

Universidade de Évora - Escola de Artes

Mestrado em Práticas Artísticas em Artes Visuais

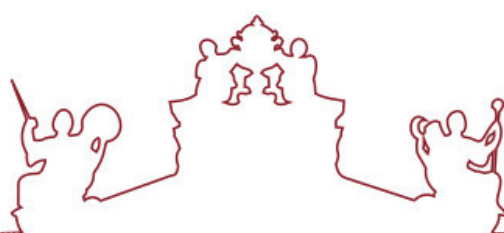
Trabalho de Projeto

Sense of place and situatedness

Baptiste Gautier

Orientador(es) | Filipe Rocha da Silva

Évora 2023



Universidade de Évora - Escola de Artes

Mestrado em Práticas Artísticas em Artes Visuais

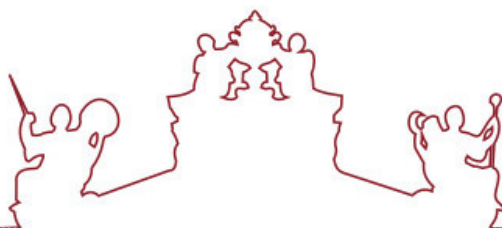
Trabalho de Projeto

Sense of place and situatedness

Baptiste Gautier

Orientador(es) | Filipe Rocha da Silva

Évora 2023



O trabalho de projeto foi objeto de apreciação e discussão pública pelo seguinte júri nomeado pelo Diretor da Escola de Artes:

Presidente | Teresa Veiga Furtado (Universidade de Évora)

Vogais | Filipe Rocha da Silva (Universidade de Évora) (Orientador)
Luís Ferro (Universidade de Évora) (Arguente)

The Art of the Sense of Place

I hereby declare that this Project Work is wholly the work of Baptiste GAUTIER. Any other contributors or sources have either been referenced in the prescribed manner or are listed in the acknowledgements together with the nature and the scope of their contribution.

L'homme interroge du regard la montagne. Il lui demande de dévoiler les moyens, rien que visibles, par lesquels elle se fait montagne sous nos yeux.

O homem interroga a montanha com o seu olhar. Pede-lhe que revele os meios visíveis pelos quais se torna montanha diante dos nossos olhos.

The man questions the mountain with his gaze. He asks it to reveal the visible means by which it becomes a mountain before our very eyes.

Merleau-Ponty (1960)

ACKNOWLEDGEMENTS

This dissertation and its completion were motivated by a genuine interest in exploring the concept of sense of place and its implication in human lives. Having no prior academic background in the arts and coming from a distant field, tourism, I am aware that my profile was not the most common one to flourish in a programme such as this.

For these reasons, I am deeply grateful to my teachers during these two years of study, who have tried to understand my interests and motivations in order to direct them as fluidly as possible towards artistic relevance. Particularly during the first year, we often had interesting discussions about the dynamics surrounding my interests and how I could try to convert them artistically.

Although it may seem odd to thank a city, I would like to express my gratitude to Évora, where every day I realised how lucky I was to live in such an environment. Every move became a pleasure, especially from October to May when the sun only lightly caresses our skin. I was often moved when I came home from university in the early evening and saw the city fade away or, on the contrary, come alive on weekend evenings. I hope with all my heart that this paper and my final video work will be a fitting tribute to the wonder of this city.

I would also like to thank all the artists who kindly and appropriately participated in this dissertation by responding favorably to my request for an interview. Because of the distance, all the exchanges were virtual and despite this, despite this lack of human contact, I deeply felt a desire to help me in my process without any compensation.

Finally, I would obviously like to express my appreciation to my supervisor, Professor Filipe, who, right from the start of the programme, was able to identify my own universe and encouraged me to read great authors, which indirectly helped me to develop a growing passion for philosophy. His remarks and comments were always in line with my own vision, and never tried to distract me from my personal goals. It was a real pleasure to work under his supervision, and his expertise was reassuring in guiding me through the process.

I sincerely hope that this dissertation is a fair representation of the gratitude expressed for these people and this city,

Baptiste GAUTIER

RESUMO

A Arte do Sentido do Lugar

Este trabalho explora o conceito e o fenómeno do sentido de lugar através de uma perspetiva artística, contextualizando-os, em particular, com as dinâmicas das viagens e do turismo. O objetivo é que o leitor reflecta sobre a sua própria relação com o lugar ao longo da vida e que o autor faça uma introspeção sobre o seu percurso artístico. O paradigma de investigação definido é o de tentar identificar o que predomina na expressão do sentido de lugar.

Para o efeito, a discussão será estruturada em torno de três contributos paralelos e complementares, de modo a obter uma visão holística do tema. Em primeiro lugar, é feita uma revisão das principais correntes de pensamento de autores e artistas que se relacionam com o tema. Em segundo lugar, é feita uma análise de entrevistas a artistas que participaram numa exposição sobre o significado do lugar. Por fim, o autor fundamenta o seu postulado artístico e discute o seu vídeo sobre a cidade de Évora, constituindo o seu trabalho prático neste projeto.

Em conclusão, verificou-se que o sentido de lugar é um fenómeno altamente subjetivo e que, consequentemente, é muito difícil identificar um elemento predominante na sua expressão, apesar da recorrência de certos contribuintes. Por seu lado, o autor sublinha a importância da cor e da luz na sua apreciação de um lugar, e particularmente na experiência do sentido de lugar de Évora.

Palavras-chave: lugares, viagens, wanderlust, turismo, video

ABSTRACT

The Art of the Sense of Place

This dissertation explores the concept and phenomenon of sense of place through an artistic lens, contextualising it in particular with the dynamics of travel and tourism. The aim is for the reader to reason about his or her own relationship to place over the course of his or her life, and for the author to introspect his artistic path. The research paradigm defined is an attempt to identify what predominates in the expression of the sense of place.

To this end, there is a desire to articulate the discussion around three complementary parallel contributions in order to provide a holistic view of the subject. Firstly, there is a review of the main currents of thought connecting with the subject from authors and artists. Secondly, there is an analysis of interviews with artists who took part in an exhibition on the sense of place. Finally, the author reasoned about his artistic postulate and discussed his video on the city of Évora, constituting his practical work on this project.

In conclusion, the sense of place is a highly subjective phenomenon and consequently it was difficult to identify a predominant element in its expression, despite the recurrence of certain contributors. The author stresses the importance of colour and light in his appreciation of a place, and particularly in the experience of Évora's sense of place.

Key words: Places, travel, wanderlust, tourism, video

INDEX

ACKNOWLEDGEMENTS	4
RESUMO	5
ABSTRACT	6
TABLE OF FIGURES	8
INTRODUCTION	11
CONCEPTUAL FRAGMENTS - Panorama of existing literature.....	13
<i>Embark on an artistic voyage</i>	13
<i>Sailing on the tourist riverbanks</i>	17
<i>A stopover in the places of our lives</i>	21
ARTIST' INTERVIEWS - Panorama of modern and sensitive perceptions	25
<i>Introducing the participants</i>	26
<i>Looking at the world and society</i>	31
<i>Diving into the sense of place</i>	33
<i>Distinction between places</i>	36
<i>The impact of tourism</i>	38
<i>The potential of Art</i>	40
ME, MYSELF AND I - Panorama of my artistic journey	42
<i>The beginnings of an artistic adventure</i>	42
<i>Stimuli from Évora and Portugal</i>	45
<i>A video tribute to Évora</i>	50
<i>The Lessons</i>	55
CONCLUSION	58
REFERENCES	60
APPENDIX	65
<i>Table of interviews participants</i>	65
<i>Questionnaire for participants</i>	66
<i>ELIA Video</i>	67
<i>Final video "A SENSE OF PLACE"</i>	68

TABLE OF FIGURES

Figure 1 - Self portrait on the train, Germany by Nan Goldin, 1992	15
Figure 2 - Morning Sun by Edward Hopper, Columbus Museum of Art, 1952	17
Figure 3 - Comparative view of Netmenders, 1887, and Bathing Boys, 1900 by Lieberman...	18
Figure 4 - Photograph by Robert Fehre, 2015, can be consulted online at https://www.robertfehre.com/#52	26
Figure 5 – Screen capture from North by Dismal Creek by Kaufmann-Buhler, 2018, can be consulted online at https://oscillation.org/tkbuhler/north-by-dismal-creek/	26
Figure 6 - Work from Forgotten Topographies series by Jenny Day, 2016, can be consulted online at https://www.jennyday.com/forgottentopographies?lightbox=dataitem-iubbyc8o127	27
Figure 7 - Photograph from This Life So Far series by Saul Robbins, can be consulted online at https://www.saulrobbins.com/index/G0000avB9bLmdvWo	27
Figure 8 - Inka Essenhigh by Joe Fig, 2003, can be consulted online at https://www.joefig.com/photos-prints?lightbox=dataitem-kadwww510	28
Figure 9 - Diagonal by Amy M. Ho, 2004, can be consulted online at https://www.amymho.com/Diagonal1.html	28
Figure 10 - Work from Disarmed series by Casey Ruble, 2011-12, can be consulted online at https://caseyruble.com/projects/disarmed/	29
Figure 11 - Fall's Colors by Nina Katchadourian, 2008, can be consulted online at http://www.ninakatchadourian.com/uninvitedcollaborations/fallscolors.php	29
Figure 12 - Archisalé by Sophie Guyot, 2016, can be consulted online at https://www.sophieguyot.ch/projets/archisale/	30
Figure 13 - Latitude and Longitude project by Stephen Cartwright, 1999 - ongoing, can be consulted online at http://www.stephencartwright.com/#/latitude-and-longitude-project/	31
Figure 14 - Les Nébuleuses by Sophie Guyot, 2023, can be consulted online at https://www.sophieguyot.ch/projets/les-nebuleuses/	33
Figure 15 - Up/Down II by Amy M. Ho, 2012, can be consulted online at https://www.amymho.com/UpDownII1.html	34
Figure 16 - Natural Car Alarms by Nina Katchadourian, can be consulted online at http://www.ninakatchadourian.com/confusinganimals/caralarms.php	35

Figure 17 – Baptiste Gautier, visual representation based on Casey Ruble’s idea of the distinction between places, spaces and landscapes, 2023	37
Figure 18 - Paris photograph by Saul Robbins, can be consulted online at https://www.saulrobbins.com/index/G0000wELtqyzGC3k/I0000ITwG5L76Xyo	39
Figure 19 - The Lightning Field by Walter de Maria, 1977, New Mexico, consulted online in August 2023 at https://www.theatlantic.com/culture/archive/2022/11/walter-de-maria-lightning-field-art-installation/672035/	40
Figure 20 – Baptiste Gautier, visual artwork produced during the first year with photographs taking in Lofoten, Norway	43
Figure 21 - Baptiste Gautier, digital colour photograph, 5472x3648 px, Évora, Portugal, 2021	45
Figure 22 - Baptiste Gautier, digital colour photograph, 5184x3456 px, Évora, Portugal, 2022	45
Figure 23 - Baptiste Gautier, digital colour photograph, 5184x3456 px, Évora, Portugal, 2022	45
Figure 24 - Baptiste Gautier, digital colour photograph, 5184x3456 px, Évora, Portugal, 2022	45
Figure 25 – Baptiste Gautier, colour palette from Évora as a first year project, 2021	46
Figure 26 - Baptiste Gautier, Rostos de Évora, composition created as a first year project, 2022.....	47
Figure 27 - Baptiste Gautier, digital colour photograph, 5184x3456 px, Albufeira, Portugal, 2021.....	47
Figure 28 - Baptiste Gautier, digital colour photograph, 5184x3456 px, Albufeira, Portugal, 2021.....	47
Figure 29 - Baptiste Gautier, screenshot from a video produced as a first year project, Albufeira, Portugal, 2021.....	48
Figure 30 - Baptiste Gautier, collage composition as a first year project, Albufeira, Portugal, 2021.....	49
Figure 31 - Baptiste Gautier, screenshot of A Sense of Place video, Évora, Portugal, 2023.....	52
Figure 32 - Baptiste Gautier, screen capture of a shot not used in the video, Évora, Portugal, 2023.....	53
Figure 33 - Baptiste Gautier, screenshot of A Sense of Place video, Évora, Portugal, 2023.....	53

Figure 34 - Baptiste Gautier, screenshot of A Sense of Place video, Évora, Portugal, 2023.....	54
Figure 35 - Baptiste Gautier, screen capture of a shot not used in the video, Évora, Portugal, 2022.....	57
Figure 36 - Baptiste Gautier, screenshot from video, Évora, Portugal, 2022	67

INTRODUCTION

The human relationship with the environment has evolved considerably over the centuries. Gone are the days of hunter-gatherers who mastered what nature had to offer, the Neolithic agricultural revolution marked the first turning point in humanity's approach to the planet. Replacing fertile plains with productive fields not only transformed the land and disrupted the ecosystem, but - even more gravely - legitimised the impact of anthropological activities on the landscape.

In this continuity, human beings have progressively settled in, building villages, ports, roads, then towns and factories, until they have increasingly nibbled away at the few remaining wilderness stretches. Of course, this is not all bad news; the scientific and industrial revolutions that followed have considerably improved the quality of life for all and are likely to reduce social inequalities in the long term. Nonetheless, for anyone who is even remotely romantic or dreamy, it is hard not to express a relative sadness at the collapse of the vestiges of a world gone by. Prominent modern issues such as global warming and exacerbated urbanisation are merely the veil concealing a much deeper rupture.

In the course of human existence, places no longer seem to have the same resonance as they once did. Globalisation, by facilitating demographic flows, is desacralising the immutable attachment that once existed between the social individual and the few places where he or she lived. These places are now quantitatively larger and qualitatively weaker, where the increasing uniformity of the world and the disappearance of sub-cultures has reinforced the superficiality of certain regions. In short, without becoming ostentatiously pessimistic, it is plausible to see a loss of sense of place that ultimately threatens the meaning of our lives.

To illustrate these points and the way in which human understanding of the environment has evolved, it is instructive to look at the dynamics of travel and, more recently, the advent of tourism. Historically, travel has symbolised a form of union and poetic adventure between a sensory being and its surroundings. Tourism, for its part, embodies the societal evolution of this phenomenon, responding to the contemporary demands of capitalism. Consequently, the artistic exploration of these two entities provides a retrospective and prospective view of the subject. Art has always shaped the way humanity perceives the world, and in some ways the way humanity should approach the world. Its historical proximity to the sphere of travel, which has been demonstrated time and again and will be explored in greater detail later, makes it a highly relevant prism for understanding and exploring the sensoriality inherent in the interaction between a place and an individual.

This ambition to deepen the human relationship with its environment and to link art to the field of travel and tourism stems naturally from my own journey. As a sensitive, romantic and even slightly utopian person, I have always felt an attraction for the unknown, for discovering something other than what I knew. At the age of 18 I set out to travel to the other side of the planet, then studied above the Arctic Circle before obtaining a Masters in the tourism sector. Consequently and in the absence of an academic background in art, it is with an innovative outlook that I undertake this dissertation, where I hope that my cross-disciplinary approach will benefit the intrinsic versatility of art.

Following this introduction, the question I wish to answer in this dissertation is:

What are the predominant elements in the expression of a sense of place?

By answering this question through an artistic lens, and with a connection to the phenomena of travel and tourism, I hope to highlight the potential of art in understanding the human relationship to place, and to encourage readers to rethink the way they interact with their environment. From a more personal point of view, this work is a way of introspecting into the artistic escapade of my life, of detecting more subtly what I have been taught and of apprehending the impact it will have on my future life. Indeed, paradoxical as it may seem given that I have doubts about whether I want to be an artist in the future, I feel that I have learnt much more about myself and my place in the world during the interstice of these two years of artistic studies than I did during my entire studies beforehand.

The work will be divided into three major parts, all of which are equally relevant to answering the stated question. The first part will offer a theoretical review of the main lines of thought from authors and artists connected with the subject. The second part will analyse interviews with artists who have taken part in an exhibition on the sense of place. Finally, the third part will focus more on my own artistic journey, my experience in the city of Évora and the video produced, which constitutes my practical work. The aim of this structure is to provide elements of response from complementary contributions: a theoretical foundation, an artist's prism and a personal viewpoint. Like an investigation designed to uncover the sense of place, the aim is to gradually refine the perspective, starting broadly and gradually immersing ourselves in the sense of Évora and using it as a case study for the inquiry.

CONCEPTUAL FRAGMENTS - Panorama of existing literature

Embark on an artistic voyage

Nowadays, travel has established itself as a trend in modern society, with travelling claiming a certain social value by being equated with qualities such as daring or open-mindedness. Travel represents an escape from the daily routine (Adler, 1989) and is so popular that many households devote the majority of their savings to these snatches of pleasure lasting just a handful of days.

Even if the modern propensity to expose oneself on virtual facades encourages the superficiality of the act, for me travelling has always had a profound dimension. I have always thought it a pity that some people spend their whole lives in one place, when the planet is full of riches to explore, as if they were recluses at the back of the cave. Agnès Varda, in her film *Les plages d'Agnès* (2008), made the following statement: "*If we opened people up, we would find landscapes*". This insight was very significant for me because it illustrates the dream identity in each of us. During my secondary school years, a time torn between the remnants of childhood innocence and curiosity about a world full of possibilities, I remembered projecting myself into new lives. What would my life be like in New Zealand? What would it be like to live above the Arctic Circle beneath the Northern Lights? These questions, which have been answered and which we will certainly address later, allowed me to free myself from my current environment and set sail for new horizons.

The traveller is in a way able to take possession of the world by converting distance and proximity into terms of time and feasibility (Adler, 1989). The traveller travels in this temporal sequence by defining his/her own speed and the design of his/her route (Adler, 1989). Naturally, such a process requires either qualities of autonomy and resourcefulness, or unconsciousness. According to the Swiss writer Jean-Jacques Rousseau, travelling has an educational value in catalysing human transformation (Pire, 1956). Personally, I tend to have reservations about this, or at least to put it into perspective. Even if I recognise the educational value of travel in terms of certain practical qualities, I do not think that it changes a person or even compresses his or her educational achievement. Travelling means encountering and experiencing a reality that cannot be encountered in any other way (Adler, 1989), but it also means growing up in a world that will not be the same when we return.

Art shares this characteristic of travel in the invocation of alternative realities and the aestheticisation of experience, with tools such as framing, distancing or isolation (Adler, 1989). In this logic, travel has occupied a prominent place in artistic practice. The Impressionist movement, which rose to prominence in the 19th century, is an apt illustration of this. Monet, among others, travelled to Norway, England, Normandy and Venice to paint, using travel as a source of inspiration and constantly seeking out different light (de Maere, 2016).

In fact, *plein air* painting marked a certain break with the artistic practices of the time (Lauzon, 1993). The invention of photography reduced the interest in portrait painting, and the invention of paint tubes meant that artists could spend more time outdoors without

their palette drying out quickly (Isa B, 2016). As a result, some artists developed a real attachment to certain places, such as Millet with the forest of Fontainebleau, who immersed himself in nature to escape the problems of his nation (Lübbren & Crouch, 2003).

The artistic movement of Orientalism was also a form of artistic travel, with Delacroix in particular travelling to the Middle East in the 19th century to draw inspiration and paint canvases of North Africa. This trend testifies to the dominance of the West in the artistic world of the time, where artists were almost exercising a form of European voyeurism. But the dislocation sought by the artist's immersion in a new environment is specific to travel and extremely rich in stimuli. When I was young, I remember going on a holiday to Tunisia, a country that offers experiences usually limited to all-inclusive hotels and days on private beaches. One evening, we went as a family to the town of Nabeul, where the locals were probably not used to tourists breaking out of their gilded cage. The feeling of being lost in the twilight chaos of a city with a culture diametrically opposed to the one we live in was for me a memorable moment that captured the exhilaration of life. Naturally, such experiences inspire artists.

Whether in the works of Delacroix or Monet, or in the writings of Rousseau, the artistic representation of travel has become associated with the Romantic idiom (Adler, 1989). This paradigm revolves around the sensory, spontaneous and contemplative experience that the process of travelling can embody (Adler, 1989; Salzer, 2015). Originating in the Germanic branch of Romanticism, the term wanderlust, where *wandern* means hike and *lust* means desire, connects with this almost visceral urge to venture out and explore (Nielsson & Tangø, 2020). Movement plays a prominent role, evoking a sense of progress and becoming, with the individual moving beyond the status of mere traveller to become a hero in search of remnants of nature untouched by modern industrialisation (Gish, 1964).

This view of travel is my own, rooted in a utopian and poetic premise. To continue with childhood memories, I had to learn a piece of music at school when I was still a child, Rida's Ulysse. Ulysse is the ultimate wanderer hero, as we all know from his stories (Gish, 1964). In the song, the singer utters these words:

*Heureux qui comme Ulysse a fait un beau voyage
Ou comme cestui-là qui conquiert la toison
Et puis est retourné pleins d'usage et raison
Vivre entre ses parents le reste de son âge
Quand reverrais-je hélas de mon petit village
Fumer la cheminée et en quelle saison*

Translated version:

*Happy are those who, like Ulysses, have made a fine voyage
Or like him who conquered the fleece
And then returned full of use and reason
To live with his parents for the rest of his life
Alas, when will I see my little village again
Smoking the fireplace and in what season*

During my first solo experiences abroad, when I was still a young adult, I remember listening to this song, feeling a deep sense of nostalgia. Looking back, and now examining the theme in more depth, I find that these lyrics perfectly illustrate the romantic dimension of travel, its educational but also slightly melancholic nature.

Because wanderlust is also about roaming, a journey with no real purpose. With the invention of the locomotive and subsequently of many other means of transport, or even GPS, the destination is now systematically known (Gish, 1964). The wanderer, on the other hand, sets off on an adventure without knowing where it will end, as depicted in Italian poet Dino Campana's "*Wanderlust*" (Nielsson & Tangø, 2020), which is a conversation between two people on a train:

*« Are you traveling far? »
« I don't know », he replied
« I have no idea where this train is going. »
« Then why did you take it? » the man asked logically, « if you
don't even know where it's going? »
« To travel, » he said, « because trains travel. »
(translation by Anne Milano)*

The photograph by Nan Goldin, an American photographer, entitled *Self portrait on the train, Germany* (1992) visually retransmits Campana's poem. The artist watches the landscape pass before her eyes, as if it had no meaning, attesting to a disconnection from the world, as if the only interest was being in motion. No matter where we go, we will always be on the move.



Figure 1 - Self portrait on the train, Germany by Nan Goldin, 1992

The nobility accorded to travel by the Romantic movement must nevertheless be contrasted with some of the criticisms levelled at it. B  at de Muralt, as well as Rousseau to a certain extent, saw wandering as a useless and even harmful act, as an expedient acting as an excuse to avoid finding meaning in one's life (Morice, 2013). Boosted by the consumerist overhaul of

modern society, this vision can be equated with the tourism industry, which from the end of the 20th century onwards has been distorting host cultures and economies through the lens of marketing, transforming them into standardised products (Adler, 1989; Gokce & Chen, 2016). The traveller becomes a tourist cloistered in artificial bubbles of familiar spaces such as hotel chains, alienating the unpredictability originally characteristic of travel (Tribe, 2008). Diller and Scofidio's works *Interclone Hotel* (1997) and *Tourisms: Suitcase Studies* (1991) effectively illustrate the trend towards uniformity generated by one branch of the tourism industry.

Sailing on the tourist riverbanks

At first sight, the link between tourism and art is somewhat narrow. At least that was the impression I got when I spoke to my teachers about it, having just completed four years of studies in this field and having set myself the ambition of integrating art into the way destinations were represented. I had the feeling, perhaps unfounded, that tourism had no place in the artistic exercise. That art was there to talk about stronger feelings, more powerful contexts, such as life, death, joy, sadness or travel rather than tourism. We will come back to this subject later, which has been central to my own artistic journey, but I felt it necessary to write this preamble in order to remove any prejudice, however slight, about the artistic depth of tourism.

In its most neutral form, tourism is by definition an industry that relies heavily on visual dynamics. Through the type of souvenirs brought back, including the very activity of taking photographs, or through the pictorial representation of destinations, a process far more complex than a simple purchasing process, tourism calls upon the imaginative exploration characteristic of visual culture (Lübbren & Crouch, 2003). Indeed, in its most basic conception, tourism involves a financial cost in exchange for visual properties (Lübbren & Crouch, 2003). Tourists will capture material images such as photos, postcards and the like, but also immaterial images such as souvenirs (Lübbren & Crouch, 2003). These images, like art, transcend the ages, being representations of the present for the future recollection of the past (Lübbren & Crouch, 2003).

The proximity between art and tourism is slightly misleading because of the distinctive nebulosity between tourism and travel. We saw earlier that travel was more than represented in the artistic milieu, which to some extent also implies a contiguity with the tourist sphere. When Magritte painted *La condition humaine* (The Human Condition) (1933), which testifies to the function of art in representing the world we seek to describe, or when Hopper painted *Morning Sun* (1952) to illustrate the human desire to escape (Tribe, 2008), the link with tourism can be seen from several angles. Art offers a window on the world in the same way that tourism offers a window to escape the monotony of modern life. Amélie Nothomb wrote in *Stupeur et Tremblements* (1999) that "*as long as windows existed, every human being on earth would have their share of freedom*".



Figure 2 - *Morning Sun* by Edward Hopper, Columbus Museum of Art, 1952

However, where the link is even more pronounced and less debatable is in the prominent influence of art in the evolution of tourist customs. From the 19th century onwards, commercial photographers played an active part in promoting certain regions by anticipating the tastes of potential tourists and also by respecting the visual conventions established by certain artists (Lübbren & Crouch, 2003). Photographers went on adventures, walked, climbed and explored faraway lands to communicate their beauty, while striving to remove unpoetic realities (Lübbren & Crouch, 2003).

To illustrate the influence of artists on commercial photographic practices linked to tourism, we need to go back to the 1870s and 1880s, when many painters in Europe tried to avoid sunny days, preferring grey and cloudy skies (Lübbren & Crouch, 2003). It was in fact easier for artists to paint in dull weather to avoid excessive changes in light. Max Lieberman, for example, painted *Netmenders* in 1887 using a very neutral colour palette with little contrast (Lübbren & Crouch, 2003). Later, at the beginning of the 20th century, there was a shift in the way landscapes were depicted, with artists being more attracted to sunnier days, as in *Bathing Boys* by the German painter in 1900. Here, the light is reflected on the skin of the bathers, most of whom are children having fun in the water (Lübbren & Crouch, 2003). This aesthetic break also marks a shift in focus from contemplation to recreation (Lübbren & Crouch, 2003).



Figure 3 - Comparative view of *Netmenders*, 1887, and *Bathing Boys*, 1900 by Lieberman

This greater interest in holiday periods and beaches then spread to the tourist industry. Coastal excursions used to be seen mainly from a therapeutic perspective, through the benefits of the sea air and the salinity of the water, rather than for their recreational potential (Lübbren & Crouch, 2003). Although it is difficult to claim that art alone was behind this development, it is indisputable that artists can be at the origin of new societal trends. In the same way that places painted by Van Gogh or Cézanne became veritable sites of artistic pilgrimage, and even today tourists flock to follow in the artists' footsteps (Lübbren & Crouch, 2003).

In my view, the dynamic relationship between art and tourism presented here is particularly revealing. Tourists following artists, or myself studying tourism and then art, is a reflection of art as a guide for society. To a certain extent, this corroborates the impression I gave at the

beginning of this section, that tourism exists on a lower level than art, and therefore that the former must bend to artistic demands, such as being approached more from a travel perspective. It is as if tourism had to neglect its commercial particularities in order to embrace its poetic form and thus be worthy of artistic attention.

Initially, tourism and art both derive from the concept expressed by the Latin term *otium*, designating a form of idleness and inaction associated with leisure, like a relative vagrancy reminiscent of the breezes of wanderlust (Figes, 2019). The opposite of *otium* is then *negotium*, designating activities with commercial and profitable ends, which is generally perceived as the purest antinomy of art. Nevertheless, it should be remembered that in the case of both tourism and art, the negotium has contributed to the economic as well as the intellectual and cultural expansion of these fields (Figes, 2019). Today, the travel industry is one of the strongest economic sectors, while artists, through the commercialisation of their practice, have been able to gain independence and recognition, extricating themselves from the patrons of the time and no longer being considered as mere workers (Shapiro & Heinrich, 2012).

From this perspective, tourism highlights a relative paradox linked to art and which accompanied me during my first year of study. Art will readily embrace a status as a precursor of society and to some extent an apparent superiority to surrounding disciplines by raising high barriers to entry. This is the case with design or aesthetic photography, which are not fully considered to be art, or pop art, which is considered to be low-level art (Shapiro & Heinrich, 2012). This is also true of the audience, where many people will not feel legitimate to look at a work without knowing the artist, the context of the period or the aesthetic and artistic trends. And personally, as a neophyte when I started this programme, I felt this inner conflict.

If I allow myself this brief escapade in the development of the subject it is because I think that this question of the image of art in society is essential and inevitably linked to the image of tourism in art. Because after having expressed almost hostility towards art, not understanding under what rights it could classify human activities, I think that this is not the point to be addressed. The arrogant form of art should be seen more as an invitation to explore. Its claimed superiority seems in fact to be an inevitable step towards its knowledge, driving the human mind to seek to legitimise this status by granting a higher level of understanding.

It is therefore a mistake to view tourism solely as the contemporary mega-industry that it is today. It is inconceivable to equate work-related human migration with mass tourism or medieval pilgrimages (Adler, 1989). The motivation to travel is a particularly complex process, reflecting the needs and desires of the individual (Nielsson & Tangø, 2020). John Taylor (1994) has separated travellers, those who contemplate landscapes, from tourists, those who accumulate superficial views of the environment, and trippers, those who see everything in blur and snapshot (Lübbren & Crouch, 2003). Such a vision has the merit of illustrating the fickleness inherent in the phenomenon of travel.

The richness of tourism is precisely what makes it so relevant to artistic study. As mentioned earlier with the works by Diller and Scofidio, certain artists such as Duane Hanson, with his

caricature of a couple in *Tourists* (1970), illustrate the excesses of the industry, relying on the representation of everything to feign authenticity (Tribe, 2008). Banksy's *Tourist Information* seeks to show a reality other than the romanticised views of destinations, to break away from the myth of a place filled with stereotypes and clichés (Lübbren & Crouch, 2003; Tribe, 2008). Anna Boberg, with her paintings of the Lofoten Islands, echoes the xenophilia of tourism, where travellers are attracted by strangeness and the unknown (Lübbren & Crouch, 2003; Nielsson & Tangø, 2020), which speaks particularly to me, having also travelled to Lofoten.

I myself actually feel a relative revulsion for the contemporary excesses of tourism and identify much more with the wanderlust branch, the only difference being that I travel with a purpose and do not wander like a vagabond (Lübbren & Crouch, 2003). When I travelled, I was constantly trying to get as far away from civilisation as possible in order to reconnect with a simpler, original form of life. I would get away from the tarmac roads of Lofoten to pitch my tent in the hollow of a mountain, overlooking the horizon of the sea. Modern tourism tends to convert destinations into placelessness, which increases the ephemeral nature of certain regions, reinforcing their romantic dimension (Cresswell, 2014). Hence the importance for the tourism industry of transposing its vision of destinations into places.

A stopover in the places of our lives

The concept of place is a subject that has been widely discussed by eminent thinkers ranging from artists to philosophers. One of the most influential of these, Guy Debord, put forward the theory of psychogeography as a study of the laws and effects governing a geographical environment and which affect the emotional behaviour of individuals. He too noted an erosion in the human relationship with its environment, which he attributed in particular to functional urbanism that compartmentalises and segments populations. This is the case, for example, with a place becoming a destination in order to fulfil an economic function, and thus segmenting the population with purely tourist districts.

Debord was not alone in seeing a richness in the human apprehension of the world. First Bachelard, then Tuan, spoke of topophilia as human friendship with a place, creating a kind of happy space (Paquot, 2020). Bachelard said that the perception and, above all, the experience of places enabled humans to understand the world (Cresswell, 2014). The notion of experience is closely linked to the notion of place, because it induces a relative passivity and a certain openness to interpreting and receiving internal and external stimuli (Americanmotelresearch, 2017). Through topo-analysis, Tuan suggests the idea of a psychological study of the places in our intimate lives (Paquot, 2020).

This quest to explore, reason and try to understand the impact that places can have on human lives can be directly related to trying to define the sense of a place. Throughout my tourism studies, the sense of place was a recurring concept that always aroused my curiosity because, in my eyes, it was an attempt to find sense in the senseless, to put words to the indescribable. Sense of place is not just a concept for planning and building a marketing strategy, as is taught in tourism and more specifically in destination management. In my opinion, a sense of place is something that accompanies our lives so discreetly that we never notice it. We have all had places in our lives to which we feel a deep attachment. Because of what happened there, or because of the impression it left on us. Whether it be fear, disgust, joy, melancholy, excitement or sadness, the places we have visited have inevitably played a part in shaping who we are, on a scale infinitely greater than the very act of travelling.

What makes the concept of sense of place so profound is that it is based on both objective and subjective properties, and is linked to the capacity of a space to meet the needs of the individual (Gokce & Chen, 2016). It can be difficult to measure the extent to which the concept of sense of place has been exploited in an artistic context, precisely because so many interpretations coexist. Although certain artists, such as Baudelaire with the *Tableaux Parisiens* or Cézanne with the Montagne Saint-Victoire, have artistically expressed their attachment to a place, the sense of place cannot be limited to this simple personal and subjective intimacy. In this work, I stand behind the postulate that a sense of place can exist independently of the individual or the artist's gaze, thanks in particular to objective aspects such as aesthetic character. It is in fact accepted that aesthetic judgement is culturally determined, just as we say that a person 'has good taste', which means that their taste is recognised as being of good value thanks to their cultural upbringing, regardless of their social status (which contradicts the presupposed superiority claimed by art, discussed earlier) (Sturken & Cartwright, 2017).

In my view, a crucial element neglected in the theoretical literature on the sense of place is first and foremost the strict definition of what is considered to be a place. Most certainly governed by my predominantly scientific and Cartesian educational background, I felt the need to have a clear overview of the concepts I was going to touch on and not to evolve in an almost artistic blur where the aim is not necessarily to explain but rather to feel. I was torn by the distinction between places, spaces and landscapes, and this incomprehension was for me an obstacle to understanding, even artistically, the sense of place. How can you understand the sense of place if you do not even understand what a place really is?

Places are generally defined as enclosed, secure and restricted places, whereas spaces are perceived more as open and unrestricted areas (Americanmotelresearch, 2017). Places are therefore, in a way, spaces in which we have created meaning and memories (Cresswell, 2014). Places are also more influenced by culture and social and human connections, notably through the constant reiteration of mundane activities that sustain their existence and never render them finished but always becoming (Cresswell, 2014). Spaces, for their part, are less imprinted by this affiliation with human existence, even if landscapes, considered as spaces of portions of the earth and perceived from a particular spot, somehow take shape before the eyes of the observer (Lübbren & Crouch, 2003). From this point onwards, a certain confusion can arise where these three entities become intertwined. Different types of space exist, and it would be impertinent, for example, to compare travel landscapes that are inscribed as idylls in the individual's mind with spaces that serve only as frameworks for transactions (Adler, 1989). The latter type of space, such as airports or shopping centres, is precisely a non-place, being detached from its environment and conveying nothing in relation to its location (Cresswell, 2014). In short, and for the moment, even if places, spaces and landscapes each have their own characteristic attributes and properties, the fact remains that these distinctions are drawn in dotted lines rather than sharp ones. Consequently, I believe in the idea that the sense of place can be applied anywhere as long as a sensitive energy emanates from a fragment of the Earth.

When I speak of a sense of place in perdition, I am aligning myself with Debord's situationist view, which is directly correlated with his theory of functional urbanism. Situationism is nothing other than a critique of a quantitative way of life, driven by capitalism and consumerism, to the detriment of a more charitable way of life (Debord, 1989). Debord believes that the social individual tends to live more and more mechanically and to repeat his/her actions without any real emotional involvement. Modern (or functional) urban planning is going to encourage this by restricting, even imprisoning, individuals in defined boxes (Debord, 1989). This is the case with artificial tourist destinations, as mentioned earlier, but also with airports, which are an adequate illustration of the French writer's thinking.

The way in which humans approach the world through travel or tourism is therefore extremely telling about future interactions between humans and places. Tourist destinations all too often embody soulless places, and in some ways non-places can be seen as the spaces of travellers (Americanmotelresearch, 2017; Cresswell, 2014). Tourist landscapes are designed to be a visual spectacle to be consumed by tourists just as if they were watching TV,

in contrast to landscapes that are innocent of this tourist interpretation (Cresswell, 2014; Lübbren & Crouch, 2003). Society thus participates in the commodification of landscapes so that they adapt to the needs of visitors (Lübbren & Crouch, 2003). From this perspective, it is easy to understand why postmodern places are assimilated to non-places (Sturken & Cartwright, 2017).

This detrimental side of tourism is in line with society's growing indifference to the environment (and being concerned about global warming does not mean paying attention to what surrounds us on a daily basis). Personally, I do not see tourism as the culprit, but I do see the industry as a vector of opportunity to encourage people to look at and experience places, even more so if they become increasingly artificial and therefore on the way to extinction. This kind of tourism goes hand in hand with art, which, thanks to its evocative power, makes places visible by highlighting what is normally invisible (Americanmotelresearch, 2017). According to Debord, art is a way of emancipating ourselves from the society of the spectacle by transposing the search for representation into everyday creation and invention (Wikimedia, 2023). Artists are capable of making connections visible and of saying, through their art, much more about a place than ordinary media can (Lippard, 1997).

When Camus describes Algiers or Oman, when Zola penetrates the mine in *Germinal* or when Baudelaire ventures into the streets of Paris, there is always a sense of place in these works. This attention to detail, sometimes so trivial, is in fact a hymn to the identity of these places. Again, Debord spoke almost philosophically of urban *dérive*, a kind of wandering that allows us to come face to face with the experiences of a place in order to discover it fully. There is a clear echo here, firstly with the phenomenon of *flâner* promulgated by Baudelaire, but also with Wanderlust if we transpose ourselves from places to spaces. *Flâner* is also part of a nostalgia for the past, a desire to revisit the vestiges of yesteryear and to see how things have changed. However, according to Baudelaire, *flâner* is a passive practice, while Debord's urban *dérive* encourages a reaction against functional urbanism (Wikipedia contributors, 2023).

To conclude this section and this chapter, I would like to quote a few passages from Baudelaire, which I think perfectly capture the main ideas raised so far and offer a fitting conclusion to this first chapter. Extracted from his most popular work *Les Fleurs du Mal* (1857), Baudelaire recursively evokes the notion of boredom, which is perhaps one reason for this *flânerie* and *dérive*. Generally speaking, Baudelaire's aestheticism "opens deep avenues to the most travelled imagination", to quote Delacroix. I have chosen not to comment on these passages, so that readers can make their own interpretations.

« Ah ! que le monde est grand à la clarté des lampes !
Aux yeux du souvenir que le monde est petit ! »

Translated version:

"Ah, how big the world is in the light of lamps!
In the eyes of memory, how small the world is!"

Le voyage

*« La forme d'une ville change plus vite,
Hélas ! que le cœur d'un mortel »*

Translated version:
*"The shape of a city changes faster,
Alas! than the heart of a mortal"*

Le cygne

*« Les deux mains au menton, du haut de ma mansarde,
Je verrai l'atelier qui chante et qui bavarde ;
Les tuyaux, les clochers, ces mats de la cité,
Et les grands ciels qui font rêver d'éternité.*

...

*Et quand viendra l'hiver aux neiges monotones,
Je fermerai partout portières et volets,
Pour bâtir dans la nuit mes féeriques palais.
Alors je rêverais des horizons bleuâtres,
Des jardins, des jets d'eau pleurant dans les albâtres,
Des baisers, des oiseaux chantant soir et matin,
Et tout ce que l'Idylle a de plus enfantin. »*

Translated version:
*"Both hands on my chin, from the top of my garret,
I'll see the workshop singing and chattering;
The pipes, the steeples, the masts of the city,
And the great skies that make you dream of eternity.*

...

*And when winter comes with its monotonous snows,
I'll close doors and shutters everywhere,
To build my fairy palaces in the night.
Then I'll dream of bluish horizons,
Gardens, fountains weeping in the alabaster,
Kisses, birds singing night and morning,
And all that is most childlike in Idyll."*

Paysage

ARTIST' INTERVIEWS - Panorama of modern and sensitive perceptions

Now that the theoretical framework is clearly established and the reader is familiar with the concepts surrounding the main subject, it is time to go a step deeper into the investigation of the sense of place. This chapter consists of an analysis of a series of interviews with artists who have all participated in an exhibition related to the subject. The first, entitled *A Sense of Place*, was held in 2013 at the Ruth and Elmer Wellin Museum of Art, Hamilton College and curated by Tracy L. Adler, comments on the "power of place to evoke both shared and personal associations" (Wellin Museum, n.d.). The second, *Sense of Place*, an open exhibition held in 2017 at the Elmhurst Museum of Art in Chicago, explores how "artists experience and express 'sense of place' - personal, public, real or imaginary spaces" (Sponsor, 2016).

The artists were contacted by email and an interview date was set, preferably via *Zoom* but also in writing depending on the artist's availability. A total of 10 interviews were carried out in January 2023, 8 of them via *Zoom* and 2 in writing, lasting between 19 minutes and over an hour for the longest (see summary table in the appendix, with information on each participant). Each interview was audio-recorded, but the decision was made not to transcribe them in writing because of the perceived lack of added value to the analysis and the significant time saved. However, each interview can be transcribed if required and on request.

A questionnaire (available in the appendix) was designed to structure the interviews, but was not systematically followed rigorously, as I preferred to let the participants explore the subjects they wanted to rather than compartmentalise them with closed questions. Several times during the interview, for example, the participants anticipated some of the questions I was going to ask them. Nevertheless, the interviews were divided into three parts, the first discussing the artist's personal influences, the second dealing with the relationship between humans and places, and the third dealing more with the artistic perspective on the sense of place.

During each interview, notes were taken and then the interviews were listened to again in order to extract with certainty the central points conveyed by the artists. An analysis was carried out to organise the extracted data and deliver a streamlined and relevant summary in this chapter. Six parts were constituted, not necessarily equal in terms of content but each essential to the smooth running of the analysis.

Introducing the participants

Before delving into the content of the interviews, it is advisable to give a brief introduction to the participants to enable the reader to understand their worlds and, consequently, the scope of their contribution, without going into a total individualisation of the analysis of the interviews. Although it is almost impossible to summarise an artist's oeuvre in a few lines, the aim is not to provide an exhaustive overview of each participant's work, but rather to briefly identify their influences and intentions.

Most of the artists come from the United States. Located on the east coast, Robert Fehre, one of the first to respond positively to my invitation, is a photographer, painter, sculptor and draughtsman based in the Florida region, and more specifically in Miami. His main medium of expression is photography, and he is particularly interested in coastal cities, focusing his work on the aesthetic component of colour (Fehre, personal communication, 2023). His artistic expression is governed by a simple desire to document what is around him.



Figure 4 - Photograph by Robert Fehre, 2015, can be consulted online at <https://www.robertfehre.com/#52>

Toby Kaufmann-Buhler communicates more through video and sound media. He believes in the existence of signals in human life, and seeks to perceive and then interpret them visually and audibly. Through this sensory perception, he takes a close look at ambient sounds as well as at the horizon and what might intersect with it (Kaufmann-Buhler, p.c., 2023).

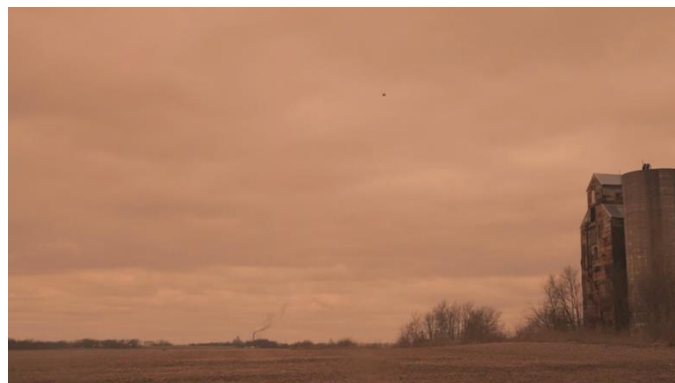


Figure 5 – Screen capture from North by Dismal Creek by Kaufmann-Buhler, 2018, can be consulted online at <https://oscillation.org/tkbuhler/north-by-dismal-creek/>

Stephen Cartwright is an artist based in Napa, California, who seeks to decipher the intangible complexities of human experience, just as in the case of the subject of sense of place. At the confluence of science and art, Cartwright uses collected data to materialise and make it artistically visible in order to communicate it more aesthetically, widely and potentially more effectively.

Jenny Day, painter and sculptor, currently lives in Santa Fe, New Mexico. With a degree in environmental science, she has chosen to fully embrace her passion and talent for creation in order to communicate about environmental damage. Her *Forgotten Topographies* series is, among others, an example of work that I find particularly relevant in the way it combines a romantic view with modern realities. It describes how the damaged landscape can be rebuilt and reflects on the human relationship to the land, touching on both a utopian and dystopian prism (Day's website, 2023).

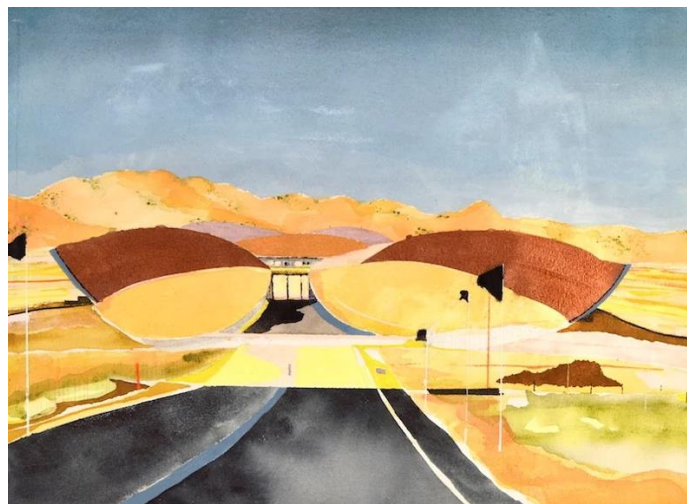


Figure 6 - Work from *Forgotten Topographies* series by Jenny Day, 2016, can be consulted online at <https://www.jennyday.com/forgottentopographies?lightbox=dataitem-iubbyc8o1>

Saul Robbins is a photographic artist interested in human behaviour, particularly in its interaction with the environment. Influenced by his personal experience, Robbins' artistic expression draws on human psychological components, relating for example to love, family, loss or failure (Robbins's website, 2023). Among his works, the *This Life So Far* series is one that moves me the most, in which Robbins immortalises through photography the gestures and trivial actions of everyday life, which remain unnoticed but which in their essence have a major impact on intimate existence.

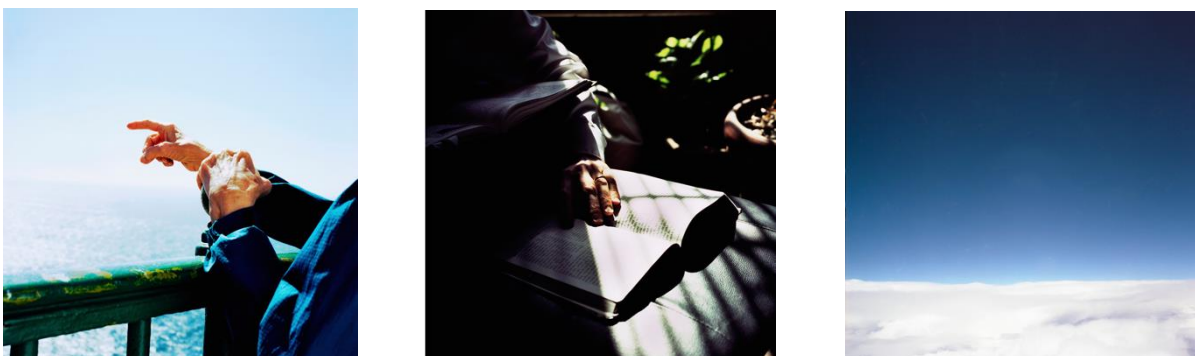


Figure 7 - Photograph from *This Life So Far* series by Saul Robbins, can be consulted online at <https://www.saulrobbins.com/index/G0000avB9bLmdvWo>

Joe Fig is a New York artist who is interested in artists' studios and, more generally, the spaces in which art is created. This interview was somewhat out of step with the others in that Joe Fig focused entirely on the inspirational and creative potential of places, rather than what they can communicate about ordinary life. Nevertheless, this perspective proved highly relevant to my research, highlighting this facet of spaces, which in hindsight is essential to any artistic process.



Figure 8 - *Inka Essenhigh* by Joe Fig, 2003, can be consulted online at <https://www.joefig.com/photos-prints?lightbox=datattem-kadwww510>

Amy M. Ho uses her art to explore the concept of space and what it conveys about our understanding of the world. Mainly through video installations, this artist, who has lived on different continents, works around the themes of memory and imagination, as in *Diagonal* from 2014.

Casey Ruble is an assistant professor at Fordham University in New York. In her art, she looks at the history, memory and violence that may have passed through a place, particularly as a result of racial inequity (Ruble's website, 2023). She works with collage, representing places that have a narrative to tell.

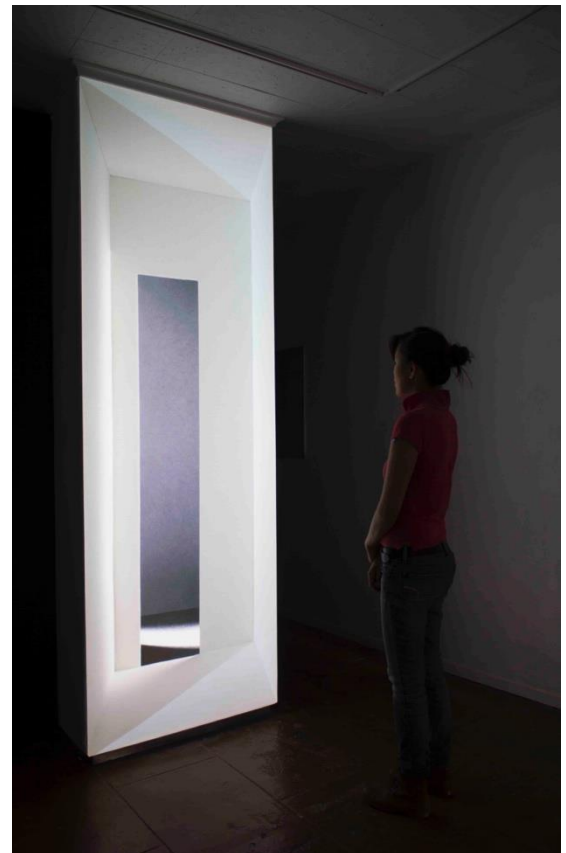


Figure 9 - *Diagonal* by Amy M. Ho, 2004, can be consulted online at <https://www.amymho.com/Diagonal1.html>



Figure 10 - Work from *Disarmed* series by Casey Ruble, 2011-12, can be consulted online at <https://caseyruble.com/projects/disarmed/>

Nina Katchadourian is an American artist who is also half Finnish, working in photography, video, sound and sculpture. In 2003, she won the *Anonymous was a Woman* award for women artists working against sexism in art. She sees her sense of place as scrambled and is personally and artistically interested in situations where things do not fit together perfectly (Katchadourian, p.c., 2023). Among her many works, I particularly like *Fall's Color*, in which the artist has attached an autumn-coloured branch to a maple tree over the course of a year. To me, this work exemplifies the changing nature of a place and the seasonal preponderance in its appreciation.



Figure 11 - *Fall's Colors* by Nina Katchadourian, 2008, can be consulted online at <http://www.ninakatchadourian.com/uninvitedcollaborations/fallscolors.php>

Finally, Sophie Guyot was the only European artist, more precisely of Swiss nationality and residence, although she has taken part in numerous international exhibitions. She works mainly on the dynamics of light, notably through installations and videos, but systematically with a three-dimensional intention and very often with the addition of ambient sound.

Amongst these various projects with a very meticulous aesthetic, *archisalé* caught my attention. This installation, which recounts the past history of Gruyère, is to my mind an illustration of Debord's aforementioned thinking, with its functional, dull and lifeless urbanism.



Figure 12 - *Archisalé* by Sophie Guyot, 2016, can be consulted online at <https://www.sophieguyot.ch/projets/archisale/>

Looking at the world and society

To begin with, a number of artists expressed a certain questioning of our understanding of the world and our place in it.

« I remember at quite a young age, going to sleep and then waking up and then being like “oh, how do I know that I’m actually awake and that this is not a dream?” » (M. Ho, p.c., 2023).

In particular, the world is described as highly cognitive and yet we are not necessarily encouraged to question some existential issues (Robbins, p.c., 2023). We take certain things for granted, whereas the world is extremely complex, full of interwoven systems (Cartwright, p.c., 2023). Cartwright, for example, in his endeavour to combine science and art, seeks to achieve a greater understanding of the world. His *Latitude and Longitude project*, in which he has been recording his GPS position every day since 1999, illustrates a quest to reflect on the relevance of his existence through an artistic lens. This desire to understand more about the world in which we live is an essential and logical prerequisite for trying to understand the places around us.

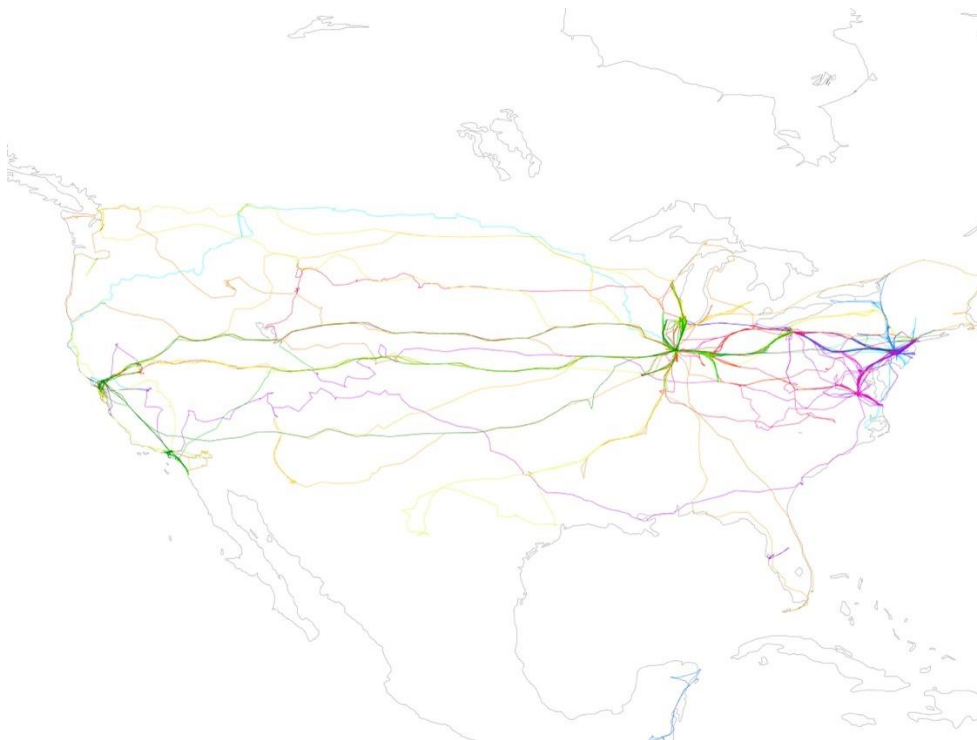


Figure 13 - Latitude and Longitude project by Stephen Cartwright, 1999 - ongoing, can be consulted online at <http://www.stephencartwright.com/#/latitude-and-longitude-project/>

Unfortunately, the preamble raised in this dissertation, that the sense of place is in danger, is correlated by some participants. Cartwright (p.c., 2023) notes that the world is moving towards homogeneity. Robbins (p.c., 2023) thinks that we are going to lose a certain understanding of the world in relation to our modern apprehension of place. Whether it is social networks, such as travelling just to tick a box or apply a stamp and that's it, or

technology in general, Robbins (p.c., 2023) believes that life used to be simpler. Now we have so many ways of connecting with each other that in some ways it becomes harder to disconnect, to slow down (Robbins, p.c., 2023). Like the nomadic roaming sanctified by the wanderlust, the urban *dérive* or the *flânerie*, the fact that life is moving faster prevents the social individual from taking the time to contemplate what is around him/her (Robbins, p.c., 2023).

This paradox of being more connected thanks to social networks and technological devices but less *really* connected is something I have noticed myself, and it disrupts social habits that were previously hard-wired. From now on, if you need to talk to someone for any reason, be it sentimental or professional, the new generation will tend to avoid the social discomfort of communicating their intentions towards the person, knowing full well that he or she will be able to contact them virtually again later on the social networks. It may sound cliché to write this, but we are much more likely to be head down, eyes glued to a screen, than head up, eyes watching the horizon. The aim here is not to place the blame on the emergence of social networks and make them responsible for the growing inattention of our environment, but rather to highlight the contributing factor to this phenomenon. Through these reflections and discussions, better ways of consuming may emerge in the years to come and, I hope, reconnect people with what surrounds them.

Diving into the sense of place

Unsurprisingly, all the artists agree that places have a considerable impact on human lives and shape who we are.

« I think we are always having a sense of place and having this like *moments* where we are connecting to where we are, where the sun is in the sky and where what plants are growing... » (Day, p.c., 2023)



Figure 14 - *Les Nébuleuses* by Sophie Guyot, 2023, can be consulted online at <https://www.sophieguyot.ch/projets/les-nebuleuses/>

There is therefore a real intimacy with the world in the conception of the sense of place, but this is also true for all living beings, where a tree inhabits a place in the same way as human beings (Guyot, p.c., 2023). In many of her installations, Sophie Guyot seeks to introduce organic elements into very mineral urban spaces, as is the case with her work *Les Nébuleuses*. She takes the view that everything that happens in a place leaves traces, even if we are not necessarily equipped to see them (Guyot, p.c., 2023). In a way, there would be a sense of history, obviously visible through the architecture, for example, but also at a finer level like the smell of old wood or in a more spiritual way like an energy (Fig, p.c., 2023).

Places could be compared to palimpsests, like *mille-feuilles* of human and non-human traces of a place (Guyot, p.c., 2023). This vision makes me think of the ice cores extracted in the Antarctic, i.e. the long rods of ice that are removed from the pack ice and that allow scientists to analyse ancient climates. This comparison is all the more interesting because, like Cartwright's approach, it illustrates the similarity in approach and conception between an artistic and a scientific point of view, which are usually destined to be set in opposition.

A holistic approach is generally needed to apprehend a place, where you have to identify its own character but also be open to more discrete things (Guyot, p.c., 2023). A number of participants, such as Saul Robbins and Sophie Guyot, put forward the hypothesis of waves linked to the place, or at least an energy that does not correspond to any of its known characteristics. This postulate is interesting in that we do not all express our reception of place in the same way, as is the case in our use of space (Guyot, p.c., 2023). The theory of a telluric network, i.e. subterranean magnetic forces, is, for example, one of the hypotheses that could explain why we decide to sit in a particular place when we go to the library to study, or why our cat always lies down in the same place (Guyot, p.c., 2023).

On a more rational level, several artists have evoked the importance of the imbalance of feeling at home in an unfamiliar environment, reminiscent to some extent of Delacroix's Orientalism. Nina Katchadourian (p.c., 2023) mentions the importance in her creative

process of either feeling deeply at home or feeling completely alienated from the environment, a view supported by Stephen Cartwright (p.c., 2023) who says that “some people are comfortable in the familiar while others flourish in the unfamiliar”. Saul Robbins (p.c., 2023) also shares this perspective, emphasising the idea of finding a balance and therefore that these two facets are complementary for inspiration.

In addition, there has been an emphasis on the ephemeral or at least evolving nature of places. A place is never static, and consequently it is difficult to identify a single element as responsible for the sense of place (Day, p.c., 2023).

« A room can feel one way as the evening sun floods it and another way altogether just a few seconds later when the sun goes behind some clouds » (Ruble, p.c., 2023)

Jenny Day (p.c., 2023) then talks about in between places where light, for example, can make certain things both imaginary and real because the brain cannot filter light adequately. I know, for example, that I have powerful memories of my childhood home, but they differ enormously depending on the room or the season. One part of my garden may frighten the child in me because of a childhood nightmare, while another part is associated with the warm light of summer twilight and fills me with nostalgia. The human mind also has this imaginative propensity to enter a place only through the image projected onto it, as illustrated in Amy M. Ho's *Up/Down II* (2012). This multi-dimensionality in the sense of place may explain why it cannot be destroyed but only transformed (Guyot, p.c., 2023). In addition to the fact that the physical experience of a place, once lived, is replaced by a psychological experience where the place becomes a timeless memory in the mind (M. Ho, p.c., 2023).

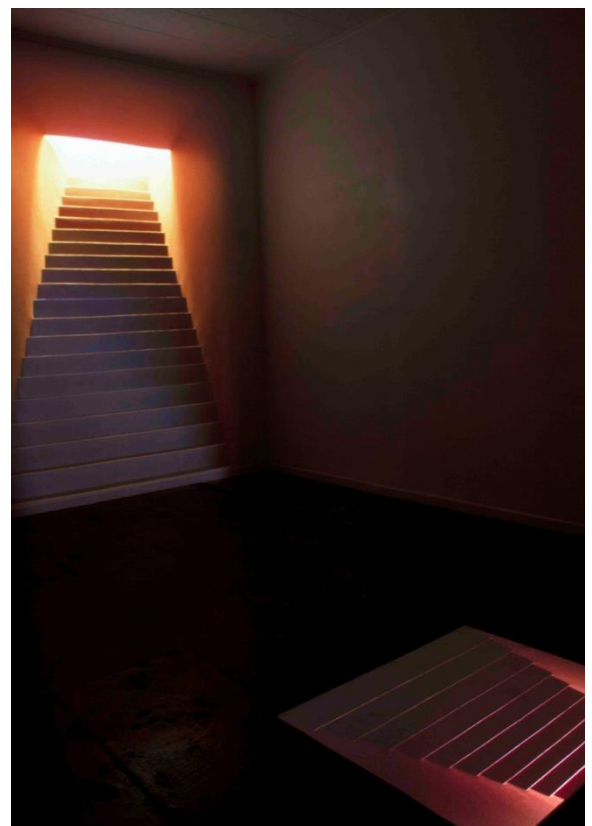


Figure 15 - *Up/Down II* by Amy M. Ho, 2012, can be consulted online at <https://www.amymho.com/UpDownII1.html>

Once this introduction to the sense of place had been made with the participants, I asked them what factor predominated in their own experience of the sense of place. While some artists did not see a predominant factor (Fehre, p.c., 2023; Guyot, p.c., 2023), or at least that the sense of place was not a single element but rather the interaction between several of them (Robbins, p.c., 2023), certain elements were recurrently mentioned. This is the case in particular for light, colours, proportions, textures, sounds and smells (Guyot, p.c., 2023; Katchadourian, p.c., 2023; M.Ho, p.c., 2023). Sound, a primordial element for Nina Katchadourian notably, is recognised as a marker of the sense of place. During a stay in Trinidad, the artist took part in an excursion into the tropical forest and suddenly heard a

noise that sounded familiar, that of a car alarm; in reality, the noise was the call of a bird. The brain captures the sound environment of a place and can sometimes lead us down false trails, which shows its role in the apprehension of a place. It also speaks volumes about our society, with a massive growth in anthropogenic sounds over the last few decades (Castro, n.d.). To measure the contemporary impact of the soundscape, we can cite the example of a commission set up in 1930 in New York to reduce urban noise, perceived as a destroyer of traditional tranquillity (Butler, 2007). In a parallel branch attesting to the evolving dimension of places and reminiscent of another work by Katchadourian, Joe Fig (p.c., 2023) mentioned the change of season as an important factor, where certain regions of the world see their winter disappear to resemble at best a fresh spring.



Figure 16 - Natural Car Alarms by Nina Katchadourian, can be consulted online at <http://www.ninakatchadourian.com/confusinganimals/caralarms.php>

In an attempt to answer the main question of this dissertation, namely what predominates in the embodiment and expression of a sense of place, it was therefore argued that the predominant elements were either highly subjective to each individual or multiple. Although some artists mentioned specific elements such as sound or light, it is impossible to say that one is the most powerful, regardless of the subject. If this paper were rooted in a scientific paradigm, it would be possible to reproduce this process with a quantitative rather than qualitative approach and a larger sample size in order to determine statistically which element has the greatest impact. However, in an artistic context, it emerges that the sense of place is not a single thing, but rather an interaction, almost inexplicable, put at the service of a charisma of place (Guyot, p.c., 2023).

Distinction between places

Following on from the interrogation raised in the previous chapter, and believing that this is an essential step in understanding the sense of place, I sought to question the artists about their perceptions and distinctions between places, spaces and landscapes. Firstly, what emerged was a degree of confusion, with artists tending at first glance not to really distinguish between these terms, or even to confuse them.

« When I am thinking about the two words space and place, I sometimes struggle with how to use each one » (Robbins, p.c., 2023)

Places are, however, seen as specific in relation to the meaning made within them (Cartwright, p.c., 2023; Kaufmann-Buhler, p.c., 2023) such as the place where I had my first kiss or the place where I nearly drowned (Ruble, p.c., 2023). Meaning is generally induced by humans, not just through architecture but more through an emotional sense of community which usually generates a feeling of pleasure and security in being connected to a place (Robbins, p.c., 2023). Nevertheless, the meaning is not systematically exclusive to the human presence, where, for example, the place in the shade under the tree in the green meadow does not have this human attachment (Ruble, p.c., 2023). It is precisely on this point that I think the boundary between places and spaces is very tricky to draw. For Casey Ruble (p.c., 2023), a place does not necessarily have to be enclosed as long as it is specific in terms of its natural, historical or locational characteristics.

The fact that spaces connote a sense of openness (Cartwright, p.c., 2023; M.Ho, p.c., 2023; Robbins, p.c., 2023) is therefore not the distinctive aspect. Robbins (p.c., 2023) sees spaces as a dislocation of reality and from this perspective it could be argued that when we feel disconnected we are in a space and then when we create meaning that space becomes a place. Robbins (p.c., 2023) then talks about the space of the family, which I find extremely relevant to understanding this view. Wherever we are on Earth, we can feel safe if we are with our family. A young child will barely be aware that he is on the other side of the planet as long as his parents are there to look after him. In a way, this family space is an emotional space reminiscent of home (Robbins, p.c., 2023). It is a space with a place value that illustrates the distinction between these two entities.

An equally interesting part concerns artists' perceptions of landscapes. Whereas in the previous chapter they were interpreted as spaces, many artists also perceive them as places, believing that they can have both facets (Day, p.c., 2023; M.Ho, p.c., 2023). Landscapes are seen as initially spaces that become landscapes through the human eye, putting into perspective the way we look at the world (Guyot, p.c., 2023). Landscapes are observed from afar and at a distance (Katchadourian, p.c., 2023; Ruble, p.c., 2023), but once they are truly observed, they can be inscribed with specific meaning and transformed into places.

« I also often think of landscape as the contours of the land. When thinking of the contours of the land I can think of it both as a distant thing to look at, but also I can feel myself in it » (Cartwright, p.c., 2023).

If I had to draw a first conclusion in this dissertation concerning the distinctive confusion reigning on the subject, I would side with Casey Ruble's very visual point of view. Firstly, she associates the dynamics of place with ground and the dynamics of space with air (Ruble, p.c., 2023), which corroborates the idea of *mille-feuilles* evoked earlier in the remains of a place as well as the idea of openness and possibilities associated with spaces. Secondly, she proposes to see the situation in the following way: places as dots; spaces as lines; and landscapes as circles seen horizontally (Ruble, p.c., 2023). In this visual perspective, we find the specificity of a place, the openness of the spaces separating places, and landscapes all around us, if only we deign to look at them aesthetically.

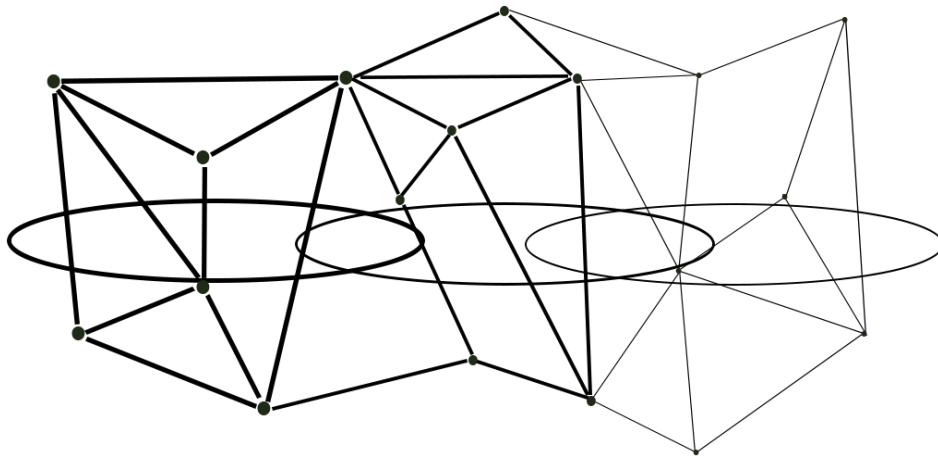


Figure 17 – Baptiste Gautier, visual representation based on Casey Ruble's idea of the distinction between places, spaces and landscapes, 2023

The impact of tourism

I asked the participants whether they saw themselves as tourists in their artistic work in relation to the sites. A number of them felt somewhat baffled by this question, as it had never crossed their minds and so they did not see much point in it. However, some of the contributions were very relevant to this paper.

Toby Kaufmann-Buhler (p.c., 2023) believes that tourism can help to develop a sense of place, or at least an empathy for a place, which cannot be achieved in more communal ways such as watching promotional videos or films. However, very quickly the negative image of tourism crept into the discussion, Cartwright (p.c., 2023) wisely worrying that very often people travel to tick things off their bucket list or take a photo for *Instagram*. Nina Katchadourian (p.c., 2023) mentioned that sometimes it is difficult to see places because they are so established as landscapes, recalling the visual spectacle of the previous chapter.

« It's almost impossible to know what to do because you have seen so many pictures already that it seems impossible, it's almost like comical, like I remember laughing and being like "we're in a postcard, I can't even see it because I've already seen it" » (Katchadourian, p.c., 2023)

The fact that landscapes have already been seen and interpreted by so many people (including artists) makes it difficult to have an individual view without being influenced by documentation (Katchadourian, p.c., 2023). Also, as mentioned above, global warming accentuates the uniformity of regions by attenuating meteorological disparities.

« Everything is green, there is always flowers and blooms and even in January or February, the weather doesn't change, it's like I am in a movie set, like a Truman Show, it feels really fake » (Fig, talking about Miami, p.c., 2023)

Whether it is for Katchadourian or Fig, and for different reasons, it is as if sometimes we are literally living in this society of the spectacle evoked by Debord. Tourism inevitably makes a significant contribution to this trend through communication, which at times is almost akin to propaganda (Robbins, p.c., 2023). The aim is no longer to show a place as it really is but to build on its myth, avoiding showing the hard edges but highlighting the soft edges to maintain the visitor's desire (Robbins, 2023). There is thus a missed opportunity in tourism to engage people with the more subtle details because everyone wants to see the big picture (Katchadourian, p.c., 2023). People come to Paris to see the Eiffel Tower and miss a big part of the experience. Art in this sense can be seen as a more relevant medium for communicating more effectively.

However, I think that art is also influenced by tourism, particularly through the prism of the myth of the destination. One of Saul Robbins' photographs, called *Paris*, is an excellent representation of this view. The work, with its rosy hue, delivers an emotional atmosphere that is paroxysmed by the title of the work, the place where it was taken, where people will have a much more romantic response because it is called Paris (Robbins, p.c., 2023). While

art can help shape the image of a destination, the relationship is mutual, where the destination can shape the artwork.



Figure 18 - Paris photograph by Saul Robbins, can be consulted online at <https://www.saulrobbins.com/index/G0000wELtqyzGC3k/I0000ITwG5L76Xyo>

Ultimately, art can clearly play a role in the experience but also the preservation of a place by acting directly on its communication. Art can in some ways be more honest than more traditional modes of communication, even if sometimes art also locks itself into this aesthetic prison. The myth of a place is in no way harmful, and in my humble opinion helps to attach us poetically to certain places. Nevertheless, it may be necessary to extract ourselves from it in order to deliver a more transparent view and respond to contemporary problems, and in these cases the potential of art is undoubted.

The potential of Art

If I had to define one trait common to all the artists interviewed, it would be that each had a deep love for the world. The world and the universe are seen in an almost magical way, and art embodies a universal language that makes it possible to communicate this and bring us together (Fehre, p.c., 2023). Artists have a natural ability to pay more attention to things and, as a result, are generally more sensitive to places (M. Ho, p.c., 2023). Beyond being a faculty, this consideration for the environment is essential for the artist (Kaufmann-Buhler, p.c., 2023). For example, the size of an artist's studio space has a significant impact on his or her work, and a large space is more conducive to the creation of large-scale works (Fig, p.c., 2023). Here too the relationship is mutual, where the artist can shape the environment, but the environment can shape the artist's work.

Land art exemplifies how space and artist are closely linked, and this form of work is contingent on the sense of place. Walter De Maria's *The Lightning Field* and James Turrell's *House of Light* are two examples of works that offer an overnight experience (M.Ho, p.c., 2023). By forcing people to stay in these places and spend the night, they encourage people to really immerse themselves in the environment. On the pretext that the place is a work of art, the audience will pay extra attention to the details in the hope of finding a hidden meaning. When in fact the beauty of these places and many others is not hidden at all, just unobserved.

Figure 19 - The Lightning Field by Walter de Maria, 1977, New Mexico, consulted online in August 2023 at <https://www.theatlantic.com/culture/archive/2022/11/walter-de-maria-lightning-field-art-installation/672035/>



A photograph or a work of art can define a place very profoundly (Fehre, p.c., 2023). Art is capable of representing spaces and injecting meaning into them in order to build a public imagination or even develop a sense of responsibility, enabling us to gain an understanding of the environment and the development of a place (Kaufmann-Buhler, p.c., 2023). Through a work, art can direct thoughts and attention to specific aspects of a place in a much more vivid way than more traditional channels of communication could (Cartwright, p.c., 2023). However, for this to happen, art needs to be more accessible and invited into more debates.

« You have to give people a sense that they and their looking is legitimate and important and they should be allowed to do it »
(Katchadourian, p.c., 2023).

However, even if the potential of art to encourage people to pay more attention to their environment is certain, it should not be overestimated (Guyot, p.c., 2023). It will be difficult for art to encourage the audience to take action after seeing a work, even if the work has changed perspectives, which is already a major achievement (M. Ho, p.c., 2023). Art, for example, is probably not the most effective way of raising awareness about the environment,

compared with an educational video (Day, p.c., 2023). But art should be seen more as a medium for opening up dialogue and communicating about complex issues.

« Art is a way to channel all that (complex) feelings into something and hopefully making connection with someone that also has these feelings » (Day, p.c., 2023)

A plethora of complex subjects cannot be understood or communicated through words or figures. Science does not have the absolute truth, and paradoxically, even if art can be seen as relatively inaccessible, it is very often not invited to or snubbed in sensitive debates, particularly in the academic world. Opening up these issues to the sensibilities of art can open up new avenues of reflection, enabling parallel paths to be taken that will ultimately be relevant to all disciplines.

ME, MYSELF AND I - Panorama of my artistic journey

The beginnings of an artistic adventure

I believe that there are no artists and non-artists in the world. I believe that everyone has an artistic fibre within them, which they can either embrace or decide to hide away or express more discreetly. For as long as I can remember, I think I have always had an artistic side to me, or at least a sensitive one. Even though my drawing skills were very limited, I always scribbled in my notebooks when I was not that interested in the course being taught. I always paid particular attention to my surroundings, being literally overwhelmed by a rosy sky flooding in at dusk when I was out cycling in the evening or on a clear winter's night. I remember the hoot of the owls that I used to hear on summer mornings when I woke up as a child in a tent near the *Lac de Serre-Ponçon*, and which even to this day instantly transports me back to that period. Or the smell of freshly cut grass in the classroom at the beginning of summer.

During my secondary school years, I also began to develop a keen interest in films and the experiences they were capable of conveying. As a teenage dreamer, I loved being transported into a new world during the interlude of an hour or two and then, when the film stopped, questioning my perspectives. What will my life be like later? Danny Boyle's *The Beach* (2000) and Walter Salles' *On the Road* (2012) are two examples of films that had an impact on me in their ability, respectively, to propose a new way of life and to invite me to set off *on the road*. Looking back, I was probably scared of an overly structured existence and I was trying to bring an adventurous side to my future orientation.

If these films have had such an impact on me, it is also because I have always preferred to see the positive side of the world and society, rather than the negative. Even though I am far from naive about some of the realities of the world, I prefer to see my life through a utopian prism, going on a road trip to the music of *Escape* by Rubert Holmes rather than dwelling on what's wrong with the world. I probably think like that because I am young, and unfortunately this vision will become more rational as the realities of life hit me, but for the moment it is my leitmotiv and it is inevitably a perspective that influences my work.

This idea of my own life was communicated in my desire to travel and go on adventures at a very young age. Alternating between primary jobs and studies, I had the chance to discover and live in the lands of New Zealand, the rugged coasts of Norway, the icy weather of Canada or the tulip fields of the Netherlands. I cannot say whether I saw travel as a form of escape. Because I was motivated more by *pull* reasons than *push*, I sought to discover rather than to escape. What I liked about travelling was the propensity to move forward and to be in motion, as if I were heading towards the future, whereas stagnation, or retreat, meant heading towards the past, as Tuan used to say (Lübbren & Crouch, 2003). When I climbed a mountain and found myself at the top looking down on the valley as far as the eye could see, I was hoping for the future.



Figure 20 – Baptiste Gautier, visual artwork produced during the first year with photographs taking in Lofoten, Norway

As most of the time I tried to be in isolation from human society, preferring wilderness to crowded megalopolis, I totally relate to the image of a wanderer, but not in a negative way. There has often been this opposition between the optimistic hero, enjoying the company of others, and the negative wanderer seeking to live out his/her experiences alone in relative melancholy (Gish, 1964). Personally, I do not share this postulate, because I think that the two can coexist perfectly well, although I do understand that the journey is accompanied by joy and sadness.

Esa Sironen said that everyone has a *mountain*. Eeva Jokinen added that we all have an *abyss* and a *lap*. The mountain is where we want to reach sublime experiences; the abyss is where we feel sad emotions in a safe way; and the lap is a place where the view is social and connected with other things (Lübbren & Crouch, 2003). We can look at the mountain as a landscape, sit in the lap as a place and introspect in the abyss as a space (which, once the introspection is done, becomes a place). The way we move between these places is also important, revealing our dynamics. When I went to New Zealand, I was just 18 years old and found myself propelled into an environment thousands of kilometres from home with a language that was still very foreign to me. Even though I have countless extraordinary memories, particularly of the *mountains*, I also experienced some not-so-good moments. At the end of my working day, I used to go for a walk along a path that surrounded and overlooked a lake between the mountains. This path was framed by bushes on either side and one day, venturing a little behind a bush, I found a tiny sparse area, like a mini meadow, hidden from the path and offering a masterly view of the lake. As the festive season approached, I began to feel homesick and the distance from my loved ones became more intense. So, as if it was logical, I went to this small space and I remember, looking out over the lake, feeling a deep sadness, but in a safe way and almost as if this sadness was a necessary stage in the journey. I was in the *abyss*.

This sensitive relationship with the environment is part of the romantic paradigm mentioned at the beginning of this paper. To be romantic with the world is not to constantly plan or preconceive one's experience, but to let the emotional response induced by the place guide

our actions (Salzer, 2015). André Marchand used to say that the painter must be pierced by the universe and not want to pierce it. He said that sometimes when he painted the forest, he had the impression that it was the forest looking back at him (Merleau-Ponty, 1960). This view is important in my artistic direction, where I let the stimuli of the environment pass through me to guide my art.

Stimuli from Évora and Portugal

Two years ago, I decided to embark on this programme and discover a new country. Several times, the people I met in Évora asked me: Why Portugal? Although the exact answer is more complex, I very often replied: the sun. Portugal is one of the sunniest countries in Europe, and this was clearly a factor when I decided to come and live there for two years, as up until then I had lived in regions with a northern or at best continental climate. In fact, that was one of the first impressions I had when I arrived in september, driving to Évora from Lisbon and seeing the fields charred by the scorching summer. It was almost like the representation of South American regions in films, as if there was a yellow filter in front of my eyes.

The light was particularly fascinating to me and was a recurring element in my first photographs there. I particularly admired the way the intense light reflected off the immaculate white walls to dazzle any passer-by (Figure 21).

The yellow or blue frames of the windows or walls very quickly became a symbolic element for me of the highly charged atmosphere of Portugal (Figure 22). In particular, I told myself several times that this aesthetic detail had such an influence on the impression left by a place. These colours immediately brought life and joy to a place where the dull greyneess of the concrete blocks of most occidental cities crushes the human need to escape.

I also fell in love with the clothes hung out to dry in both summer and winter (Figure 23). It was like a constant reminder that the climate here was friendly and added a little more cheer and colour to the narrow streets. These streets were so typical of Évora, with their slender mouths like riverbeds spilling out on either side (Figure 24). The dilapidated roughcast of the facades was a reminder that this place had lived before and would live after.



Figure 21 - Baptiste Gautier, digital colour photograph, 5472x3648 px, Évora, Portugal, 2021

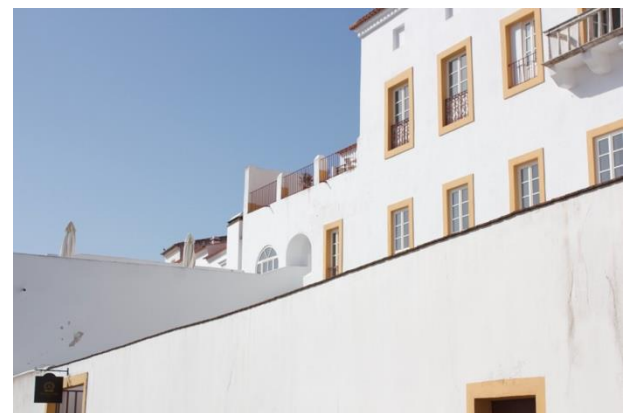


Figure 22 - Baptiste Gautier, digital colour photograph, 5184x3456 px, Évora, Portugal, 2022



Figure 23 - Baptiste Gautier, digital colour photograph, 5184x3456 px, Évora, Portugal, 2022



Figure 24 - Baptiste Gautier, digital colour photograph, 5184x3456 px, Évora, Portugal, 2022

Évora is a vestige of a civilisation that no longer exists. It is a place that has certainly been preserved in part for tourism, but which does not exist in appearance, in feigned authenticity. Évora is not a destination, it is above all a place of life. When Nina Katchadourian saw one of my videos on the city, she told me that I was in a kind of nostalgic documentation vein. I think this comment is extremely telling about Évora's identity. Because even though I had very few memories of the city, the wandering memories inherent in its history affected the way I looked at it.

Nostalgia used to be seen as a mental disorder, but now it is seen as a purely positive emotional experience (MacDonald, 2017). Restorative nostalgia, perceived as a desire to relive the moment, is now contrasted with reflective nostalgia, as a desire to enjoy the memory while being aware that it has passed, as an acceptance of the irrevocability of time (MacDonald, 2017). Nostalgia is an experience of aesthetic remembrance and is therefore extremely rich for artistic practice, where it is essential to know how to appreciate it without trying to define its usefulness (MacDonald, 2017).

The nostalgia induced in the experience of Évora's sense of place is partly based on its heterotropic character, where the historic centre marks a strong discontinuity with the periphery in terms of architectural style and the atmosphere felt. The city walls further accentuate this phenomenon, giving Évora's historic centre a space of illusion that generates new rules and behaviours (Lübbren & Crouch, 2003).

It was in this environment conducive to artistic exercise that I began my first projects, with a desire to go further than just aesthetic photography. Initially, I paid particular attention to the colours that could be found in the city (Figure 25).

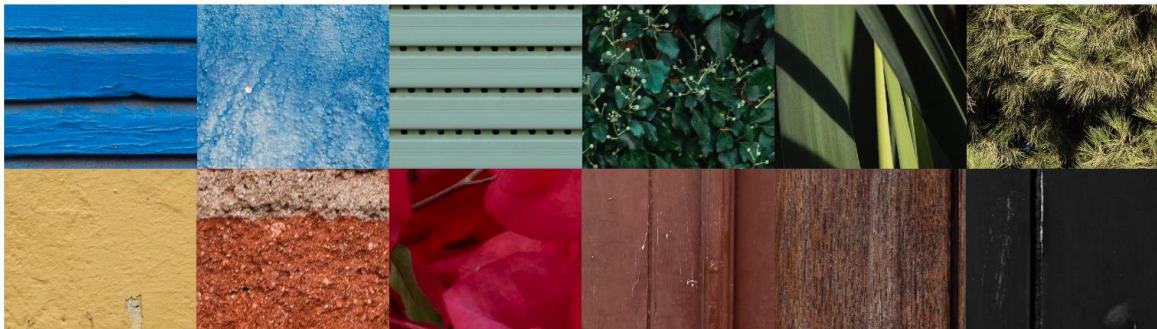


Figure 25 – Baptiste Gautier, colour palette from Évora as a first year project, 2021

According to me, it was as if these colours were the face of the city's soul (Figure 26). I wanted to add creativity to the aesthetics of a place so as to make it easier to grasp by converting the invisible into the visible.

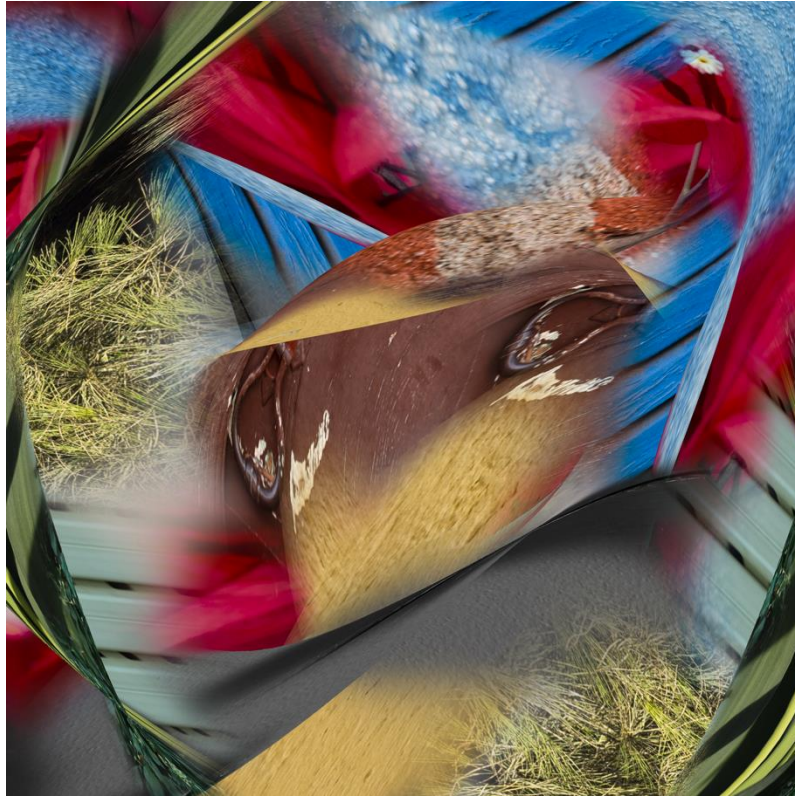


Figure 26 - Baptiste Gautier, Rostos de Évora, composition created as a first year project, 2022

Alongside my experience in Évora, I also spent a few days in the south of Portugal, which particularly nourished my artistic expression. The Algarve is renowned for its long beaches and coastal cliffs, which inevitably attract large numbers of tourists, especially during the high season. As a result, some localities have been completely transformed to cater for the influx of tourists and have lost their historical authenticity. Such is the case with Albufeira, and more specifically the Marina de Albufeira. At first sight original in its design, with colourful buildings and a well laid-out harbour, the atmosphere felt in the Marina is very quickly annihilated by this superficiality and in particular the proliferation of bars and nightclubs, almost giving off an unhealthy vibe in off-peak periods with these large rooms lit by neon lights even in the middle of the day and completely deserted.

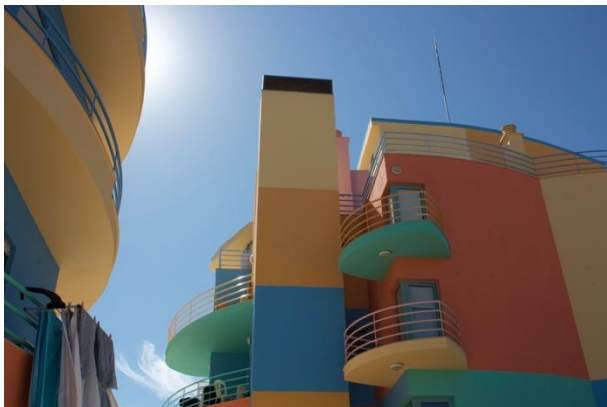


Figure 28 - Baptiste Gautier, digital colour photograph, 5184x3456 px, Albufeira, Portugal, 2021



Figure 27 - Baptiste Gautier, digital colour photograph, 5184x3456 px, Albufeira, Portugal, 2021

The Marina de Albufeira is a typical example of the non-place criticised by Debord in his vision of a society of the spectacle. In order to meet the demands of tourists, the place has totally denatured its distinctive attributes to claim only characteristics serving economic and practical purposes in order to boost its attractiveness to foreign tourists. You are in Portugal, but there is nothing to tell you that you are really there - it is as if this place could be anywhere on Earth.

The sound had a particularly strong impact on me in terms of the content of the place (Figure 29). The accumulation of anthropogenic sounds such as the cries of tourists, the incessant hum of ventilation from the dozens of restaurants on the embankment and the noise of cars all contributed to the sense of inauthenticity of the place. I think that the recordings of environmental sounds capture precisely one facet of the sense of place, which underlines the importance of the auditory dimension in the experience of a place and the energy that emanates from it.



Figure 29 - Baptiste Gautier, screenshot from a video produced as a first year project, Albufeira, Portugal, 2021

In a similar vein, the choice of architectural style for the Marina reflects the modernist movement of standardisation exacerbated by tourism and the consequent need for accommodation (Gokce & Chen, 2017). In a move to promote individualism, the houses are becoming carbon copies of each other (Wellin Museum of Art, 2017), stifling individual creativity. Even if architectural originality can be seen as being in line with Debord's revulsion for functional urbanism, the structural repetitiveness whose primary aim is to house as many people as possible is a marker of a capitalist society that prioritises economic benefits over the poetic embrace of our Earth and the places that accompany our lives (Figure 30).

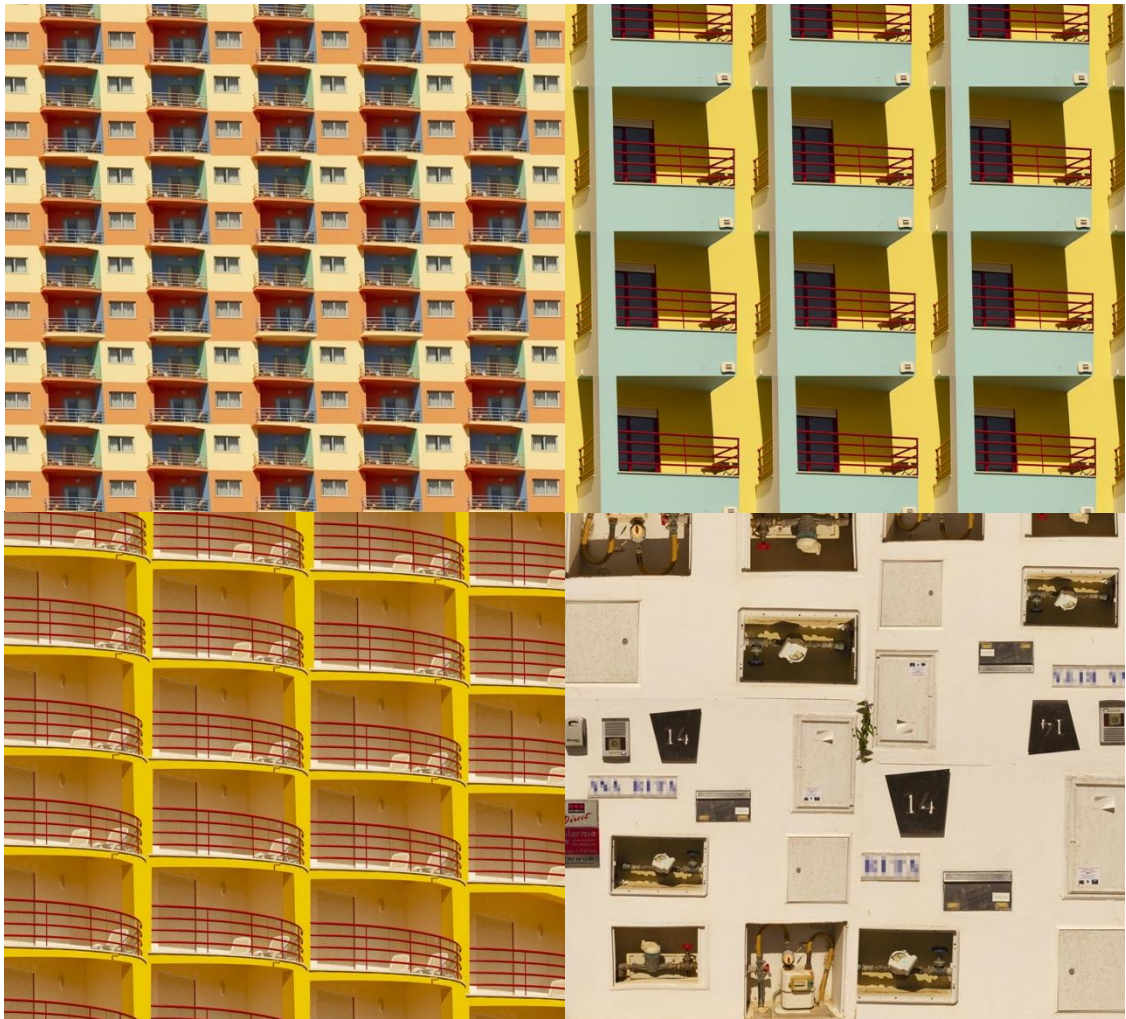


Figure 30 - Baptiste Gautier, collage composition as a first year project, Albufeira, Portugal, 2021

A video tribute to Évora

Earlier in this dissertation, I mentioned the visual preponderance of tourism, an industry heavily reliant on this sense, which allowed a definite bridge to be established with art. The way in which tourist destinations are represented is generally not a mirror image or a faithful imitation of reality. Whether in tourism, art or my everyday life, I see my existence as part of a constructivist paradigm, where what I see is merely a representation and interpretation. As a result, I do not believe in a single objective reality, but rather in a plurality of realities dependent on the gaze of others. It is precisely this premise that gives the sense of place its depth, where the reality of a place is revisited by each individual.

Therefore, if there is no knowledge of the world without representations, it is vital to understand not only what we see, but also what we cannot perceive, what is absent from our gaze (Sturken & Cartwright, 2017). The focalisation of the person experiencing the world, i.e. where their attention is going to be directed, is a major element in the communication of places and indirectly in their apprehension by the audience (Lübbren & Crouch, 2003). Nina Katchadourian also told me very pertinently when she saw a video produced for the ELIA event (see appendix) that what was very difficult in the artistic exercise was to direct the gaze of the observer to where I myself was looking.

« I think that one of the hardest things to do when you're trying to communicate a place to somebody is, and I've made this mistake many times myself, I assumed that I can take my camera, show somebody something and they will see what I am seeing in that shot » (Katchadourian, p.c., 2023).

For me, using video as an artistic medium was a double-edged sword. In a way, I think it is the channel that best allows the audience to imagine what is outside the frame. Whether it is the varying light, the sound, the extension of perspectives, it is possible for the audience to take their gaze beyond the screen, more so than when viewing a photograph or looking at a painting. On the other hand, what is extremely difficult is succeeding in anticipating the viewer's focus on what I, the artist, want to communicate and show.

The potential of video is immeasurable, allowing cinema to reinvent itself year after year with the endless creativity of film-makers. However, I was surprised to see how little use was made of this potential, particularly in promotional videos for destinations in the tourism industry and its communicative focus. My end-of-master's thesis in this field focused on this very theme through an in-depth analysis of a particular video from semiotic, aesthetic and multimodal angles. For this reason, choosing the video format as my practical end-of-studies project was a natural and logical next step.

As well as being certain about the format I was using, I was also certain about my approach to the artistic direction of my video. In keeping with the Romantic movement, I did not want to restrict my receptivity to the place with strict presuppositions structuring my artistic work. In the same empirical line, I did not want to consider my audience as connoisseurs but more

as merely people with a sense of what it is like to be there (Ruskin, 1871). It was also a way for me to thumb my nose at the presupposed inaccessibility of art discussed earlier.

The only inspiration that has had a significant influence on my work is Corinne Silva's *Night Circuits* (2018). In a similar format, I particularly appreciate the aesthetic sobriety of the visuals and the consequent weight of sound, particularly the sound of leaves in the wind. The two-channel visual was also a symbolic and logical choice for me. Symbolic because I liked the metaphor of opening a book. Logical because I wanted to try and convey as faithfully as possible the experience of a place in real life, where our vision is disturbed by what is on the periphery. As my video has a majority of slow static shots that can almost resemble photographs for some viewers, it is easier for them to focus on a particular element and not have to juggle between the two parallel shots. Making a two-channel video was also technically challenging, as it is a delicate exercise to manage to create coherence between the shots, whether through colour, proportion or perspective, or even to direct the eye to a specific element when there are twice as many elements on the screen. These major components in the video editing process are just as important in urban or landscape development and planning, accentuating the relevance of taking an artistic look at a place.

Despite these certainties, however, I felt a certain tug of war in the desired balance between respect for the ethics of place and its aesthetic observation. The ethic of place is respect for the characteristics of a place that goes beyond the simple tourist gaze motivated by aesthetic reasons (Lippard, 1997). To this end, I wanted to provide a heterogeneous view of Évora that was not limited solely to the traditional historic centre. For example, I did not show famous monuments such as the Templo de Diana or the Chapel of the Bones. In several shots the weather is not ideal, with either wind markers or hazy skies. I took care to show the outskirts of Évora and the more social housing so as not to give an overly romanticised view. On the other hand, I made an effort not to show too many cars or traffic signs, so as not to have interfering noises in my soundtrack such as the (many) horns usually heard in the city. In a way, I find myself locked in an aesthetic prison, but it is a conscious choice because that is what I want to communicate, I want to offer an honourable testimony for Évora. A testimony in keeping with a nostalgia that embellishes the reality of lived experiences, intended more for pleasure than for precision, and allowing us to take an aesthetic distance from our memories (MacDonald, 2017).

Because that is what this video is. A nostalgic adventure in the sense of the place of Évora. The pace is deliberately slow to break with our modern habit of living our lives at breakneck speed without paying any more attention to our surroundings. The clothes dancing in the breeze and drying in the sun, and the shot of the man walking down the sun-drenched street (Figure 31) are good illustrations of this. The soundtrack consists of just two main elements: birdsong and a recurring instrumental melody. At the end of my street, every evening, a woman learned from her instrument and rocked the diners of the occupants.



Figure 31 - Baptiste Gautier, screenshot of A Sense of Place video, Évora, Portugal, 2023

My artistic premise of going off on an adventure and seeing what would come under the lens of my camera also led to some wonderful surprises. One day during filming, I decided to get as far away from civilisation as possible and head out into the countryside around Évora. Armed with a tripod and all the necessary equipment, I walked several kilometres along the side of the road before deciding to head further into the fields. There was a long path with a house at the end. Out of curiosity, and seeing that it would allow me to make a loop and then head back towards the centre, I decided to venture down it. I walked a hundred metres or so and in the distance, in front of the house, I saw a dog barking at me. Then a second and a third. Not wanting to turn around and retrace my steps, I continued along the path, hoping not to get bitten. Moving forward cautiously, I gradually got closer to the house under the barking and growling of the dogs facing me until, by chance, an old lady called them back to leave me alone. In wobbly Portuguese, I chatted a bit and realised that the house was next to a wasteland that faced a majestic, dilapidated, disused church (Figure 32), next to which was stored all sorts of rubbish such as old mattresses. I spent almost an hour there, filming it from several angles, always under the threat of dogs in the distance who did not appreciate my coming here. I was just wandering around Évora, walking without any real purpose, and it was in this state of mind that I made this fabulous discovery, just as if I were discovering the past and the present together (Sosieñ, 1994).



Figure 32 - Baptiste Gautier, screen capture of a shot not used in the video, Évora, Portugal, 2023

In his writings, Chateaubriand often described the landscape seen from above or below, as if it dominated the individual or, conversely, allowed the individual to tower above him (Sosieñ, 1994). Some of the shots in my video use this code, such as the white house in front of a threatening grey sky seen from below, or the church hidden in the green rolling hillside seen from above (Figure 33). When I was filming I did not think of myself so much as an artist but more as an adventurer, like a horseman without a horse, in search of a visual pearl. I remember on my travels there were times when I just wanted to get to the top of a mountain to see what was behind it. And once at the top, I see a new one. Imagining that behind it will be a breathtaking panorama like a sea of mountains.



Figure 33 - Baptiste Gautier, screenshot of A Sense of Place video, Évora, Portugal, 2023

However, this adventure came to an abrupt end when the exploration of the shooting days was replaced by the technicality of the editing days. In my choice to use modern media, I cannot take my canvas and paint, climb to the top of a mountain, paint the landscape and come back with the finished work. This aspect of the project was by far the most difficult for me, because not only does it require undeniable technical skills, but above all it can be frustrating in the quest for perfection. A shot, however beautiful, can be destroyed by the way it is shown in the final video. Also, despite my romantic postulate of not planning my project more than that in advance to let my instinct guide my art, many times I have found it a shame not to have this kind of shot, or not to have paid attention to this detail while filming. I realised that art, at least in a modern format like photography or video, could hardly be the simple expression of an individual's artistic fibre, but that it had to be correlated and enhanced with a certain base of technical skills.

In my video, a prominent element was the coherence of the combination of shots side by side, while at the same time respecting the visual succession. Of the many elements that influenced these choices, colour was certainly the most important. As I mentioned earlier in connection with the work I did in the first year, for me colours are certainly the most important element in expressing a sense of place. As Merleau-Ponty said, "our fleshy eyes are already much more than receptors for lights, colours and lines: they are computers of the world" (Merleau-Ponty, 1960). I think that what first comes to the individual's eye are colours and light, two elements that affect each other. In 'A Sense of Place', I tried to get a fair representation of the colour palette seen in Évora. Some shots come together in their dominant colour while others are determined by contrast (Figure 34). With this colour-based guideline, I had a strong marker to guide my choices so as not to lose myself aesthetically.

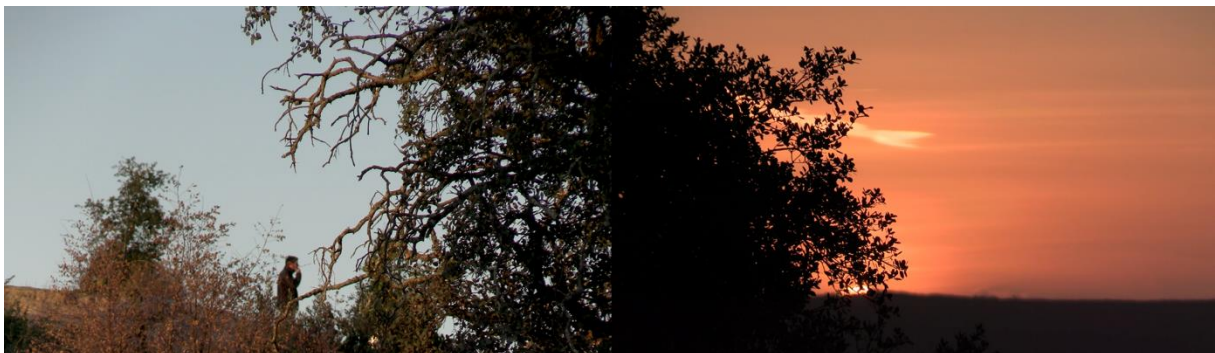


Figure 34 - Baptiste Gautier, screenshot of A Sense of Place video, Évora, Portugal, 2023

The Lessons

Among the things I learnt during these two years of study was, first of all, a personal reflection on the role of art and, more precisely, on what can be considered art and what cannot. When I joined the programme, I was almost naive in thinking that as soon as I produced something visually pleasing, that something would become art. My travel photos, which I think objectively have real visual value, could then be considered as works of art. My vision has evolved on this subject where I think the distinction between visual pleasure and aestheticism was confused for me and may be for others too.

I have sometimes had the feeling that my practice should embody a political significance or at least provide an opinion on a discourse. Walter Benjamin (1996), for example, said that the greatest danger for photography was to have only a decorative function. A photograph that frees itself from its historical, ethical or political dimension to become purely aesthetic, in other words a photograph that no longer seeks to deliver an experience but only to please (Benjamin, 1996). While I understand the superficiality of a work that embodies only one cosmetic facet, I think it is a vision that underestimates the impact of aestheticism in our society. Even if aestheticism is associated with the pleasure felt by the subject when observing an object, its apprehension is more complex than that. In the Romantic movement, aestheticism is not simply a way of perceiving the world, but a fundamental element of it. Aesthetic feeling is therefore the relationship between the subject and the object and is consequently divided between a notion of objectivity and subjectivity (Gorodeiski, 2016).

Aestheticism has always been associated with the arts and philosophy and is an attribution of value residing in the pleasure brought about by the beauty, style and "creative and technical virtuosity" of the object (Sturken & Cartwright, 2017). Aestheticism is not easy to produce, nor is it similar to utilitarian objects (Sturken & Cartwright, 2017). From this perspective, I believe that it should be recognised at its true value, differentiated from the decorative aspect, without having to be coupled with another dimension such as politics or history in order to be known as art. In my case, when I was producing visually pleasing photos, I was creating an object that was close to being an artwork but too superficial, where my creative intention was only to produce something pleasing. To achieve and claim the status of aesthetic object that opens the doors to art, it is essential to want to make the subject observing the object experience something.

There is an analogy used by John Ruskin (1871) that I find very apposite. He said that "*no man is naturally likely to think first of anatomy in painting a pretty woman; but he is very apt to do so in painting a mountain*". Through this view of the mind, Ruskin argues that sometimes we perceive landscapes too much through their purely physical characteristics and not enough through their aura. We take pleasure in insignificant things like wood or rock, when without meaning these elements claim nothing. Aesthetics cannot simply be an appreciable retranscription of the world. It is already an apprehension and conversion of the aura of a substance into an artistic object.

This criticism of the sole aesthetic function of an art object correlates with my feeling that tourism sometimes had no place in art. Although I will not return to this question, which has already been raised in this dissertation, I would like to highlight one last time the relevance of art to tourism. Even though I was already aware of the crucial importance of destination design and communication in a tourist's decision-making process, I had my doubts about the potential role of art in this, because if there is one thing that is certain, it is that art is not marketing.

I am now certain that art can be a positive vector in the development of places and therefore destinations by precisely influencing marketing. If a region or city wants to establish itself as a popular tourist destination, it could be very judicious to hold an art competition with a prize at stake (Lübbren & Crouch, 2003). In its conception and scope, art can encourage a more conscientious form of travel and drastically limit the modernist impact of the tourist industry on regions not adapted to the arrival of thousands of people.

Finally, I would like to close by talking about me and what I have learnt about myself. As Merleau-Ponty (1960) said, science can in a way restrict us and make us give up inhabiting things. Having had a scientific secondary school diploma and then 4 years of higher education in the social sciences, I think that my starting point was far from giving me an artistic inclination, even if I had this fibre buried inside me. As a result, I felt a certain sense of impostor or illegitimacy, reinforced by the image I had of art and the mediums I used, similar to pop art which, as mentioned above, is sometimes considered to be low-level art (Shapiro & Heinich, 2012).

On an even more personal level, I was particularly struck by the strong presence of religious symbols in Portugal, with churches and crosses everywhere, and a strong Catholic influence in general (Figure 35). Even if the point here is not to open up this subject, as it is very specific to each individual and cannot be dealt with in a few lines, I think that the religious aspect has had a significant impact on my artistic expression. Certainly motivated by a need to find answers to my existence, and also motivated to some extent by my supervisor, I became interested in philosophical authors such as Sartre and Camus, and more generally in the main philosophical doctrines. Existentialism states that we are not born artists, because we are and become what our actions represent. Consequently, if throughout my life I have not sought to capitalise on my artistic fibre, I could not from one day to the next consider myself as such. Vision is something you have to work at (Merleau-Ponty, 1960).

Nevertheless, I do not share the entire ideology of existentialism and, to a certain extent, of the absurd. In particular, I believe in a certain determinism and so in a way I live in a contemplative philosophy. I believe in a cultural determinism, a social influence where the environment in which we grow up determines our artistic expression.



Figure 35 - Baptiste Gautier, screen capture of a shot not used in the video, Évora, Portugal, 2022

Philosophy can no more provide an answer to the meaning of existence than art can. By looking at the concept of place and travel through an artistic prism, I became aware of my personal situation and how I felt about it. Having lived so many years away from home and having this visceral attraction to discovering new places, I realised that I had developed an ability to quickly feel at home anywhere, but that in return I never *really* felt at home. I had developed an undeniable sense of autonomy and adaptability, enabling me to master a new environment in a matter of weeks, but even at home in my family house, I felt that my home might be somewhere else. This feeling is not only personal to me, as it was also mentioned in interviews (Day, p.c., 2023) or by Baudelaire:

"Being away from home, and yet feeling at home everywhere;
seeing the world, being at the centre of the world and remaining
hidden from the world".

CONCLUSION

When I started writing this paper, I had no idea what I was getting myself into. Of course, I had a detailed plan, a clear idea of the chapters and their content. But I was more used to writing theses than dissertations, to listing facts rather than trying to truly interpret them, so I was a little apprehensive. Just as if I were on the eve of a trip, my bags all tied up as if to reassure me that everything was going to be all right.

I was particularly apprehensive about the personal involvement I was going to inject into this work. Looking back, when my teachers asked me to go beyond the simple cosmetic object, I do not think they expected me to get behind socio-political discourse. I think they expected me to include a part of myself in my work, to open up enough to inject my thoughts, my dreams, my desires and my fears. In a way, a work of art is a reflection of the artist's soul. If the artist does not engage with it, the richness of the work is close to nothing.

Through this dissertation, I have not only, I hope, discussed in depth the concept of the sense of place and its practical implications in future society, but I have also conceived of an introspection of my existence. I sought to understand why travel, tourism and the places in my life formed this continuum that was so important that I had decided to dedicate this entire work to them. To the extent that I had shifted my creativity to them in an attempt to extract some artistic output.

I think that to understand myself better, to understand more fully the meaning of my existence, and to understand the meaning of my art, I needed to understand the world. This vast expanse of spaces that we come to perceive, either as landscapes or as places. I needed to understand how and why they left this impact on me (us) and were markers of my life. I wanted to question the sense of place with my gaze. To ask it to reveal the visible means by which it made sense of the place before our eyes.

Through the analysis of interviews and the literary review, it was shown that the intimate relationship between an individual and a place is a fundamentally subjective dynamic, even if certain characteristics of the place remain systematically on the surface. The importance of feeling deeply familiar or dislocated with a place was also highlighted and identified as a major element in artistic inspiration. The sense of place could take on an evolving character by being logically subject to external influences, such as tourist documentation on certain destinations or changing seasons. More generally, art has been a relevant prism for observing the sense of place and understanding how it might materialise, where science or even philosophy each had intrinsic limits.

In my work and among the characteristics mentioned, colour, light, and to a lesser extent sound, were predominant elements in my friendship or enmity with a place. Within my own romantic paradigm and probably because of a stronger attachment to nature than to the urban environment, these three criteria are what make me feel most attached or distant from a place, more so than the architecture, the people or the smells. In the case of Évora and my experience of the place, the warm yellow light, the colourful window frames and the birdsong have rocked my story and are the predominant memories that remain with me.

Now it is time to bring this dissertation to a close and certainly to seal off the artistic parenthesis of my life to sail towards new horizons. However, I can proudly say that these two years of teaching have had an immeasurable impact on me, and not just on my artistic self. They pushed me to think about my place in this world and my usefulness in this society. I now see art not only as a unique channel for discussion but also as a tool for inviting people to look around them.

REFERENCES

- A Sense of Place September 28 — December 22, 2013 - Wellin Museum.* (n.d.).
<https://www.hamilton.edu/wellin/exhibitions/detail/a-sense-of-place>
- Adler, J. (1989). Travel as performed art. *American Journal of Sociology*, 94(6), 1366–1391.
<https://doi.org/10.1086/229158>
- Americanmotelresearch. (2017, February 12). *Space and Place: The Perspective of Experience. Yi-Fu Tuan. Notes.* My Dissertation Research.
<https://dissertationresearchhell.wordpress.com/2017/02/12/space-and-place-the-perspective-of-experience-yi-fu-tuan-notes/>
- Benjamin, W. (1996). Petite histoire de la photographie. In *Études photographiques* (Issue 1).
<https://journals.openedition.org/etudesphotographiques/pdf/99>
- Butler, T. (2007). Memoryscape: How audio walks can deepen our sense of place by integrating art, oral history and cultural geography. *Geography Compass*, 1(3), 360–372. <https://doi.org/10.1111/j.1749-8198.2007.00017.x>
- Castro, R. (n.d.). *Invisible Places 2017*. <http://invisibleplaces.org/>
- Cresswell, T. (2014). *Place: An Introduction*. John Wiley & Sons.
- De Maere, J. (2016). L'espace pictural des Impressionistes. *L'espace Pictural Des Impressionistes*. Conférence de L'Eventail au Cercle Gaulois Artistique et Littéraire.
https://www.academia.edu/29885458/Lespace_pictural_des_Impressionistes
- Debord, G. (1989). Rapport sur la construction des situations et sur les conditions de l'organisation et de l'action de la tendance situationniste internationale. *Inter : Art Actuel*, 44, 1–11. <https://www.erudit.org/fr/revues/inter/1989-n44-inter1102296/46876ac.pdf>

- Figes, O. (2019). Europeans on the move: Three Lives and the Making of a Cosmopolitan Culture. In *The Europeans*. Metropolitan Books.
- Gish, T. G. (1964). "Wanderlust" and "Wanderleid": the motif of the wandering hero in German romanticism. *Studies in Romanticism*, 3(4), 225.
<https://doi.org/10.2307/25599624>
- Gokce, D., & Chen, F. (2017). Sense of place in the changing process of house form: Case studies from Ankara, Turkey. *Environment and Planning B: Urban Analytics and City Science*, 45(4), 772–796. <https://doi.org/10.1177/0265813516686970>
- Gorodeiski, K. (2016, June 14). *19th Century Romantic Aesthetics (Stanford Encyclopedia of Philosophy)*. Stanford Encyclopedia of Philosophy.
<https://plato.stanford.edu/entries/aesthetics-19th-romantic/>
- Hamilton College - Ruth and Elmer Wellin Museum of Art - History. (n.d.).
<https://www.hamilton.edu/wellin/about/about>
- Isa B. (2016, November 1). *L'impressionnisme et le tube de peinture*. Tartines De Culture.
<http://blog.messortiesculture.com/article/limpressionnisme-et-le-tube-de-peinture-520>
- Lauzon, J. (1993). Jean-Claude Lemagny, André Rouillé, Histoire de la photographie, Paris, Bordas, 1986. *Horizons Philosophiques*, 4(1), 117. <https://doi.org/10.7202/800937ar>
- Les Plages d'Agnès*. (2008). Agnès Varda.
- Lippard, L. R. (1997). *The lure of the local: Senses of Place in a Multicentered Society*.
- Lübbren, N., & Crouch, D. (2003). Visual culture and tourism. In *Berg eBooks*.
<http://ci.nii.ac.jp/ncid/BA63124307>

- MacDonald, H. (2017, October 10). The Art of Nostalgia. *Psychology Today*.
<https://www.psychologytoday.com/intl/blog/time-travelling-apollo/201710/the-art-nostalgia>
- Merleau-Ponty, M. (1960). *L'oeil et l'esprit*.
- Morice, J. (2013). Voyage et anthropologie dans l'Émile de Rousseau. *Revue De Métaphysique Et De Morale*. <https://doi.org/10.3917/rmm.131.0127>
- Nielsson, E., & Tangø, E. (2020). *An Explorative Study of Wanderlust* [Master Thesis].
- Nothomb, A. (1999). *Stupeur et tremblements*. <http://ci.nii.ac.jp/ncid/BA70438768>
- Paquot, T. (2020, August 19). « La poétique de l'espace » de Gaston Bachelard. *Topophile*.
<https://topophile.net/savoir/la-poetique-de-lespace-de-gaston-bachelard/>
- Pire, G. (1956). G. Pire, Jean-Jacques Rousseau et les relations de voyages. *Presses Universitaires De France*, 3, 355–378. <https://www.jstor.org/stable/40521416>
- Ruskin, J. (Ed.). (1871). *Lectures on Landscape*.
<https://www.gutenberg.org/cache/epub/20019/pg20019-images.html>
- Salzer, H. (2015). Wanderlust – applying a method of the romantic era for screendance making. *Light Moves Festival of Screendance Symposium 2015, Dance Limerick & DMARC*. <https://research.tees.ac.uk/en/publications/wanderlust-applying-a-method-of-the-romantic-era-for-screendance->
- Shapiro, R., & Heinich, N. (2012). When is Artification. *Contemporary Aesthetics*, 4, 9.
https://digitalcommons.risd.edu/cgi/viewcontent.cgi?article=1196&context=liberalarts_contempaesthetics
- Sosień, B. (1994). L'art de voyager selon les romantiques: Chateaubriand, Nerval et Słowacki. *Acta Universitatis Lodziensis*. <https://dspace.uni.lodz.pl/xmlui/handle/11089/14083>

- Sponsor. (2016). Open call for Elmhurst Art Museum's 20th-Anniversary exhibition
‘Sense of Place’ *Hyperallergic*. <https://hyperallergic.com/315059/open-call-for-elmhurst-art-museums-20th-anniversary-exhibition-sense-of-place/>
- Sturken, M., & Cartwright, L. (2017). *Practices of looking: An Introduction to Visual Culture*. Oxford University Press, USA.
- Tribe, J. (2008). The art of tourism. *Annals of Tourism Research*, 35(4), 924–944.
<https://doi.org/10.1016/j.annals.2008.07.003>
- Wellin Museum of Art. (2017, October 30). *A sense of place* [Video]. YouTube.
<https://www.youtube.com/watch?v=NeMG6LGskMc>
- Wikipedia contributors. (2023). Flâneur. *Wikipedia*.
<https://en.wikipedia.org/wiki/Fl%C3%A2neur>

List of websites to consult artworks not referenced in table of figures

Self portrait on the train, Germany by Nan Golding:

<https://www.tate.org.uk/art/artworks/goldin-self-portrait-on-the-train-germany-p78047>

Date of access: 05-09-2023

Morning Sun by Edward Hopper:

<https://www.columbusmuseum.org/blog/2020/05/12/pocketguide-to-cma-edward-hoppers-morning-sun/>

Date of access: 05-09-2023

Netmenders and Bathing Boys by Lieberman:

https://ghdi.ghi-dc.org/sub_image.cfm?image_id=1319

https://fr.wikipedia.org/wiki/Fichier:Max_Liebermann_Boys_Bathing.jpg

Date of access: 05-09-2023

Website of artists from interviews:

<https://www.saulrobbins.com/index>

<https://caseyruble.com>

<https://www.ioefig.com>

<https://www.amymho.com/index.html>

<https://www.sophieguyot.ch>

<https://oscillation.org/tkbuhler/>

<http://www.ninakatchadourian.com/index.php>

<http://www.stephencartwright.com>

<https://www.jennyday.com>

<https://www.robertfehre.com>

Date of access: 05-09-2023

APPENDIX

Table of interviews participants

	Participant	Living area	Interview type	Date	Duration
1	Robert Fehre	Florida	Zoom interview	13-01-2023	27:47
2	Nina Katchadourian	Brooklyn, Berlin	Zoom interview	16-01-2023	35:37
3	Amy M. Ho	California	Zoom interview	17-01-2023	19:19
4	Toby Kaufmann-Buhler	USA	Zoom interview	17-01-2023	27:09
5	Joe Fig	New York	Zoom interview	18-01-2023	35:45
6	Sophie Guyot	Switzerland	Zoom interview	23-01-2023	36:01
7	Stephen Cartwright	California	Written interview	15-01-2023	-
8	Saul Robbins	New York	Zoom interview	23-01-2023	1:08:57
9	Casey Ruble	New York	Written interview	30-01-2023	-
10	Jenny Day	New Mexico	Zoom interview	24-01-2023	31:20

Questionnaire for participants

Part 1: Experience and profile of the participant

Can you briefly introduce yourself as a person and as an artist, including elaborating a bit on your relationship with art in general?

How would you define your art (aesthetic style, influences, intentions, etc.)?

What kind of themes do you want to achieve or communicate in your artistic expression?

Part 2: The sense of place, the relationship between humans and places

How would you define the sense of place for you? Do you think there is a relationship between humans and places?

As a person, how do you interact with a place? Do you see places as a support for your life or do they have a more important function?

Is there a particular factor (people, light, architecture, colours, etc.) that you feel predominates in expressing the sense of place?

In the course of my research, I have encountered some confusion about the delimitation of the terms place, space and landscape. Places are generally thought to be closed, while spaces are more open and undefined. Is this a distinction you share and where would you place the concept of landscapes in this?

Part 3: Art and a sense of place

Do you as an artist interact differently with a place than you do as a person?

How do you think art plays and can play a role in the experience of a place (e.g. role in raising awareness, protecting the environment, shaping the image of the place, etc.)?

What is your opinion on tourism and art? Do you see yourself as a tourist (or traveller) when you create artistic content from a place?

Do you have a work of art, film, music or any other artistic medium that comes to mind to illustrate the sense of place?

ELIA Video

Video produced in December 2022 as part of an application to take part in the ELIA event in Évora. The theme of the event was situatedness.



Figure 36 - Baptiste Gautier, screenshot from video, Évora, Portugal, 2022

Link to the video

<https://drive.google.com/file/d/1JCieoI5J49WTP89e5Uyc2SNb3A5Wetd4/view?usp=sharing>

Final video “A SENSE OF PLACE”



Link to the video: <https://drive.google.com/file/d/1sZV-VvmKuKWNsFqPNYb57cC6gNA-x9D-/view?usp=sharing>

A Sense of Place is a sensory and nostalgic stroll through the cobbled streets of Évora and its rural suburbs. By means of a two-channel video composition, the audience is subjected to the stimuli of the place and its attention is disturbed by the multifactorial expression of its sense.

The soundscape accompanies this poetic but faithful escapade of the city, where I have conceived an effort to deliver a holistic rendition.

Inscribed in a creative process as a tourist artist, this video is as much a personal tribute to the city of Évora as it is an invitation to discover it and to reason about the very notion of place in the course of human lives.

Viewing conditions:

The work was designed to be exhibited in a dark room, projected onto a large-scale white wall, made possible by the high resolution of the filmed shots.

For individual viewing, it is recommended to download the video to watch it in its highest quality, in a low-light room and with the correct sound level.