



The voyage as the shelter of art: journeys, borderlands, and uprootedness

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This volume of the *Annals of Art History*, which makes the 30th issue of our journal and the third in the new season, has been edited as the world was besieged by the COVID-19 pandemic. Paradoxically, just when we set out to talk about the dynamic status of a world in utter flux, characterised by massive population movements, we have been forced to confine ourselves, to stop travelling, to close the frontiers and to rethink life indoors.

This may be no coincidence.

In the time before the pandemic, contemplating art had been increasingly replaced by viewing it virtually or by mass tourism; the millions of voluntary journeys by humans had actually endangered the planet's equilibrium, while the huge forced migrations caused by poverty and armed conflicts had forced us into rethinking the frontiers and borders of our world and reconstructing identities according to that new kind of permanent foreigner, those millions of people with new allegiances who combine the historical past with the immigrant's everyday experience, that population which entails a force of resistance and subversion against the mainstream power, and which is also a mass of nomadic citizens who are building a new vision of the world, while also turning their artistic output into a meaningful referent in today's global context. The current situation may provide us with a new opportunity to think—from home—about the meaning of art in this world, where the home has become so uncertain and unstable.

For years now, we have been watching art centres move to territories that used to be excluded from the dominant discourse, first to Latin America and then to the Arab world and Asia. These regions have come to the fore in this transformation, and this is also reflected in the extraordinary success of what are called the peripheral biennials, which in short order have surpassed the hegemony of Venice and Kassel in a journey that has decentralised art and made it nomadic.

In our Guest Tribunal section, we present an interview with the artist Rogelio López Cuenca, who for years has been interested in different forms of travel and voyages which affect both the colonial past and tourism and migration. We are also publishing a text by the Tunisian philosopher, art historian and curator Rachida Triki, president of the Tunisian Poetics and Aesthetics Association (ATEP) and vice-president of the International Poetics Society (SIP), who participated actively in the movement to democratise culture during the 2011 revolution. This author has contributed an essay on the beginning of modern art in Tunisia and reflects on the role of colonialism, the outbreak of the European avant-gardes and the construction of her country's own language of modernity.

And in our Forum section, the blind peer-reviewed articles include one by María Gómez, also focusing on the Arab world, which fully immerses us in an intriguing

discussion of art as a way to travel via the works of the Lebanese artists Dinah Diwan and Sthéphanie Saadé, who are reinventing the city of Beirut through their poetic cartographies.

Frontiers are surprising places, categorical yet invisible and ever-changing, as Mónica Alonso and Susana Ferreira emphasise in their article through the works of some of the artists who have examined this theme the most intensely in recent years. Juliana López Pascual talks about the landscape and cartographic images of Patagonia from the mid-20th century as a way of visualising “a possible future”; Modesta di Paola examines Teresa Margolles and Guillermo Gómez Peña based on identity mobility and post-colonialism; and Julio Pérez Manzanares discusses Ai Weiwei’s *Human Flow*. Thus, from one end of the planet to the other, and by authors from manifold provenances, this issue of journeys examines the theme of the voyage as the dwelling-place of art and of travel, the frontier and uprootedness as its conditions in the present time, yet it also examines its many journeys in other eras.

Without a doubt, art plays a fundamental role in the transformation, redefinition and reimagination of the global phenomenon of migration; it constructs and conveys stories about who we are, who we have been and who we will be. The phenomenon of massive migration and its consequences in the collective imagination are not exclusive to the present day; in fact, many of the important moments in the history of humanity are related to the exodus of people: from the African slave trade to the Americas to Mohammed’s Hegira and the expansion of the Aryans. This leads us to question whether art has not always necessarily been crossbred and the product of a global world. In her text, Elena Muñoz traces the routes of iconographic exchanges that share a geographic, devout and institutional topography and a festive calendar which converges in San Pedro de Zamora. Jorge Jiménez López analyses the journeys of Diego de Anaya and their importance in forming his all-important book collection housed in the Colegio Mayor de San Bartolomé at the Universidad de Salamanca.

Migratory movements, journeys, getaways and voluntary or forced exiles have always been a source of inspiration in painting. In Romanticism, the journey was a metaphor for the quest for knowledge and truth; many modern artists viewed frontiers as conventions to be destroyed. But there is no question that our world would not be the same without those who come and go, and that art has always drawn from their voyages. In her text that appears in this volume, Esther Alegre analyses the traces left by the voyages of the Moriscos in the art of Pastrana; Nuria Hinarejos studies the Spanish military engineers in Extremadura and Puerto Rico; and Milton Pedro Dias examines the architectural innovations of Lisbon wrought by Philip II. They are followed by specific case studies of two displaced, emigrant or nomadic artists: Janos Priwitzer and Fernando Miranda Casellas.

Two of the articles in this volume take us to Japan; the one by Jaime Romero spirits us back to one of the most interesting times in the cultural flux between Asia and Europe: the start of Japan’s modernisation in the Meiji Era, when the country decided to open its doors to the world after a lengthy period of isolation and hermeticism, a time which was captured with critical irony by Kawanabe Kyōsai. The other text, written by Alejandro Sanz Guillén, takes us to Japan in the late 17th century through the eyes of a German traveller, Engelbert Kaempfer, who made an entire series of illustrations and sketches of a country that was shrouded in secrecy at the time.

Thus, in this issue of the journal we are embarking on a route with works that travel, with travellers, conquerors and the curious who have travelled the world and, perhaps unwittingly, imbued art with it. This volume concludes with a wonderful text by Iñaki Estella on the unusual travel projects of George Maciunas, the artist behind the Fluxus group, perhaps the first transnational artistic movement in history. Obsessed with geographic displacements and migrations, the artist set out to travel throughout all of art history, which will no doubt lead the reader to reflect on the tensions and affinities between art, travelling and inhabiting.