

CALL FOR PAPERS

Theme: Tourism
Esse arts + opinions no. 111
Deadline: January 1, 2024

Send your text in US letter format (1,500 and 2,000 words, doc, docx, or rtf) to redaction@esse.ca before January 1, 2024. Please include a short biography (45 words), an abstract of the text, and postal and email addresses.

Applicants who wish to first submit a statement of intent (250 words) are invited to do so at least 3 months before the submissions deadline. We also welcome submissions (reviews, essays, analyses of contemporary art issues) not related to a particular theme. An acknowledgment of receipt will be sent within 7 days of the deadline. If you have not been notified, please contact us to ensure your text has been received.

TOURISM

From space tourism to recreational exploration of the ocean depths to conquest of the tallest peaks in the world, tourism has taken a turn for what can only be called the extreme in recent years. Whether paeans to “human genius” or pure megalomaniacal delirium, these costly undertakings are often detrimental to both the human beings and the flora and fauna at their destinations. Such extravagant adventures are the prerogative of a wealthy minority that is constantly expanding the very definition of tourism, but one can’t say the same for “ordinary” tourism, which is becoming more and more popular (and lucrative for its purveyors). The tourism sector tops the rankings of global industries; the number of international tourists will reach 1.8 billion by 2030. In an era of discount flights and massive Airbnbification of housing, tourism is becoming synonymous with exploitation, raising ethical questions and paradoxically engendering tourismophobia and the emergence of new, alternative forms of organized travel (solidarity tourism, eco-volunteerism, slow tourism, and so on).

With tourism expanding as a complex social, cultural, and economic phenomenon, today more than ever it is exceeding the globe’s capacity for ecological absorption and endangering human and natural environments many of which are already fragile. The connections between colonialism and the idea of tourism are also at the very core of its definition; modern tourism has its roots in the spread of colonial empires, which imposed a form of cultural and

political imperialism that is still perceptible in how we construct the concepts of identity, alterity, exoticism, and folklore.

Far from lagging behind these latest trends, art, not to be outdone, ingeniously competes within this frenzy of recreation and tourism. Which isolated or improbable spot will host the next artist residency? Which art biennial will draw the most traffic? Which work of public art or great museum will draw the most visitors? Which open-air museum will be home to the most ambitious installations or sculptures? All bets are off; unbelievably, Jeff Koons's project *Moon Phases* will feature 125 small sculptures on the moon. Literally, the sky is the limit!

Although we may criticize its origins and inner workings, tourism remains an essential lever for the development and survival of devitalized cities, regions, and institutions, and its contribution to the health of art ecosystems is undeniable, as exemplified by policies for integrating arts with architecture, local crafts, and the artistic and cultural sovereignty of certain communities. Today, tourism and art are natural allies in global touristification, offering artists and many art institutions opportunities or a platform for showcasing their work in an exchange of good practices. Tourism's essentially visual nature—we travel to *see other places*, as the saying goes—connects it, seemingly irrevocably, to photography, the preferred medium for documentation and memory. Landscape, an indispensable motif of tourism, has itself become a site of museumification and appropriation (cultural, natural, historical), as if the constantly increasing pressure of neoliberalism has caused a reversal in the way we look at things: it is not enough simply to contemplate the immensity of the mountain, we have to conquer it at all costs—as evidenced by the huge throngs of climbers (and of rubbish) on Mount Everest.

The backlash from the pandemic has highlighted the burden placed by over-tourism on certain sites, including the world's leading centres of contemporary art, such as New York, Paris, and Venice. The waters of the Serenissima have returned to their old colours as the hordes of tourists have left its canals, moving on to more local destinations, as tourism never exhausts its resources—except those of the environments that its denizens invade en masse.

In light of these many issues at the intersection of contemporary art, leisure, ecology and "destination culture" as a whole, this thematic issue seeks to uncover the strategies that artists and critical thinkers deploy to revisit the very notion of tourism. *Esse arts + opinions* invites authors to propose texts that make tourism the basis for theoretical explorations and artistic research. What is the role of artists, art institutions, and governmental organizations in the era of "touristic worldphagy," to use the sociologist Rodolphe Christin's expression? Could contemporary tourism be the springboard to a new awareness of alterity?

How is the desire for counter-tourism or “nano-tourism” manifested in the field of contemporary art? What should we think of new, “eco-responsible” or “sustainable” forms of tourism? Can they offer an opportunity for a more embodied relationship between humans and their environment? All of these questions and many more will be the subject of this issue.

EDITORIAL POLICY

Published by Les éditions Esse, *Esse arts + opinions* is a bilingual magazine focused mainly on contemporary art and multidisciplinary practices. Specializing in essays on issues in art today, the magazine publishes critical analyses that address art in relation to its context. Each issue contains a thematic section, portfolios of artworks, articles critiquing the international culture scene, and reviews of exhibitions, events, and publications. The esse.ca platform also offers articles on contemporary art and an archive of previous issues of *Esse*.

Submissions are accepted three times a year: January 10, April 1 and September 1. The texts can be submitted for one of the following 3 sections:

Feature: essays between 1,500 and 2,000 words. The guideline regarding the theme is available online 4 to 6 months prior to the deadline: <http://esse.ca/en/callforpapers>

Articles: essays, articles or interviews between 1,250 and 2,000 words.

Reviews: reviews of exhibitions, events or publications (maximum 500 words, without footnotes, or 950 words, with one or two footnotes maximum). You can find guidelines for reviews here: <https://esse.ca/en/publishing-guidelines>

1. With the exception of the expressed consent of Les éditions Esse, the writer agrees to submit a previously unpublished, original text.
2. All articles are reviewed by the Editorial Board, which reserves the right to accept or refuse a submitted article. Selection criteria are based on the quality of the analyze and writing, the relevance of the text in the issue (in regards to the theme) and on the relevance of the chosen artworks and artists. Selection of articles may take up to 6 weeks after submission by the writer. The Board's decision is final. A refused text will not be re-evaluated.
3. With the exception of the expressed consent of the Board, the Board does not consider articles that may represent a potential conflict of interest between the writer and the content of the article (i.e., a text written by the curator of an exhibition).
4. The writers whose pieces are selected commit to format their text according to the typographic standards of *Esse*, following the guidelines sent to them with the publishing contract.
5. With the respect to the vision and style of the writer, the Board reserves the right to ask for corrections and modifications to be made to ensure overall clarity, and coherence of an article.
6. Conditionally accepted articles will be up for discussion between the writer and the Board. If changes are requested by the Board, the writer will have 15 (fifteen) days to carry these out.
7. All costs of typographical correction of the author's text shall be borne by Les éditions Esse except the author's corrections, if applicable, which shall be borne by the author.