

and now housed in proximity to the artist's altarpiece in the Cathedral of San Martino, Lucca. Relic and altarpiece worked in dynamic interplay for contemporary believers thanks to the creativity of the artist. Suzanna Simor examines the lively interconnections between saints' relics and visual expressions of the Apostles' Creed in the Catholic church. Two locations in particular, Bamberg Cathedral and Jean de Bourbon's "Creed" Chapel at Cluny, display doctrinal cycles that play directly with notions of relics, reliquaries and visualized statements of the Catholic faith. Indeed, as this volume suggests, such performative expressions of theological truths and artistic expression lie at the very heart of early modern religiosity. Livia Stoenescu's own chapter considers how replicas of important miraculous images (such as the Veronica or True Face of Christ) and a collection of relics re-animated the sacred landscape at the Sacro Monte di Varallo, Italy, from the 1490s onwards. Art, architecture, and the sacred power of simulacra were fused in newly created installations designed to aid in the affective piety and mediative practices then being encouraged in Catholic worship. Such spaces, images, and locations became visual aids to help pilgrims imagine themselves in Jerusalem, walking in the footsteps of Christ. The replica of the Veronica image at Varallo is a kind of "contact relic" in its own right, transmitting the sacred during the meditations of the faithful, as part of the long-standing tradition of endless creating, re-making and re-formulating sacred materiality. Citing Mircea Eliade, Stoenescu reminds us that for the faithful, spaces and images were continuously manifesting the sacred, whether as originals, duplicates, or substitutes.

In Part Three, Jérémie Koering tackles the sixteenth-century notion of procuring "relics" from distinguished artists such as Michelangelo,

with admirers hoping to obtain even the smallest fragment of a drawing from the artist's hand. The word *reliquiae* (remains) was used in relation to both the drawings and the artistic inventions of Michelangelo, helping us understand, as Alexander Nagel reminds us elsewhere, that notions of awe, wonder and the sense of artistic value were often tinged with ideas of the sacred.² In Koering's essay, the "relics" serving as inspiration to other artists and made by Michelangelo include his *Battle of Cascina*, the *Last Judgement* and the Sistine Chapel ceiling in the Vatican. The final essay by Sarah Dillon focuses on the materiality of different kinds of glass (i.e., transparent glass or rock crystal) in relation to fourteenth-century Italian relics and reliquaries, showing how artists and artisans were engaged in creating startling, evocative revelations of the holy.

The exciting question at the heart of this book is how "things" were being continually aestheticized in the premodern era in service to the sacred through a believer's sense of religious devotion. Each essay is precisely situated within its unique historical situation, and each explains the dominant aesthetic processes relied on by patrons, artists, and artisans. This book demonstrates ably that sacred things, whether labelled as art, relic, or reliquary, accumulated power and presence through human invention and desire in premodern Europe (and India). As we contemplate the future study of relics, reliquaries and aestheticization processes beyond the premodern and across different geospatial realities, this volume will hold its own within the fields of art history, visual studies, visual anthropology as well as religious studies. ¶

Catherine Harding is Associate Professor in the Department of Art History & Visual Studies at the University of Victoria.
—charding@uvic.ca

1. See for instance, the contributions in David Germano and Kevin Trainor, eds.,

Embodying the Dharma: Buddhist Relic Veneration in Asia (SUNY Press, 2004); John S. Strong, *Relics of the Buddha* (Princeton University Press, 2004); see the multi-authored special issue "Relics and Remains," which places the topic in a global perspective encompassing diverse religious and political cultures, *Past & Present* 206, Supplemental issue 5, 2010.

2. Alexander Nagel, "The Afterlife of the Reliquary," in *Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe*, ed. Martina Bagnoli et al. (New Haven, CT: Yale University Press, 2011), 211–221.

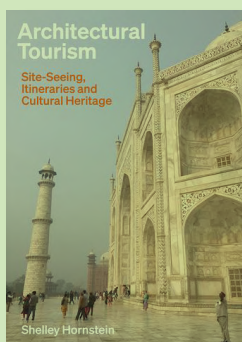
Shelley Hornstein
Architectural Tourism: Site-Seeing, Itineraries and Cultural Heritage
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Andrea Terry

Shelley Hornstein's *Architectural Tourism: Site-Seeing, Itineraries and Cultural Heritage* is a thoughtful, insightful, and compelling book that explores the relationship between architecture and tourism from the 1800s up to the present day. In her examination of how buildings and monuments simultaneously tempt and compel tourists to visit, the author offers a series of case-study analyses of "key global icons of 'spectacular' architectural sites," such as the Taj Mahal, the Eiffel Tower, and the Bilbao Guggenheim. In her assessment of such sites, Hornstein calls attention to key guiding factors that help shape tourists' planned, idealized, and (ideally) realized journeys or, more precisely, "site-seeing." Moreover, she locates such factors within larger frameworks, analysing the evolution of heritage preservation and conservation on a global scale, the development and marketing of tourism photography, the growth of the designer museum, and architectural tropes projected and promoted in film, television, and websites.

Tourists in the twenty-first century, according to Hornstein in chapter one, entitled “Oh the Places You’ll Go!” are typically enticed to visit monumental places and architectural sites by print, televisual, and digital media, including websites and apps such as Instagram and Twitter. Such virtual enticements are framed primarily by the architecture that defines or distinguishes



those places, and they are packaged and sold as “a holistic cluster of cultures” (13). The lure of a place is most effectively conveyed by the potential sensorial experience of the architecture: “[s]ighting cannot and should not be limited to the visual: it is an all-consuming verb that is about motion, the auditory, the tactile, in short, the sensorial response to the site” (21). In other words, tourism operators, travel agents, and site managers choose how to market and activate architectural sites, promoting these places and spaces as those which offer tourists different physical sensations so that they might liberate themselves physically and mentally from the stresses of daily life. As Hornstein puts it, “when we travel to visit, see, experience, smell, taste, and transport ourselves to another place...we are shaken out of complacency—or perhaps routine—and fall victim to—wittingly or unwittingly—that which beckons elsewhere” (41). She proceeds to unpack the charismatic aspects or potential enticements (sights,

sounds, smells, etc.) of places, calling attention to the meaning of tourism when viewed through “the lens of architecture and place” (42).

The thematic chapters move from broad and expansive conceptual examinations to increasingly focused analyses. Chapter two, “World Heritage Sites and What We Choose to Remember,” explores the concept of heritage and issues surrounding heritage preservation, conservation, and tourism as deployed by organizations such as the United Nations Educational, Scientific and Cultural Organization (UNESCO, est. 1945), International Council on Monuments and Sites (ICOMOS, est. 1965), and The Venice Charter for the Conservation and Restoration of Monuments and Sites (1964). In looking back at these organizations and their contributions to tourist itineraries, she connects their mandates, protocols, and activities to the advent of sustainable tourism in the twenty-first century. Issues of sustainability, heritage, conservation, and mass tourism all point to “a complex and relational consideration of the correspondence between travel and ethics, or, the ethics of travel” (66). To make her points, Hornstein looks to the Fez River project, more specifically a “remediation” project undertaken by architect Aziza Chaoui, in the Sebou River Basin in Fez, Morocco, a World Heritage Site. In her initial site analysis, Chaoui took into account the river and its ecology as well as the socio-economic concerns of the city. The project resulted in the restoration of the area’s canals, banks, and rainwater retention basins, as well as built wetlands, that collectively signal, in Hornstein’s words, “Chaoui’s own civic responsibility [and dedication] to green and sustainable architecture, ecology, adaptive re-use—combined with the historical practices of Fez and its ancient past” (80).

Chapter three, “Romancing the Stone: The Guidebook and Architectural Place,” examines how guidebooks and venues that offer

pre-packaged tourist itineraries deploy narratives that appeal to particular classes. Guidebooks containing travel itineraries, Hornstein argues, originally developed “as a response to consumer demand for the new leisure class of intellectuals, entrepreneurs and industrialists [in the 1830s] who may have had the means but not necessarily the time” (101) to curate their travel route(s). Advising tourists to visit sites as elements of iconic circuits, these guidebooks contained “well-honed ideas of how to promote, commodify or market a place” (103). The author goes on to explain that, as the tradition continued into the twenty-first century, “[h]ow we see and know a place depends on the learned or personalized viewpoint suggestions not only in guidebooks, but equally through other forms of seductive images on social media, word-of-mouth promotion, films, books, and festivals (103–4). Chapter four, “Monuments as Intangible or Tangible Heritage Tourism,” expands significantly on this point with the author’s exploration of the ways in which digital media have galvanized and shaped “the *touristic* turn in remembering events of the past, both public and private” (123).

The fourth chapter, in fact, offers a most impressive and timely analysis in that it links virtual memorial touristic turns with museological approaches, particularly those advanced in 2020, that depend upon technological and digital approaches to maintain their public presence and programming. In March 2020, public and cultural institutions around the world closed their doors to help prevent large gatherings of people and aid in slowing the spread of the novel coronavirus (COVID-19). These galleries and museums quickly supplemented the lack of physical access with digital resources, such as social-media feeds, 3-D gallery tours, curators’ and artists’ talks on video, online exhibitions and image banks of institutional collections, seemingly democratizing access to

significant cultural events, exhibitions, and programs. Accordingly, in the context of the current digital age, Hornstein suggests that “[t]he proliferation of memorials during this... ‘memory turn’ seems to have resulted in a determination to make the material more present” (125). In other words, social media has enabled the dissemination of experiences at memorial sites, acting as mediating tools for more expansive collective memories and the generation of “itineraries, or memory routes, for tourism, to memorialise or individually or collectively (group tours) recall events that have taken place” (129). Case in point—Hornstein looks to the 2014 Tower of London memorial, *Blood Swept Lands and Seas of Red*, as a prime example of “a new high in collective remembrance through social media.” Ceramic artist Paul Cummins and stage designer Tom Piper developed the concept and realization of this participatory art installation; both intended for the memorial to be remembered even after it came down after a period of four months. More than 800,000 ceramic poppies were “planted” on, at, and around the Tower of London, each symbolizing a British military death in World War I. During its display period from July to November 2014, according to Hornstein, every online British newspaper featured photographs and articles about the site-specific installation, as did the Tower of London website, and both artists’ websites. And so, as Hornstein writes, “This particular memorial captured the collective imagination of locals and tourists as a result of aesthetic and nostalgic sentiment to memorialise heightened by the fixed timeframe of its existence, which now circulates only through social media venues” (132).

In Chapter five, Hornstein explores architectural branding models, particularly those inspired by the Guggenheim Bilbao and

the subsequent “Bilbao effect.” Designed by “starchitect” Frank Gehry, the Guggenheim Museum Bilbao opened to the public in 1997 and went on to become “an architectural monument-as-vehicle of cultural memory and spectacular design in modern times” (134). Over the course of the late 1990s and early 2000s, the sculptural, undulating exterior received so much “photographic press distribution” (134) that it spawned a new label referring to spectacular architectural structures designed and built in its wake, the Bilbao effect. Significantly, Hornstein characterizes the Guggenheim Bilbao as “a site of transnational identity...to the extent that it differs dramatically from the sense of local identity that museums of longstanding and great respect, such as the Louvre, convey” (135).

Chapter six, “No Place Like Home,” explores shifts in preferred travel accommodations, from luxurious, multi-starred hotels around the world to repurposed historic buildings and, most recently, to the ascending popularity of rental property companies, such as Airbnb, that promote the concept of “home” away from home. Hornstein concludes her study with Chapter seven, “To End with an Exceptional Architectural Tourism Story,” examining architectural tourism in photography. Pointing out how commercialized images were initially first de-peopled to show sites at what was perceived to be their best advantage, she takes into account how the preferential style has evolved to become part of “our personal and collective networked digital resources” (168); the architecture captured in photographs functions as a part of one’s own image archives, allowing people to look back, remember, and narrate their own stories and share their experiences.

Notable in this thought-provoking and persuasive study is Hornstein’s arguably purposeful oversight of prominent publications that examine tourism, heritage

and architecture, such as Kevin Meethan’s *Tourism in Global Society: Place, Culture, Consumption* (Palgrave 2001), Laura Jane Smith’s *The Uses of Heritage* (Routledge, 2006), and George Yúdice’s *The Expediency of Culture: Uses of Culture in the Global Era* (Duke University Press, 2003). Rather, she builds her analysis upon more staid scholars, such as John Urry, Dean MacCannell, and Andreas Huyssen, to name a few. In so doing, her writing, analyses, and insights come together to make for an engaging study, one that offers inspiring critical insights and consideration for what to do, where to go, and why in the months and years to come. ¶

Andrea Terry, PhD, is the Director/Curator of the SEFX Art Gallery at St. Francis Xavier University in Antigonish, Nova Scotia.
—aterry@stfx.ca

Lesley Johnstone and Monika Kin Gagnon
In Search of Expo 67
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Didier Morelli

Fifty years after Expo 67, the echoes of the world’s fair still resonate in the city of Montreal. A historic moment of emergent technologies, identities, and aesthetics, its material archive lives on in the sediments of Canada and Quebec’s culture, media, architecture, and socio-political climate. Expo 67 was also an important display of interwoven local, provincial, national, as well as Indigenous narratives and storylines. These notions are taken up in the opening pages of *In Search of Expo 67*, where co-editors Monika Kin Gagnon and Lesley Johnstone write about critical approaches to