

International conference

WORLD TOURS AND GLOBETROTTERS

Actors, practices and imaginaries



11-13 June 2025

Geneva / Prangins

PROGRAMME

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WORLD TOURS AND GLOBETROTTERS

Actors, practices and imaginaries

Who goes around the world, how, why, and with what results?

This is the question this conference seeks to answer, hypothesizing that tourist tours of the world reflect and/or operate a major mutation in regimes of historicity and geography.

Following Magellan's circumnavigation (1519-1521), other navigators and explorers, then scientists, soldiers, diplomats, politicians, merchants, writers, artists and sportsmen and women circumnavigated the globe. Their journeys were part of their work, and few of them embarked on what was still an adventure. At the end of the 1860s, the completion of global transport networks made this easier, and the first tourists were able to travel around the world for pleasure. The world became a tourist attraction that was more than the sum of its parts: it was about experiencing the size and roundness of the planet.

The word *globetrotter* appeared in 1870; in 1872, Thomas Cook offered the first package tours of the world, and Jules Verne published his *Around the World in 80 Days*, a major source of inspiration for globetrotters. Several travelers and journalists, such as Nellie Bly in 1889, went on to attempt to beat Phileas Fogg's record. Others sought adventure and fame by attempting to girdle the globe by car, on foot, by bicycle, by pushing a barrel, or later by sailing solo (*Golden Globe Race*, 1968).

The development of around-the-world tourism was marked by major milestones. In 1909, New York tour operator Clark offered the first round-the-world cruise. In 1947, Pan Am launched the first commercial round-the-world flight service. In the 1970s, the democratization of air travel enabled some young people to backpack around the world. In 2001, Denis Tito paid \$20 million for a trip into space, orbiting the Earth 128 times. In the 2020s, the Covid 19 crisis, the fight against global warming and the fear of «over-tourism» are leading to a reconsideration of the most predatory practices: can we still go around the world for pleasure?

From cruisers who cross the oceans on luxury liners to backpackers who set

off on adventures with three pennies in their pocket, from round-the-world jet trips in three weeks to quests that last several years, from people who ply the seas in sailboats to those who circumnavigate the planet in tandem, there are many ways and reasons to do - or not? - around the world.

But it takes time and money. While going around the world «for real» remains the privilege of a minority, it's easy to go around the world «for fake»: by looking at a globe or a planisphere, by reading an account of a circumnavigation or a treatise on geography, by leafing through a book of engravings or photographs, by visiting an international exhibition, and so on. In the wake of the enormous success of Jules Verne's novel, literary, theatrical and cinematographic dramas featuring circumnavigations have proliferated, as have games that allow players to circumnavigate the globe by moving a pawn around a board. The word tour is now within everyone's reach. The experience of those who travel virtually as *globedreamers* is, of course, different from that of globetrotters.



Steering Committee

Nelson GRABURN†

University of California at Berkeley, USA

Professor Graburn was born in England. He began his academic journey at The King's School, Canterbury from 1950 to 1955. He earned his B.A. in Natural Sciences and Social Anthropology at Clare College, Cambridge, in 1958 and his M.A. in anthropology at McGill University in 1960. He completed his Ph.D. in anthropology at the University of Chicago in 1963. Professor Graburn was a pioneer in the anthropology of tourism, making significant contributions to this emerging field in the 1970s. His scholarly impact is reflected in his prolific publishing record, which includes 19 monographs and edited volumes. At Berkeley, Professor Graburn regularly taught his seminar on Tourism, Art and Modernity (since 1977) and co-chaired the Tourism Studies Working Group (TSWG).

In 2011 EIREST (Equipe interdisciplinaire de recherche sur le tourisme) and TSWG organized a joint conference on the theme of "Tourist Imaginaries" which took place at the University of California at Berkeley. This brought together 130 participants from all disciplines and geographical backgrounds. The results of this conference were manifold, both scientifically and institutionally. It was only the beginning of a long collaboration. Five other conferences on the theme of tourism imaginaries were organized afterwards. From the second conference onwards, the University of Geneva joined the team of co-organizers, under the scientific co-responsibility of Prof. Jean-François Staszak.

The conferences explored the theme of imaginaries by taking up various subjects: *"Worlds of Desire: the Eroticization of Tourist Sites"*, in Geneva in 2015; *"Architecture and Tourism. Fictions, Imaginaries, Simulacra"*, at the Sorbonne in 2017; *"Tourism and Musical Imaginaries"* in Berkeley in 2022; *"Imagining Tourism and Tourists. Fiction, practices and representations"*, at INHA, Paris, in 2024.

At the time these lines are red, is organized the 6th conference on *"World Tours and Globetrotters. Actors, practices and imaginaries"*, in Geneva. Nelson Graburn was very actively involved in its organization until his illness prevented him from doing so. He had hoped to be able to attend until the last minute. We are missing him a lot.

Jean-François STASZAK

University of Geneva, Switzerland

Jean-François Staszak is Professor of Geography at the University of Geneva. His research focuses on geographical imaginaries, which he approaches through cinema, photography, painting, music, architecture and urban planning, as well as through the analysis of practices, particularly tourism. He has studied tourism in Morocco, Algeria, Polynesia and Los Angeles, with a particular interest in issues of gender and sexuality in the period 1870-1940. He directs the FNRS research program *Faire le monde: premiers globetrotters et tours du monde touristiques 1869-1914* (2023-2027), and was co-curator of the resulting exhibition and co-director of the catalog. With Maria Gravari-Barbas and Nelson Graburn, he organized between 2015 and 2025 five conferences on Tourism imaginaries in Berkley, Paris and Geneva.

Maria GRAVARI-BARBAS

Paris 1 Panthéon Sorbonne University, France

Maria Gravari-Barbas has a degree in Architecture and Urban Design (University of Athens) and a PhD in Geography and Planning (Paris IV – Sorbonne). She was Fellow at the Urban Program of Johns Hopkins University, Baltimore, USA. She is the director of the EIREST, a multidisciplinary research team dedicated to tourism studies, with focus on cultural heritage, development, and urban-tourism evolutions. Since 2009 she is the director of the UNESCO Chair of Paris 1 Panthéon-Sorbonne University and the coordinator of the UNITWIN network 'Tourism, Culture, Development'. She is the Chair of the Cultural Heritage focus area of Una Europa University Alliance and the Head of the Joint Doctoral Committee of the Una-Her-Doc, a PhD program of Una Europa on Cultural Heritage. Her research focuses on urban and metropolitan transformations in relation with heritagization, gentrification and tourism.

Raphaël PIERONI

HEAD-Genève, Switzerland

Raphaël Pieroni is a teacher-researcher at HEAD-Genève, University of Art and Design. Trained as a geographer, he combines social sciences and design, favoring a research-creation approach attentive to power relations and gender issues. His work focuses on geographical imaginaries and practices, particularly tourism, which he examines through interactive, immersive or participatory devices. He directs the post-1914 round-the-world section of the FNRS *Faire le Monde* research program, and was co-curator of the exhibition and co-director of the resulting catalog. In 2025, he joined the organizing committee of the conference "*World tours and globetrotters: actors, practices and imaginaries*", held in Geneva.



Acknowledgements

We express our thanks to University of Geneva - the Department of geography and environment, the School of Social Sciences and the Rectorate -, Paris 1 Panthéon-Sorbonne University and University of California at Berkeley for their involvement.

We also thank the Swiss National Science Foundation for its support ; HEAD-Genève and the Swiss National Museum - Château de Prangins for their welcoming and contribution.

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Thursday: **Swiss National Museum - Château de Prangins**,
Avenue du Général Guiguer 3, Prangins

WIFI:

HEAD network: *Guest*

Prangins network: *ChateauDePrangins*

Venues

HEAD-Genève

Room *LiveInYourHead*

Building D

Boulevard James-Fazy 15, Geneva

Public transport:

Tram and bus stops

Cornavin, Mercier and Goulart

(free with Geneva Transport Card,
ask to your hotel)



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Swiss National Museum - Château de Prangins

Rooms *Garden Side* and *Belles Pierres*

Château de Prangins, Avenue du Général Guiguer 3, Prangins



© Swiss National Museum, Château de Prangins

PROGRAMME

Wednesday, June 11th 2025

Venue: **HEAD-Genève**

From 3:00 pm	Welcome of participants
4:00 - 6:30 pm	Opening conference Room: <i>LiveInYourHead</i> [page 19]
4:00 - 4:15 pm	<ul style="list-style-type: none">• Welcome words and tribute to Nelson Graburn†: Maria GRAVARI-BARBAS, Raphaël PIERONI, Jean-François STASZAK
4:15 - 4:30 pm	<ul style="list-style-type: none">• Introduction: Jean-François STASZAK, Doing the world: researching early globetrotters and touristic round-the-world trips
4:30 - 5:30 pm	<ul style="list-style-type: none">• Keynote: Noel SALAZAR (KU Leuven), The anthropologist as cosmopolitan world traveller: Nelson Graburn (1936-2025)
5:30 - 6:30 pm	<ul style="list-style-type: none">• Keynote: Clarisse DIDELON LOISEAU (U. Paris 1 Panthéon-Sorbonne), The 21st century globetrotter: dealing with ethical issues in a world of mobility
6:30 - 8:30 pm	COCKTAIL @HEAD-Genève



Thursday, June 12th 2025

Venue: **Swiss National Museum - Château de Prangins**

10:30 - 12:00 pm	Guided tour of the exhibition (French and English)
12:00 - 1:30 pm	LUNCH @Café du Château
1:30 - 3:00 pm	Parallel sessions A&B
	A. Round-the-world tours and virtuality Room: <i>Garden Side</i>
	B. Round-the-world tours practices Room: <i>Belles Pierres</i>
3:00 - 3:30 pm	COFFEE BREAK
3:30 - 5:30 pm	Parallel sessions A&B, continued



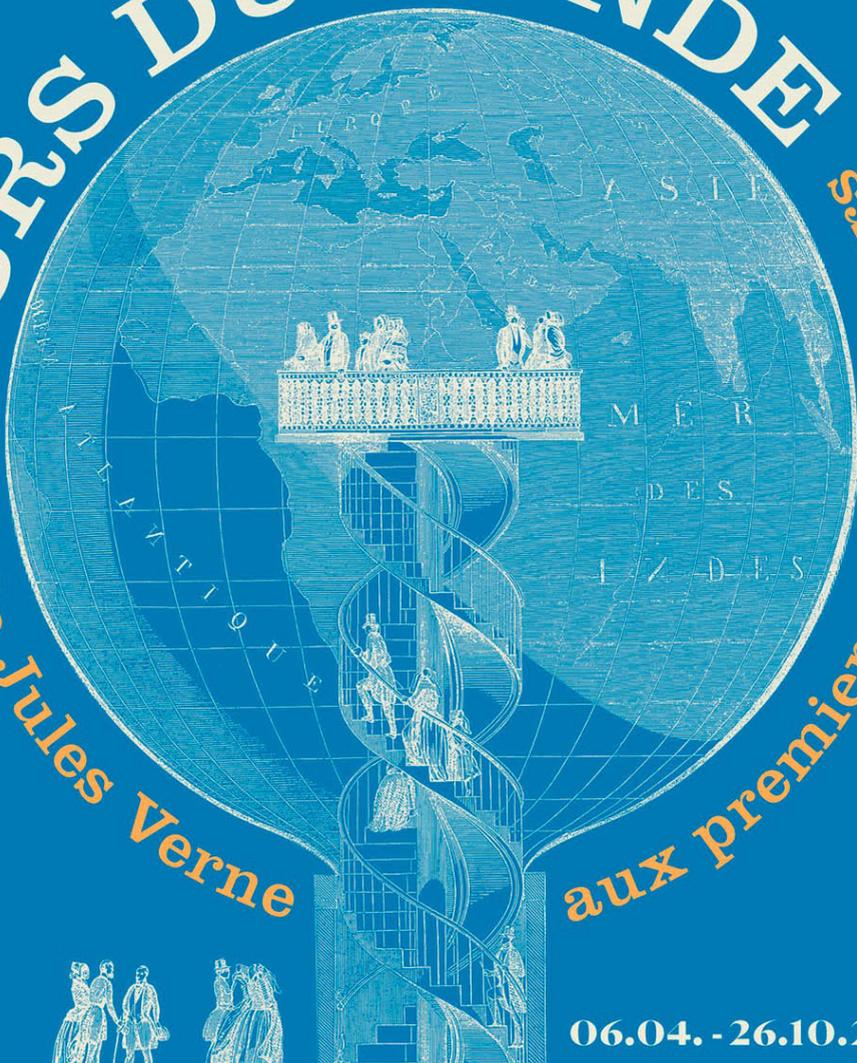
Presentation in French

Château de Prangins. MUSÉE NATIONAL SUISSE. SCHWEIZERISCHES NATIONALMUSEUM. MUSEO NAZIONALE SVIZZERO. MUSEUM NAZIONALE SVIZZERO.

TOURS DU MONDE

De Jules Verne

aux premiers globetrotters



06.04. - 26.10.2025



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
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Eidgenössisches Departement des Innern EDI
Département fédéral de l'intérieur DFI
Dipartimento federale dell'Interno DFI

STIFTUNG
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SESSION A. Round-the-world tours and virtuality

Room: *Garden Side*

[page 22]

- Vanessa R. SCHWARTZ
"Long Live the Magic We Made": Globetrotting and the History of the World Tour
- Maria GRAVARI-BARBAS, Yue LU, Chensi SHEN
"World Traveling in One city": The former international concessions of Tianjin as a "World Park"
-  • Daniela VAJ
Around the world in 3D. From the stereoscope of yesteryear to virtual reality
- Britt SALVESEN
World's fairs gave exhibitionary form to the idea of globetrotting, staged for broad publics
-  • Béatrice COLLIGNON
Virtual globes: world tours just a click away?
- Michael DI GIOVINE
Imaginaries of global citizenship: Promises, complications and ethics in study abroad and educational travel
-  • Alexandre CHOLLIER
Seeing the globe in its entirety

Session B. Round-the-world practices

Room: *Belles Pierres*

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- François JEANDILLOU

The construction of the relationship between East and West in Thomas Cook's world tours at the end of the 19th century



- Arthur DIOLEZ

Ocean liners and the round-the-world voyage: connections, itineraries and experiences (1860-1930)

- Raphaël PIERONI

Circumnavigating the globe by air : Pan Am's round the-world service



- Hovig TER MINIASSIAN, Clarisse DIDELON-LOISEAU

Digital worlds : from touring the world to worlds touring



- Xavier BERNIER, Clarisse DIDELON-LOISEAU

Fast & Slow, the World at all speeds

- Jarlene RODRIGUES REIS, Rafael CASTRO

Around the world in 50 hours: perceptions and experiences of aeromobilities among aviation enthusiast globetrotters



Friday, June 13th 2025

Venue: **HEAD-Genève**

8:30 - 9:00 am	WELCOME CAFÉ
9:00 - 10:30 am	Parallel sessions C&D
	C. Who are globetrotters? Room: <i>LiveInYourHead</i>
	D. World tours and media: text and images Room: R.23
10:30 - 11:00 am	COFFEE BREAK
11:00 - 1:00 pm	Parallel sessions C&D, continued
1:00 - 2:30 pm	FREE LUNCH BREAK (Recommendations below)
2:30 - 5:30 pm	Parallel sessions E&F
	E. Japan, round-the-world tours and globetrotters Room: <i>LiveInYourHead</i>
	F. Switzerland, round-the-world tours and globetrotters Room: R.23
4:00 - 4:30 pm	COFFEE BREAK
4:30 - 5:30 pm	Parallel sessions E&F, continued
5:30 - 6:00 pm	Conclusion of the symposium

A few restaurant recommendations:

Manora Restaurant (Rue de Cornavin 6) | Oh Martine! (Rue de Montbrillant 2) |
Trattoria Da Tonino (Rue de la Servette 1)

SESSION C. Who are globetrotters?

Room: *LiveInYourHead*

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- Jean-François STASZAK, Laura SAYSANAVONGPHET
In pursuit of the first globetrotter
- Paola BIANCHI, Giorgio SASSI
1905-1906: an Italian tourist circling the world. The travel diary of the captain Luigi Martinotti
-  Karine ESSELIN
Who are the solo globetrotters?
-  Sylvie ROQUES
Jean Cocteau's map of the world, based on the drafts he kept
-  Katleen BATISTA
The stories of Cleveland's globetrotters and the representation of their world tours

Session D. World tours and media: text and images

Room: R.23

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- Odile GANNIER

Silences on crossings: the forgotten landscapes of travel

- Nadya BAIR

How the Documenters of World News Became the Documenters of World History: Cornell Capa and the International Center of Photography's Traveling Exhibitions Program

- Chloé HUVET, Marie-Hélène CHEVRIER

The Spy identity: The contrasting archetype of the globetrotting spy in Hollywood franchise blockbusters

- András R. MARGITAY-BECHT, Dana HERRERA, Olivia BROPHY

From Eighty Days to a Hop and a Skip: Circumnavigation of the Earth through One Hundred Years of Science Fiction and Science Fact



- Marie-Françoise MONTAUBIN

The novels of Jules Verne, world tour and clichés

- Nadia BUTT

The World as a Tourist Attraction: Investigating the Tourist Gaze in Frederick Diodati Thompson's *The Track of the Sun: Readings from the Diary of a Globe Trotter (1893)*

SESSION E. Japan, round-the-world tours and globetrotters

Room: *LiveInYourHead*

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- Julien BÉAL

Doing the world the Japanese way: the first Japanese tourist world tour of 1908, characteristics and travel impressions



- Joakim BESSARD

The place of the Japanese stage in the accounts of globetrotters who circumnavigated the world between 1869 and 1914

- Sonia FAVI

Japan's Place in Early Tourist World Tours (1868-1912)

- Yorimitsu HASHIMOTO

Navigating Change: The Journey of Japan's Globetrotting System from Coercion to Construction

- Noriko MURAI

Japan and the Art of World Travel

Session F. Switzerland, round-the-world tours and globetrotters

Room: R.23

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- Laura SAYSANAVONGPHET

Switzerland's place in the first tourist round-the-world tours: from the itinerary bis to the "Switzerland of the Hawaiian Islands"



- William FAVRE

Gustave Revilliod's world tour or posterity through artifacts



- Elisa FORMALÉ, Rym TLILI

Women around the world: a Swiss story



- Fabio ROSSINELLI

From Ticino to the rest of the world (1900-1901): Roggero Dollfus, the globetrotter



- Laurent TISSOT

Around the world from Neuchâtel: Aimé Humbert and Philippe Suchard



AROUND *The* WORLD



NORTH GERMAN LLOYD

Poster advertising the North German Lloyd shipping company, circa 1910, lithograph, imp.
© The Sackett & Wilhelms Co., New York, 76x50 cm.

Keynotes, abstracts

The anthropologist as cosmopolitan world traveller: Nelson Graburn (1936-2025)

Noel B. SALAZAR

KU Leuven, Belgium

Globetrotters are known as people who travel the wide world, and this transformative experience is often assumed to lead to a cosmopolitan disposition. Nowadays, world tours are significant aspects of tourism and travel, encompassing both physical and virtual versions. Anthropologists are commonly imagined as cosmopolitan world travellers, too. Around the time that globetrotting started spreading in the 19th century, most of the forebears of my academic discipline had a sedentary existence. It took a World War, and a Polish anthropologist stuck in the Boonies, to turn the discipline upside down. However, whereas the majority of anthropologists do travel as part of their research, this does not make them world travellers. After all, most tend to study particular communities, which they may be visiting frequently. Usually, the travel is to one specific area that they have selected for long-term ethnographic fieldwork. Apart from the occasional conference or meeting elsewhere, that hardly makes them globetrotters.

Nelson Graburn was one of the noteworthy exceptions to the rule. While World War II deprived him from traveling during his childhood, he grew up surrounded by memorabilia, stories of life abroad, and of his parents' voyages to the Antipodes and around the world. This personal history planted the seed to become an anthropologist of tourism and to travel the world later in life. Through all his travels, Nelson created a global kinship network of tourism researchers and friends. He established a worldwide academic legacy through his research, collaboration, and publications with scholars across four continents.

Moreover, thousands of academics, including myself, travelled with trans-cosmopolitan Nelson through his writings. Even during the last months of his life, when ill health held him inside his home, he kept on traveling, as a true

armchair anthropologist. This special keynote not only discusses the life and work of Nelson Graburn as an exemplary case of cosmopolitan globetrotting but also pays tribute to one of the co-initiators of this conference.

The 21st century globetrotter: dealing with ethical issues in a world of mobility

Clarisse DIDELON LOISEAU

Paris 1 Panthéon-Sorbonne University, France

According to the UNWTO (world tourism organization), 1.4 billion people crossed a border for tourism in 2024. They were about 25 million in 1950 and in 2023, 1.8 billion international passengers were carried by plane (ATAG). Thanks to the improvement of transport speed and connectivity during the 20th century, the entire world became a “modern-day department stores” for mobile individuals, among them tourists as stated by John Urry in an interview for the “Forum vie mobiles” in 2014. More than a way of life, mobility can also be considered as a quite positive value, or even an injunction, because of all the benefits it is supposed to bring to mobile individuals in their personal, professional and social lives. Since centuries this is particularly true when considering for “young people” and this injunction to mobility can be seen, for example, in secondary school teachers urging students to go on language trips or in the fact that all self-respecting “grandes écoles” or business schools require their students to spend at least a semester abroad, if not a year or more. Consequently, according to M. Stock (2008), “a wide variety of journeys for which the global level has become the relevant scale” has emerged like migrations, business travels and, of course, tourism.

As for other forms of mobilities, making a tour around the world for tourism became more and more common in the end of the 20th century in line with the major changes taking place in the tourism sector (massification of flows, extension of the tourist ecumene, etc.). But travelers engaged in a trip around the world are still held in high esteem because their trip is still considered as rather exceptional. This exceptionality is due to the loop they describe around the planet, but also to the length of their journey, the number

of spaces they cross or the places they visit. But as it becomes increasingly common, the round-the-world trip, like all forms of tourism, is being called into question. The tourism sector's contribution to the climate crisis (air travel, air-conditioned hotels, etc.) and the environmental crisis (over-consumption of water, over-visitation of natural areas, etc.) is fueling a growing awareness among some travelers and tourism industry players. More, its raising question of an ever-growing parts of the civil society. It is this questioning, and its potential consequences, that will be the subject of this paper, because if we are attending this colloquium on tourist world tours, it is because we believe that, if these world tours are interesting for travelers, these journeys and these travelers are also interesting objects for those of us who study them. This paper will focus on the ethical issues surrounding round-the-world tours, but also on making researches on world tours and explore how both travels and researchers are struggling to overcome, or to get round, those ethical issues.



Panel sessions, abstracts

SESSION A. Round-the-world tours and virtuality

"Long Live the Magic We Made" Globetrotting and the History of the World Tour

Vanessa R. SCHWARTZ

University of Southern California - USC, USA

While globetrotters went around the world in order to know it by seeing it for themselves, performers have toured the world in order to be seen by audiences the world over. This paper, whose title derives from the lyrics of a Taylor Swift song, "Long Love" narrates the history of the performers' world tour from the era of the advent of globetrotting in the end of the nineteenth century to the present with a special focus on Taylor Swift's Eras Tour, (March 2023-December 2024), the largest and most successful tour of any kind up to this moment. It considers the presence of the performer as essential (as opposed to the circulation of their image) and argues that such touring is a fundamental ingredient of performers in the age of globetrotting. It suggests that in order to build the reciprocal relationship between performer and audience, the cornerstone of popular culture in the form of the cultivation of fans, performers engaged in a modern form of the ancient ritual of the "king's touch." The paper will examine the complex infrastructure required to put on a world tour in the 21st century as well as the relationship between the presence of the performer and the circulation of their image with special attention to the way recent developments in media culture via the internet with posts and streams have extended notions of temporal as well as geographic presence. In the Swift song, recourse to royal culture abounds: "Long live the walls we crashed through/How the Kingdom lights shined just for me and you" and "I had the time of my life fighting dragons with you." A perennial concern about globetrotting is its elitism. The world tour is a democratic version that works because it is built on quite ancient structures of magic and royal presence.

"World Traveling in One city": The former international concessions of Tianjin as a "World Park"

Chensi SHEN, Yue LU, Maria GRAVARI-BARBAS

Paris 1 Panthéon-Sorbonne University, France

The concept of the "World Park" offers a unique way to experience global travel by collecting various world-renowned landmarks and World Heritage sites into a single theme park (Braun, 2022). These parks not only provide the possibility of "traveling the world" in a single day but also serve as local economic drivers in tourism, rebranding mechanisms for cities, and platforms to celebrate consumption. For instance, Shenzhen's Windows of the World symbolizes China's economic openness through a globally themed park (Braun, 2022); Japan's Tobu World Square fosters regional economic development through its transportation networks (Hendry, 1997); and Dubai's Global Village is designed to establish a destination brand centered on consumerism (Krieger, 2023). These examples highlight diverse practices in constructing "global city" identities (Sassen, 2004), while also sparking debates about cultural appropriation and post-colonial narratives (Pang, 2020).

This paper focuses on Tianjin, a Chinese city with a distinctive history of foreign concessions, reimagined as a city of "World Park." Following 1860, through a series of unequal treaties with imperial powers like Britain, France, and Italy, foreign concessions were established in port cities like Tianjin in China. These concessions operated as independent judicial and municipal systems, creating a "microcosm of globalization" that also marked the beginning of Tianjin's modernization (Sun et al., 2018). After the 1990s, Western-style architecture and landscapes left behind by the concessions were preserved as cultural heritage and redefined as tourist attractions, promoting Tianjin's branding as a "Museum of International Architecture" (Gravari-Barbas et al., 2024).

Simultaneously, global architectural references and cultural themes were incorporated into urban renewal strategies after the 2000s. Initially known as a manufacturing hub, Tianjin shifted its focus to global trade and financial services, and today, it is reinventing itself as a global consumption city. On one hand, former concession areas, such as the Italian concession, have been

restored into the Italian Style Town (Marinelli, 2009). On the other hand, new urban landmarks and tourist destinations have been meticulously modeled after famous Western landmarks. For example, the Tianjin Eye (modeled on the London Eye), the Bei'an Bridge (inspired by Paris's Pont Alexandre III), the Wudadao Tower (resembling London's Tower Bridge), and the redevelopment of the Haihe River (paying homage to Paris's Seine) symbolize the city's ambition to integrate its concession-era heritage with its evolving identity as a global city (Marinelli, 2024). The private sector has been key in this transformation as well, with businesses designing their establishments to mimic global destinations. By offering international cuisine and goods, they celebrate Tianjin's global identity and boost tourist consumption, blending nostalgia for the concession era with themes of globalization and consumerism.

Of course, in Tianjin, as in the World Parks, the 'World' is never the whole World. The geopolitical games of the late 19th and early 20th centuries meant that very few countries had concessions. The paper will seek to establish these parallels between the concessionary countries and their representations in the former concessions and in the World Parks and will analyse the imaginary worlds on which their creation is based (Gravari-Barbas, 2019).

The paper adopts qualitative methods, including historical analysis, case studies of key landmarks, stakeholder interviews, and discourse analysis of social media, to explore the socio-cultural and economic impacts of this transformation. It examines how Tianjin uses its unique urban heritage and new planning strategies to create the experience of "world traveling in one city" while critically analyzing how it leverages its concession history as a resource for achieving its global city branding goals.

Seeing the World in 3D: from the stereoscope of yesterday to virtual reality

Daniela VAJ

University of Lausanne, Switzerland

My talk will focus on the devices that enable the greatest number of people to take a virtual tour of the world, exploiting the immersive potential of

three-dimensional photographs. I will present the evolution of their uses and functions over the last two centuries. I will start with the first collections of stereoscopic journeys that could be viewed with the stereoscopes of yesteryear and with collective instruments such as the Kaiserpanorama, and then move on to products designed for devices such as the View-Master and the most recent virtual reality headsets.

World's fairs gave exhibitionary form to the idea of globetrotting, staged for broad publics

Britt SALVESEN

Los Angeles County Museum of Art, USA

Massive compendia of industrial products, artistic and architectural expressions, and popular entertainment, world's fairs have offered visions of networked, cosmopolitan futures since the first iteration in London in 1851. Actually visiting the fairs was only one way of absorbing their wonders; visual documentation—journalism, advertising, guidebooks, souvenirs, or one's own photos—was another. One particular format, the View-Master, made a strong case for indexically replicating and perpetuating the fairs themselves. This popular stereoscopic viewing system consisted of a hand-held, molded-plastic viewer and cardboard reels containing seven pairs of color transparencies.

Manufactured by the Portland, Oregon-based company Sawyer's, the View-Master was officially introduced to the public in 1940 at the New York World's Fair and at the Golden Gate Exposition in San Francisco. The fairs were an opportunity not to be missed, so Sawyer's rushed the View-Master into production: the stereo photographs were taken by the device's inventor, the company's president, and one of its salesmen. Viewers sold for \$1.50 and individual reels for 35 cents each.

For years thereafter, the New York World's Fair reels—their inconsistent quality notwithstanding—were among the best-selling View-Master titles, so they were seen repeatedly by many, but have never been given significant scholarly attention, perhaps owing to their containment in the toy and tourism realms. This paper will examine the View-Master's presence at and representation of

World's Fairs from its debut in 1939 at New York and San Francisco to the 1992 Seville Expo, by which time the company (now under different ownership) was struggling and its Oregon manufacturing plant seriously outdated. More importantly, by the 1990s the View-Master experience—like the world's fair experience—had succumbed to competition as a viable means of globetrotting, challenged first by television and then definitively overtaken by digital photography.

Looking at the decades during which the View-Master and world's fair were symbiotic, I will ask how the reels reinforced, augmented, or departed from the kind of globetrotting on offer at each particular fair. From there I will assess the View-Master's impact on the category of globetrotting.

Virtual globes, Around the world just a click away?

Béatrice COLLIGNON, Matthieu NOUCHER

Collectif SPHEROGRAPHIA, France

“Around the world is (...) within everyone's reach”. This assertion in the call for papers seems all the more accurate given that, with the development of virtual globes (such as Google Earth), a travel around the world is now just a click away. Comfortably seated behind one's computer or balancing unsteadily, wearing augmented reality goggles, the cyber globetrotter can now navigate toward any point on the globe, fly over Dubai, zoom in on Place Saint Marc, admire Mafate circus, dive into the depths of the Great Barrier Reef, penetrate inside the Stade de France or even go back in time and observe the evolution of the Banc d'Arguin facing the Dune du Pilat, etc . Such new possibilities are an inspiration for artists. For example, in 2011 visual artist Gwenola Wagon set off on a journey around the world following the route of Jules Verne's character Phileas Fogg in his famous novel *Around the World in Eighty Days* without leaving Google Earth. The result, *Globodrome* - both a film and a book, explores the effects of the digital revolution and apparent informational abundance. Jules Verne's world tour was a gamble on speed. Browsing through YouTube videos, Wikipedia articles, Street View images, points of interest or photographs pinned on the virtual globe by its users, Gwenola Wagon's round-the-world

tour is an experience of slowness and drifting in the detours of the world.

But what kind of world do virtual globes allow us to explore?

Drawing on the results of the research project SPHEROGRAPHIA, our paper will give some clues about the question here raised. Based on an inventory of nearly 300 virtual globes and a specific analysis of a selected number of them, we examine what these geonumerical objects show us about the world. A thematic, semantic and semiotic exploration of the corpus reveals the informational environment in which cyber globetrotters are immersed. Going beyond the content displayed, we will also look into “the worlds that these world tours ignore”. Indeed, despite the illusion of a deluge of data, digital fractures remain behind the opaque algorithmic processing. Blanks on the maps do persist on these representations of the world, and need to be questioned. By revealing this art of omission (whether conscious or not) we can take the full measure of the political dimension of these geonumerical devices and see that all people are, perhaps, not touring the same world...

Imaginaries of global citizenship: Promises, complications and ethics in study abroad and educational travel

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This paper discusses the concept and imaginaries of “global citizenship”—an oft-invoked, yet nebulously defined, outcome of study abroad and educational travel. A recent neologism especially employed in higher education, global citizenship implies a particular type of cosmopolitan person “at home in the world,” comfortable with diversity, cognizant of worldwide affairs, and reflexive of the impact their decisions have on foreign peoples and their livelihoods. In addition, the concept of “citizenship” implies certain rights and obligations that may not be attainable by these travelers. It decidedly stems from globalization theory, yet is rooted in Grand Tour-era ideas of educational and immersive travel; global citizenship is billed as an outcome of real, embodied educational travel to one or more places. Yet how many places must

a person travel to truly be a global citizen? What kinds of engagement with host communities must they have, and what are the ethical considerations a tour or program director must consider when creating these opportunities? And, after COVID, can these experiences be replicated in the virtual realm, with the same outcomes? Based on long-term research first as a high-end educational tour operator for university alumni associations, and later as a university study abroad program director, the author explores and problematizes the oft-unattainable yet compelling promise of particular kinds of immersive, educational travel to create global citizens, discussing its sustainability, ethics, and potentials—particularly in the hyper-technological post-COVID era.

Seeing the globe in its entirety

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If one wants to see a globe in its entirety, whether it is the Earth or its convex cartographic representation, there are a priori only two solutions: either to put it in motion or to go around it. The Apollo astronauts will opt for the second solution, without however rejecting the first. To do this, they will have to look at the Earth as if it were a cartographic globe and then photograph it in the right way, at the right time and at the right distance, once they have left the Earth's orbit on their way to the Moon.

If the astronauts get too close to the globe, they will only see a small part of it, or even less than a quarter of its surface. Distance is everything when it comes to seeing the globe in its entirety. Does this make the astronauts globetrotters like the rest of us ?



SESSION B. Round-the-world tours practices

The construction of the relationship between East and West in Thomas Cook's world tours at the end of the 19th century

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At the end of the 19th century, the development of a global tourism industry accelerated with the organization of the first world tours by English tour operator Thomas Cook & Son, starting in 1872. Thomas Cook himself supervised more than 20 of these tours (Brendon, 1991). These tours, organized and guided each year or offered independently, introduced a new way of exploring the world, offering Western tourists a vast, diversified itinerary linking the great cities of the West to several countries of the East, thanks to a dedicated logistical organization. By structuring itineraries and perceptions of destinations, these world tours contributed to the construction of a global geographical vision.

Indeed, by proposing visits to countries on five continents within a single tour, these world tours offered travelers a grid for interpreting the world, and shaped their relationship with the various destinations on their journey. Thomas Cook's itinerary choices, on-site interactions and promotional materials played a decisive role in shaping the geo-cultural imaginations associated with the regions they visited. These were often simplified and hierarchical, in keeping with an Orientalist vision as described by Edward Saïd (1978) - where the East is perceived through the prism of exotic, inferior otherness. However, these journeys sometimes gave way to a more nuanced approach, paving the way for intercultural exchanges and a genuine desire for discovery, thus adding complexity to the Western view of the Orient.

Based on a geohistorical approach, our paper aims to question how these world tours, organized by the Cook agency, contributed to constructing a Western-centric vision of the world, marked by a division between a modern,

civilized West and an East that was both fascinating and "other", while establishing interactions that nuanced this dichotomy. Through the study of period documents, we propose to examine how this new model of tourist travel around the world implies both the unification of a global space through tourism and its cultural segmentation.

Several lines of thought are proposed:

- **The tourist itinerary around the world as a mirror of Western perceptions:** Cook's choice of itineraries, with stops in Asia and the Middle East in particular, reveal a globalized world seen through a European prism. Destinations were selected on the basis of their accessibility, their tourist appeal and the image they conveyed of certain regions of the world in the eyes of Europeans. These choices contribute to the Western tourist imagination's construction of a frozen, distant East, both an object of curiosity and a space to be conquered.
- **On-site interactions and the production of associated tourist imaginaries:** Cook's round-the-world tours, while contributing to the construction of stereotypes about the Orient, also enabled certain exchanges between Western travelers and local populations. We'll explore how these contacts, though hierarchical, were able to nuance the Manichean East/West vision. Travelers' accounts show that lived experience can differ from the stereotypes disseminated by brochures and travel guides.
- **A tour of the world of tourism serving a geocultural division of the world:** the success of Cook's round-the-world tours structured an imaginary world of tourism based on a geocultural hierarchy, in which the Orient became a space of exoticism and change of scenery reserved for the Western elite. This vision did not consider the East as a homogeneous whole: it was divided into several regions perceived distinctly during the world tours, soon to be designated by the geopolitical categories of Near East, Middle East and Far East.

This study will be based mainly on an analysis of brochures published by the Cook agency, the company's administrative documents, which shed light on the selection of destinations and logistical aspects, and the travel accounts of participants in the first round-the-world tours, enabling us to compare the reality with the representations conveyed.

Ocean liners and the round-the-world voyage: connections, itineraries and experiences (1860-1930)

Arthur DIOLEZ

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In this paper, we will study one of the means allowing the circumnavigation of the world from the 1860s to the 1930s: the ocean liner. Traveling around the world can be done by train, boat, or plane, but during the period under study, it was primarily done by ocean liner. Throughout the 19th century, major European and North American shipping companies, such as Messageries Maritimes and the Canadian Pacific Railway Company, established lines connecting continents, allowing travelers to circumnavigate the globe. We will examine the role of the ocean liner in the development of round-the-world tourism and the worldview it contributes to create.

To begin with, we will show how the ocean liner contributed to the creation of the world tour, whether through connecting different continents or through the sale of "round-the-world tickets" and the organization of world cruise.

Secondly, we will see how the use of the ocean liner established a geography of the world tour. The world tour in the 1900s consisted essentially of port of calls and long sea crossings. Through its journey, the ocean liner imposed a restricted vision of the world on globetrotters, which we will analyze.

Finally, the globetrotter's experience is marked by their life aboard the liner. Indeed, they spend a considerable portion of their journey there. The sea journeys were long and described as tedious by passengers, and one might also wonder whether the experience of the sea crossing does not detract from the experience of the round-the-world trip.

Circumnavigating the globe by air : Pan Am's round the-world service

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HEAD – Genève, Switzerland

This paper looks at Pan Am's round-the-world service from the late 1940s onwards: from the inaugural eastbound and then westbound flights in 1947 to the introduction of the first “Round-the-World” (RTW) circular tickets by the American airline. Synonymous with a revolution in commercial air transport, these tickets enabled passengers to circumnavigate the globe without having to change airlines or make long sea crossings. The aim is to document the introduction of this new offer, both from the company's point of view and from that of globetrotting customers. It also looks at the infrastructure required, including the company's famous Clippers seaplane, and the establishment of transpacific and transatlantic routes. We'll take a closer look at the company's rhetoric to promote those tickets and address the question of the imaginaries on which they are based. But also of the break with previous practices they imply. Before Pan Am's offer, it was possible to circumnavigate the globe by air: aboard the German airship LZ 127 Graf Zeppelin, or by his own means, following the example of journalist and war correspondent H. R. Ekins who used in 1936 the regular routes of several airlines, including the American company, to circumnavigate the globe in eighteen days, setting a new record in the process.

We will also pay attention in this paper to the tour operators who took advantage of the network set up by the American company to design various all-inclusive tours for wealthy customers. In particular, the Hemphill World Cruise, the first round-the-world air cruise proposed in 1948 by American R.W. Hemphill, a pioneer of commercial aviation. We'll look at the differences and similarities between the first air cruises and their globeflyers (?) and the first round-the-world sea cruises of the early XXth century.

This paper will show that world touring accelerated with Pan Am and the tour operators who used its network, but was not democratized. We'll see that the first round-the-world air tours were still reserved for a very wealthy

international elite, even though the company sought to broaden its clientele as early as 1955 by offering passengers the option of paying on credit (Fly Now, Pay Later program). The sources on which this paper is based include Pan Am archives, accounts of round-the-world trips and interviews with passengers who took a round-the-world trip with Pan Am.

Digital worlds: from “touring the world” to “worlds’ touring”

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Thanks to the mobility turn (Urry, 1990, 2007), the enlargement of the touristic oecumene (Knafou, 2021) and the development of long distance mobilities, touring the world has become all the more common that virtual worlds (Genevois, S., Jounneau-Sion, C., 2008), online games like GeoGuessr or “open world” videogames allow to tour at home. This communication proposal aims at analyzing this phenomenon within the perspective of two convergent practices: from one hand, making and storytelling world touring with the help of digital tools; from the other hand, the popularity of videogame practices, which propose bigger and bigger playful worlds, which people have fun to explore or share experience.

Our hypothesis is that the banalization of these mediated world touring requires firstly to redefine the term of “tourist”, and particularly to discuss the new relationship between ordinary everyday spaces and the extra-ordinary spaces of tourism practices. Secondly, we affirm here that these alternative ways of touring the world are not downgraded but different touristic experiences; they are other ways of traveling and visiting (Sohier et al., 2019). If the convergence of these different experiences can seem surprising, it is based on:

- The almost unavoidable use of digital tools to organize and produce these traveling experiences (Vannini, Stewart, 2016), whether in physical or virtual worlds;
- The use of social networks and community tools which allow different

ways of sharing these travel experiences, but also allow to tour a world by proxy (for instance, by following the route, posts or videos of her favorite Youtube or Twitch channel);

- The commoditization and monetization of these experiences, in a context of platform economy of cultural practices (Parker et al., 2016) and of “experience economy” (Pine, Gilmore, 2011).

Thus, it is possible to distinguish different ways of touring the world, depending on the nature of the traveled space (our planet, a digital globe, a videogame world), the material conditions of the tour, and the modalities of storytelling these world touring. Using examples involving to varying degrees the digital tools described here, we propose to compare these different experiences, by mobilizing the notions of “agentivity” (defined here as the capacity of being actor of her own mobility in different spaces) and “cospatiality” (defined here as the capacity to be in multiple spaces at the same time and to mobilize complementary resources available in these different spaces, whether physical or digital). We will show how the different spaces are appropriated by those who travel them, and for which lived experience.

Fast & Slow, around the World at all speeds

Xavier BERNIER, Clarisse DIDELON-LOISEAU

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Reflection on time, duration and speed is a constant in the history of travel, and many essayists and travelers themselves question the role of speed on the quality of the travel experience. Because the etymology of speed (*vitece*) refers to skill, it needs to be understood as a skill or a set of skills to actualize a relationship. Between the initial project and its validation by practices and stories, speeds can be redefined according to performance and the objectives sought.

The question of speed for a circumnavigation seems to have been raised from the publication of “Around the World in 80 Days” in 1872. In fact, newspaper articles had already given rise to a spectrum of possible times for circumterrestrial journeys. From the time of the novel's publication onwards,

many travellers sought to break this record, or to use it as a yardstick for their own performance. Intermodal or not, alone or with others, with more or less sophisticated combinations of locations, the range of round-the-world journeys expanded. And the relationship between speed and slowness goes far beyond their simple achievements.

We can define the “round-the-world” as a closed figure constructed by movement and mobilities inscribed in a geometric assembly that aims to complete a spatial project in a combination of its own. The associated spatialities are often assessed in terms of performance, based on the constraints and speeds involved. However, there are many different types of practice involved in round-the-world tours, and many different categories of individual can claim one or more round-the-world tours, some of which are characterized by the slowness with which they are achieved, and the length of time they occupy in the protagonists' life space. For example, while the average duration of a classic round-the-world tour is 11 months, some people do it in just a few dozen hours with the aim of breaking a record, while others leave with no return date. For all of them, the question of duration and its cost is essential when planning a trip: speed is costly (energy expenditure), but so is slowness (duration of a trip without resources). In this sense, speed is related to socio-professional categories, to means or to moments in life.

Based on a corpus of accounts of round-the-world trips, our paper will first give an overview of the different types of duration of round-the-world trips undertaken by individuals in search of an experience of the World, by analyzing in particular the articulation, or even the trade-offs that travelers make between the speed of travel and the duration of the stages. She will then present the design of our analysis grid, which gives a graphical account of the spatio-temporal experiences associated with different round-the-world trips. It will focus on the experiences of the World that result from these arbitrations on time, and we will show that these experiences are at the origin of a gradient, from “experiences of the globe” as a simple geometric dimension to experiences of inhabiting the World.

Around the world in 50 Hours: perceptions and experiences of aeromobilities among aviation enthusiast globetrotters

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This study aims to understand the perceptions and experiences of travelers who explore the world with the purpose of enjoying airline services and facilities. It focuses on a specific type of round-the-world journey undertaken by travelers interested in experiencing the various services and amenities offered by airlines across the globe. These journeys often result in experience reports and videos shared on websites and social media platforms. Such trips are typically made possible through the use of miles and points from frequent flyer programs.

These short-duration round-the-world trips are conducted with minimal interaction with tourist destinations and their attractions, as travelers spend most of their time in aircraft and airports, enjoying and evaluating their services. Among aviation enthusiasts (aviation geeks), there are well-known examples of online profiles and websites that share information on how these journeys can be organized and carried out.

Recently, two British content creators undertook round-the-world trips in opposite directions, both departing from Copenhagen at the same time. In about seven days, they experienced the services of six different airlines, flying in various classes. In the YouTube video summarizing their journey, it is evident that the in-flight experiences stand out more than those at the visited destinations (The Points Guy, 2024).

This research is guided by the following questions: What is the profile of travelers who seek out experiences with airline services and aircraft? What type of experiences are they seeking through these journeys? What are the imaginaries of travelers who pursue experiences with airline services and aircraft? How do these travelers perceive and narrate their experiences of aeromobilities?

Methodologically, the study adopts a qualitative approach and employs discourse analysis techniques to understand how these travelers construct their experiences and perceptions when undertaking round-the-world trips focused on airlines and its services. The procedures involve conducting semi-structured interviews with individuals who have participated in this type of travel, with the sample being non-probabilistic and formed through the researchers' personal contacts and recommendations from interviewees themselves, using the snowball sampling technique.

Theoretically, the study is grounded in readings on globetrotters and round-the-world travel practices (Molz, 2010; Vacher, 2010), as well as the new mobilities paradigm and aeromobilities (Adey, 2008; 2010; Cwerner et al., 2010; Sheller & Urry, 2006; 2016). The anticipated results aim to outline the profile of travelers who undertake round-the-world trips with the goal of experiencing airline services and facilities, along with their experiences and perceptions. Furthermore, the discussion aligns with critical inquiries into the identity of globetrotters and whether these aeromobilities practices are conceptually understood as part of tourism activities.



SESSION C. Who are globetrotters?

In pursuit of the first globetrotter

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As part of the research program (and exhibition) from which this conference stems, we are interested in the history of the first globetrotters and the early tourist world tours. A seemingly trivial and anecdotal question quickly arose, useful for communication purposes and for setting the research project's chronological framework: who was the first tourist to circumnavigate the globe? Answering this question turned out to be more difficult, but also more intriguing, than expected.

The paper offers an account of our investigation, which led to the identification of a candidate for the first globetrotter. While the individual himself matters, the real stakes of this research are above all historiographical, methodological and epistemological. What is the point of identifying the first globetrotter? What can such a search reveal? On what criteria and evidence can we base such a claim? And how confident can we be?

To maintain the suspense, let's just say that our main suspect for a long time was Edmond Plauchut, a friend of George Sand who, in an account published in 1871, described his trip around the world in 120 days, completed in 1869. However, just a few days before submitting our text about him to our editor, we gained access to new archival material that definitively disqualified him. In this paper, we'll explain why we believed in Plauchut, how we continued to believe in him, and who the unexpected winner – an outsider – turned out to be.

1905-1906: an Italian tourist circling the world. The travel diary of the captain Luigi Martinotti

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Università degli Studi di Milano-Bicocca, Italy

The astonishing documents produced by captain Luigi Martinotti (1867-1915) during his long journey around the world have been the subject of an exhibition at the Library of Università degli Studi di Milano-Bicocca, which is the owner of the Archive of Guido Martinotti, captain Luigi's nephew and one of the founders of the Bicocca University. Captain Luigi started his solo journey in Torino, his home town, armed with his camera, a Kodak folding pocket model, and tickets for Thomas Cook's around the world tour. He was determined to make daily entries in his diary, so that his friends and family would be able to learn the details of all the far and amazing places he would see. During his journey he visited Greece, Turkey, Palestine, Egypt, India, China, Japan, and the United States – where he arrived in 1906 a month after the shattering earthquake in San Francisco – and then back to Europe to admire the Midnight sun at Cape North. He finally returned to Italy by train, through Germany, after ten months' wandering, bringing with him about one thousand photos and his diary full of memories of his travels.

Single women on a world tour: an intersectional reading

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Women who undertake round-the-world travel mostly belong to the middle or upper social classes. This type of journey requires specific resources: economic capital (savings, stable income), high cultural capital (education, language skills, international exposure), social capital (support networks, travel communities), and symbolic capital (valorization of autonomy and adventure).

Such travel is often part of a search for meaning or emancipation, yet it is also shaped by gendered expectations, functioning as a form of gendered

injunction—these women face unique risks (safety, social pressure, racial disciplining).

Around the world mapped by Jean Cocteau

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The idea of circumnavigating the globe in the footsteps of Phileas Fogg aroused the enthusiasm of Jean Cocteau in 1936, who promptly proposed the project to Jean Prouvost, director of the Paris Soir newspaper. Once agreement had been reached, the challenge began: to complete the voyage while scrupulously respecting the wager.

Soon, Jules Verne's well-documented, squared-off path was superimposed on a slow reverie in which scientific wonder gave way to poetic wonder. A new topography emerges from this sensory and performative exploration where the body was not absent and the forbidden approached.

The traces and testimonies of this journey are many and varied. The sources benefit from being cross-referenced. They attempt to restore the complexity of this crossing, questioning anthropology and ethnology. Intimacy emerges, mingling with the eroticism of Marcel Khill's company, who became his "Passepartout" for the occasion. Opium is also evoked and consumed. The temporal distance between the two journeys, the difference between the contexts and their cultural moments, take on their full meaning.

My choice for this new paper is to continue the reflection already begun, based on five notebooks and fragments of texts that have been preserved, as well as on the photographs brought back, invaluable documentation of the various landscapes and street scenes in Bombay, Hong Kong, Rangoon and Island Sea, taken on the spot, where colonialism is not exempt. The articles published by Paris-Soir provide a counterpoint, as does the final text published in 1937 by Gallimard.

While the differences and discrepancies are obvious, it's important to note that Jules Verne and the memory of his scientific fairy tale at the Théâtre du Châtelet continue to haunt Jean Cocteau's journey.

The stories of Cleveland's globetrotters and the representation of their world tours

Katleen BATISTA

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Symposium question: Who goes around the world, how, why, and with what results? This fundamental question also guides my Master's thesis, which examines how globetrotters aboard the liner Cleveland represented and portrayed their circumnavigation of the globe. By analyzing a corpus of ten accounts (1869-1914) and the accompanying photographs (purchased or taken by the travelers themselves), I'm exploring several avenues of research that could shed light on the themes addressed in this conference.

Currently analyzing the stories that make up my corpus, I'm looking for an angle of study. While waiting to finalize my reading of these documents and come up with a precise problematic, I've come up with several lines of thought. These preliminary questions, which remain hypothetical at this stage, are intended to guide my work and suggest answers likely to enrich the themes of the symposium. They could also give rise to interesting results to be shared at the conference.

Although I am still in the exploration phase, the following questions guide my hypotheses and help clarify the issues at stake in my research:

Around-the-world imagery: What do travelers learn from their journeys? How do they describe their experience, and what do they take away from it? An analysis of the stories would reveal not only the lessons they attribute to their journey, but also the way in which they construct a collective imaginary around the round-the-world trip.

What's the world coming to? : Particular attention will be paid to milestones and key experiences, as they appear in the accounts studied. Globetrotters mention key moments and emblematic places that structure their journey. One objective could be to analyze these descriptions to better understand the representations associated with these high points (Debarbieux, 1993) and their significance for their world tour.

Devices and means of transport: The Cleveland is more than just a means of travel: it acts as a visual device, transforming the coastline into a spectacle (Staszak, 2025). The descriptions in the stories underline its role in the perception of the places visited, as illustrated by this excerpt: "After all, the best sight in Hong Kong is the one you can see from the ship" (Forbes, 1912, p. 224). The liner here becomes a prism structuring the experience, offering a precise framework for observing and interpreting landscapes (Staszak, 2025). It therefore seems essential to examine the central role played by the liner in their round-the-world experience.

Profile of globetrotters: Clark's cruise aboard the Cleveland was attended by first-class American passengers, with the exception of one Canadian and one Swede (Rebo, 1909). This social and cultural elite made these voyages a matter of distinction. The optional itineraries offered, which were often costly, reinforced these disparities, making it possible to compare routes according to travelers' financial means. A cartographic analysis of these itineraries will enable us to visualize these variations and better understand the practices of these privileged globetrotters.



SESSION D. World tours and media: text and images

Silences on crossings: the forgotten landscapes of travel

Odile GANNIER

Côte d'Azur University, France

"He traveled. He knew the melancholy of ocean liners, the cold awakenings in tents, the dizziness of landscapes and ruins, the bitterness of interrupted sympathies. He returned." The round-the-world trip may not keep its promises. The aim is to follow an itinerary that inevitably leads back to the starting point, with signposted stops and places not to be missed. The visits are described, as are the panoramas identified, because their approval as a true tourist requires it. On the other hand, it's very common for descriptions of the crossings themselves to be elided, and for the "ordinary" landscapes seen from the train or liner to be passed over in silence. These ellipses exist in all travelogues, but the structure of round-the-world tours has perhaps made them more striking: the imaginary grand tour hardly prepares readers for the long crossings, during which the companies do their utmost to distract them from the length of the journey by filling in the in-between times, which are equated with vacuity and boredom.

How the Documenters of World News Became the Documenters of World History: Cornell Capa and the International Center of Photography's Traveling Exhibitions Program

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The simultaneous advent of high-speed image transmission, printing, air travel, and global conflict made photojournalists the quintessential world travelers of the 20th century, and facilitated readers' virtual knowledge of

events and places far from home. But what happened when a photojournalist, used to working at a rapid pace and on a global scale, became a historian and curator? This paper examines a series of traveling photography exhibitions from the 1960s and 1970s organized by Cornell Capa, the Jewish-Hungarian born, naturalized American brother of the better-known photojournalist Robert Capa. After working as a photojournalist for Life magazine from the 1930s-1950s, Cornell Capa dedicated himself to preserving the work of news photographers whose massive archives were in danger of being discarded and forgotten. In 1967, he invented the term “concerned photography” and turned it into a multimedia franchise consisting of books in multiple languages, lecture series, film strips, and internationally traveling exhibitions. “Concern” became a foundational framework through which critics began to discuss the role of photojournalists in history and contemporary society. In 1974, Capa established the International Center of Photography (ICP), New York’s first museum, archive, and educational forum devoted exclusively to photography.

In this paper, I demonstrate that the global scale and pace of Cornell Capa’s journalistic assignments, coupled with the connections he made as both an itinerant photojournalist and a Jewish émigré, led him to establish a photography institution with an unmatched exhibition schedule and uniquely international mandate. Capa approached exhibitions like a photographer producing a story for world syndication: the more internationally appealing and legible, the better. Cornell Capa organized group shows and solo retrospectives that introduced global audiences to the work of such photographers as Robert Capa, W. Eugene Smith, Roman Vishniac, and Weegee. While exploring how the reception of these photographers differed based on countries’ political systems and histories, I argue that ICP’s traveling exhibition program was formative for popularizing the image of the photojournalist as celebrity globetrotter and for shaping an internationally shared canon of the most significant pictures of the 20th century. The paper thus contributes to an understanding of the world tour as both a physical and virtual practice that crosses the boundaries of place, time, media, and discipline.

The Spy identity: The contrasting archetype of the globetrotting spy in Hollywood franchise blockbusters

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Since 2006's *Casino Royale*, James Bond's on-screen luggage has been supplied by the prestigious and historic British brand Globe-Trotter. It's a particularly fitting partnership, given that throughout the saga's 25 films, the secret agent has visited 55 different countries, spread (albeit unevenly) across Europe, Asia, America, and Africa. Each film must feature at least one destination outside Britain (*Bourgeat and Bras, 2014*) and, since *Her Majesty's Secret Service* in 1969, a succession of destinations within the same film has become the norm (Huvet and Chevrier, 2022). The James Bond films have thus gradually built up an archetype: that of the globetrotting spy, taken up by rival franchises such as *Mission: Impossible* and *Jason Bourne*, but also by parodies such as *Johnny English*, *Kingsman*, and *OSS 117*.

These cinematic round-the-world tours are certainly designed to take viewers on a virtual journey using codified audiovisual processes, giving them a chance to experience a form of dreamed mobility, but also to arouse a desire to travel. Many tourist destinations owe part of their development to these franchises (such as Jamaica, Thailand and Montenegro) and a whole range of products has been developed, promoting a type of organised tour, a sort of “split world tour”: fans of spy sagas will make several trips in their lives, adding up the destinations to gradually follow in the footsteps of their heroes.

The aim of our paper, which will combine geography, musicology and film studies, is to use the James Bond saga as a starting point and compare it with other blockbuster spy franchises, to look at the Hollywood construction of the archetype of the globetrotting spy, its implications and how this archetype has become a tourist guide. This comparative study also highlights some notable contrasts in the audiovisual representations of globetrotting spies: between James Bond and his rivals, easy and smooth mobility contrasts with restricted and constrained mobility; mobility in the open or clandestine;

glamour or realism; offering consequently a tour of the world of luxury or of the underworld – all supported by the filmic techniques, sound and music.

We will therefore be looking at the contrasting figures of one type of globetrotter, but also at the worlds travelled through in the films and the devices specific to each of these worlds, which will enable us to characterise the imaginary world of fictional spies.

From Eighty Days to a Hop and a Skip: Circumnavigation of the Earth through One Hundred Years of Science Fiction and Science Fact

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Phinneas Fogg took eighty days to circumnavigate the earth; the International Space Station does it in ninety minutes.

“From Eighty Days to a Hop and a Skip: Circumnavigation of the Earth through One Hundred Years of Science Fiction and Science Fact” takes inspiration from the works of Jules Verne as a starting point for thinking about how humans experience space(s). Specifically, how technological innovation brought Verne’s vision to life and changed how and why people circumnavigate the globe.

Verne’s works could be characterized as thought experiments: based on current technological advances, could one imagine new ways of moving through and living in the world— making the impossible possible? This paper highlights specific eras of innovation, connecting flights of imagination with technological development; for example airships (“Five Weeks in a Balloon”); submarines (“Twenty Thousand Leagues Under the Sea”); the International Space Station (“From the Earth to the Moon”); and the Amundsen-Scott South Pole Station (“A Winter Amid the Ice”).

This article explores the intersection of science fiction and science fact as a testament to how imagination can transcend technical limitations, inspiring people to simultaneously defy and embrace inimical environments— measured by how quickly and/or easily they could traverse the earth.

The novels of Jules Verne, world tour and clichés

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The symposium recently devoted to *Le Tour du monde en quatre-vingts jours*, "Ce que *Le Tour du monde en quatre-vingts jours* a changé au monde" (UPJV, Amiens, October 2024) did not tackle head-on the question of the cliché, which I propose to address in this paper. The aim is to examine the cliché in its two main senses: as a photographic cliché (from which the engravings in the novels are made), and as a ready-made verbal expression, or even as a commonplace, without neglecting the way in which the writer creates his own clichés text after text, which (in the words of Julien Green in his *Diary*, 1933) "dispense him from thinking, while giving him the illusion that he is expressing himself in a personal way". The aim of this paper is to articulate text and image, to see how an imaginary world tour is built on the development (to use the photographic metaphor) of clichés.

The World as a Tourist Attraction: Investigating the Tourist Gaze in Frederick Diodati Thompson's *The Track of the Sun: Readings from the Diary of a Globe Trotter (1893)*

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Although American author Frederick Diodati Thompson's (1850-1906) travelogue *The Track of the Sun: Readings from the Diary of a Globe Trotter* is mentioned in James Joyce's classic novel *Ulysses* (1920), not many contemporary researchers have examined Thompson's text as a significant document of heterogeneous cultures as well as world tours in the late 19th century. Therefore, it is essential to interrogate the significance of this text in making sense of the world as a tourist attraction and the practice of globetrotting in the 19th century. My contention is that the travelogue-cum-

diary of the American globetrotter demonstrates different dimensions of the tourist gaze, shaped by the author's personality and background but most particularly by his privileged position as a man of means. To this end, I show how a certain place visited is not only a site of history and cultural memory but more importantly a reflection of the author's understanding of distant places and 'foreign cultures' as an American, male traveller.

The first part of the paper develops the notions of world tourism and the tourist gaze in light of John Urry's theorisation (1990), whereas the second part employs these concepts as a reading methodology. Filtered through Thompson's travelling imagination, the travelogue provides the author's perception and experience of diverse cultures, politics, traditions, and peoples of Canada, Japan, China, Ceylon (present-day Sri Lanka), Hindostan (present-day India), Egypt, Palestine and several other countries of the Middle East, Italy, before the writer travels back to New York. In short, Thompson tours Asia, the Middle East, and Europe to appease his curiosity about 'other' countries, especially non-Western, 'Oriental' cultures (Said 1978), which he presents from the tourist gaze.

The paper points out that Thompson's diary, laced with photographs and illustrations, is important document as it lays bare the mindset and worldview of 19th - century globetrotters. Above all, it highlights the role of travel, tourism, exploration, and circumnavigation in connecting and comprehending the world at the height of Western imperialism.



SESSION E. Japan, round-the-world tours and globetrotters

Doing the world the Japanese way: the first Japanese tourist world tour of 1908, characteristics and travel impressions

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Organized by the Asahi press group and the Thomas Cook agency, the 1908 round-the-world tour was the first to be carried out by Japanese tourists. The fifty-six participants (including three women) were selected by the Asahi group itself on the basis of applications received in response to advertising widely distributed by the two national daily editions of the Asahi newspaper. In the first part of our presentation, we will consider the genesis and the issues involved in the organisation of this round-the-world trip, which was seen as an important event by its organisers and which appeared to be a climax of the accelerated process of modernisation set in motion in Japan from the late 1850s onwards.

We will then examine the socio-cultural characteristics of the participants and the traces and impressions of the Japanese round-the-world experience through the travel stories of two of them. The first one from a man named Kawata Tetsuya, and above all the one of a woman named Nomura Michi, (1875-1960) on which our attention will be focused more particularly due to its specificities and intimate nature.

For the purposes of cross-analysis, we will also look at the reception by Western newspapers of this round-the-world trip and its protagonists, particularly women.

One of our aims will be to show the gap between the aims of the organisers of the 1908 round-the-world trip, the day-to-day life and feelings of its participants and the reception by the press of the countries visited. This gap finds its sources in the intense interaction, clichés and intercultural exchanges

between Japan and the West from the mid-nineteenth century onwards and is at the same time an expression of those intercultural exchanges. We will eventually be looking for characteristics that make this round-the-world trip special as a new and influential tourist experience.

Of particular interest is the character of Nomura Michi, who seems to symbolise this discrepancy of a Japanese woman seen by the West through the prism of the geisha cliché, repeatedly undergoing the programme set out by Asahi and Cook but seeking anyway to benefit individually from a long-awaited travel experience.

In conclusion, we will look at the legacy left by this first tour of the Japanese tourist world, both in the tourism industry and in the image of the Japanese tourist.

The place of the Japanese stage in the accounts of globetrotters who circumnavigated the world between 1869 and 1914

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The subject of my dissertation is a continuation of the various questions posed by the members of this project on the round-the-world voyages completed between 1869 and 1914. Namely: Who circumnavigates the world, how, why and with what results? However, I shall confine my research to one of the stages that make up the round-the-world tours: Japan. For these globetrotters, Japan was not a main destination, but a stopover on a global journey. This particular context conditioned their impressions and descriptions, while offering a unique opportunity to analyze Western perceptions of this country at a pivotal time in its history. By studying several of the accounts I have been given, I will attempt to delve into the impressions and activities of these globetrotters in the Land of the Rising Sun.

The main objective is to critically describe what Western globetrotters did, thought and felt in Japan. This includes their activities (visits, meals, shopping), their impressions of Japanese society (mores, religion,

architecture, landscapes) and their interaction with Japanese people and how the latter perceive their presence. It would also be interesting to map globetrotters' itineraries in Japan, mentioning the towns and villages they pass through and the places they visit on the spot. A second line of research is to understand how Japan, as a stopover on a world tour, was perceived and presented in accounts, often intended to convince or impress a Western readership. To this end, I created a reading grid to list the various elements mentioned above and obtain a "representative panorama" of the Japanese stage.

At this stage, it's important to point out that I'm still at the exploratory stage. Although I have read 6 of the 10 stories sent to me, and reread 2 of them using the grid, I cannot yet define a definitive research question. However, based on my few readings, a potentially interesting angle of analysis lies in the fact that, between 1869 and 1914, Japan became increasingly Westernized. This tension between modernity and antiquity could affect globetrotters in their quest for authenticity, who may wish in part to rediscover and confront the representations or imaginings of this country they may have had before their departure (Japonism). On several occasions, globetrotters demonstrate this abrupt change through religion, education, customs, clothing and society itself, which is tending towards Westernization. I can only assume that as the chronology of the stories progresses, this quest for authenticity will become more apparent. What's more, their impressions of the local population may shift in the wake of the Russo-Japanese War of 1904-1905. This event had a profound impact on the West, to the point of changing the colorimetry of the Asian, and therefore Japanese, populations. From the white color described by the first Portuguese navigators to yellow. The notion of the "Yellow Peril", which arose at the end of the 19th century, reflected the danger that Asian peoples would surpass Westerners.

For the moment, these are just melodies for the future. There's still a lot of reading to be done and advice to be received before I can truly define a research question and the methods to be used to answer it.

Japan's Place in Early Tourist World Tours (1868-1912)

Sonia Favi

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My paper discusses Japan's place in early tourist world tours (1868-1912) and in the imaginary of early globetrotters, and some of the ways in which the Japanese government and hospitality industry responded and catered to that imaginary.

Japan was geographically central to early tourist world tours. The opening of the San Francisco-Yokohama steamship line was crucial in making circumnavigation journeys easier to complete. The very term 'globetrotter' may have developed among the workers of the port of Yokohama (the main Japanese port of call), if one is to believe William Elliot Griffis, an orientalist who worked as a foreign consultant in Japan and who reports that, by the time of his first arrival in 1870, "Already the circum-mundane tourists have become so frequent and temporarily numerous in Yokohama as to be recognized as a distinct class. In the easy language of the port, they are called 'globe-trotters.'" (Griffis 1876, p. 339). Japan, for a number of cultural, economic and diplomatic reasons, also quickly became a highlight of world tours, and central to their imaginary. By 1878, an article in the British periodical *The Fortnightly Review* was reporting that "A traveller returning home from a tour of circumnavigation will [...] be asked more questions about Japan than about any other foreign land, and will hear the strongest expressions of a desire to visit that country." (Wedderburn, 1878, p. 417).

The popularity of Japan as a tourist destination for globetrotters was established right as Japan was embarking on a quick process of modernization, meant to bring the country up-to-par with foreign powers, and to chase away the spectre of colonial domination. In this context, welcoming inbound tourists became a way to attract foreign currency to the country, and catering to their expectations – especially the expectations of globetrotters, who customarily came from the 'Western' countries Japan was seeking recognition from, and who would put Japan in direct comparison with other countries they visited around the world – became a way to actively promote a positive image of Japan abroad. In the paper, I will discuss some

of the strategies adopted by the government and the hospitality industry in Japan in order to accomplish these aims, and how, in light of those strategies, globetrotting influenced Japan's own 'modern' technical progress. I will also point out how, rather than blindly catering to tourist expectations, some key figures in the government and hospitality business actively tried to mould the tourist narrative about Japan, in a way that would serve Japan's diplomatic aims. Finally, I will discuss how the imaginary connected to tourist world tours influenced the way the Japanese public perceived Japan's own place in relation to issues of colonialism, nationalism and universalism, and modernity.

Navigating Change: The Journey of Japan's Globetrotting System From Coercion to Construction

Yorimitsu HASHIMOTO

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This presentation examines the evolution of globetrotting systems in Japan, exploring the transition from showcasing exotic tourist attractions for Western travelers to becoming one of the few Asian nations actively sending globetrotters around the world. This phenomenon is intricately linked to Japan's modernization and its aftermath, including the Sino-Japanese and Russo-Japanese wars, which facilitated Japan's entry into the so-called "Club Europe," evoking both astonishment and concern among Western powers.

The initial emergence of globetrotting in Japan can be characterized as forced and incidental. High-ranking officials were compelled to travel to the United States and Europe to negotiate unequal treaties imposed through gunboat diplomacy. Concurrently, economically disadvantaged women, overwhelmed by the forces of globalization and significant social upheaval, found themselves hiding in the holds of coal ships to work as maids or barmaids across the China Sea. This ultimately popularized the terms "mousmee" and "geisha", referring to entertaining women in Japan.

Japan's modernization, driven by bureaucratic tours and remittances from overseas Japanese, transformed its status from a tourist haven to a center

of imperialist movement, encapsulated in the mantra "Asia for the Asiatics." The outcomes of the Sino-Japanese and Russo-Japanese wars enabled the Japanese navy and globetrotters to make use of the so-called Red Route, a round-the-world itinerary established by the British Empire. Initially, ships operated by Japanese shipping companies, many of which were British-built, alongside Japanese navy vessels, were granted permission to dock at ports within British colonies. Despite initial reservations from British insurance companies, who imposed higher premiums due to distrust of Japanese captains, the crews of these ships were predominantly Japanese, including high-ranking officers and captains.

This development facilitated global travel that utilized the Japanese language and catered to Japanese cultural practices, much like the flag carriers of contemporary airlines. The absence of feelings of isolation in a predominantly Western environment aboard these ships fostered a more accessible and enjoyable travel experience. Within this context, the concept of the globetrotter began to take shape in Japan. In response to this burgeoning interest, a variety of sightseeing opportunities and services were established to accommodate Japanese globetrotters, many of whom were not fluent in foreign languages. However, these male Japanese globetrotters often found themselves disillusioned by encounters with women resembling geishas in ports around the world, publicly denouncing them as a national disgrace. This generated tension between the first and second generations of Japanese globetrotters, signaling a notable moment of convergence that symbolized a full circle in their journeys.

Japan and the Art of World Travel

Noriko MURAI

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This paper explores the relationship between the spread of around-the-world travel and the formation of art history as an academic discipline in shaping the national image of Japan around the turn of the twentieth century, which was the critical early period for both. What role did historical art play in

the modern Western imagination and experience of Japan as an around-the-world destination, and how did the phenomenon of circumnavigation contribute to the positioning of Japanese objects in the broader world of art history?

Japan historically played a crucial role in reifying the modern and Euro-centered concept of the world as represented through travel and art. By the end of the nineteenth century, Japan had become a “must-do” destination in the Western imagination (and actual experience) of an around-the-world travel itinerary, with the Japanese known to be “the most aesthetic of modern peoples,” according to John Murray’s popular *A Handbook for Travellers in Japan* (the revised 9th edition of 1913, p. 12). In the meantime, Japan’s reputation as an artistic nation also led its historical artifacts to become the first group of non-European objects systematically to be collected, studied, and displayed in American and European museums as “fine art.” Conversely, as Japan strove to become a modern state, the experience of circumnavigation, though conceived and conducted differently from the ones trodden by European and American travelers, became an essential means to survey and learn from leading nations of the West, and visits to major museums such as the British Museum and the Louvre became integrated into the elite Japanese experience of what it means to “see the world.”

This paper examines the above-mentioned and multidirectional connections between circumnavigation, art history, and museums in defining Japan by focusing on the international career of the Japanese art scholar Okakura Kakuzō (1863-1913), exploring how the Japanese and Western cultures of circumnavigation impacted his thinking on Japanese art. A pioneering historian of East Asian art in the modern sense of the term, Okakura was also one of the most active globetrotters of Meiji Japan, moving in the elite Anglophone circles of world travelers in cities that included Tokyo, New York, London, Paris, and Calcutta. This paper argues that circumnavigation experience was an essential component of his intellectual development. More specifically, this paper discusses his book *The Ideals of the East with Special Reference to the Art of Japan* (1903), written in India and published in London, and his curatorial work at the Museum of Fine Arts, Boston, that began in 1904. The virtual tour of Japan through its art in Okakura’s text and

the museum display that he helped organize corresponded to the Western tourist's idealized expectations of the nation while also inserting a more specialized art historical perspective on Japanese culture, reflecting the growing ambition and self-consciousness of Japan as a modern empire in its self-representation.



SESSION F. Switzerland, round-the-world tours and globetrotters

Switzerland's Role in Early Tourist World Tours: From a Marginal Stopover to the "Switzerland of the Hawaiian Islands"

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Switzerland was a well-established tourist destination by the end of the 19th century. By the late 18th century, the country had already become a key stop on the Grand Tour, an educational journey traditionally undertaken by young British aristocrats, before spreading more broadly among Europe's elite youth. The rapid expansion of hotel and transport infrastructure in the early 19th century enabled tour operator Thomas Cook to offer an organized tour of Switzerland in 1863. In this respect, Switzerland may thus be regarded as the cradle of modern tourism. However, when tourism shifted from the Grand Tour to the global scale of the World Tour, Switzerland was relegated to a marginal position. Although it was not typically included in standard round-the-world itineraries, it was nevertheless visited by approximately twenty Western globetrotters between 1873 and 1913, the dates of publication of the travel accounts that constitute the primary sources for this study. The aim of this study is to identify the globetrotters who decided to make a stopover in Switzerland during their world tour, and to examine their motivations for taking this alternative route. By analyzing the Swiss leg of round-the-world tourism, the goal is to identify what makes it worth the detour.

However, the very marginal place of Switzerland in the first tourist world tours stands in sharp contrast to its prominent place in the early globetrotters' imaginations. Whether or not they had actually visited Switzerland, many tourists invoked the country as a reference point to describe other parts of the world. Indeed, travelogues are full of descriptions, particularly of landscapes, in which Switzerland is used as a comparator. In this way,

Switzerland symbolically permeates global landscapes: "Switzerland of China", "Switzerland of America", "Switzerland of the Hawaiian Islands" are expressions used by the authors of these accounts, which reveal the symbolic importance of Switzerland in shaping imaginaries about the world. I will also focus on Switzerland's role as a model for tourism and its development on a global scale at the end of the 19th century. The role of the Swiss stopover, along with its many global avatars, will be considered. Switzerland offers a useful heuristic for exploring new geographical perspectives on the world as shaped by tourism practices. In this way, I would like to better understand what world tours have done to Switzerland, and above all, what Switzerland has done to the World.

Gustave Revilliod's world tour or posterity through artifacts

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University of Neuchâtel, Switzerland

This paper deals with Gustave Revilliod's circumnavigation of the globe, through the lens of the objects he brought back from his voyage. Corresponding to the 4th thematic section of this colloquium on the identity of globetrotters, this presentation aims to shed light on the locally-known figure of Gustave Revilliod from a little-used angle. It focuses on the artifacts of his round-the-world trip and their posterity. By focusing on the post-travel period, the aim is to ask what remains of the travel experience, which is by its very nature transitory, and to analyze its path backwards in time. By crossing history and museology, we will try to better understand the character of Gustave Revilliod.

Gustave Revilliod's circumnavigation of the globe spanned almost a year, from October 1888 to July 1889, and was one of his last. A seasoned traveler, Revilliod completed his only circumnavigation at the ripe old age of 70. He followed a fairly classic round-the-world route, from Marseille to Cairo, via the Suez Canal to India. From there, he crossed the northern part of the British Raj to follow the coastline of Southeast Asia to Shanghai and Japan. From Yokohama, it crosses the Pacific Ocean via Hawaii to San Francisco, then across

North America to New York, before returning to the Old Continent.

During his travels, he collects artifacts like most globetrotters, but he distinguishes himself from his fellow globetrotters by his project and his wealth. Revilliod plans to expand his museum's collection, and doesn't hesitate to scour local markets and buy objects by the case. These collections would later be added to Geneva's major museums, such as the Musée de l'Ariana and the Musée d'ethnographie.

What can they tell us about his journey? How do they resonate with other types of historical sources? What is the legacy of the objects brought back by this round-the-world trip?

Women Around the World: A Swiss Story

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According to Christelle Mouchard, in the 18th century, the term "adventuress" mainly referred to female figures such as spies or courtesans, sailing between different men and countries. However, in the 19th century, women travelers reinterpreted the word, asserting their right to discover the world and share their experiences.

The present contribution aims to explore how the round-the-world trip influenced women's emancipation, choosing the experience of certain Swiss globetrotters as an entry point into this debate. Through the travel accounts of two Swiss women - Lina Boegli and Cecile von Rodt - this presentation aims to highlight a fundamental element of the female experience of travel, namely the encounter with the other, in particular with other women, in other historical-cultural contexts, which fostered a greater awareness of their own condition. Touring the world is often an opportunity - particularly for women - to travel to places where feminism and suffragism are taking shape, and to encounter the model of the 'emancipated woman' (notably the American woman).

Even if travel was considered a largely masculine practice, this contribution will show how the round-the-world experience influenced a pluralization of

the woman's role, helping to redefine the spatio-temporal limits traditionally attributed to her.

From Ticino to the rest of the world (1900-1901): Roggero Dollfus, the globetrotter

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Roggero Dollfus (1876-1948), a patrician from Castagnola in Ticino, Switzerland, was a key figure in the Swiss history of 20th century. Paradoxically, this figure has not been much studied. The few studies that have been devoted to him adopt a national or even nationalist perspective, focusing on his prominent political and military career (federal colonel and national councillor, among others). However, a lesser-known aspect of his life deserves attention: before entering public fonctions, Dollfus undertook a round-the-world trip (1900-1901), documented in 160 letters published in the daily *Corriere del Ticino*. A collection of his writings was published by the same newspaper in 1902.

This episode from Dollfus's youth reveals a life shaped by experiences that extended beyond the borders of his own state, and thus bears witness to a transnational dynamic that is often overlooked. Born in Italy, educated also in Germany and living in Switzerland, Dollfus embodied the movement of the European elite during the imperial era. In this context, his round-the-world trip and his account of it offer a Swiss and Italian-speaking point of view that is often marginalised or absent from historiography.

This contribution examines the particularities of Dollfus's round-the-world trip by comparing it with those of other contemporary figures who, like Dollfus, came from Switzerland's leading circles. Through the personalities mentioned in his letters, we will examine the extent of his network and the way in which his geographical, cultural and linguistic origins may have influenced his itinerary, the encounters he had with people and the visits he made. His journey enriches the study of globetrotters of this period by offering a unique vision of a traveller from the peripheries of a small nation on the borders of empires, yet integrated into the global realities governed by those empires.

Around the world from Neuchâtel: Aimé Humbert and Philippe Suchard

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The people of Neuchâtel have traveled in great numbers, and there are numerous studies to point this out. This contribution focuses on two of them: Philippe Suchard (1797-1884), an industrialist, and Aimé Humbert (1819-1900), a politician and diplomat. While they share many similarities with the Neuchâtel-based cohorts that have been travelling the world since the 18th century, they differ in the ambition that drives them: to circumnavigate the globe. Aimé Humbert, the youngest, was first on the list in 1866-1867. He was in his late forties. Philippe Suchard was older when he set off in 1873, and had his life behind him, as he himself puts it - 76 years old!

The stories they tell are different, however, because the reasons are different. Aimé Humbert was driven by a commercial ideal - "the need for business" as they say. He was commissioned by the Federal Council to sign the first trade treaty with Japan, which had just opened up to the world. With the matter settled, and not without many adventures, he continued his journey with the avowed aim of finding two of his Neuchâtel friends exiled in the United States, Louis Agassiz, the famous scientist, and another lesser-known friend, Léo Lesquereux, a paleobotanist. He recounts his tribulations in a diary that he keeps diligently and which is preserved in the Neuchâtel State Archives.

Philippe Suchard's decision to embark on a round-the-world trip at the age of 76 was prompted by a curiosity he had nurtured throughout his life. A true jack-of-all-trades, he swirled from one activity to another before banking, with the help of his son Philippe and a German-born travelling salesman, Carl Russ, on the chocolate industry, which became "Suchard", one of Switzerland's first multinationals. Philippe Suchard had travel in his blood. In 1824, he undertook a trip to the United States - which at the time was the East Coast - and published a text in German on his return, which was translated and published in Neuchâtel in 1867. His "Tour du Monde en grande vitesse", published in 1875,

recounts his six-month journey.

On the one hand, a man whose future is still uncertain but full of ambitions, and on the other, a retired man who sees travel as a final, enriching experience, will be analyzed with the idea of putting into perspective the ins and outs of their approaches: technology, economics, geography, anthropology, culture, politics and science all collide in the observations of one and the other. These tours of the world declare the superiority of the white man over a world that, while yet to be conquered, offers many dazzling discoveries and lessons to be learned and passed on.



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