phenomenological assumption that entities are given meaning through being experienced” (Ochs 1996, 21). Travel sketchbooks act as literal evidence of a phenomenological experience. The experience of the world in the twenty-first century as well as travel, is seen as highly visual, however the experience of the world is still a full body experience when you are in it. To use the ideas of French philosopher Maurice Merleau-Ponty who declares that:

But I am not in front of my body, I am in it, or rather I am it. Neither its variations nor their constant can, therefore, be expressly posited. We do not merely behold as spectators the relations between the parts of our body, and the correlations between the visual and tactile body: we are ourselves the unifier of these arms and legs, the person who both sees and touches them. (Merleau-Ponty 1945, 174)

It is not just our eyes which are used to learn to see the world when we are traveling though the most emphasis may be put on them, but our entire bodies. We do not just see a touristic site, we have a bodily co-presence with it, we share its space in some way, we see it and we touch it. It is through bodies that the world is experienced and understood. Since travel sketches are of both the visual experience of the world and the embodied translation of that experience they are able to provide a uniquely phenomenological record of a travel experience not just vision based a travel sight or travel object. As New York City based sketcher Margaret Hurst says “To go somewhere and filter that world through your eyes and hands and create a pieces of art that no one else can create is a great feeling” (Campanario 2012, 302). Travel sketches are personal embodied narratives that act as “evocations of the world as we know it” (Ochs 1996, 21).

### **I Travel, Therefore I am**

Those who travel want to experience the authentic and take the authentic home with them, to consume more than just a mass produced version of the world but to see and experience what they perceive to be the authentic, to take evidence of that authentic thing back to their own lives and through the experience of the authentic become a more authentic version of themselves. In the past evidence of a pure authentic experience of the world as collected in photographs might have been enough but in the twenty-first century however, the tourist themselves have become tourist products. A person who travels is seeking to capture themselves, as much as they are seeking an authentic difference. The tourist who records their journey either through photography or through sketchbook practice is establishing new realities (Larsen 2006, 250), through their act of recording their own authentic personal

narratives of a particular place. Twenty-first century travel sketchbook practice makes the personal aspect of these travel narratives and therefore the authenticity of these narratives more visible because the embodied experience of the person who is capturing the authentic is visible in every single travel sketch that they produce unlike in photography when the self is only visible when the self is photographed. "Each set of my travel pages presents my own perspective on the places I've seen. As a result, they may be too personal to appeal to anyone else" (Gregory 2013, 184). "I enjoy sharing my journals with others. In many ways, it is a very personal gift I want to share with the viewer: the gift of knowing more about me, my thoughts and the world through my eyes" (Gregory 2013, 98). "The Goal is communicating your experience at that time with whoever sees the sketch later" (Campanario 2012, 186). The twenty-first travel sketchers Bob Fisher, Lisa Cheney-Jorgensen, and Rob Carey who are quoted above are all very much aware of the fact that through their travel sketchbooks they are on display as much as the places they have travelled to. It is the act of putting their personal experiences in to what they record from which they derive the authentic value of the work that they produce. It is through their travel sketchbooks that they are able to convey, in what they perceive to be the best of their ability, the experiences they have had and how those experiences have shaped them as unique entities in the world. Through their travel sketchbooks that twenty-first century travel sketchers find they are able to communicate authentically the thought: "I travel, Therefore I am" (Mewshaw 2005, 3).

## Conclusion

In this thesis I have attempted to explore the practice of documenting travel using a sketchbook in the twenty-first century. To do this I examined two collections of written testimonials of twenty-first century travel sketch artists that had been collected and published by prominent members within contemporary travel sketch communities. I wanted try and figure out what written accounts of modern travel sketchbook practice could tell readers about sketchbook keeping as a contemporary travel practice.

This analysis was developed using the grounded theory method of tagging and notating source materials to develop a set of theories. These theories were then expanded on using methods of discourse and narrative analysis. This research made use of the work of experts in the fields of visual culture, tourism and memory studies. This method had pros and cons. My choice of research material restricted the scope of the investigation and made the research susceptible to the biases of the authors of collections of testimonials that I was using and made it so I could not ask individual artists specific questions. The research material did provide me with a wider variety of artist testimonials than I would have had access to had I been conducting my own research. There were however, sometimes problems with finding specific examples of sketchbook experience within these testimonials, some artists spoke more explicitly about their overall feelings about travel sketching practice than others and thus were quoted more frequently throughout the thesis as opposed to others who were more personal or technically focused and were not quoted at all. Since there was not much research available on the study of travel sketching as a contemporary practice I had to find theories that could be applicable to what I was talking about but did not specifically reference it. The only semi-academic resource that I was able to easily find which dealt with contemporary travel sketchbook practice was the “On Possessing Beauty” chapter in Alain de Botton’s book *The Art of Travel* which was featured rather heavily as a result of this lack of other resources. Many theories I used were based on travel, photography or memories and then I had to extrapolate outward from those core ideas in order to reach some conclusion about travel sketching, rather than simply using the theories directly. As a result, there are moments when it could be said

that I was reaching a bit far from the theories I was using in order to get to my conclusions. The goal of this thesis was to highlight common thoughts that had reoccurred within the testimonials of different artists and use these reoccurring ideas to come to some possible conclusions about contemporary travel sketching's place in the modern world of tourism and visual culture. I wanted to know how modern sketchbook keeping effected its practitioner's perceptions of the world. I wanted to discover differences between contemporary travel photography and contemporary travel sketching. I wanted to know how travel sketching impacted memories of travel. I also wanted to attempt to discover why travel sketching might be having a visible resurgence in the twenty-first century. Through the process of my research I found some possible answers to the questions I posed.

In terms of the question of the impact of travel sketching on perception I learned that the act of perception is more complex than simply directing one's eyes toward an object. That perception is more of a dialogue between perceiver and perceived rather than just a one-way intake of information. That perception is formed by an act of gazing rather than simply looking. The twenty-first century travel sketchbook artists have used their sketchbooks as a way to become aware of how they perceive the world and focus their individually developed and unique gazes on visual stimuli. Though their use of the sketchbooks modern travel sketch artists have been able to pay attention to more of the world because they have learned to seek visual difference and find more of the world visually interesting and thus worth directing their gaze towards. The act of sketching has become a way in which the dialogue between the sketcher's brain and the visual world has changed and this has resulted in the sketcher's awareness of an altered perception of the world.

In terms of memory I found that contemporary travel sketching has a possible effect on two different types of memory, the individual and the societal. For individual contemporary memory travel sketchbook practice works with the body and conscious brain in order to create stronger long term episodic memories of the travel experience. The physical object of the sketchbook then acts as a trigger which aids in the recollection of these individual memories in

the future. For societal memories travel sketchbook practice feeds in to a twenty-first century societal desire to record and capture the present world in its entirety for future generations. The travel sketcher's sketchbooks act as part of a huge societal memory archive. The physical properties of the analogue object of the sketchbook gives it a uniquely stable place within this largely digital twenty-first century archival memory.

In my research I have found that contemporary travel photography and contemporary travel sketching have similar goals, both practices aim to capture and record the perceived unique and authentic travel experience of their practitioners. The differences between the two arise in the way that the camera interacts with the person who is capturing the experience in comparison to how the sketchbook interacts with the person who is capturing the experience. The camera is a mechanical device which is able to take many more images in a very quick span of time with the knowledge that they will be accurate to nature. The sketchbook image is captured through the embodied experience of the person who is sketching. It cannot capture the same volume of images and what is recorded is susceptible to the biases of the artist. The camera travel image can only capture the human who is taking the journey when that person puts themselves in the picture, like in a "selfie". The travel sketchbook always captures the person who is taking the journey because the artist is captured through drawing as much as the object that they are drawing is.

I expected to find that twenty-first century travel sketchbook practice emerged as a reaction and counterpoint to the fast pace, and photographic repetition of twenty-first century tourism. While I did indeed find evidence to support that twenty-first century travel sketchbook practice is a reaction to these things I also found that it worked with these ideas and built off them. Travel sketching had a place within the larger structures of feeling that make the twenty-first century with its drive to record the authentic experience, which is found not just in twenty-first century tourism but in twenty-first century life in general.

Contemporary travel sketching's way of recording the world might appear on the surface to be a relic of past documentary practices but through reading the testimonials of artists I have found that modern travel sketching is a uniquely twenty-first century travel practice with modern drives and concerns. This realization means that it is worth looking at more in-depth and that there are many directions which researchers can take to expand on their understanding of travel sketching a modern practice. There were many more ideas that were noted down in the initial research of this thesis that could have been explored more depth and which provide some avenues for possible research.

Some examples of ideas for possible further research on twenty-first century sketchbook practice include: An analysis of the impact of the internet as a tool through which travel sketchbook communities have been able to communicate, become visible, share their work, and grow on a global scale. A study into the technical and formal aspects of sketch documentary art. A study on how travel sketchbook practice relates to past artistic movements like the impressionists. A more thorough look at how sketchbook practice fits into larger twenty-first century life, not just travel and tourism. Individual studies on specific prominent artists in these communities. A look at how travel sketchbook practice fits in to historical practices of recording the world. A study of how and why contemporary museums are starting to use drawing within their programming, for example the Rijksmuseum's Saturday drawing tours. More avenues include more detailed investigations into the ideas of fast and slow societies and media, ownership, "the local", community, sharing, the sketchbooks as physical objects, and the relationship with photography and other digital entities like the internet. There are many different ways sketchbooks can be examined as objects which are being used in the twenty-first century.

As I discovered several years ago when jetlag in Italy started my personal journey into the world of twenty-first century travel sketching, the traveller engages the world differently when they view it through ink and paper rather than through lenses and light. What needs to be remembered is that both of these practices are ways of documenting and contextualizing

contemporary twenty-first century life. The first step for further understanding twenty-first century sketchbook practice is for researchers to recognize that a contemporary travel sketchbook practice exists. Sketchbooks are not only useful to understand as an historical precursor to photography but as a living practice that continues to exist and evolve alongside it.

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