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Picturing landscape : contemporary photography, collective visual memory and the making of place in the Netherlands

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Kim Boske, *Mapping 5*, 2008-2009, from the series *Mapping* (2008-2009), chromogenic print, mounted, framed, 50 x 75 cm, collection Leiden University Library, inv. no. PK-F-2018-0020.

PICTURING LANDSCAPE

CONTEMPORARY PHOTOGRAPHY, COLLECTIVE VISUAL MEMORY AND THE MAKING OF PLACE IN THE NETHERLANDS

Anton Mauve, *Heath near Laren*, 1887, oil on canvas, 77 x 104 cm, collection Rijksmuseum Amsterdam, inv. no. SK-A-2430.

Maartje van den Heuvel

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PICTURING LANDSCAPE

contemporary photography, collective visual memory and the making of place in the Netherlands

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To the memory of my mother, Liesbeth van den Heuvel-Nelissen

For my family	Alex Mooij, Isabel, Roan, Lars and Igor Martin van den Heuvel, Frans-Joseph, Anita and Martien
For my supervisors	prof. dr. Kitty Zijlmans, prof. dr. Jan Kolen and dr. Helen Westgeest

For all photographers out there in the landscape.

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Introduction

Over the last decades, there has been an increased interest in the connection between landscape and culture and the way people give meaning to their physical environment. In fact, this interest emerged in art history in the 1960s and 1970s. A key publication, marking this growing interest, is 'The Renaissance Theory of Art and the Rise of Landscape', which Ernst Gombrich published in *Norm and Form* (1966). This essay bears witness to a vision of how an awareness of 'landscape' as a specific cultural construct emerged during the Renaissance.[1] Another important publication from these early years is *Painting and Experience in Fifteenth-Century Italy* by Michael Baxandall (1972), who emphasised the way the understanding of 'landscape' is conditioned by the cultural context in which the beholder lives.[2] Many publications would follow, a number of which I will refer to in this dissertation. They stem, mainly, from three disciplines: art history, cultural geography and landscape architecture. It is at the intersection of these three disciplines that my research evolves.

fig. 1

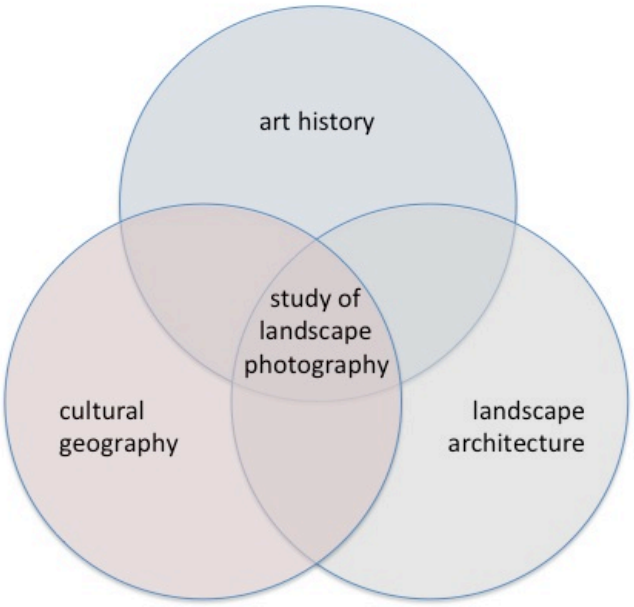

Fig. 0.1 Schematic representation of the position of this PhD research

[1] Gombrich traces the origin of this awareness back to descriptions of art collections, for example by Venetian nobleman and the art lover Marcantonio Michiel, who writes about 'landscapes' (*paesi*) when making notes of the art collection of Cardinal Grimani. Gombrich 1966, p. 109.
[2] Baxandall 1972.

Firstly, art historians study the way artists and photographers contribute to our individual and collective mental image of landscape and our sense of place. An ecocritical discourse in the broader field of culture studies has resulted in the renewed interest in landscape and environment being understood as a cultural response to the ecological crisis, clearly signalled in the 1970s by, e.g. a report from the Club of Rome.[3] It should be noted that not all cultural expressions in this context can be characterised as activist. Ecocriticism has also instigated publications and expressions that explore the cultural character of landscape in general, including in photography and art, in which the human influence on landscape and nature is central. Through the pioneering work of photographers like those from the epic exhibition *New Topographics* (1975) and the viral work of the Düsseldorfer Schule, landscape is well and truly back on the photographic menu. The cases in this research stem from this recently increased production of landscape photography.

Whereas ecocriticism has focused especially on text and time-based narratives of literature, poetry and cinema, there is still a need for an academic study on still, visual imagery within this 'cultural response' to climate change and specifically for knowledge on the way still photography depicting landscape 'makes place'. This research is one such contribution. For this purpose, I draw, in particular, on theories on photography shaping collective visual memory of places, as formulated in *Picturing Place: Photography and the Geographical Imagination* (2003) by Joan M. Schwartz and James R. Ryan. Furthermore, theories about the way contemporary autonomous landscape photography shapes and reshapes our image of a place are also important, as formulated in, for example, in *Take Place: Photography and Place from Multiple Perspectives* (2009) edited by art historian and photography theoretician Helen Westgeest of Leiden University, as well as by Liz Wells in *Land Matters: Landscape Photography, Culture and Identity* (2011).

Secondly, there is a growing awareness in the discipline of cultural geography that humans' understanding and valuing of their environment do not only depend on geological characteristics and economic functions in landscapes, which were traditionally mapped by geography. In addition, the cultural appreciation and construction of landscapes, including the cultural specific representation of landscape in thinking, performance and art, has become a key subject of geographical study since the 1970s and firmly embedded in geographical research nowadays.[4] Within the field of geography, it is mainly cultural geography that deals with the study of cultural historic values in landscape. In this dissertation, I connect to and apply the "more-than-representational" view of landscape expressed in recent cultural geography, for example by cultural geographer Tim Creswell of the University of London in *Place: A Short Introduction* (2004) and in the editorial article 'Until the end of days: Narrating landscape and environment' (2012) by Hayden Lorimer and Stephen Daniels in the journal *Cultural*

[3] Key works of ecocriticism, indicating also that ecocritcism originates from literature studies, are *The Ecocriticism Reader: Landmarks in Literary Ecology* (1996) edited by Cheryll Glotfelty and Harold Fromm; and Timothy Clarck's *The Cambridge Introduction to Literature and the Environment* (2011).

[4] See Vries et al. 2013 on the measurement of 'attractiveness' of Dutch landscapes, in which the presence of 'recognisable elements' turns out to be one of the 'valuing' aspects; and Bos 2015 on the increase of landscape value as a result of landscape painting.

Geographies. The “more-than-representational” approach highlights how the physical environment gains meaning as a process of landscaping activities - through *performance*. In analogue, I will understand landscape photography as one such *landscaping process*, photography being the embodiment of a photographer’s intervention in the physical environment.

Furthermore, within geography and geoinformation science, the interest has grown in how cultural expressions relate to a specific geographical locations and areas. Geography provides the example of a good practice to do that: georeferencing. According to a definition by A. Hackeloeer, georeferencing means 'relating geographical objects to geographical locations.'[5] This, in turn, is stimulated by the current digitisation of art historical and geographical information. There is a growing number of digital image bases of (landscape) art collections, on the one hand, and increasingly improving and accessible geoinformation (such as big data on elevation) on the other hand. Currently, there is a tendency to link artworks and photographs *about* a place to geographical maps: the activity we call 'geotagging'.[6] This is achieved through the simple addition of the geographical reference to the metadata of a cultural object. More than just pinpointing where a certain artist has been working or which geographical location an artwork represents, which was common in conventional monographical art history, the large scale linking of artworks to digital maps enhances the possibilities to compare different pictures of the same place; thus, insight is gained into the relation of the image to elements and characteristics of the physical environment and in its relation to the image tradition and visual memory of a place.[7]

Besides being inspired theoretically and methodologically by these different developments in the field of geography, this PhD research is also related to a specific European project in this field, the European Waterway Heritage project (hereafter, EUWATHER), in which the georeferencing of artworks is key. In this project, the cultural history of (in this case, secondary waterways in) landscapes is related to a digital map through digital linking in a Geographical Information System (GIS). This cultural-historical information is made accessible through a touristic hiking and boating app, which people can use in the physical landscape via their mobile phone or other mobile device. The theory and insights on georeferencing, developed in the EUWATHER project, provided a useful basis for my doctoral research. Equally, my research has facilitated the embedding of this technical exercise of georeferencing in an academic context.

Within cultural geography, the term 'cultural' may refer to very different cultural expressions,

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[5] Hackeloeer 2014, p. 61.

[6] Representative for this development is the launch in October 2017 of the ‘Mapping artists’ tool in the digital research environment www.rkd.nl, by the RKD Netherlands Institute for Art History, in which geographical information on the lives of artists and content of art works is visualized on maps permanently from now on. See www.rkd.nl

[7] This attitude of openness to the physical environment and ‘letting the landscape speak’, the apparent need humans express to be open or even subject to nature, is echoed in the work of some artists. Dutch artist Irene Fortuyn, for making landscape photographs, was led by the grid of longitudinal and latitudinal lines. She placed her camera at the crossings of the lines and took photographs in the four cardinal directions. See her exhibition in 1999 at the Center for Contemporary Art Witte de With in Rotterdam. Awoiska van der Molen makes often non-descript landscape photographs, ‘gauging’, by means of the senses, the genius loci or spirit of the place; Molen and Mulder 2017.

ideas and products.[8] However, traditionally, when focusing on landscape, it concentrates primarily on tangible landscape elements, such as field systems, settlements, architecture, road systems etc.[9] When ever intangible culture is at issue, the emphasis lies on text-based and narrative cultural expressions like literature and poetry, as Stephen Daniels and Hayden Lorimer point out.[10] Although the interconnection between still imagery and visual art on the one hand and landscape on the other hand is acknowledged, there is still a need for the study of visual art within cultural geography. This dissertation aims to meet this need.

Thirdly, from within the design discipline of landscape architecture, there is also a call to explore and design the cultural dimension of landscape. Beyond the usual values of economics and safety (i.e. managing the threat that water poses to the Netherlands), cultural values and representations of and in the landscape help inhabitants connect and identify with their environment. There is a growing demand among landscape architects and their commissioners to render cultural value in landscapes to be explored, (re) developed and (re) designed. They aim at determining how the cultural history of a location can be (re) introduced, used and processed in the landscape's future development, how this can be visualized and how it will be experienced by those inhabiting and visiting the resulting landscapes. In the process of landscape design, often historical maps or art reproductions (prints, paintings and photo's) are used as arguments in decision taking. Sometimes, artists are also involved in the preparatory process of landscape design. Discussions focus on the preservation and redevelopment of landscape elements, such as monumental buildings or protected landscape reserves. However, there is a persistent need to explicitate and contextualize the vision on the cultural dimension in landscape architecture. Photography plays an important role in this regard. There is an interest among landscape architects in photography as a tool for monitoring changes in the physical environment. Such monitoring is currently being executed by numerous *observatoriums* in the landscape. Furthermore, photography is used for rhetorical purposes, i.e. existing landscapes being photographed *in a certain way*. This visual rhetoric is even more salient in the digitally composed views of newly designed landscapes, referred to as 'renderings' by landscape architects. Nowadays, through digital animation technology, these come very close to photography. However, this practice of visually communicating the cultural meaning of landscape through photography lacks a theoretical and academic foundation.[11] I hope that this dissertation can address this lacuna in some way.

Beside the fact that landscape architects increasingly express the need to explicitate the cultural dimension in their work, this discipline also provides schemata for discerning different characteristics of landscapes, such as the four aspects of landscape (ground, programmatic, image and spatial form)

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[8] See e.g. Crang 1998.
[9] This position specifically emerges from *Landscape* (2007) by John Wylie.
[10] In fact, among the very few photographic examples they refer to, is the exploratory writing and photography by John Berger on discontinuous and non-chronological storytelling. See Daniels and Lorimer 2012, p.7; Berger and Mohr 1982.
[11] Cultural geographer Stephen Daniels only shortly refers to this, when he writes that 'recent computer-based skills of spatial representation have opened a new meeting ground for art and geography'. He however does not elaborate on this. Daniels 2004, p. 442.

formulated by landscape architects Clemens Steenbergen and Wouter Reh in *Architecture and Landscape: The Design Experiment of the Great European Gardens and Landscapes* (1996). As the title suggests, landscape architecture in general and this book more specifically, posits the theory of gardens as being – analogue to landscape photographs – selective human representations or visions of the world. These theories are of much help in my art historical research.

While working in the overlapping field of the three disciplines, art history, cultural geography and landscape architecture, the aim of this research is to develop specific knowledge on the way *photography* makes place of a certain location. The central question I seek to answer in this PhD research is: How do the contemporary landscape photographs of the selected cases *take place* and (thereby) *make place* out of rural space of the Netherlands? Making use of the necessary delineation, I limit myself chronologically, medium-wise, geographically and with regard to landscape type to, respectively: contemporary time, camera-based photography (meaning non-animated and not-digitally composed 'fictive' images[12]), the Netherlands and rural (meaning non-urban) areas, including the numerous waterscapes in the Netherlands.

To answer the central research question, in chapter 1 I set out my theoretical position and clarify my research method. In 1.1, I define key terms, like 'landscape', 'place', 'landscape art', 'landscape photography' and 'place making'. In 1.2, I explain which theories and research methods on 'place making' have been selected from art history, cultural geography and landscape architecture to discuss the cases chosen for my corpus. In 1.3, I merge the latter into my own method, which is then used, in the subsequent chapters, to analyse the selected photographs. I introduce a three-step method to analyse the way landscape photographs make place, which consists of georeferencing, geospecific comparison and geogeneric comparison. The first methodological chapter is concluded with notes on the delineation of my research field and on the selection of the three cases.

Three photographic landscape projects are central to Chapters 2, 3 and 4: *Werklust* (2015) by Theo Baart; *Baumschule #2* (2009) by Gerco de Ruijter; and *Mapping 5* (2008-2009) by Kim Boske. These three projects have been chosen because they embody profoundly articulated photographic approaches, often developed over a timespan of many years by the photographers. Moreover, they are complementary with regard to their directedness: the first project by Baart represents a centrifugally, outwardly directed exploratory approach in the documentary tradition; the second, by De Ruijter, embodies the vertically downward directed gaze that resembles the view in maps; while the third case, by Boske, represents a centripetally inward directed gaze in which photographs made during a circambulation of a spot show the same place from different sides simultaneously.

After discussing the three photographic projects, Chapter 5 conclusively highlights the merits of the interdisciplinary approach of this dissertation, of the georeferencing interventions and my three-step interpretation method, for the three disciplines I work from: art history, cultural geography and landscape

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[12] Examples of these fictive landscape photographs are the computer-generated 'Landscapes Without Memory' (2005) by Joan Fontcuberta or the landscapes of the *'cs_0, cs_01'* series (2012) by Julie Monaco (b. 1973). Batchen 2005; Bast 2011.

design. The last and challenging part of this chapter attempts to formulate what these new insights can mean for the design of new Dutch landscape within the discipline of landscape architecture.

Chapter 1 PHOTOGRAPHY AND MAKING PLACE

Having stated the need, expressed from within the disciplines of art history, cultural geography and landscape architecture, for further exploring the many relationships between landscape and culture from interdisciplinary perspectives, I have turned to these three fields in search of useful theories and methods for my own study of contemporary landscape photography. The aim of this first, theoretical chapter is to elucidate the approach that merges these theories and methods, which will be used in Chapters 2, 3 and 4 to discuss three different photography projects of my corpus. After defining and discussing some key terms from the central research question in the first section, in sections 1.2.1 through 1.2.3 I will detail which theories and methods I have borrowed from art history, cultural geography and landscape architecture and explain where I position myself in relation to these fields. Inevitably, given my own specialist background and the fact that my research originates in the discipline of art history, the first section (1.2.1) on art history is the most elaborate.

In sections 1.2.2 and 1.2.3, I outline which theories and methods from the auxiliary disciplines of, respectively, cultural geography and landscape architecture are most useful for researching the making of place in photography. A salient characteristic of my research, first discussed in 1.2.2, is that I borrow the method of georeferencing from the disciplines of geography and geoinformatics and apply this to artworks in order to better discuss the collective visual memory and conventional imagery of a place. Furthermore, from the “more-than-representational” approach within cultural geography, I borrow the approach of seeing an artistic expression as a human intervention, a concrete performance that is embodied, skilful and meaningful at the same time, one of the many 'landscaping activities' through which people render meaning to a place. Landscape architecture, as elaborated in 1.2.3, has provided the four-layer system adopted in this research, as formulated by Clement Steenbergen and Wouter Reh at Delft University of Technology. This system helps the art historian to better discern characteristics of landscape, not only in the physical landscape, for which this system was first developed, but also for the represented landscape in art and photography. Moreover, landscape architecture provides the theory of seeing a garden as a microcosmos, which can be adapted, in analogue, to landscape photographs.

In the third section of this first chapter (1.3.1 through 1.3.3), I will clarify how I merged these various theories and methods into my own three-step approach: georeferencing (relating landscape photographs to their geographical locations), geospecific comparison (comparing the landscape photographs with images of exactly the same place) and geogeneric comparison (comparing the landscape photographs with images of landscapes of the same type). This first, methodological, chapter concludes (1.4) by examining the way I delineated the corpus and selected the landscape photographs discussed in the subsequent chapters, together with my expectations of what my anaysis can teach us about the way contemporary landscape photography makes place.

1.1 terms and definitions

As my research is interdisciplinary, my definitions also have their origins in the three disciplines that have inspired the methodological framework. Yet, it turns out that some definitions are more apt and

useful for the context of this research than others. In this paragraph, I point out to which definitions I have come, to make the defined key terms most workable for this doctorate research.

1.1.1 landscape

The first key concept to be defined is 'landscape'. Of course, landscape is a term with a long history and meanings that branch off in numerous directions.[13] Following my interdisciplinary approach, it is important to look at how 'landscape' is defined within art history, cultural geography and landscape architecture.

An obvious way to choose a definition is to consider what the word means locally, in this case, to the photographers working in the Dutch environment, while, at the same time, reflecting on the word's historical roots. The first time in art history, the term 'landscape' was clearly referring to an artistic genre in the theoretical, was in the *Schilder-boeck* (Book of Painting) of 1604 by Dutch painter and author Karel van Mander (1548-1606) who devotes an entire theoretical chapter to it.[14] Like another later Dutch art theoretical writer, Samuel van Hoogstraten (1627-1678), Van Mander wrote on landscape as background for a historical, biblical or mythological scenes.[15] Unlike Van Hoogstraten, Van Mander as well considered the option of landscape as a subject for a painting in itself.[16] During the seventeenth century the word 'landscape' spread from the Netherlands abroad, both as an administrative term, referring to a patch of land that had to be managed, and as an artistic genre.[17]

The art theoretical writers urged young painting artists to go outside – preferably in the early morning and out of town: ‘landscape’ was clearly something not to be found in cities but in the green fields around towns. In rural areas, artists should make sketches from nature, whereas the painted landscape had to be composed from the artist’s mind in the painter’s studio. Van Mander presents a range of compositorial instructions to construct landscapes, while also Samuel van Hoogstraten clearly speaks of making landscapes ‘from the mind’.[18] The goal of this composing excersize was to come to landscapes that amuse and please the eye, while the examples Van Mander and Van Hoogstraten give include Flemish painters like Pieter Brueghel the Elder. In their turn, Flemish painters drew upon rustic landscape traditions from the Italian Renaissance and even Roman antiquity.[19] In the late sixteenth and

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[13] Wylie 2007.
[14] It was Dutch art historian Boudewijn Bakker in *Landschap en wereldbeeld* (Landscape and world view), to pinpoint the origin of the word ‘landscape’ as artistic genre to the first, theoretical part of the *Schilder-Boeck* of Karel van Mander, called *Den Grondt der Edel vry Schilder-Const*, meaning 'The principles of noble free painting'. Bakker 2004, p. 247. Van Mander's *Schilder-Boeck* can be considered as foundational in Dutch art history. Like the Italian Giorgio Vasari in Le Vite (1550/1568), Van Mander began the art history of his country with descriptions of the lives of important painters of his time, combined with theoretical writing about art. The passage on landscape painting is: Van Mander 1604, *Schilder-Boeck, Grondt*, VIII, vs 1-47.
[15] Samuel van Hoogstraten, ‘Van Landschappen’. In Hoogstraten 1969 [1678], pp. 135-140.
[16] Bakker 2004, p. 247, in which he refers to Van Mander 1604, *Schilder-Boeck, Grondt*, VIII, vs 22.
[17] Briels 1997, p. 203; also Schama 1995b, p. 20.
[18] Dutch words of Van Hoogstraten: ‘uit de geest’. (Translation into English MvdH.) Hoogstraten 1969 [1678], p. 139.
[19] Van Mander refers to Brueghel in Van Mander 1604, *Schilder-Boeck, Grondt*, VIII, vs 19; Van Hoogstraten writes about the ancient painter Ludius in Hoogstraten 1969 [1678], pp. 136. See for the pleasing aspect of landscapes in seventeenth century Dutch painting and its Flemish offspring: Briels 1997, pp. 203-236 and Gibson 2000.

early seventeenth century, this ancient definition of landcape literally moved from Flanders to Holland, when Flemish artists as a result of religious (Protestant vs. Roman Catholic) tensions and in search of a more liberal cultural climate and emerging economy migrated northbound to Dutch cities like Amsterdam and Haarlem.[20]

Besides amusing, according to Van Hoogstraten, landscapes aught to be belonging to one's own natural environment.[21] This idea of landscape belonging to one's own, being related to one's cultural identity, is a sentiment that attaches to the definition of landscape as well. It persevered into the nineteenth century in the art works of the Hague School of painting, which actively drew upon Dutch seventeenth century landscape painting.[22] Much quoted are the words by Dutch cultural historian Johan Huizinga in his epic writing *Nederland's Beschaving in de Zeventiende Eeuw* (1948, Dutch Civilisation in the Seventeenth Century). He writes about the Dutch and how the

> [...] intense enjoyment of things in their external appearance, by that undisturbed belief in the reality and importance of all earthly matter which, untouched by any philosophical realism, was experienced by all Dutch seventeenth-century minds simply as joie de vivre and interests in the objects [as such].[23]

German American art historian Wolfgang Stechow fills in the definition of landscape in Dutch painting with concrete content. In his comprehensive study *Dutch Landscape Painting of the Seventeenth Century* (1966), defines iconographical categories (which I will explore more deeply in 1.2.1) like 'dunes' and 'country roads', before concentrating on composition and style. Thus, he perceives painted 'landscapes' as formal representations.[24]

In cultural geography, in the 1980s, especially Cosgrove and Daniels addressed the (supposed) differences and relationships between the depicted landscape and the 'real' or physical one from novel theoretical perspectives on culture, ideology and iconography. They argued that the landscape in reality is as much a mental construct as the represented one; the painting (or photograph, map, story or song about a landscape) is the representational manifestation, whereas the landscape outside is the physical manifestation of the same thing: the mental concept of 'landscape' in our minds.[25] Following the art historical approach of iconography, as practiced by, among others, the art historians Aby Warburg and Erwin Panofsky, they stayed close to the understanding of landscape as a rather static representation, which can, however, refer to the physical environment as well as to its representation.[26]

Later, in the same episode when iconography lost popularity in art history, also in cultural

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[20] Briels 1997, pp. 203-236
[21] Van Hoogstraten 1969 [1678], p. 135.
[22] See for nineteenth-century Dutch landscape painting and sentiments of Dutch cultural identity especially Reynaerts 2008.
[23] Huizinga 1948, II, p. 480, here quoted in Stechow 1968 [1966], p. 8.
[24] Stechow 1968 [1966], mainly pp. 8 and 18.
[25] Cosgrove and Daniels 1988.
[26] Key publications on iconography include Erwin Panofsky's 1955 *Meaning in the Visual Arts*, while the method of building iconographical image collections and iconographical analysis by Aby Warburg was discussed most lucidly by Ernst Gombrich in *Aby Warburg, An Intellectual Biography*, first edition London 1970.

geography the iconographic way of seeing landscape lost terrain: landscape began to be viewed as something defined by dynamic processes and activity instead. Landscape came to be understood as a spatial form that initially results from human activities and natural processes, but is subsequently and continuously shaped and reshaped by human action, experience and interpretation.[27] American geographer Kenneth Olwig (mainly working on the geography of Scandinavia) opposes this understanding of 'landscape' as beautiful scenery, or, as he puts it, 'the sensation of landscape created by the pictorial field of spatial vision.'[28] Instead, he advocates a shift of focus from sensation and perception toward the scenic objects causing the impression – and the way they are used by inhabitants and shaped by landscape architects.[29] Pointing to the use of the German word *Landschaft* by American geographer Carl Ortwin Sauer in the 1920s, Olwig argues for a greater emphasis on the substance of land as a place of human habitation and environmental interaction.[30] Like other cultural geographers, Olwig points out the roots of the Germanic notions *landschap* (Dutch), *Landschaft* (German), and *landskab* (Danish) in the late medieval discourse on the relationships between people, land and territory, as well as the discovery of *landscape* as a separate genre of the visual arts, with the increasing popularity of the landscape paintings from the southern Netherlands on the English art market in the 16th century.

Within the discipline of landscape architecture, in *Architecture and Landscape* (1996), Clemens Steenbergen and Wouter Reh define landscape as a form that consists of three imaginary layers: the 'natural' landscape, the 'agricultural' landscape and the ‘architectonic’ landscape. Landscape, in their eyes, is built up through a natural, an agricultural and an urban system or type of cultivation. These types of cultivation mutually influence each other.[31] They also result from three different kinds of processes:

> The form of the natural landscape results from its geological history but does not have any formal determination. The form of the agricultural landscape is the result of colonizing the natural landscape via a cultivation grid. That layer, in which the form has been most consciously determined, can be termed the architectonic landscape. This is evident in the implied formal components of the cultivation grid or is made specific as an architectonic definition of lines, points and surfaces within this.[32]

A useful definition, which encompasses all of these elements, is found in the *Companion to Landscape*

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[27] Related to this is the term 'Anthropocene', formally designated in 2016 by the International Geographical Congress, to typify our epoch, in which human activity has taken over from the earth's geological and ecological systems as the main influence on the shape of our physical environment. Carrington 2016.
[28] Olwig 1996, p. 630.
[29] Olwig points at a change in the eighteenth century, illustrating this by British landscape park design, of the prefix land- in ‘landscape’: the meaning of ‘land-‘ moved away from the meaning of ‘area’ or ‘country’ towards land as ‘terra firma’, meaning a stage with infinite spatial perspectives and which is designed and shaped by architects. Olwig 2002, pp. 116-117.
[30] Ibidem.
[31] Steenbergen and Reh 1996, p. 13.
[32] Ibidem.

Studies, released on the European Landscape Convention in 2000:

> [A]n area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors.[33]

'As perceived by people' implies that this definition accounts for the physical landscape as well as its representations, which in an ongoing cyclic and selfreflective process continuously reshape and redefine eachother.[34] A landscape photograph is a still image as it is seen by the photographer from one point of view, whereas, as stated in the introduction and as will be elaborated on in paragraph 1.2.2, my research also connects with the more-than-representational view of cultural geography, which interprets landscape as an expression of human interaction (with the physical environment). This definition of the European Landscape Convention is especially useful for this research, because it unites these two aspects of the character of landscape: landscape as a still image that exists in the context of human perception – as referred to in art historical definitions, and by Cosgrove and Daniels in *The Iconography of Landscape* – and landscape as a process and manifestation of human interaction with the physical environment, as referred to by Sauer, Olwig, and Steenbergen and Reh.

1.1.2 place making

Less classic but may be more ‘en vogue’ nowadays than ‘landscape’, is the concept of ‘place’, being the result and manifestation of the process of 'place making'. ‘Place’ and ‘place making’ are closely related to the idea of turning a ‘natural’ area into a cultural landscape through human experience and action. The terms 'space' and 'place' are conceptually related in similar ways. The founding father of this views was American geographer Yi-Fu Tuan. In 1975, in his article 'Place: An experiential perspective', and later in his key publication *Space and Place* (1977), Tuan explains these terms:

> Space is abstract. It lacks content; it is broad, open, and empty, inviting the imagination to fill it with substance and illusion; it is possibility and beckoning future. Place, by contrast, is the past and the present, stability and achievement.[35]

Space is undefined, although it can become 'place', defined as any environment with an identity, where we feel at home, and to which we become attached through human activity (be it economic, cultural, political or ritual) and the memories of that. These memories are communicated among people through

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[33] Defined by the Council of Europe 2000, Routledge companion, p. 18.
[34] For a research method that incorporates the cyclic character of the process of landscape construction in oral history, see also the ‘collaborative storytelling spiral’ developed by the universities of Brighton and Edinburgh, in which narratives on landscapes are generated and researched. Gilchrist e.a. 2015.
[35] Tuan 1975, p. 164-165.

cultural representations like stories and art. The recent thinking on place making partly stems from cultural geography, for example the work of Creswell. Later, through writings by, for example, art historians W.J.T. Mitchell and, more recently, Wells, Helen Westgeest and Hilde Van Gelder, attention on 'landscape' has shifted away from old concepts in favour of 'place making' and the way cultural expression contributes to it. A definition of place in relation to space that puts more emphasis on human action is expressed by Van Gelder, photo theoretician at the University of Louvain: 'A space is the general horizon against which places are practiced.'[36] In paragraph 1.2.2, I will further explore the implications of these definitions for the understanding of landscape photography.

1.1.3 landscape art, landscape architecture, landscape photography

When reflecting on the definition of landscape photography, a comparison with visual landscape art is unavoidable – both being still, two-dimensional representations of a piece of land. Landscape art and landscape photography overlap, is the prompt conclusion. However, both landscape art and landscape photography have characteristics and meanings that are not shared. Landscape art can generally refer to three things: art *on* landscape, art *in* landscape and art *of* landscape. Landscape photography, as we will see, applies only to the first – art *on* landscape – whereas landscape photography has a characteristic that landscape art clearly lacks.

To clarify, art *on* landscape means art *representing* landscape. This is what is generally understood when we speak of landscape art and this is the meaning that reveals the overlap between the terms landscape art and landscape photography. Landscape art refers to landscape painting, graphic or other two-dimensional visual art (including landscape photography), but it can also refer to sculpture, for example in the case of sculptured landscape representations in mural reliefs. Our idea of landscape art is strongly shaped by the tradition of landscape painting as a pictorial genre, originating in the Dutch Golden Age, in topographical pictures of Dutch painting and graphic arts, in the depiction of landscapes in backgrounds of historical, biblical or mythological scenes from antiquity, and in landscapes expressing the works of God throughout the different times of the year in Books of Hours. Although landscapes are visible in many scenes, with human figures acting against a natural background, we speak of landscape art when the landscape *in se* is the main subject of the image.

Art *in* landscape can be statues and monuments that are located in landscapes, like sculpture gardens, for example. These sculptures can be designed independently from the landscape where they are located, and later placed in the landscape by a collector/land owner, such as the sculptures by Henry Moore in the Kröller-Müller sculpture garden. Artworks in landscapes can also be site-specific, meaning inspired by and especially designed for the specific characteristics of a place, like *Exposure* (2010) by Antony Gormley, the huge sculpture, near the Flevopolder, of a man squatting on a dyke looking out over the water, constructed from the same metal frames as the electricity pylons in the

[36] Westgeest 2009, p. 73.

surrounding landscape.[37] Although, in theory, the term landscape photography could refer to a monumental photograph that is placed in the landscape, which is a well-known practice, for example, in the framework of site-specific photoworks or in the framework of multi-venue photo festivals, I do not use the term landscape photography in this way in this study.

Art *of* landscape means art *made of* landscape elements: art sculpted with soil, water, forest, or added materials and objects within the physical landscape. This category is called land art. Famous examples of land art are *Spiral Jetty* (1970) by Robert Smithson in the Great Salt Lake in Utah (USA), and in the Netherlands, the *Observatorium* (1971-1977) by Robert Morris, *Sea Level* (1996) by Richard Serra, and the *Groene Kathedraal* (1987) by Marinus Boezem in the Dutch province of Flevoland. The Dutch Flevoland polder, created in the twentieth century by pumping out the waters of the Ijsselmeer, especially inspires land art because there are huge empty spaces, and because the man-made character of the land predisposes reflection on the act of creating land.

Within these definitions pertaining to landscape art, the specific position of landscape photography deserves some special attention. At first sight, landscape photography seems closest to other two-dimensional landscape art forms, like landscape painting, drawing, and printing and relief sculpting. Museums have discovered photography as an art form in particular as a result of the tendency among photographers, since the late 1970s and 1980s, to print their photographs in larger formats. As photographs are now frequently on display in art exhibitions, landscape photographs in particular are being conceived of and experienced as tableaux. The large-scale photographs by Jeff Wall, for example, explicitly refer to tableau paintings and have been important in the trend towards this conception and perception of photography.[38] (Fig. 1.1)

[37] See the discussion by Miwon Kwon of key works of site-specific art since the 1960's in *One Place after Another: Site-Specific Art and Locational Identity* (2002).

[38] Jeff Wall explains how, with the 159 x 234 cm lightbox *The Destroyed Room* (1978, collection National Gallery of Canada), he let himself first be inspired by a large-size tableau: the 496 x 392 cm oil on canvas *Death of Sardanapalus* (1827) to be precise, by Eugène Delacroix in the Musée du Louvre in Paris. Interview in 'Typology, Luminescence, Freedom: Selections from a Conversation with Jeff Wall', in *Jeff Wall. Selected Essays and Interviews*, New York: The Museum of Modern Art 2007, pp. 186-87.

Fig. 1.1 Installation shot of Jeff Wall, *The Storyteller*, 1986, silver dye bleach transparency in light box, 229 x 437 cm, coll. Metropolitan Museum of Art, New York, acc. no. 2006.91.

There is, however, an important difference that enables landscape photography to bridge the gap between the physical landscape and land art, on the one hand, and landscape painting, drawing, printing and relief sculpting on the other hand: the indexical relation of the photographic image with the landscape. A landscape photograph embodies a causal, witnessing relationship between the image and the part of physical landscape that was in front of the camera lens at the moment of exposure. After all, the photographic image is being produced mechanically with the camera and, through light-sensitivity, registered onto a surface by means of chemicals (in the case of analogue photography) or physics (in the case of digital photography), while landscape paintings, drawings, prints and reliefs are created by human hand and are a constructed mental image of visual fiction.[39]

The choice by the artist/photographer of location, viewpoint, time of the year (winter with snow, or spring with colourful flowers), moment of the day (sunny afternoon, night or twilight), inclusion or exclusion of objects or human figures and activity, can be understood as interferences that influence our understanding of the depicted landscape. In my opinion, this notion of interference in the physical landscape alters our understanding of it; the fact that the artist/photographer is always *inside* the landscape, manipulating the appearance of that landscape, brings landscape photography close to land art. This relation between landscape photography and land art is even further strengthened by the fact that land art is more often experienced by the public through photographs, than it is by travelling to or physically moving through the work of land art.

Landscape architecture is perceived as a technical science of engineering and an art, which

[39] Lev Manovich nuances this difference between straight (technically produced) photography and painting being constructed (culturally produced) imagery referring to photocollage being an example of constructed imagery and seventeenth-century Dutch painting as example of straight imagery. Manovich 1996.

involves the design of outdoor public areas, landmarks, and structures to achieve environmental, social-behavioural, or formal outcomes.[40] I see it as related to land art because it means the altering and shaping of matter and objects in the physical landscape too. However, we can make a distinction between the two by saying that land art is an art form, meeting cultural and artistic needs, whereas landscape architecture is a design discipline, which not only deals with artistic and cultural matters, but also regulates economics, mobility and safety within an area and society.

1.2 theory and methods of research

Here, I discuss which place-making theories and methods are relevant for my research and how I position my research among them. I borrow research methods and theory from three disciplines: art history (including photograph theory, 1.2.1), cultural geography (1.2.2) and landscape architecture (1.2.3). I will elaborate on what these theories and methods imply, before I interconnect and merge them into my interdisciplinary approach of georeferencing, geospecific and geogeneric comparison for this PhD research (1.3).

1.2.1 place making and theory of art and photography

The main discipline in which my research evolves, is art history, hence, this section is the most extensive of the three dealt with under 1.2. The main art historical writings I have selected are theories (mainly through perspective and framing) on creating a place within a photograph by Westgeest and Van Gelder, the theory on 'characterisation' through representation formulated by Joel Snyder and Neil Walsh Allen, and the theory on landscape photography as critical reflection on the formal conventions of a place developed by Liz Wells.

To better grasp the nature, characteristics and meaning of conventional landscape images, traditionally shaped in the history of landscape art, one needs to return to the origins of it, to understand the context landscape art emerged from and which aspects and characteristics entered into it. In the case of Dutch landscape art, it makes sense to get back to the influential seventeenth-century Dutch landscape painting. Starting from one of the first Dutch art theoreticians in the late sixteenth century, Karel van Mander, I will trace, through art historical writing, how a pictorial image of landscape persisted throughout the ages and entered photography around 1900, I will also show how modernism erased landscape as an interesting subject for art, but that, since the 1970s, the exhibition and catalogue *New Topographics: Photographs of a Man-altered Landscape*, and photographers of the so-called Düsseldorfer Schule have put it back on the menu for photographers again. This theoretical section on art history concludes with some methodological writing on the art historical practice of comparing landscape images, for example through monitoring photography and rephotography.

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[40] Jellicoe 1987, pp. 7-8.

It is observed, there is still little theoretical literature on the way photography 'makes place'. In 2009, Westgeest wrote in the book *Take Place: Photography and Place from Multiple Perspectives* that this particular publication can be considered as a breeding ground for the development of theories of place in photography.[41] The importance of this volume is that it discusses how photographic technique and the photographer's direct approach to a subject function as tools that shape a viewer's meaning and understanding of the subject shown. The chapter in *Take Place* on the concept of place in photography in multimedia artworks is most closely related to the subject of place making in my research.

In that chapter, Westgeest discusses several multimedia installations, among which *New Babylon: Large Yellow Sector* (1967, discussed as a 1974 installation in the Gemeentemuseum Den Haag) by Constant Nieuwenhuys.[42] This art installation consists of both architectural scale models and a large, framed photograph on the adjacent wall in which Nieuwenhuys also positioned a camera. Whereas the model invites the beholder to experience the physicality of the human form as an object, the photograph offers a different experience. It makes the beholder experience the space that was designed by the artist in the model. Through the position and direction of the camera, Westgeest explains, an image of the architectonic space results, stimulating the fantasy of the viewer and providing an experience of entering a futuristic environment from a science-fiction film. The difference and tension between the two things - the architectural model and the photograph made from within - make us question 'reality'.

> [As] a result of the juxtaposition of the photographs and the scale model, you realise that this place can only be experienced in this way in the photographs. Where, then, do we experience the "real" place? The model is part of the tangible "real" world of the observer and the places in the photographs look elusive, much like a fantasy world. But unlike the models, the photographs also evoke the suggestion of entering "real" places. So the places in the photographs seem to be both more real and more ideal than the scale model.[43]

Some artists deliberately use this effect, in which photography makes a scale model look real. A particular example of this staging of an artificial scene to make it look real by photographing is given by Westgeest and Van Gelder in the form of *Kitchen/Küche* (2004) by Thomas Demand, in which the photographer photographed a model of the kitchen of Saddam Hussein's final shelter. Dutch artists Edwin Zwakman and Jasper de Beijer are examples of artists in the Netherlands, who use the effect of making a fake staged model in their studio look real by making a photograph of it.[44]

All these photographs are 'straight' photographs, taken in an analogue way without technical or digital manipulation, but the accompanying installation by Nieuwenhuys – which makes comparison

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[41] Westgeest 2009, p. 3.
[42] See for the discussion of the installation by Nieuwenhuys, Westgeest 2009, pp. 101-108.
[43] Westgeest 2009, p. 102.
[44] See for the discussion of Thomas Demand's *Kitchen/Küchen* (2004) Gelder and Westgeest 2011, pp. 117-120; Asser (2008) is a comprehensive book on the photography of landscape models.

possible shows how manipulative a chosen perspective can be. A changed perspective opens up our vision of a space to make us perceive it in a different way. This helps us to understand the way photography 'problematises' the meaning of space. Both Westgeest and Van Gelder, referring to Roland Barthes, clarify that through this constructing aspect, every landscape photograph, actually every photograph, constitutes a *new* place inside the picture.[45] Westgeest had previously referred to Victor Burgin, to point out that the photographic aspects of 'point-of-view' and 'framing' are key elements for the 'structure of representation'. As Burgin puts it in *Thinking Photography*:

> To the point-of-view, the system of representation adds the *frame* (an inheritance which may be traced through easel painting, via mural painting, to its origin in the convention of post and lintel architectural construction); through the agency of the frame the world is organised into a coherence which it actually lacks, into a parade of tableaux, a succession of 'decisive' moments'.[46]

This photographic 'point-of-view' and 'framing' constitute a mental 'point-of-view' and 'framing' as well – they cause the transfer of a view.

For this transfer, subjects (objects or persons) that are not necessarily connected in real life can rhetorically be combined within the frame. Van Gelder and Westgeest refer to the famous photograph by Dutch photographer Koen Wessing, in which soldiers and nuns appear together in a street scene from the 1979 Nicaraguan civil war.[47] The nuns and soldiers had no connection to each other in real life. The photographer, deliberately timed the photograph to connect them in his picture, thus shaping a critical visual comment on the aggressive clothing and weapons of the soldier, which looks more extreme next to the ideology of peace, visually communicated through the clothing of the nuns. Westgeest and Van Gelder mention the choice for an unusual vantage point, something that photographer Alexander Rodchenko is known for and that the photowork by Gerco de Ruijter, which is part of the corpus of this dissertation, is also an example of.

Apart from and in addition to these aspects of perspective and framing, more photographic aspects can be added. I herefore refer to Snyder and Allen, who already in their 1975 article 'Photography, Vision and Representation' discern different 'characterisations' through which an opinion is transferred by photography.[48] In fact, these 'characterisations' are choices a photographer makes during the photographic process, which result in the different ways a place is represented, and the way a place 'looks'. Just as Westgeest and Van Gelder did later, Snyder and Allen refer to as perspective and framing. They as well discern camera position and choice of lens, which together determine the size and location of individual objects in relation to each other and to the image area as a whole.[49] Snyder and Allen give the example of a photograph of a man in a room, where the photographer can

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[45] Gelder and Westgeest 2011, p. 117.
[46] Burgin 1982 [1980], p. 146.
[47] See for the discussion by Roland Barthes of the same photo in *Camera Lucida*: Barthes and Howard 1981, p. 23.
[48] Snyder and Allen 1975, p. 149 ff.
[49] Ibidem, p. 151.

manipulate the scene so that the person dominates or is dominated by his environment.[50]

However, in addition to perspective and framing, Snyder and Allen point out more characterizations than Westgeest and Van Gelder do. They further list the focal length of the lens, the size and orientation of the light sensitive surface in the camera and extent of enlargement in printing determine the depth of field in an image. The choices the photographer makes regarding these aspects, they argue, result in different extents of sharpness and blur over the different parts of the image. These in their turn, result in different 'characterizations' of the photographed subject or scene and – as I explain it – further influence the view that is being transferred by the photograph. This study of the photographic process provides insight into what they call the 'intimate involvement' of the photographer with 'physical reality', which determines the final subjective representation of the place.[51]

Although this characterisation is at stake in all photography, in the history of photography, it was exactly the so-called *Subjektive Fotografie* that elaborately explored these interventions in the developing and printing processes of photography in order to increase its expressiveness.[52] Style and mood in the final photograph are further articulated by technical choices for lens filters, light-sensitive film or digital background, together with darkroom/digital post-production adaptations such as double exposure, solarisation, dodging and burning. Especially the *Subjektive Fotografie* has pointed out that there are many other choices that the landscape photographer has at his or her disposal to further 'characterise' a scene.

A feature that in my opinion remains little discussed in theoretical literature, is the aspect of waiting. Considering, according to frequent laments of photographers, how much time is involved for 'waiting' and considering the peculiar behaviour so typical for photographers, to abruptly stop any action to go out photographing because the light or some kind of atmospheric condition is 'perfect'; 'timing' is also a key instrument for photographers. Not only is it an instrument for combining subjects within a frame, as the example of the Nicaragua photograph by Koen Wessing makes clear.[53] This latter is close to the famous 'decisive moment' emphasised by Henri Cartier-Bresson as a key element of photography.[54] The 'decisive moment', however, has come to be understood to be about the reflexes of the photographer and the capability to react and push the camera button at exactly the right moment during a fast evolving action, when the combination and ordonnance of figures within the frame is

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[50] Snyder and Allen 1975.
[51] Ibidem, p. 151.
[52] 'Subjektive fotografie' is the term, German photographer Otto Steinert introduced and promoted in the 1950's for a kind of photography in which technical and stylistical experiment based on the creativity and fantasy of the artist-photographer, are more important than allegedly 'objective' documentary content. *subjektive fotografie* was also the name of a series exhibitions and publications by Steinert, in which he presented selections of this kind of photography. Steinert put the subjektive fotografie in international context by presenting German makers of this kind of photography in combination with work by internationally well-known photographers such as Man Ray and Lazlo Moholy-Nagy. See Otto Steinert, *Subjektive Fotografie*, I, II, III. Saarbrucken et al. 195-1959.
[53] Westgeest 2011, p 103.
[54] See Henri Cartier-Bresson's reknowned book *The Decisive Moment* (1952, New York/Paris: Simon and Schuster/Verve).

perfect.[55] In this context of landscape photography, I refer to timing in terms of the choice of season or time of the year, the time of the day, and the weather conditions that together determine the brightness, contrast, colours and atmospheric blurriness or clarity, which, in turn, determine the style and 'mood' of the photograph. This type of timing in general is more ‘slow’, and the waiting for the best season often takes months. However, sometimes when light or weather conditions (rain, thunderstorm) or cloud formations are involved, also this fast type of timing demands the photographers’ state of highest alertness and his/her capacity to promptly be ‘in the right place on the right time’ to get the wanted picture.

Interestingly, Dutch photographer Han Singels, who tries to emulate and ‘see’ scenes of Dutch landscape painting in the Dutch physical country side, refers to these aspects of timing in landscape photography as 'patience' and 'choreography':

> A photographer can hardly apply interventions to turn the landscape into those illusions of light and movement. Patience and 'choreography' are the key words for him. By this, I mean the right position in which the cows stand or lie down. A photographer has to look for a way in which the cows make a connection with the light, the air and the horizon in the landscape. The most practical question is: where do I leave the horizon? Experience teaches that, somewhere in the photograph, there needs to be something 'white'. I need white to enable the rest to be colour. The painters of the Hague School often had laundry hanging down or laid out on a bleaching field. And if, by chance, light also shines on the horizon, this is completely amazing. Light and air, however, are often incalculable. With those, you need to have patience. Often, chance also plays a role.[56] [translation MvdH]

Alongside theories, discussed until now, on characterisation through choices in the photographic process to alter our understanding of landscape, in the book *Take Place*, art historian Kitty Zijlmans writes about the role of memories, in her essay 'Place, Site, and Memory in Contemporary Works of Art'.[57] Whereas space is understood as undefined, she argues, space becomes place through memories. Westgeest quotes Yi-Fu Tuan, who stated in 1977 that ‘[w]hat begins as undifferentiated space becomes place as we get to know it better and endow it with value.’[58] In the same volume, Van Gelder

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[55] Cartier-Bressons calls it “the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression”. Cartier-Bresson 1952, introduction.

[56] ‘Een fotograaf kan nauwelijks kunstgrepen toepassen om het landschap om te zetten in die illusies van licht en beweging. Geduld en ‘choreografie’ zijn de sleutelwoorden voor hem. Daarmee bedoel ik de juiste plek waar de koeien staan of liggen. Een fotograaf moet zoeken naar de manier waarop de koeien een verbinding aangaan met het licht, de lucht en de horizon in het landschap. De meest praktische vraag is: waar laat ik de horizon? De ervaring leert ook dat ergens in de foto iets ‘wits’ moet zijn. Wit heb ik nodig om de rest kleur te laten zijn. De Haagse School-schilders lieten vaak de was ophangen of legden die op een bleekveld. En als er dan toevallig ook nog licht op de horizon schijnt, is dat helemaal prachtig. Maar licht en lucht zijn vaak onberekenbaar. Daarmee moet je geduld hebben. Toeval speelt ook een rol.’ Han Singels, 'Chance and choreography. Or: Where do I leave the horizon?', is a text emailed by the photographer to the author on 30 November 2012, published previously that year as wall text in an exhibition on nineteenth-century landscape paintings by *Willem Maris: Impressionist van de Haagse School*, which also featured monumental landscape photographs by Han Singels. Gemeentemuseum Den Haag, 21 January through 9 April 2012.

[57] Zijlmans in Westgeest 2009, pp. 219-249.

[58] Tuan 1977, p. 6.

cites historian and philosopher Michel de Certeau (1925-1986), who uses the French words *espace* and *lieu* for space and place, although in a slightly different way, explaining this as follows: 'A place (lieu) is the order (of whatever kind) in accord with which the elements are distributed in relationships of coexistence. [...] The law of the 'proper' rules in the place: the elements taken into consideration are beside one another, each situated in its own 'proper' and distinct location, a location it defines. [...] In short, *space is a practiced place*.'[59] According to De Certeau, 'place' initially is undefined and static. It becomes undetermined 'space' when perceived and experience by humans when they start moving around in it. The space becomes determined 'place' through human operations, in which historical subjects are associated with the place.[60] This 'practicing' of place meets the 'interaction between human activity and physical environment,' that cultural geography provides a more elaborate theoretical framework for, as will be discussed in the next paragraph, 1.2.2.

Keeping and cherishing memories of the way a place is practiced, is something photography is especially suitable for. This is demonstrated by the common practice of keeping private (family, travel albums) or public (photo collections of geographical entities like city or regional archives) heritage photo collections of historical appearances and events of places. However, memory can also be connected to a landscape without a visual trace, through the use of additional information in for example a caption. This is poignantly demonstrated by the Zeebrugge seascape picture that is part of the *Disaster Series* by Dutch photographer Gert Jan Kocken. (Fig. 1.2) Here, no event can be seen and there are no traces visible in the water surface. Only the information accompanying the photograph reveals the memory, which constitutes the meaning of the depicted place: it is the sea off the coast of the Belgian town Zeebrugge, where, in 1987, 192 people died when the Herald of Free Enterprise ferry capsized here.

[59] Certeau 1984, p. 117.
[60] Ibidem, p. 118.

Fig. 1.2 Gert Jan Kocken, *Zeebrugge (Belgium) March 6 1987: The Herald of Free Enterprise capsizes just outside the harbour of Zeebrugge killing 192 people*, 1999, chromogenic colour print, 230 x 177 cm, from the series *Disaster Areas*

While the action that is connected to that location near Zeebrugge is not visible but only referred to in words by means of the caption, Crow and Van Gelder in *Take Place* mention another example of photography that connects human action to locations: photographs documenting artistic performances. These photographs function as witnesses of the performance that has taken place at that site; they document site-specific memories. Curator Miwon Kwon wrote about site-specific art in *One Place After Another*. She does not only refer to site-specific performance art being a temporary action. She also writes about *still* site-specific artworks, pointing at the active character of the term 'work' in 'art work'. In Kwon's view, any site-specific art work actively reconfigures a site, giving it another meaning. In our post-modernist times, as Kwon puts it, much site-specific art works embody an artistic endeavour which she interprets as a 'search for place-bound identity in an undifferentiated sea of abstract, homogenized, and fragmented space of late capitalism'.[61]

These words by Kwon on the active character of site-specific art works can easily be applied to photography, which after all is often referred to as 'photo work'. The photographs witness or embody a performative activity by an artist, which reflects on or opens up our understanding of a place, and in which the artist deliberately *steers* our understanding of a place by creating a new one. The way Kwon interprets a 'work' as a transforming action connects to the transforming aspect of the characterising photographic choices like choosing perspective, framing and technical choices, Westgeest, Van Gelder, Snyder and Allen write about. As we will see in the following paragraphs, it also connects to place-making human interaction between humans and their physical environment, cultural geography studies.

The site-transforming and reconfiguring aspect of landscape photography is also subject of another book on photography and place: *Land Matters: Landscape Photography, Culture and Identity* (2011) by photography historian and theorist Liz Wells. Wells publishes extensively on landscape photography and the way this medium communicates and contributes to notions of place. She also leads the research group *Land/Water and the Visual Arts* at Plymouth University, which is highly relevant to my research. Like Kwon, Wells addresses the way photography addresses issues of identity. Wells refers to the essay 'Truth and Landscape' by American photographer Robert Adams, in which he introduces content, metaphor and form as follows:

> In analysing photographs and assessing photographic projects we are primarily interested in ways in which content, metaphor and form come together to provoke questions of history, representation and identity.[62]

In *Land Matters*, Wells studies and analyses photography projects from North America, Britain and

[61] Kwon 2002, p. 8.
[62] Wells 2011, p. 10.

Scandinavia, noting that there is a socio-political dimension and critical tendency in recent landscape photography. Firstly, photographers lay bare and question the way landscape imagery has traditionally been related to class, nationhood, heritage and identity. Secondly, in landscape photography from parts of the Western world, Wells finds a critical evaluation of the relation between land, landscape and photography. Indeed, the politics of place increasingly features as an artistic and curatorial concern.[63] To be able to best understand a landscape photograph, according to Wells it is necessary to understand that landscape is a cultural construct that is shaped and reshaped, defined and redefined over time by visual media, mainly by painting in previous centuries and, in the last century, mainly by photography. Wells introduces useful sets of theoretical terms that which help explain how photography does this. In 2003, Schwartz and Ryan published the book *Picturing Place: Photography and the Geographical Imagination* on the mechanisms with which historical documentary photography has constituted notions of place.[64] Wells takes this a step further (see also paragraph 1.1.1) by understanding a landscape photograph as a 'pictorial structure' and a 'semiotic system, organised in terms of particular formal conventions' as a point of departure.[65]

Like this dissertation, *Land Matters* discusses autonomous projects by photographic artists and studies how these artists work *from* these conventions. Wells discusses how the artists presuppose that the viewer of their photographic art shares these conventions. The crucial intervention is that they do not confirm these conventions, but rather conflict with them or 'problematise' them. This way, Wells makes the viewer *read* the landscape in photography. Instead of describing an overall impression or mood of a landscape in a photograph, she discerns different landscape elements in a landscape picture. These elements can both be concrete objects like certain (kinds of) houses, vegetation or objects like agricultural tools, as well as certain kinds of light, composition or style with which the landscape is depicted in the photograph. This entails two important aspects: identifying the conventions of pictorial landscape and identifying how the photographer intervenes to alter or 'visually contradict' these conventions.

To understand how photographers problematise common views of landscape, one needs to know the formal conventions they respond to. As Wells points out, formal conventions were importantly established in former centuries through landscape painting. In the case of the Netherlands, there is the rich history of Dutch landscape painting that shapes the conventional landscape art. The relevance of the tradition of landscape painting to landscape photographers in the Netherlands, is confirmed by the fact that, in my conversations as a curator with various landscape photographers, many state that they are greatly aware of their painting predecessors. They are aware, while walking in the dunes, woods, rivers, polders and meadows of the Netherlands, that renowned seventeenth-century painters like Jacob

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[63] Ibidem.
[64] Schwartz and Ryan 2003. I will not discuss this publication in detail here as it is limited to a discussion of historical topographic and commissioned documentary photography until the first half of the twentieth century, while Wells, like me, selected autonomous artistic photographic projects.
[65] Wells 2011, p. 11. I elaborate on these formal and aesthetic conventions in paragraph 1.2.2 on geospecific comparison of images of the same location, the geographical imagination and collective visual memory of a place.

van Ruysdael, Jan van Goyen, Hercules Seegers and even sometimes Rembrandt van Rijn had done the same. Sometimes, they actually seek out and approach or follow these views, like Han Singels, who has explored the Dutch landscape on his motorbike, and tries to photograph landscapes in the way they were depicted in the paintings of the seventeenth and nineteenth centuries.[66] By contrast, other artists are reluctant to photograph the environments chosen by historic painters. In her early photography, Ellen Kooi initially avoided such views because they felt like clichés. Instead, she preferred less explored and more unusual landscapes, like suburban areas.[67] In her later work, since 2010, however, Kooi deliberately chooses to visit and photograph the landscapes known from paintings, like the dunes. And she is not the only one. Remarkably, a younger generation of photographers, such as Dorothée Meyer in *Nederlandse bergen*, Misha de Ridder in *Dune* (exhibited in FOAM Museum for Photography in Amsterdam in 2011) and Kim Boske (whose work is discussed in Chapter 4) deliberately explore this well-known environment and image tradition that was avoided because its stereotypical character by the generation before them.[68]

Artists explore the landscapes known from painting and wonder about what happened in these artists' eyes and brains 400 years ago and about what the land must have looked like in those days. They are aware of the numerous 'Dutch landscapes' in painting, which are reproduced endlessly on canvases, posters, wallpapers and calendars in so many people's homes and public spaces like administrative offices and bars. They go to museums to study the Dutch landscape paintings in detail. They read books by landscape painters, their critics, and by landscape art historians. Landscape painting developed the formal and aesthetic conventions of Dutch landscape that photographers start working from, and that are also very much alive in the heads of the public, as the artist knows. The prominence of these strong and visually dominant archetypes, even stereotypes of Dutch landscape, is an issue every photographer working in the Netherlands deals with.

To further understand the conventional meaning and connotations of the Dutch landscape genre from an art historical perspective, it is interesting to go back to the context of its genesis in Flanders of the late sixteenth and Holland of the early seventeenth century. Simon Schama, in his essay “Dutch landscapes: Culture as foreground”, explains how landscape as a separate artistic genre emerged in Flemish cities like Antwerp and in the painting of Pieter Brueghel especially. He reconstructs how this artistic ‘nouveauté’ moved Northbound with the emigration of painters like Gillis van Coninxloo, Roelandt Savery and David Vinckboons. These artists, like many other artists and scientists on the run for the Counter-Reformation, moved from Flanders which was still under Spain Catholic reign to the protestant cities of Amsterdam, Leiden and Haarlem in Holland. These were liberating themselves in the

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[66] Conversation with Han Singels, September 2012. The seventeenth-century painter Paulus Potter was an important inspiration for him when, in 2012, the Gemeentemuseum Den Haag hung his photographs next to Dutch landscape paintings by another artist who inspired the photographer: nineteenth-century Willem Maris of the Hague School of painting. Exhibition *Willem Maris. Impressionist van de Haagse School*, Gemeentemuseum Den Haag, 21 January through 9 April 2012.
[67] Conversation with Ellen Kooi, October 2012.
[68] See exhibitions by Dorothée Meyer: *Dutch Mountains*, Motive Gallery Amsterdam, 2004 and Misha de Ridder: Solstice, FOAM 2012. De Ridder 2011.

Eighty-Years War, which would lead to Dutch independency from the Spanish in 1648.[69] The Schilder-boeck of 1604 by painter and writer Karel van Mander, a Flemish immigrant himself, is the key theoretical text about landscape painting in this framework. The Schilder-boeck and in general conventions of Dutch landscape painting that photographers still have to deal with today, cannot be understood without knowing this historical context. [70]

Van Mander was a Flemish painter and art historical and theoretical writer. He travelled between several Southern European courts, but eventually settled in Haarlem in 1583 at the age of 35. In the large artistic production of paintings for the upcoming Dutch bourgeois class, each of the cities in Holland profiled itself with a certain artistic specialism – still-live, genre, portrait, etcetera. This is much comparible to the way nowadays 'city marketing' aims at attracting tourism or the way 'hyping' city districts as supposed artists' communities aims at bringing commercial benefit there. Karel van Mander with his Schilder-boeck profiled Haarlem as *the* artistic center for landscape painting. The choice for the specialism of landscape painting was argued for, because of the especially attractive surroundings of Haarlem. These were and are still now praised for the large variety of landscape types in its environment, which offers artists a variety of motifs to sketch: the sea, dunes, woods, rivers, canals, lakes, meadows and rural farming. In his Schilder-boeck, Van Mander devotes a whole chapter to the aspect of landscape in painting. It is the earliest art theoretical writing in which the possibility of a landscape painting without a central event or scene is considered possible at all.

According to Van Mander, at the basis of any landscape imagery - and this is interesting in the framework of landscape photography –, lies observation. In the landscape chapter of his Schilder-boeck, he instructs painters to study – preferably in the morning – many vistas 'that serve to found [=create, construct] landscape.'[71] This strong attachment to observation – a phenomenon discussed by American art historian Svetlana Alpers – cannot be separated from the rich tradition in the Low Countries of the science of optics.[72] Since the fifteenth century, in the area that is now called the Netherlands, everyone who was interested in learning about physics and optics went to Flanders, to the universities of Ghent or Louvain. In these universities, where the science of optics was being taught, the art and craft of lens-making was also becoming a famous specialisation. Much of this knowledge and skills migrated to Holland during the above-mentioned migration as a result of the Counter-Reformation. Observation lies at the foundation of Dutch landscape painting.

The importance in the Low Countries of observing and optics in art makes clear why Dutch photographers feel akin to the landscape painters of the seventeenth century. Undoubtedly, photography is most closely connected to the art of observing and optics. This has led many to state that if photography had existed in the seventeenth century, the famous Dutch landscape artists would

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[69] Schama 1987, p. 68.
[70] For the origins of landscape painting in Flanders and its migration Northbound, including the social implications that were included in the genre, beside Schama 1987 see especially Gibson 2000.
[71] 'Daer sullen wy bespieden veel ghesichten, Die ons al dienen om Landtschap te stichten' ('There we shall study/spy on many vistas, that all serve us to create/construct landscape'. MvdH), Mander 1604, hoofdstuk 8, vs. 3.
[72] See for example Svetlana Alpers, *The Art of Describing: Dutch Art in the Seventeenth Century*, 1983 (Chicago: Chicago University Press).

have been photographers instead of painters. This analogy makes contemporary photographers take interest in their work and why it makes sense to include the history of Dutch landscape painting in the study of contemporary landscape photography in the Low Countries.

The art of observing and a preference for material culture became the myth that belonged to the cultural identity of Renaissance Dutchman. However, it would be wrong, according to Schama, to see Dutch landscape painting as 'realistic'.[73] Theoretical writing by Van Mander and also later in the seventeenth century art theoretician Samuel van Hoogstraten make clear how constructed the Dutch landscapes are.[74] Although sketches are made on location after reality, these are only detail studies for the landscape artist. The real construction of landscape takes place in the artist's studio. The artistry of the landscape composition stems from the creative mind of the painter and is highly constructed. '[…] Het is al gheest, en den gheest leert het maken', which means 'it is all mind, and the mind teaches to make it' is written down by Karel van Mander.[75] Van Hoogstraten as well stresses that the artist has to work after nature, but at the same time has to invent in a creative way: 'the same mind rules all free arts, the same mind that urges poets to write poetry also pushes the painters to picture the visible things'.[76]

Elaborating on this aspect of invention and construction, in an effort to identify what needs the new landscape art had to meet with, Schama writes that Dutch landscapes indeed were 'plotless places' where no biblical, mythological or historical event was taken place.[77] However, they did no represent place 'as they were'. Instead, according to Schama, the old subjectivity was replaced by a new one, that had to match with the new, self-conscious and independent mercantile culture that was rising in the new United Provinces. Beside liberation from international monarchy the independence from Spanish reign meant religious liberation for the Dutch. According to Schama, Dutch landscapes still use bucolic landscape formulae which originate from antique painting and which had been living on in Flemish landscape painting.[78] However, the landscapes were now compositions of landscape elements and figures that were to be seen in native scenery. The new heroes, however depicted in small size in the paintings, were ordinary men and women like fishers and farmers, busy in their daily duties. The horse and cavalry and hunting scenes, formerly popular in landscapes in painting and belonging to court life, were replaced in Holland by the cow which is related to and symbolizes peasant life. Old monuments like castles were replaced by humble farms.[79] These together symbolized the new 'modest virtues of the homeland'.[80]

For a large deal, the landscapes had to be amusing, much in the way the Dutch merchant from

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[73] Schama 1987, p. 69-70.
[74] Mander 1604 and Hoogstraten 1678.
[75] Translation MvdH. Mander 1604, hoofdstuk 8, vs. 37.
[76] Translation MvdH from: "Een zelve geest heerscht over alle vrye Konsten, de zelve geest, die de Poeten tot dichten verwekt, drijft de Schilders tot het verbeelden der zichtbaerlijke dingen". Hoogstraten 1969 [1678], book I, p. 5.
[77] Schama 1987, p. 69.
[78] Schama 1987, p. 68.
[79] See on this replacement of monuments also Becker 2002, p. 149.
[80] Schama 1987, p. 71.

the city liked to see it during a ‘wandeling’, a stroll on a lazy Sunday afternoon.[81] Additionally, they reflected and reaffirmed Dutch pride on the newly won land. Schama stresses the fact that the Dutch not only wun the land on the Spanish, but on the elements as well: from the end of the sixteenth until the end of the seventeenth century, much of the surface of the Dutch territory turned from water into land because of the large-scale land reclamations that took place. This stimulated an attachment and special interest of the Dutch in the physical landscape as well, which according to Schama relates to the emergence of landscape in painting.[82]

The constructed character of landscape, as written about by Schama, is affirmed as well by the American professor of English and art history W.J.T. Mitchell. It even leads the latter to critically state that landscape can be seen as the 'dreamwork of imperialism.'[83] Mitchell’s writings contribute also to our understanding of the conventional construction of landscape. Mitchell’s addition to our understanding landscape lies especially in the fact that he interprets landscape not as a noun, but as a verb: 'to landscape'.[84] Mitchell calls into doubt three concepts that underlie the art historical definition of landscape as an artistic genre: its 'Western-ness', its modernity and its visual/pictorial essence. Instead, Mitchell further stresses the culturally constructed character of landscape by expressing nine theses:

1 Landscape is not a genre of art but a medium.

2 Landscape is a medium of exchange between the human and the natural, the self and the other.

As such, it is like money: good for nothing in itself, but expressive of a potentially limitless reserve of value.

3 Like money, landscape is a social hieroglyph that conceals the actual basis of its value. It does so by naturalising its conventions and conventionalising its nature.

4 Landscape is a natural scene mediated by culture. It is both a represented and presented space, both a signifier and a signified, both a frame and what a frame contains, both a real place and its simulacrum, both a package and the commodity inside the package.

5 Landscape is a medium found in all cultures.

6 Landscape is a particular historical formation associated with European imperialism.

7 Theses 5 and 6 do not contradict one another.

8 Landscape is an exhausted medium, no longer viable as a mode of artistic expression. Like life, landscape is boring; we must not say so.

9 The landscape referred to in Thesis 8 is the same as that of Thesis 6.[85]

By stating that landscape is a medium instead of a genre of art, Mitchell shifts 'landscape' away from being something static toward something dynamic, a form of communication through which messages

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[81] Ibidem, p. 72. This aspect of places being pleasant for their beholders is also being analysed elsewhere, see for example Gibson 2000 and Becker 2002.
[82] Schama 1987, p. 64.
[83] Mitchell in *Landscape and Power* (1994), here quoted from Oakes and Price 2008, p. 167.
[84] Mitchell 2002 [1994], p. 1.
[85] Mitchell 2002 [1994], p. 5.

are relayed, between, as Mitchell puts it, 'the human and the natural.' This way of seeing is useful because it helps us to understand landscape as something constructed from signs and messages that we can discern and 'read'. Like in language studies, where the study of the medium is informative of a culture, the study of landscape as a medium – while analysing its visual communication – is a cultural study as well.

Mitchell's way of seeing landscape is useful for the study of landscape photography as it aids our understanding of photography as a combination of signs. This way of seeing also suits the two-sided character of photography as an art and a communication medium. Likewise, in my research I will consider landscape photographs as works that add to, reflect on and shape landscape as an activity and a process. Like Michel de Certeau's ‘space as a practicing place’, Mitchell's 'landscaping' links the dynamic aspect to directions in cultural geography, which I will discuss in the next paragraph 1.2.2, and which focus on the dynamic aspects of the interaction between human activity and their physical environment.

When, as I try to do in this section of my dissertation, trying to sense and point out what the formal conventions of Dutch landscape consist of and when realizing, as I pointed out in the paragraphs before, that landscapes of the famous Dutch landscape painting were not realistic but highly constructed: which aesthetic ideal is followed? Again, Van Mander is an informative source for this. He makes clear that Flemish landscapes by Brueghel are the highest to be achieved in landscape painting. He summarizes what makes Brueghel’s compositions so special and expresses quite clearly that this is what a landscape should look like. These tenets can be considered as the conventions Wells refers to, ones that live on in the pictorial tradition of Dutch landscape.[86]

Flemisch painting was highly inspired by Italian renaissance painting. Art historian Ernst Gombrich made clear that landscape painting was present in Italian painting, for example in frescos in villas and palazzi, such as the work of Paolo Veronese (fig. 1.3) and Giorgione, where it was domestic decoration of a pleasing kind.[87]

[86] Referring to American and British landscape conventions, Wells also refers to landscape painting communicating a 'myth' of landscape art that photography reacts to: Wells 2011, Introduction, p.13, on the United States in 'A North American Place', p. 93; on Britain in 'Pastoral Heritage', p. 161.
[87] See Gombrich 1966, p. 110-111, on Alberti’s writing on villa decoration in his *Ten Books on Architecture*.

fig. 1.3 Paolo Veronese, *Landscape through trompe l'oeil architecture*, 1560-61, fresco, Villa Barbaro, Maser

Italian art theoretical writings, like those by Alberti, as well as the taste of art collectors in sixteenth-century Italy, who turned out to be afficionados of landscapes in Flemish tapestries and paintings, may have paved the way for the flourishing of Northern European landscapes.[88]

Formalistic analyses from writers of the art-historical 'formalist' approach of the early twentieth century, further shed light on formal conventions of Dutch landscape painting. The Vienna-based art historian Heinrich Wölfflin was one of the formalist researchers writing on formal analyses of landscapes. In his book *Kunstgeschichtliche Grundbegriffe* (1915), he often used Dutch landscapes as examples in his analyses of paintings. He characterised them according to dualities:

linear as opposed to painterly
flatness as opposed to depth
closed as opposed to open

For Wölfflin, the tool of the comparison was important in order to further clarify himself. Compared to the playful landscapes by Hobbema, with trees that detach from their backgrounds, the landscapes by Ruysdael are more heavy and compact, more of 'a whole'. Although Dutch landscape painters differ from each other, as a group or 'school' they can also be distinguished from landscape painters from other countries: compared to the massive, dynamic landscapes by Antwerp-based painter Peter Paul

[88] Ibidem, p. 110.

Rubens, the landscapes by Hobbema and Van Ruysdael are more still and subtle, according to Wölfflin.[89]

Regarding the compositorial dimension for landscape pictures of 'flatness' versus 'depth', which Van Mander also wrote about three centuries earlier, Wölfflin expresses his admiration for the landscape paintings by Pieter Bruegel. In particular, *Hunters in the snow* (1565), now in the famous Bruegel room in the Vienna Kunsthistorisches Museum, is praised by Wölfflin for its 'depth', created by the figures and trees in the left foreground. As an example of an 'open' composition, he points to *Gezicht op Haarlem* ('View of Haarlem', 1628-29) by Jacob van Ruysdael, as opposed to the closed composition of the landscape in Joachim Patinir's *The Baptism of Christ* (1515).[90] The horizon and clouds in Ruysdael's view of Haarlem appear infinite, because they are not delineated by shapes that emphasise the frame of the picture. There is a clearly horizontal composition scheme, which makes the *View of Haarlem* different from earlier and foreign landscapes, which combine horizontals and verticals and use lines and forms to attract attention to the main subject. Schama as well, in his 1987 essay, discusses this transition from the Flemish landscapes as introduced for example by Gillis van Coninxloo in comparison to the Haarlem landscapes by Ruysdael. As to this aspect, Schama writes of a 'travel from enclosure to exposure'.[91] In Schama's view, it is this discovery of openness, visualising landscape without reassuring references as a 'plotless place', which characterizes the Dutch landscapes of the seventeenth-century.

Some Dutch art historians, whose work also supports my study of landscape photography, elaborate further on the compositorial aspect of conventional landscape imagery. Because it was not possible to study art history at universities in the Netherlands at the end of the nineteenth century, Wölfflin taught a number of Dutch art historians, including Johanna de Jongh (1877-1946) and Willem Vogelsang (1875-1954). In 1903, Johanna de Jongh's PhD thesis, entitled *Holland und die Landschaft* (Holland and the landscape), was supervised by Heinrich Wölfflin. De Jongh argues that Dutch landscape painting did not start only by selecting the landscape itself as subject for a painting, but also by the creation of a certain atmosphere. Although the Dutch landscape painters were inspired by their Flemish predecessors, they introduced a new and unique atmosphere with their peculiar use of chiaroscuro and light, and a sober – sometimes almost monochrome – palette of colours.[92] Later, with respect to this aspect of atmosphere, Schama adds that the Dutch landscape artists like Van Goyen en Salomon van Ruysdael worked conceptually. In his view, their reducing of colors can be seen as an artistic concept, again emphasising the constructed character of the landscape images.[93] He sees this as an expressive convention, in addition to the coulisse-like spatial construction of many Dutch

[89] Wölfflin 1915, pp. 6-7, 184-185.
[90] Ibidem, pp. 170-171.
[91] Schama 1987, p. 69.
[92] 'Het Hollandse landschap begint in tegenstelling met het landschap in het algemeen niet daar, waar wij voor het eerst een boom, een rots enz. geteekend zien, maar daar, waar het eigenlijke wezen van het land; atmospheer, licht en kleur, voor de eerste maal gevoeld is,' ('In contrast with the lanscape in general, the Dutch landscape does not begin where we see a tree, a rock, etcetera drawn for the first time, but where the true soul of the land; atmosphere, light and colour, are felt for the first time.' MvdH) De Jongh 1903, p. 4.
[93] Schama 1987, p. 71.

landscapes images of the seventeenth century, of a band of darkened foreground to a brightly lit middle ground.[94]

Another Dutch art historian, who in lessons from Wölfflin discerned and further described formal conventions of Dutch landscape in art, is Willem Vogelsang.[95] Vogelsang studied art history at the universities of Freiburg, Vienna, and Paris, culminating in a PhD from Munich in 1898. In 1907, his appointment at the University of Utrecht made him the first full professor of art history in the Netherlands. He elaborated on the formalist approach of Heinrich Wölfflin, who had been his professor in Vienna, by systematically making rough copies of landscape paintings from which the details were removed, and by overlaying the pictorial surface with compositional lines. These lines reveal the division between land and sky in Dutch landscape paintings. His studies provide the insight that the horizon gets lower in the seventeenth-century picture plane, and that the typically Dutch ratio between the pictorial surface of the land and the pictorial surface of the air is 1:5.[96] This awareness is helpful in the interpretion of compositions of contemporary landscape photographs.

As for Wölfflin, De Jongh and Vogelsang, composition in conventional landscape art was of importance to German American art historian Wolfgang Stechow. 'Freedom and ability to suggest great open spaces was of course an important goal of the Dutch landscape painters.'[97] According to Stechow, the painters' attention turned especially to the organisation and composition of the two-dimensional surface – rather than to the ordonnance of the three-dimensional space. The skill of representing three-dimensional space had already been mastered at the beginning of the seventeenth century; throughout the rest of the Golden Age attention was given to iconography and composition.[98] The effects achieved by artists like Jacob van Ruysdael in his famous views of Haarlem, which create a sense of the spaciousness of the flat, Dutch landscape, were popular. These effects were achieved by focusing attention on the horizon while emphasising the spectator's distance and elevated standpoint and echoing the layout on the ground with impressive cloud formations in the sky.[99] Stechow discerns three phases in this regard: the multiple, the tonal and the structural.[100] He describes how characteristics developed in Dutch landscape painting in the mid-seventeenth century were influenced by new optical discoveries:

> sunlight affected by
> moisture near the river (Cuyp) or
> moisture near the sea (Van de Cappelle)
> wintry sky and snowy ground (Van der Neer, Van de Cappelle)

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[94] Schama 1987, p. 70.
[95] *Dictionary of Art Historians*, lemma 'Willem Vogelsang', https://dictionaryofarthistorians.org/vogelsangw.htm accessed on 12 December 2016.
[96] The development can be seen in the educational landscape plates that Vogelsang made, which he used in his lectures and lessons in art history. Hoogenboom pp. 33-34.
[97] Stechow 1966, p. 183.
[98] Stechow mentions drawings by Goltzius of 1603 and paintings by Seghers and Van Goyen of 1630-1640 as having accomplished a 'conquest of space'. Stechow 1966, p. 183.
[99] Ibidem, p. 184.
[100] Stechow 1966.

southern evening skies (Both, Cuyp)

moonlight contrasted with nocturnal darkness (Van der Neer, Cuyp) [101]

The degree to which these characteristics return in contemporary landscape photography of the Netherlands, contributes to the degree with which we experience the landscape photographs as conventional or not. This makes Stechow's formal and iconographical analysis relevant for our study of Dutch landscape photography as well.

After having analysed aspects of composition of landscape paintings, I will now go into the iconography that is associated traditionally to the conventions of Dutch landscape imagery. Schama typified scenic elements and rural activities in general as 'native scenery' and its common everyday activities and ordinary people.[102] Stechow offers insight into the conventions of seventeenth-century landscape iconography in *Dutch Landscape Painting of the Seventeenth Century* (1966). Based on his observations, Stechow created categories of landscapes in seventeenth-century Dutch landscape painting, based on the pictured landscape types. His primary division includes five categories:

The Countryside

Winter

The Beach

The Sea

The Town

From this list, the category 'winter' stands out, being a season with certain natural conditions and accompanying visual implications (snow, ice, absence of green foliage). The four other categories of countryside, beach, sea and town are all landscape types derived from characteristics of the physical landscape. Apparently, most landscape types were to be found in the main category of the countryside. After introducing these categories with a paragraph on pioneers in Drawings and Prints, Stechow then subdivides the category 'countryside' further into:

Dunes and Country Roads

Panoramas

Rivers and Canals

Woods

This list also consists of types of physical landscapes, which, judged by their frequent occurrence in landscape paintings, are constitutive for the genre of landscape in seventeenth century painting.[103] In my view, these categories of landscape types in art offer a chance to connect to the categories of landscape types used in geography, implying in a more general way the connection between the represented landscape and the physical landscape. I will elaborate on this in more depth in paragraph 1.2.2 on the methodology of cultural geography.

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[101] Stechow 1966, p. 185.
[102] Schama 1987, p. 71.
[103] An exception is the category 'panorama', which Stechow discerns in his book, which however does not refer to iconography or a depicted landscape type. Rather, it refers to a *way of depicting* the environment in a more horizontally shaped, wide-angle way.

To understand how these formal and iconographic conventions of landscape painting reached the awareness of contemporary photographers, it is insightful to realize how these pictorial conventions lived on in nineteenth century painting and in these same days entered photography. Jenny Reynaerts, art historian and curator of eighteenth- and nineteenth-century painting at the Rijksmuseum Amsterdam, has discussed how, in nineteenth-century paintings of the Hague School, the constructed imagery of 'typical Dutch' landscape is derived from landscapes in seventeenth-century paintings. In the exhibition and book *Der Weite Blick* (2008) she clarifies how, despite the rapidly evolving modernisation in Dutch landscape, the painters of the Hague School, like Jan Hendrik Weissenbruch, Anton Mauve and others, visually articulated a typical Dutch landscape that typically consisted of green meadows with cows, polders, canals, the sea, windmills and figures of farmers, shepherds and fishermen.[104] They had to fulfil a longing for a national identity and develop a typical landscape that belonged to this identity, which was at stake at the end of the nineteenth century.

A dual exhibition of 2015 and its corresponding catalogue, published by the Gemeentemuseum Den Haag and the Dordrechts Museum, *Holland op z'n mooist* ('Holland at its most beautiful'), emphasised how nineteenth-century painting of The Hague School constructed a typical Dutch landscape: more romantic, painterly and poetic versions of landscape concepts of seventeenth century painting.[105] While Reynaerts had related The Hague School to upcoming nationalism, art historians Frouke van Dijke, John Sillevis and others in *Holland op z'n mooist* relate the construction of the beauty of Dutch scenery to the growth of conservation and the rise of tourism in the Dutch landscape at the end of the nineteenth century. These developments led to the foundation in 1883 of a Dutch national organisation for tourism in the Dutch landscape, 'ANWB', and to the foundation of the first national organisation for conservation and biodiversity 'Natuurmonumenten' in 1907.[106]

The conventions for landscape painting entered photography at the end of the nineteenth century in the international movement of pictorialism in photography. Pictorialists tried to push photography into the realm of fine art by referring to the same circuits and museums, and by adopting the same themes, motives, compositions and styles that paintings had. It is therefore no surprise that Dutch pictorialist photographers depicting landscape, took as their example the landscape paintings of the Hague School, which were so popular in those days.[107] Apparently, a foreign touristic gaze was necessary to articulate the identity and beauty of Dutch landscape. The British second chairman of the Dutch tourism organisation ANWB, for example, was author of the first touristic book on Dutch landscape in which photography played the leading part.[108] Curator of photography at the Rijksmuseum Mattie Boom studies how, at the end of the nineteenth century and around 1900, it was foreign

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[104] Reynaerts 2008.
[105] Bekke-Proost et al. 2015.
[106] See the article by Dik van der Meulen on the perception and experience of Dutch landscape and nature in late-19th and early-20th century and the foundation of Natuurmonumenten, in: Bekke-Proost et al. 2015, pp. 180-191.
[107] Heuvel 2010b.
[108] 'ANWB' is the abbreviation of 'Algemene Nederlandse Wielrijders-Bond' ("General Dutch Cyclists' Association"), although the organization is an association for tourism in the Netherlands in general. See for its link with photography: Heuvel 2015, under 'Early touristic photography'.

pictorialist photographers like James Craig Annan, Alfred Stieglitz and Heinrich Kühn, who with their camera sought and envisioned the Dutch landscape following the pictorial themes and compositions in the paintings from the Hague School they had seen.[109]

It was the vision of Dutch rural landscape of The Hague School of painting, which entered the touristic photography and determined as well as 'visually communicated' the identity of the Dutch landscape.[110] Until 1900, touristic stereographic photography had, much in the tradition of topographic prints and drawings, focused on cities and, if the countryside was visited, built monuments. The Canadian-American publisher Underwood & Underwood commissioned a photographer to capture the Dutch *rural* landscape for a touristic stereographic series. The publisher and his photographer were clearly guided by the British book *Dutch Life in Town and Country* (1901) by P.M. Hough, frequently cited in the explanatory texts on the back of the stereo photographs. It is a study of the Netherlands in the spirit of the cultural-anthropological studies of those days, which tried to grasp a 'typical Dutch' identity in landscape, people and culture. The book heaps praise on the paintings of The Hague School. Beach views by Jacob Maris are referred to, as well as cow-filled meadows by Willem Maris, grey misty landscapes by Matthijs Maris, sea views by Hendrik Willem Mesdag, and the life of fishermen and women by Jozef Israëls. This was the 'stuff Dutch rural landscape was made of' in early Dutch touristic photography, and it was directly and explicitly drawn from the Hague School of painting.[111]

Based on the examples set by the touristic gaze of foreign pictorialist photographers, and photographers working for foreign publishers of touristic photography, Dutch photographers followed suit. Dutch pictorialism flourished in the first half of the twentieth century: landscapes made by Henri Berssenbrugge in the province of Noord-Brabant, where Vincent van Gogh had painted farmers' lives; those by Adriaan Boer and Berend Zweers around Haarlem, where seventeenth-century landscape painting had flourished; and work by Bernard Eilers around Amsterdam, where Rembrandt had made his landscape sketches three centuries before. These professional photographers also worked for publishers making touristic postcards of the Dutch landscape. It is through the multiplication of images in this kind of touristic photography for postcards, tourist guides, calendars, etc., that the representation of Dutch landscape originating from The Hague School of painting lived on and, ultimately, became the stereotypical image of Dutch landscape we know today.

However, the profiling of a conventional kind of Dutch landscape imagery did not reach photographers of today uninterruptedly or in an uncriticised way. During a large part of the twentieth century, photography inspired by painting fell into disgrace. This had two important backgrounds. Modernism had rejected the notion that painting was a major inspiration for photography. Whereas the

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[109] Boom 2012.
[110] This was for an article on the framework of the earlier-mentioned exhibition and book *Holland op z'n mooist* in Gemeentemuseum Den Haag, see Heuvel 2015.
[111] In Heuvel 2015 I have pointed out how landscape painting of the Hague School was praised by the American writer P.M. Hough in the book *Dutch Life in Town and Country;* a book which was the direct inspiration for the touristic series of stereophotographs on the Netherlands of Canadian/American publisher Underwood&Underwood. See Bekke-Proost et al. 2015, pp. 208-210 and Heuvel 2015, under 'Dutch landscape in foreign touristic photography'.

genre of portrait and still-life survived in an altered, modernist visual language of 'New Photography', the genre of landscape as a depiction of rural environment was done away with altogether. Instead, modernist artists depicting human environments preferred to visualise the city and the urban environment, instead of green areas. Secondly, towards the Second World War, the profiling of a 'typical Dutch' landscape, as done at the beginning of the twentieth century, became associated with National Socialist claims on geography and part of the *blut und boden* propaganda. After the Second World War, photographers involved with the then popular human interest photography, preferred to photograph themes that transcended locality and borders and adressed issues of *la condition humaine* in general. As modernism had started, the interest in upcoming urban environments prevailed. Only after the 1970s, when concern with the impact of man on the environment emerged, did photographers start again to photograph the space outside urban areas a large scale.

The 1975 exhibition *New Topographics: Photographs of a Man-altered Landscape* at the George Eastman House was a sign of this shift, which I will further discuss in the context of Theo Baart's *Werklust* (2015) in Chapter 2.[112] In chapter 3, which examines Gerco de Ruijter's *Baumschule #2* (2009), I will reflect on another movement in photography that marked an upheaval in interest in landscape photography: the 'Düsseldorfer Photoschule'. This is the direction in photography that, from the late 1970s, spread from the photography classes of Bernd and Hilla Becher at the Düsseldorfer art academy through the work of Andreas Gursky, Thomas Struth, Candida Höfer, Simone Nieweg, Elger Essen and other now famous photographers.[113] While the Düsseldorfer Photoschule still worked in the modernist tradition of New Photography and the Neue Sachlichkeit, in Chapter 4 I will discuss the work of Kim Boske, which, in my opinion, marks the same interest in landscape that re-emerged in the 1970s, with the difference that Boske's work shows a renewed connection with pictorial conventions.

1.2.2 place making and cultural geography

Although my research is interdisciplinary, being an art historian inclines me to present and approach the two different disciplines I refer to as “auxiliary” sciences. The first of those auxiliary sciences is, as said, cultural geography. How can cultural geography help us find an answer to my research question, 'How do the contemporary landscape photographs of the selected cases make place out of rural space in the Netherlands?' I borrow a method and a complex set of theories from geography, the first of which is the method of georeferencing. In that context, I also relate to the EUWATHER project, in which cultural objects are georeferenced onto geographical locations and knowledge is developed on the way cultural information can be structured for this purpose. The second is a complex set of theories put forward by Creswell, Lorimer and Daniels (in his later writings), in which landscape is understood as 'more than representational'. Thirdly, there is the theory on the role of photography in the formation of 'geographical

[112] *New Topographics: Photographs of a Man-altered Landscape*, exh. cat. George Eastman House, Rochester, 1975.
[113] See Gronert 2009.

imagination', as posited by Joan Schwartz and James Ryan. I will elaborate on these three bodies of theories below.

One method I borrow from geography, or, in fact, from geoinformation science in particular, is georeferencing. The term is generally understood as relating geographical objects to geographical locations.[114] As geographical objects, the article mentions points of interest (POIs), roads, places, bridges, buildings or agricultural areas.

In geography, 'landscape value' has a longer history, one that is connected to mapping. Traditionally, maps were made to draw geological characteristics and topographical entities in the landscape, like cities, region-specific field systems and architectural monuments. There are several types of maps that illustrate this goal of landscape mapping and can be useful for this research. Firstly, this accounts for maps of the landscape types of the Netherlands; particularly helpful is the map of 'Landschape typology', published on the website of the Dutch government-administered 'Environmental Data Compendium'.[115] (Fig. 1.4)

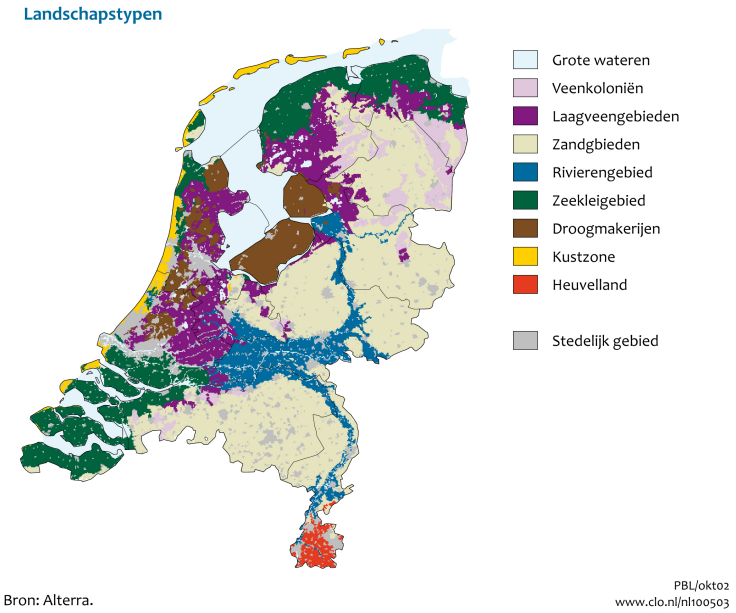

Fig. 1.4 map of Dutch landscape types of the Environmental Data Compendium (CLO)

In addition to the grey, urban areas ('Stedelijk gebied'), this map discerns nine types of physical landscape of the Netherlands:

Large waters (‘Grote wateren')

Peat districts ('Veenkoloniën')

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[114] Hackeloeer 2014, p. 61.

[115] The Environmental Data Compendium or CLO in Dutch (‘Compendium voor de Leefomgeving’) is a website with facts and figures about environment, nature and space in the Netherlands. It is collaboratorively published by the Dutch Central Statistical Office (CSO/Centraal Bureau voor de Statistiek/CBS), Netherlands Environmental Assessment Agency (Planbureau voor de Leefomgeving/PBL) and Wageningen University & Researchcentrum (Wageningen UR).

Boglands ('Laagveengebieden')
Sandy areas ('Zandgebieden')
River area ('Riviergebied')
Marine clay area ('Zeekleigebied')
Reclaimed land ('Droogmakerijen')
Coastal area ('Kustzone')
Hilly Country ('Heuvelland')

On other maps, that are composed on this physical geographical division, economic functions like agriculture and industry are incorporated as well. In (applied) historical geography in particular, efforts are being made to include historical and cultural values on maps. Many of these spatially categorize and visualize tangible cultural landscape values for purposes of selection, heritage preservation, landscape management and environmental planning. 'Landscape value' is also associated with 'landscape quality', meaning that high-quality landscapes are thought to have more value to people than others. There are maps indicating landscape value as a one-dimensional entity that can be 'high' or 'low'.[116]

Moreover, maps are being developed to visualise different *kinds* of cultural value. An example is CultGIS (Cultural Geographical Information System), commissioned by the Cultural Heritage Agency of the Netherlands.[117] The CultGIS maps highlight historical cultural activity, with an emphasis on historical agriculture, silviculture, housing, hunting and fishing, infrastructure for mobility and water management, defence, and minerals extraction. Cultural representation of landscape, even as a broader category of 'art' or 'visual/media culture,' is largely absent. Only a more broad and vague term 'culture' is a sub-category of the value type 'healthcare, education and culture', which is empty, just like the categories of 'governance', 'religion' and 'recreation and sport'.

The production of digital maps with art historical information is enhanced by the tendency in art history to use maps more structurally. Having been developing their collections since the 1980s, every serious museum and other art institution now has an image base of its paintings, prints, drawings, photographs and other images from their collections; also of its landscape pictures. Traditionally, the records of these images were classified using the classical art historical fields of ‘author/artist’, ‘title’, ‘year of production’ (of the artwork), ‘technique’, ‘size’, ‘collection/ownership’, all describing the physical object of the image. A field for ‘geographical location’ of an image was often present, although often left blank because the information was unknown. Incidentally, geographical information was sought after and visualised on maps to illustrate, in monographical studies, where an artist had been working or making his photographs. This was only done on a project basis and in the framework of, for example, monographical exhibitions, after which the information was easily forgotten. Nowadays, the worldwide availability of these image bases through the internet makes permanent storage, accessibility and

[116] See for example the map in which the experience by inhabitants is indicated of high or low landscape value (‘BelevingsGIS’, in which ‘GIS’ means Geographical Information System). Roos-Klein Lankhorst 2015, p. 20.
[117] CultGIS exists on the internet and is accessible through: http://landschapinnederland.nl/bronnen-en-kaarten/cultgis (accessed 10 November 2016)

exchange of this cultural-geographical information possible. The global exchange is enhanced by standardisation of cultural information of cultural objects. The Getty Institute specialises in vocabularies for this standardisation; its Art and Architecture Thesaurus (AAT), the Cultural Objects Name Authority (CONA), and the Union List of Artist Names (ULAN) are already widely used for this purpose. This ensures that information on art is globally standardised and, therefore, inter-exchangeable.[118]

The EUWATHER project (2015-2017), to which this PhD research is related, is an example of this tendency to visualise cultural information and cultural history in digital maps. This project is a collaboration between five universities in four different countries: Italy (Università Ca' Foscari di Venezia); Spain (Universitat de Girona); the UK (University of Brighton); and the Netherlands (Leiden University and VU University Amsterdam). The project is developing two products in an academic context: Firstly, a Spatial Database Structure (SDI) expressed in a digital, multi-layered map via which digital objects of cultural heritage can be related to geographical points or areas. Thus, cultural heritage can be made visible on maps, rendering space into meaningful places. Secondly, EUWATHER is developing an app that makes this cultural history experienceable through hiking and boating routes for people while moving through the landscape. The process of production generally involves:

1) the selection of key stories or memories that determine the cultural value of a place;
2) the selection of cultural heritage objects that represent and 'carry' these stories;
3) geo-referencing these cultural heritage objects;
4) standardising the information around these cultural objects to introduce them into the spatial database infrastructure, which automatically visualises these onto digital maps;
5) the design of hiking and storytelling routes to make the stories and cultural heritage objects experienceable in the landscape itself.

The first step is the selection of key stories or memories that determine the cultural value of a place. For this, EUWATHER suggests the Collaborative Stories Spiral (CSS): a cyclical and repeating process of interviews in local communities and curatorial activity, to crystallise the most important memories and stories that determine the cultural value and meaning of a place to its users.

Georeferencing, with its openness and attention to geological characteristics and to collective memory of a place, is close to a phenomenological approach too, which says that the meaning and significance of places is predomimantly influenced by the experience of its inhabitants or users. To discover the character of a landscape, you can do worse than start by listening to its inhabitants, who, in turn, 'let the landscape speak' by using and experiencing it on a daily basis while interacting with in their daily life. French philosopher Gaston Bachelard, elaborates in *The Poetics of Space; The Classic Look at How we Experience Intimate Places* (1958) on how we can grasp the significance of a place by

[118] See for explanation on and access to the Getty vocabularies: www.getty.edu/research/tools/vocabularies/, accessed on 7 November 2016.

empathically listening to its users about what the place means to them.[119] Whereas Bachelard focuses on the intimate private space of house and home, it is the architect Christian Norberg-Schulz who adapted this view of phenomenology to the public realm of architecture and urban design in his book *Genius Loci: Towards a Phenomenology of Architecture,* first published in 1979.[120] I will discuss landscape phenomenology, as articulated by Norberg-Schulz, in the next paragraph on landscape architecture.

In cultural geography, Cosgrove and Daniels developed the definition of landscape as a social construct, which, at heart, does not differ very much from the cultural construct that a landscape is in painting. In *The Iconography of Landscape* (1988), they make clear that these two concepts can be understood as being the same, or at least two things that follow from each other.[121] It is this conviction that led them to write about landscape from the approach of art historian Erwin Panofsky's famous iconography, a method for the interpretation of visual art.[122] Thus, Cosgrove and Daniels define landscape as a *representational* phenomenon. They see landscape art as representing the world 'outside', and vice versa. They see it as the same cultural process and construct, with the only difference being that the landscape 'in reality' is the physical representation, while the landscape artwork represents the landscape in other realms, such as the private life of home, the museum, etc..

In this representational view of landscape, landscape is seen as a rather static concept of which the artwork is the visual expression and the physical landscape the material expression. In this view, cultural objects (being architecture or cultural monuments in the landscape as well as cultural objects representing the landscape) are visual carriers of stories in which people communicate meanings of landscape. Curatorial practice selects these objects and collects and connects the stories to heritage objects.

At first sight, this orientation within cultural geography seems especially apt in the context of discussing my corpus of landscape photography, because it is so explicitly about visual art. However, I position my research more closely to a new orientation that has emerged in cultural geography, in response to the rather one-sided way of seeing landscape as a two-dimensional representation. From the 1990s, a critical reaction developed that criticized the view of landscape as a representation, i.e. being a still image. Like Mitchell in art history, in cultural geography landscape came to be understood in terms of *processes* and performances

The 'representational' view of Cosgrove and Daniels was answered with a 'non-representational' or 'more-than-representational' view of landscape as formulated, for example, by human geographers

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[119] Bachelard 1994 [1958].
[120] Norberg-Schulz 1980 [1979].
[121] Cosgrove and Daniels 1988.
[122] Iconography is the direction in art history that puts subject matter central. It is understood as opposite to the direction of formalism, championed by Heinrich Wölfflin and others, that generally puts matters of composition and style central. One of the important writers in this art historical discipline is Erwin Panofsky (1892-1968). In 1955, he published *Meaning in the Visual Arts*, which contains his much-cited scheme of interpretation in three phases: the pre-iconographical description of primary or natural subject matter, iconographical analysis of secondary of conventional subject matter and finally the iconological interpretation of intrinsic meaning or content, constituting the world of 'symbolical' values. Panofsky 1955, with the scheme on page 66.

Creswell, Lorimer and, in his later writings, Daniels.[123] The main difference between the two definitions of landscape is that the representational view understands landscape as a material product and symbolic expression, while the non-representational or more-than-representational view understands landscape as a *task*scape that is constantly being (re)constituted by human action, and therefore should be understood as the dynamic and active world of performances and place-making.[124]

In the same vein, American geographer Kenneth Olwig, in his 1996 essay 'Recovering the Substantive Nature of Landscape' argues for seeing landscape, as it emerged in Renaissance art, not simply as beautiful scenery. In his view, the landscape was depicted because it was something of a substance and reality; shapes of the landscape were 'etched by custom' in the earth – a custom determined by political, legal and cultural processes.[125]

Comparible to Mitchell's reference to imperialism, Creswell defines 'landscape' as something with a socio-economic function. As mercantile capitalism and a new class of traders emerged in Renaissance Venice and in Flanders, landscape began to be understood as something that had to be travelled and navigated, hence the flourishing sciences of 'optics' and navigation techniques.[126] Creswell notes that, in that context,

> Landscape [refers] to a portion of the earth's surface that can be viewed from one spot. It combined a focus on the material topography of a portion of land (that which can be seen) with the notion of vision (the way it is seen).[127]

Creswell emphasises that over time, landscape got the meaning of something the viewer is *outside* of. The beholder sees landscape as an outsider; as something to *look at,* not to *be in*. This, continues Creswell, is the main way in which 'landscape' differs from 'place', which I will discuss in the next paragraph.

As previously mentioned, Creswell sees the main difference between landscape and place as being that 'landscape' is something the beholder is *outside*, while 'place' is something the beholder is *in.* 'Place' is something you *live in* and *feel attached to*.[128] The best way to define 'place', according to Creswell, is as 'a meaningful location'. Like other writers, he contrasts it with 'space', which refers to something more anonymous and less defined. Places are spaces made meaningful by people. Creswell emphasises in particular the *action* of place making as a continuous *process*. Creswell mentions the examples of building and (re)constructing, but also, on a smaller scale, gardening and refurnishing the house. Through this *ongoing* activity, people *continuously* make the 'space' around them into 'place'. Their place. This process of making place results in people becoming *attached* to their place. Creswell

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[123] Creswell 2004; Daniels and Lorimer 2012.
[124] The word *task*scape was introduced by Tim Ingold referring to the total of tasks and demands an area has to meet with and is therefore shaped by. Ingold 1993, p. 157 ff.
[125] Olwig 1996, p. 635.
[126] Creswell 2004, p. 10.
[127] Ibidem.
[128] Ibidem, p. 8.

calls this attachment 'sense of place'.[129]

This aspect of appropriation by place making activity, explained by Creswell, at first sight seems to resemble the aspects of movement and pause that Yi-Fu Tuan relates to 'space' and 'place'. Tuan argued that space is something people move through and experience as, simultaneously, open, free and threatening. 'Space' is associated with 'outer space' or geometrical spaces, which are interesting and exciting, but inhumane and impersonal at the same time. A place, according to Tuan, starts with a pause, a stop along the way we are making through space. We transform this location into place, which means we create security and stability by rendering 'value' to it and developing 'attachment' to it.[130]

Tuan's definition of place as a stop or pause is interesting because it approaches the way photography is also compared to making a stop: 'standing still', making a 'still', 'catching a moment' or 'freezing' special moments from the greater stream of more meaningless happenings. This act of freezing gives certain moments and places richer meaning than others; it renders more value to certain things that pass before our eyes. With a camera, a photographer captures the subjects and locations that he or she considers more worthy than others. By being represented in a photograph, the thing or place that is viewed by the beholder gets more value than other things and locations. This 'freezing' that a photograph does, is close to Tuan's 'making a pause'.

Tuan's 'movement' is different from Creswell's 'activity': whereas Tuan's 'movement' is about a "meaningless" wandering around or an instrumental moving through space on one's way to a destination (place); Creswell's 'activity' is about what takes place in and at the destination (place) itself, the 'maintenance', so to speak, of what makes the place into that place and of what keeps the sense of place alive.

The term 'value' in this context requires further explanation. According to Tuan, we grow more attached to locations we value, than to those locations we do not or are reluctant to value. According to Tuan, this would mean we connect more or less to certain locations. Given this value – for a place we feel more attached to – one can, on the basis of interviews with inhabitants, indicate *where* the hotspots of high landscape value are. For the Netherlands, this has been researched, for example by the Alterra research institute and the Netherlands Environmental Assessment Agency (PBL).[131] As to the Netherlands, it turns out that its inhabitants highly value landscapes 'with a historical character'. They attach the highest value to the northern and eastern landscapes on the higher sand grounds, the scarce hilly countries in the east and far south (where De Ruijter made *Baumschule #2*, for example), the coasts and dunes and the northern bogland areas, while the industrial and harbour areas and the reclaimed polders with their openness and increasing urbanization are valued the least.[132] Differently, with an more academic set of criteria, the Cultural Heritage Agency of the Netherlands (RCE) makes

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[129] Ibidem, pp. 7-9
[130] Tuan 1977, p. 6.
[131] See the Alterra institute's 'BelevingsGIS' map of landscape values of the Netherlands as experienced by inhabitants: Roos-Klein Lankhorst 2005, p. 20. See for the benchmark study of the experience of landscape value by the BPL: the *Belevingswaardenmonitor Nota Ruimte 2006: Nulmeting landschap en groen in en om de stad.*
[132] Ibidem (BPL 2006), p. 13.

these kinds of surveys of (parts of) the Netherlands to map landscapes and designate environmental heritage sites as being of 'high archaeological value', 'protected rural area' or 'valuable historical architecture'.[133]

Like 'value', which had to be defined as a term related to 'place', it is necessary to define 'identity', because it also relates to 'place'. Because I *do* want to go into content and to deal with *what* makes a space into place, I will briefly touch on the concept of *identity* of landscape. In the 1920s, American geographer Carl Sauer wrote about landscape identity, referring to, among others, Siegfried Passarge's 'Beschreibende Landschaftskunde'.[134] Sauer explains that, in the first place, a landscape's identity is defined by form, or: 'the surface form, of soil, and of surficially conspicuous masses of rock, of plant cover and water bodies, of the coasts and the sea, of a really conspicuous animal life and of the expression of human culture [...].'[135] Additionally, according to Sauer, landscape should be seen as an organic unit; its identity is only to be grasped when land and life are understood in terms of each other.[136]

Studying the identity of a place in terms of the relationship between land and life brings us back to Creswell, who states that human activity determines and constructs a place. In this view, the identity of a 'home' is clarified by summarising the activities that construct the identity of my house, i.e. the activities that make my house into my home: 'I sleep with my family members' there, 'I make meals and eat these with them' there and I execute 'daily care for my family members' there. To determine the identity of a place in terms of life and activities is to define a place in terms of its function. To determine the identity of a place as my office makes me describe the activities I do there: 'I work' there, 'I meet and communicate with my colleagues to work on our product' there. Beside functions that meet with biological or economical needs, the functions of a place can lie as well in the realm of psychological or affective needs. 'To which place I feel most attached or at home?' How can this be connected to photography? The answer is simple: Photography plays a role in constructing identity of a place. In the artistic photographic process, a location is pictured in such a way, that a certain meaning and sense of place is rendered to that location. This is the interpretation I will evolve in the third step of my method, the geogeneric comparison, which I will clarify in 1.3.3.

The third set of theories I make use of is articulated in the book *Picturing Place: Photography and the Geographical Imagination* edited by Schwartz, a senior photography specialist at the Canadian National Archives and James Ryan, an Irish lecturer in human geography.[137] In fact, this publication is already reaching out from cultural geography towards art history, as its different authors come from various backgrounds in the two disciplines. Schwartz and Ryan argue that collectively consumed and

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[133] RCE is the abbreviation of the Dutch name Rijksdienst voor het Cultureel Erfgoed, literally meaning "State Service for the Cultural Heritage". The valuation in this case are based on expert judgements rather than emerging from the use of space by inhabitants and visitors.
[134] Sauer 1925.
[135] Ibidem, p. 99. Sauer here refers to German Landschaftskunde from Siegfried Passarge in his 1919 writings in *Die Grundlagen der Landschaftskunde*. 3 Bände. L. Friederichsen & Company, 1919/1920.
[136] Sauer 1925, p. 98.
[137] Schwartz and Ryan 2003.

repeated photography, like photography from archives and touristic photography, constitutes a collectively shared memory of places. Just as maps are a way to visualise and share the world, photography proposes a 'way of seeing' the environment, selecting what is worth seeing and remembering and what is not. As Schwartz and Ryan formulate it: 'photography as an image-making technology and photographs as visual images – independent of their status as art or science – helped people to know the world and articulate their relationship to it.'[138]

In the different essays in their book, several photographic practices and projects are referred to as bodies of photography that contribute to the sense of place. I am especially interested in how Schwartz, Ryan and co study the way photography was embraced and employed as a key element in the perpetuation of symbolic spaces as places of identity and collective memory.[139] For example, they refer to the Mission Héliographique of 1851, a grand project in France in which selected monuments were photographed as national architectural heritage. The Mission is referred to as an example of a project in which heritage preservation, collective memory and architectural photography converge.[140] In the essay on the Mission Héliographique, author M. Christine Boyer strikingly formulates the role of photographs of places as being 'aids to memory and the archive, [...] moments of reverie and managerial instruments to classify types and forms of knowledge.'[141]

Schwartz and Ryan also refer to touristic photography, like the photography in travel guides, that shape our geographical imagination and the travel albums of tourists who visit and photograph the same places, which confirm this imagination by repeating the same selection of objects and locations in their own photographs. In an essay on the photography of Rome in *Picturing Place*, Maria A. Pelizzari calls this phenomenon, in which private travel albums stay faithful to photography in travel guides, 'guidebook engagement'.[142]

Especially interesting are the words on the threefold role that photography is said to play in constituting the geographical imagination: 'in the empirical practices of gathering factual information in visual forms; in the cognitive processes of ordering that information to produce knowledge of places, people and events; and in the imaginative processes of visualising the world beyond our doorstep.'[143] This theory on the imaginative aspect of photography, of making a place look like another imaginative place in order to render meaning to it, is what I will process in the third step of my method (to be elaborated in 1.3.3), geogeneric comparison.

1.2.3 place making and landscape architecture

In this section, I will point out which theories and methods I borrow from landscape architecture to

[138] Ibidem, p. 10.
[139] Ibidem, p. 12.
[140] Schwartz and Ryan 2003, p. 11.
[141] Schwartz and Ryan 2003, p. 53.
[142] Pelizzari in Schwartz and Ryan 2003, p. 62.
[143] Schwartz and Ryan 2003, p. 10.

enhance my research into contemporary landscape photography. First, I refer to writing from the 1980s by (autodidact) researcher and sketch-artist in landscape design John Brinckerhoff Jackson on 'vernacular landscape'. This clarifies the difference between Baart and De Ruijter, on the one hand, who chose vernacular landscapes, and Boske, on the other hand, who, through her photographic intervention, reinforces the monumental character of the landscapes she chooses. I refer to the four-layer system by Clement Steenbergen and Wouter Reh of the landscape architecture department of Delft University of Technology, and explain why it is relevant for my analysis of landscape photography. Subsequently, I examine phenomenology in landscape architecture, as advocated by Christian Norberg-Schulz. I will look at contemporary tendencies, as formulated by, among others, landscape architect Adriaan Geuze, in the development of Dutch landscape in which cultural history plays an important role. Connecting to the 'more-than-representational' view of landscape, as discussed in the previous section, I compare the landscaping process, rendering meaning to the physical environment, to gardening. In addition to the work of Lorimer, Steenbergen and Reh in this regard, Lucia Impelluso has also written about the way garden compositions can communicate different ideologies.

Of importance are the thoughts and opinions that the writer and landscape designer John Brinckerhoff Jackson developed during the post-war decades to promote interest in non-monumental, commonplace and everyday landscapes. In *Discovering the Vernacular Landscape* (1984) he writes:

> [What the various disciplines that have been studying the vernacular] have done is to reveal that vernacular building, especially in Europe, had had a history of its own, distinct from that of formal architecture, and that far from being 'timeless' and determined by ancient archetypes, it has undergone a long and complicated evolution.[144]

From the department of landscape architecture of the Delft University of Technology, landscape architects Steenbergen and Wouter Reh presented a useful approach in their book *Architecture and Landscape: The Design Experiment of the Great European Gardens and Landscapes* (1996), the so-called four-layer system for understanding landscape: the ground form (*grondlaag*), the programmatic form (*programmavorm*), the image form (*beeldvorm*) and the spatial form (*ruimtevorm*).

The ground form is the geological basis of the place and the way it is positioned towards determining geological entities in its environment. The programmatic form is the sum of the functions that come together in the place. The image form is the way meaningful shapes and elements are given to the place, to create a cultural reference with other places. The spatial form is the way in which shapes and elements are integrated and ordered into a three-dimensional design. The formulation of these forms helps the researcher discern aspects of landscape that, taken together, determine its characteristics.

Relating this four-layer system to the landscape photography of my cases demands some explanation, or even justification. After all, this method was developed at Delft University of Technology

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[144] Jackson 1984, p. 85.

as an aid for landscape architecture. It is explained and used by Steenbergen and Reh in 1996, in *Architecture and Landscape*, when analysing a group of highly designed landscape gardens: like Palladio's Villa Emo in the Veneto in Italy, Vauxle-Vicomte near Paris and the park of Blenheim Palace near Oxford. My cases, however, do not concern gardens but photographs in the first place. Moreover, the landscapes which are to be seen in the photographs of the three projects by Baart, Boske and De Ruijter are no such large-scale gardens of historic aristocracy in which much formal symbolic shapes and images are processed. Instead, the landscapes in my photographic cases concern an infrastructural polder landscape that mainly facilitates agriculture, business and transportation, a geometrically systematised patch of land with a tree nursery, and a sandy area of heath that is maintained for recreation purposes, respectively. Also within the discipline of landscape architecture itself the method meets with criticism: the system would imagine landscape as a rather statically piled up layers. Can a system, criticised in itself, and invented to analyse sophisticated and highly designed landscape gardens, be applied to landscape photographs just like that?

The answer is yes. Regarding the application of the four-layer system to landscape *photographs* instead of *physical* landscapes: we keep in mind that photographs have an indexical relation with the physical environment. Through this indexical relation, the photograph functions as substitute for the physical landscape it depicts. Even if we recognize that photography, through the photographer's artistic choices and the manipulative 'characterizations' that result from those, is a visually highly rethoric and not an objective image, the elements that construct the image are directly linked to the physical landscape elements that were situated in front of the camera when the photograph was taken. It is therefore justifiable to apply the four-layer system that was invented for physical landscapes to their photographic substitutes.

Furthermore, an argument to apply a system destined for the analysis of physical landscape to its visual representation instead, is given by Mitchell. In the former paragraph on methods of analysis from art history, I quoted Mitchell in his plea for dissolving, in our understanding, the difference between the physical landscape and represented landscapes. In Mitchell's opinion, all landscapes, even the physical landscape we identify when looking at it and talking about it, is highly culturally constructed. Beside the indexical relation of photography and therefore being a substitute for what it depicts, Mitchell's argument for *every* landscape being a cultural construct provides an argument to apply Steenbergen and Reh's system to landscape photography as well. Mitchell explained convincingly in *Lanscape and Power*, that landscape is a medium.[145] In his view, there is no essential difference between the physical landscape and a landscape picture and the physical landscape is 'just' a different appearance or utterance of the same generic landscape concept. The physical landscape is also a cultural construct, because humans define a piece of the physical environment as such. The physical landscape, therefore, shares this generic landscape concept with the represented landscape. This is actually underlined by the fact that also Steenbergen and Reh in their book *Architecture and Landscape*,

[145] Mitchell 2002 [1994], p. 5.

evolve their analyses on the basis of the maps, drawn illustrations and photographs that are printed in the book. During the process of the analysis, the landscape pictures function without problem as substitutes for the physical landscapes that are discussed. Mitchell's dissolving the difference between physical landscape and the landscape picture, provides the best argument for the application of the four-layer system on both.

Another argument is the answer to the question if the four-layer system, developed for the design and analysis of gardens, can be applied to different kind of landscapes, which are not desiged as gardens. The landscapes in my photographic cases are no such integrally designed, symbolic constructs. To answer this question, I want to point at the important aspect of the four-layer system, namely that it especially addresses the way the physical landscape interacts with the different demands humans make upon them. The four-layer system addresses this relation between the geological and the cultural aspects of landscapes. With regard to this relation, and keeping Mitchell's considering *all* landscapes as cultural constructs in mind, it is relatively unimportant to what landscape the system is applied to or projected on exactly. The landscapes in my photographic cases might be no integrally and highly designed entities; still, they have been subject to some kind of design. It is common knowledge in the Netherlands that every inch of the Dutch soil is somehow treated by or under control of human intervention. Although they do not have to impress with sophistication of garden design and aesthetic and symbolic landscape control like big landscape gardens Steenbergen and Reh explore; the Dutch polder, tree nursery and recreation area are cultural constructions to the same extent. Even though the heath near Laren, which is the subject of Boske's photograph, is not originally built by humans this way, it is *chosen* by man to be a nature reserve and is continuously *maintained* and *reshaped* by human action in order to function as the cultural construct of a recreation area. In the case of Steenbergen and Reh's landscape gardens as well as in the cases of my dissertation, the situation is at stake that natural landscape is worked and reshaped by cultural conduct. That makes Steenbergen and Reh's four-layer system, that was invented to analyse the sophisticated landscape gardens, as well suitable to analyse the more prosaic Dutch landscapes in the photographic cases I chose for this dissertation.

Finally, I do agree with the critique, expressed by some, that the four-layer system as presented in *Architecture and Landscape* would be a too static pile of strata – like blankets piled on top of each other. René van der Velde, in his 2018 dissertation of the same university that developed the four-layer system, insightfully discusses this system.[146] He exactly addresses this discrepancy between the static appearance of the four layers on the one side and the understanding of landscape as a result and embodiment of an ongoing process on the other side. Van der Velde refutes convincingly that the system should be not suitable anymore or outdated.[147] While nowadays, the three essential aspects constituting our understanding of landscape are 'site' (or physical environment), 'process' (human activity while using the physical environment) and 'form' (formal and aesthetic aspects of the way landscape elements are shaped and ordered), Steenbergen and Reh in their four-layer system *do*

[146] See for a recent example of this discussion Velde 2018.
[147] See Van der Velde's paragraph 3.2 'Strengths and Weaknesses of the Delft Approach' in Velde 2018, pp. 69-81.

address these three dimensions, Van der Velde points out. The aspect of 'site' corresponds with Steenbergen and Reh's 'ground form', 'process' is studied in the 'programme form', while experiential and aesthetic aspects according to Van der Velde are explicated in the 'spatial' and the 'image form'.[148]

The four-layer system discerns and puts emphasis on the spatial and image form. This emphasis, according to Van der Velde, causes that the four-layer system remains suitable and useful for landscape architecture, which as a design discipline also deals especially with formal-material aspects.[149] In my view, it is exactly this emphasis on the formal-material dimension of landscape, which makes the four-layer system as well suitable for the art historical analysis of landscapes. For the art historian as well, formal and material aspects remain dominant while discussing and analysing art works. Art history does not provide an instrumentarium for the analysis of landscape imagery; an analysing system from landscape architecture that emphasizes formal-material considerations of landscape, make it suitable as such. When realizing that according to the current opinions in landscape architecture and geography, landscape is understood in terms of shaping human activity nowadays, still discerning of the ground, programm, spatial and image forms is useful for art history and makes the four-layer system of landscape architecture useful for applying in the discipline of art history as well.

The four-layer system is useful to my research in two ways: first, for understanding the space *inside* the photographs that I will study. Second, by establishing a common language, as it helps us to make a connection with landscape architecture and to understand how the outcome of this research on landscape photography can be useful as input for that discipline. While layers 1, 2 and 4 are useful for informing the art historian about the physical conditions of a depicted landscape, it is on the level of layer number 3, the image form, that art history can be useful to cultural geographers and landscape architects.[150] When designing the image form, landscape architects introduce shapes and meaningful elements into their landscape design that construct our understanding of a place. To understand and choose from possible shapes and meaningful elements, landscape architects need communication. Communication used to inform us about shapes and meaningful elements can be textual, like in glossaries and handbooks. However, for landscape architecture, a formal design discipline, visual communication on shapes and meaningful landscape elements is more relevant. In my view, photography as a visual communication medium is apt to visually communicating on these landscape shapes and meaningful elements.

Another approach that is useful for my analyses of landscape photography, which in relation to landscape is especially developed within landscape architecture, is phenomenology. Phenomenology is a philosophical direction, as developed by Edmund Husserl 1859-1938) and his pupil Martin Heidegger (1889-1976), in which a sensuous understanding of the world, based on experience and perception, is juxtaposed against the knowledge about the world, which in science is empirically built on the basis of measuring, experiment, calculation and deduction. Relevant for this dissertation is how phenomenology

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[148] Velde 2018, p. 81.
[149] Ibidem.
[150] Steenbergen and Reh 2003, p. 384.

after Husserl and Heidegger was further developed by French philosopher Maurice Merleau-Ponty (1908-1961). Merleau-Ponty emphasized the body and the physical senses as main instrument for perceiving, experiencing and understanding the world. As Merleau-Ponty states: “Our own body is in the world as the heart is in the organism: it keeps the visible spectacle constantly alive, it breathes life into it and sustains it inwardly, and with it forms a system.”[151] It corresponds with the emphasis I put, in this dissertation, on information on and reconstruction of the physical environment where the landscape photograph emerges from.

It is in this phenomenological understanding, that in my ‘Van den Heuvel three-step method for the analysis of landscape imagery, I consider the physical environment as the material the photographer has been working with. It is especially fitting the phenomenological approach, to understand a landscape photograph as result of the agency of the photographer in the landscape. The phenomenological approach and the reconstruction of the photographer moving around and acting in the physical landscape makes us aware of the process of selection and combination by the photographer of landscape elements to be included and combined in the image. It also makes us aware of the elements the photographer excluded and meaningfully left outside the frame of the landscape photograph. This awareness of the relation between a cultural product and the physical environment it emerges from, is especially an awareness which relates to phenomenology. Although in his case it was architecture, this awareness of the relation of the cultural product with its physical environment has especially been well elaborated – and for the context of this dissertation usefully explicitated – by Norwegian architect and writer Christian Norberg-Schulz in *Genius Loci: Towards a Phenomenology of Architecture* (1980).

In this book, Norberg-Schulz first clarifies how the meaning of a place is determined by identification of the place with the environment. The relationship of a dwelling or architecture in general with the environment is shaped by shared characteristics. These shared characteristics can be found by analysing the materials and visual patterns of an environment, which can also be translated into materials and patterns to be applied in architectonical design. Thus, according to Norberg-Schulz, there is *identification* of a dwelling or building with its environment – the dwelling or building *identifies* with its environment.[152] Much alike, in my method of georeferencing, I research the way the landscape photograph *identifies* with characteristics and elements of its physical environment. Furthermore, in his section on 'The Recovery of Place', Norberg-Schulz advocates recovering this identification of buildings with their environments and not designing buildings detached from them, like architecture from the twentieth-century functionalist movement had done. Instead, he suggests reintroducing the topological form in buildings and spatial structures, by taking the circumstantial conditions of locality and construction into consideration, rather than basing the design on general types and principles.[153]

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[151] Merleau-Ponty 2005 [1945], p. 235.
[152] See the first chapter with the title 'Place?' in Norberg-Schulz 1980 [1979], pp. 6-23; and specifically the section on 'identification', pp. 20-22.
[153] Norberg-Schulz mentions the Finnish architect Alvar Aalto as a good example of this approach, Norberg-Schulz 1980 [1979], p. 195.

A Dutch landscape architect who stresses interest in the Dutch artistic tradition by means of landscape painting and photography is the landscape designer Adriaan Geuze. He writes about the inspiration art and artists provide for his practice as a landscape designer and architect. His interest as an architect in the interrelation between landscape architecture and visual heritage depicting the landscape is akin to the focus of this PhD research. His book *Polder! Gedicht Nederland* (2005) is almost a visual pamphlet or artwork in itself, hymning on the 'polder' being the ultimate manifestation of Dutch genius loci. The book contains many examples of reproduced cultural expressions, such as quotes from literature, poetry, as well as Golden Age landscape paintings by Paulus Potter and Jacob van Ruysdael and photographs.[154]

Voices from economics and tourism are also expressing the need to better profile the cultural historic dimension of landscape. Having tourists meet with and experience the cultural history of landscapes is considered a powerful practice that can be exploited much more. Making use of famous visual landscape art is mentioned as a tool for doing this. Regarding the Dutch landscape, in 2008 a small but significant article appeared in the series *Sustainable Tourism* by Dutch geographers E. Bos, P. van der Jagt and W. Timmermans: 'The landscape as a source of inspiration for painters: paintings as a source of inspiration for land development?'. In it, the authors suggest that the more explicit references to landscape paintings in the landscapes that were depicted in these paintings provides a potency for tourism that should be developed.[155] They refer to the example of 'Constable Country' in Britain, which has been adapted in such a way that associations with the paintings of the British landscape paintings by John Constable (1776-1837) are experienced by tourists in the very landscape that Constable depicted. However, as noted in the paragraph on landscape art (1.1.3), landscape photography differs essentially from landscape painting, and so a specific theory on landscape photography is needed.

It is interesting for this research to see how visual art is being discussed in relation to the cultural historic deminsion of landscape. A Dutch memorandum on policymaking, the Nota Belvedere (1999) for spatial planning, for example, is noteworthy. In it, no less than four Dutch ministries (Culture, Spatial Planning, Agriculture/Nature and Traffic/Water Management) highlight a programme implemented from 1999 through 2009, in which cultural dimensions were made explicit in the Dutch landscape. The main purpose of the programme was described as follows: 'Cultural-historic identity is to be seen as a determining factor in the future spatial design of the Netherlands, for which the government policy shall aim to create appropriate conditions.' Although the project concluded and officially disappeared from the political agenda in 2009, the initiative is a sign of the times in which cultural history is considered important to landscape.

A number of interesting publications emerged during this period, which suggest methods for rendering more cultural identity in areas scheduled for development. *Praktijkboek cultuurhistorie en*

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[154] Geuze 2005.
[155] Bos et al. 2008.

ruimtelijke ordering (2009) reports on the Belvedere program. Methods for reinforcing meaning in places through art are discussed in the listing of projects in Sjoerd Cusveller's and Liesbeth Melis' *Regionale identiteit. Kunst en ruimtelijke planvorming* (2006). More than the visual communication or discussion of landscape characteristics with visual artworks, the introduction of artistic elements in the projects that were listed in this publication took place through the deployment of artists for making new work. However, the way local meanings of places interacted with the artworks and vice versa, is not always made clear.[156]

Lastly, landscape architecture provides the theory of gardens as representations of landscape, as microcosmos related to and representative of macrocosmos. Landscape architecture and the theory of conceiving landscape as garden, help us to be more concrete in identifying specific landscape elements. Lorimer in his article 'Cultural geography: The busyness of being "more-than-representational"', summarises how cultural and human geographers initially interpreted gardens as still entities, expressing a static mental image, a 'view on nature', in which nature and culture coincided and intermingled.[157]

The 2005 reference book *Gardini, Orti e Labirinti* can be considered as such an expression, stating in the introduction that 'a garden communicates with its visitors through its compository elements, which are closely related to the style of the garden.'[158] And, further on: 'Sometimes these elements are forced into the straitjacket of rigid geometrical structures; sometimes, however, they are allowed to develop themselves freely and to merge into the surrounding landscape.'[159] Gardens can be considered as green microcosms, 'composed of symbols and meanings, reflecting in the course of time the taste and aesthetics of the various historical episodes.'[160] Like gardens, photographs can be seen according to this theory as outlined, boxed shapes in which landscape and culture are mixed and through which humans express their view on nature and their understanding of the physical environment.

The book *Giardini, orti e labirinti* sums up many types of gardens as meaningful places, and the elements that contribute to this meaning. They are interpreted as visual artworks. They are analysed in terms of subject matter, i.e. the types of trees, plants, stones, etc., rather than in terms of composition and style. So, geometrically rigid and controlled French gardens have a different meaning than organically shaped English gardens in which order is present, but rendered invisible.[161] In a similar way, I think, landscape photographs can be interpreted through the identification and interpretation of

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[156] Cusveller and Melis 2006. See also the article *Landscape and Art* by Daniels, who refers to interviews with artists who in their art critically engage with landscape, in order to gain insight in landscape conventions. What the subjects and set of terms for these interviews might be, remains implicit. Daniels 2004, p. 440.
[157] Lorimer 2005, pp. 84-86.
[158] Translated by the author into English from the Dutch edition of Impelluso 2005, where it reads: "In werkelijkheid communiceert de tuin met zijn bezoekers aan de hand van zijn samenstellende elementen, die nauw samenhangen met de stijl van de tuin". Impelluso 2005, p. 6.
[159] Translated by the author into English from the Dutch edition of Impelluso 2005, where it reads: "Nu eens worden die elementen in een keurslijf van strakke, geometrische structuren gedwongen, dan weer mogen ze zich in alle vrijheid ontwikkelen en opgaan in het omringende landschap." Impelluso 2005, p. 6.
[160] "[Deze groene microcosmos] was opgebouwd uit symbolen en betekenissen, en in de loop der tijden werden de smaak en esthetiek van de diverse historische periodes erin weerspiegeld." Impelluso 2005, p. 7.
[161] Impelluso 2005.

elements, and the analysis of the colours, shapes and ordering of those that is to be seen in the photograph.

Apparently, the static representational view of this reference guide, currently being used in contemporary landscape architecture education, coexists with an already developed dynamic view of gardens. In the same year that the book *Giardini, orti e labirinti* was published, Lorimer wrote that (since 2000), cultural geography has rejected this view for rendering 'framed, fixed and [...] inert all that ought to be most lively.'[162] By then, gardens had become understood as 'embodied acts of landscaping.' Lorimer explains how, in recent cultural-geographical studies,

> 'green space' becomes a practised formation of living: a setting for hard graft, and the artistries and industries of cultivation. Here, the hobby farmer, the plotter, the vegetable grower, the artist, the dog-walker, the dog, the human rambler and the fruit harvester are encountered in passionate, intimate and material relationships with the soil, and the grass, plants and trees that take root there. These garden studies set out to make sense of the ecologies of place created by actions and processes, rather than the place portrayed by the end product.[163]

I, too, will apply this way of approaching and seeing gardens, as an aid for the analysis of landscape photographs. And, although the landscape photograph, through its indexicality, is connected to another physical landscape, the garden does not refer to any other logical landscape – besides one associated to iconically through components and characteristics; the garden as well as the landscape photograph both embody landscape elements, selected and ordered by an author to achieve a meaningful and consciously constructed version of the environment.

Landscape architects and gardeners have to choose specific specimens of bricks, wood but also trees, plants, stones and other natural materials to compose and give meaning to a place. As the theory of gardens indicates, the design of a new landscape embodies a process that transforms naturally and geographically determined physical elements and vegetation in such a way, or adds new elements to them, that a new meaning of the place is evoked. These elements are concrete and can be pointed out.

On the subject of larger-scale gardens, Steenbergen and Reh analyse famous historical landscape gardens like the landscapes of the Villa Medici in Tuscany in Italy, Versailles near Paris in France and the recently spectacularly renovated landscape garden of Stowe in England.[164] To better understand the meaning of these grand gardens, the four layers of landscape and their interrelation are discussed. The physical, geologically determined ground form is taken into account, the position within functions and infrastructure in the environment is discussed, the way the area looks is analysed in terms of the visual elements that construct or contribute to the meaning of the place and, finally, the way

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[162] Lorimer 2005, pp. 84-85.
[163] Lorimer 2005, p. 85.
[164] Steenbergen and Reh, 1996, ch. 1, pp. 33-43, ch. 2, pp. 185-199 and ch. 3, pp. 265-291.

elements are ordered into the available space. Maps and three-dimensional relief charts of the geomorphology and 'scenic integration' are used to visually illustrate the position and form of the gardens.[165] This more contextual understanding of gardens can be instructive for the understanding of landscape photography as well. The visualised patch of land in a photograph relates to and functions within its environment and infrastructural functions as well. The choice, combination and ordonnance of the landscape elements the photographer emphasises, visually communicate to us as well.[166]

Vocabularies of landscape elements are tools from the discipline of landscape architecture that enhance a more detailed understanding of the visual elements in landscape photographs. Landscape architects, after all, conspicuously apply and involve different landscape elements during their design activity. I have not found any concrete vocabulary yet for the characterisation of landscape from the academic realm of landscape architecture.

1.3 a synthetic method

Having selected the theories and methods from three disciplines of art history, cultural geography and landscape architecture, and having discussed the extent to which they help to operationalise my research question, in this section I introduce my own new three-step method for the analysis of landscape images. In this 'Van den Heuvel three-step method for the analysis of landscape photographs', I merge the theories and methods I borrowed from art history, cultural geography and landscape architecture – as discussed in paragraph 1.2 – and transform them into the following three steps of analysis:

1) georeferencing: geotagging the landscape photograph to its geographical location and considering its ground, programmatic and spatial form;
2) geospecific comparison: considering the formal conventions of the place through comparison of the landscape photograph with other images depicting the same specific place and
3) geogeneric comparison: analysis of the artistic 'landscaping' intervention by the photographer through comparison of the landscape photograph with images of other locations but of the same *type*.

Art history in particular provides specific characteristics of the pictorial conventions of Dutch

[165] Ibidem, see for the Villa Medici, for which the term 'integrazione scenica' is mentioned by the authors on p. 41, Versailles on p. 192 and Stowe on p. 262.
[166] Illustrative for the way photographs can steer perception and thus help to problematise the making of place, is the way photographs are used in the book *Architecture and Landscape* by Steenbergen and Reh. To emphasise a certain kind of aspect of the landscape garden, different types of photographs are used. To visualise plan and scenic integration, the bird's-eye view is chosen, like the photograph of Stowe on page 264. To emphasise the ruler's view over the city of Florence, a photograph taken from the terrace of the Villa Medici was included on page 41. To emphasise the impressiveness of its geometry, a photograph of a view along the main axe of Versailles is inserted on page 189. Thus, the manipulation of the meaning of place to its viewer is illustrated by the photographer's choice of viewpoint: exactly the subject of the New Babylon installation by Constant Nieuwenhuys. Likewise, the perspective of the landscape photographer should be taken into account as an instrument for place making.

landscape as they grew in painting and lived on in photography; cultural geography offers the methods of mapping and georeferencing and developed more detailed insight into the process of landscaping; while landscape architecture provides concrete tools and methods for analysing characteristics in existing landscapes and for rendering meaning to places in new landscapes. The aim of the following three paragraphs is to make explicit a three-step method for the analysis and interpretation of landscape photography.

1.3.1 georeferencing landscape images

In the framework of this research, in order to analyse and interpret a landscape photograph, the first thing to do in the Van den Heuvel three-step method, is to georeference this "object". This means linking the landscape photograph to its geographical location and relating it to its local ground, programmatic and spatial context. In this paragraph, I suggest how to do this, supported by the theory of georeferencing as published by Andreas Hackeloeer and others. I will point out theory and practice, developed in the EUWATHER project, for structuring and standardising cultural information of and on objects of landscape heritage. With the help of Steenbergen and Reh's theory, I will explain how to relate objects to the different aspects of their local environment.

As pointed out in 1.2.2, Hackeloeer understands georeferencing as the method in which geographical objects are related to geographical locations.[167] As geographical objects, the article mentions points of interest (POIs), roads, places, bridges, buildings or agricultural areas. In other contexts, when the term georeferencing is used in relation to photography, it is only used for aerial photo images that are placed over another map in order to pinpoint key places (like crossings of roads, buildings, etc.) and to determine exactly which patch of land the aerial photo refers to. The geographical objects in this PhD research are the landscape photographs of my corpus. I also suggest to use using the term georeferencing for the practice of relating these landscape photographs to the places they represent – the difference with the aerial photographs in fact being only the difference in perspectival deformation of the photographic image. It should be noted here, that when georefencing a photograph, the geographical identification refers to the represented location, *not* the location where the photographer has been standing.

In georeferencing, the landscape photographs are linked, as geographical objects, to geographical locations. As geographical locations, Hackeloeer c.s. discern formal and informal locations. Formal geographical locations are *exactly defined* locations, which can be 0-dimensional (points), 1-dimensional (lines), 2-dimensional (areas) or, more rarely, even 3-dimensional (bodies). Informal geographical locations are *verbally described* by geographical names.[168] As we will see, in the discussion of the referencing method developed in the EUWATHER project, in this PhD research I work

[167] Hackeloeer 2014, p. 61.
[168] Ibidem.

with 0-dimensional locations, exactly defined by geographical co-ordinates, and 2-dimensional locations that are informally described by geographical names, but which are globally standardised through an internationally acknowledged thesaurus.

My PhD research is partly related to the European EUWATHER project which conducts the georeferencing of landscape artworks, together with other types of landscape heritage such as nature reserves, architecture and storytelling on landscapes. Besides the georeferencing of objects of cultural heritage in the physical landscape, georeferencing of cultural objects *representing* or *about* locations takes place, for example, of landscape paintings, landscape photographs as well as non-tangible objects like songs or poems. The European project EUWATHER (2015-2017) is initiated and lead by Università Ca' Foscari di Venezia and is a collaboration between universities in Italy, the UK, Spain and the Netherlands.[169] In the Netherlands the project is executed by Leiden University's department of art history, in collaboration with VU University's SPINLAB for the development of the digital technology.[170] The main objective of the EUWATHER project is to re-evaluate European minor rivers and canals as cultural landscapes. The theory behind it is that this can be done by making cultural history experiencable in the physical landscape through digital technology, such as a touristic route-app. A first step towards this is determining which objects of cultural heritage belong to and can be digitally linked to geographical locations.

To link cultural objects to maps, the EUWATHER produces a Spatial Database Infrastructure (SDI) in which objects of cultural heritage are brought together and stored according to established protocols.[171] First, there is a protocol for standardised uploading of image and sound files and filling in a form for describing objects. The cultural information about these objects is registered in records using regular, intuitive metadata commonly found in image bases of art collections, i.e. 'author', 'title', 'year of production', 'technique', 'size', 'inventory number', etc. These are, according to existing practice, standardised through vocabularies and databased used by the EUWATHER project:

Getty's 'Union List of Artist Names' (ULAN);[172]

Dutch 'RKD Artists' database for the prefered spelling of names of Dutch artists;[173]

Getty's 'The Art & Architecture Thesaurus (AAT);[174]

Getty's Cultural Objects Name Authority (CONA).[175]

The georeferencing aspect to this work lies in the fact that fields for geodata are added to the SDI's metadata record, for example, specific longitude or latitude geocoordinates. Although this type of action was rarely undertaken by cultural historians, the use of easily accessible maps like Google Maps and Google Earth, accessible worldwide via the internet, has facilitated this process. By simply pinpointing

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[169] Universities of Venice (I), Brighton (UK), Girona (E), Leiden (NL) and VU Amsterdam (NL). See http://www.nwo.nl/onderzoek-en-resultaten/onderzoeksprojecten/i/85/16285.html .
[170] The EUWATHER research results were published open access online on www.waterwaysexplorer.org.
[171] See the EUWATHER website http://waterwaysexplorer.org/ under 'Toolbox'.
[172] http://www.getty.edu/research/tools/vocabularies/ulan/ accessed on 20 December 2016.
[173] https://rkd.nl/nl/explore/artists, accessed on 20 December 2016.
[174] https://www.getty.edu/research/tools/vocabularies/aat/index.html, accessed on 20 December 2016.
[175] https://www.getty.edu/research/tools/vocabularies/cona/index.html, accessed on 20 December 2016.

on the map the location of, for example, a place where a photographer has taken a picture or a painter has made sketches for a landscape painting, the coordinates appear on the user's computer screen. If the determination of one point is not possible, either because the exact location is unknown, or the cultural information refers to an area, rather than to a precise spot, EUWATHER offers another way to georeference cultural objects: the use of geographic names, which have been standardised by the Getty Institute in the Thesaurus of Geographic Names (TGN) and which are easily visualised as an area on digital maps.

Cultural objects, in this context, can be tangible entities in the physical landscape, such as landscape reserves and architectural objects and buildings such as castles, bridges, sluices and houses. Also, these cultural objects can be *representations* of places, in which case the SDI has different fields for the *physical* location of the artwork, such as the painting or the photograph, and for the *represented* location, which is the place that can be seen in the artwork. Georeferenced objects also include *intangible* objects representing places, such as songs, poems and stories about a location. As the presence of tangible place making heritage in the physical landscape, also the act of georeferencing visual representations to the place as well as the act of making a photograph of a location are place making acts. The records to document metadata of cultural objects, have fields for cultural as well as geographical data.

The result of this georeferencing exercise is an addition to the classical art historical information about artists' way of working. It is common practice, in the framework of monographical exhibitions and publications, to georeference artworks in order to visualise *where* the artist has been working. Usually, this results in a map at the beginning or the end of the exhibition or book showing the area where the artist has been active, with dots indicating specific places represented in the artworks. This information is generally only used for that purpose and rarely registered permanently in a geographic environment. The effort and aim of the EUWATHER project is to collect, standardise and centralise this type of geographical information and to provide a permanent spatial database environment where this geocultural information will be stored.[176]

In this study, I also propose georeferencing of landscape photographs as a key intervention for understanding an image differently or better. As a research method, this intervention is particularly valid for photography because of the indexical relation the photograph has to a geographical location. The indexical relation has classically been discerned by semiotics, especially through the writings of Charles Sander Peirce. In semiotics, representing a landscape in an artwork (actually representing any subject in an artwork) is a type of appropriation. This appropriation *engages* people with landscapes. To characterise this engagement, Peirce has posited the now classical triplet of semiotic terms: icon, index and symbol:

- an *iconic* relation, based on visual similarity between the image and what it represents (e.g. a portrait looks like the portrayed person);

[176] See www.waterwaysexplorer.org under ‘Tools’, then ‘Waterways Heritage Map’.

- an *indexical* relation, based on a reference of the represented to what it represents (e.g. smoke refers to fire);
- a *symbolic* relation, based on conventions which we have learned in our culture (e.g. a rose refers to love).[177]

The aspect of mechanical reproduction, which is the key characteristic of photography, results in a factual, causal and non-coincidental relationship between the physical landscape and the photographical landscape image. The photographer and the camera *have actually been there* – in the physical landscape. Snyder and Allen refer to this indexical relation by stating that 'in photography there are certain necessary connections between a photograph and its "real life" original which simply do not (and perhaps cannot) exist in the "traditional" arts.'[178]

The linking through georeferencing of the photograph with its physical homeground, makes the viewer aware of the interaction the photographer has had with the landscape when taking the photograph. The landscape photograph does not come into being casually or coincidentally. The photographer has been through a long and intense process of relating to the physical landscape and interacting with it, and making places while performing in the landscape. Landscape photographers study the landscape by reading maps, driving or hiking through it, exploring, sensing and experiencing it. Choosing the camera position and direction of the camera lens is the product and witness of that process. It is an actual georeferencing practice, executed by the photographer in the physical landscape.

In this first step of georeferencing, I consider the physical conditions in the photograph with the help of Steenbergen and Reh's theory, as discussed in 1.2.3. To better discern and understand the characteristics of the place, I use the four-layer system from the discipline of landscape architecture, described by Steenbergen and Reh. As discussed in 1.2.3, I do not understand the four forms they discern as being layers, one of top of the other, but rather as apects or dimensions of a place, which together characterise that location. While I leave an examination of the image form (*beeldvorm*) until the second step (the geospecific comparison), it is important to understand Steenbergen and Reh's ground form (*grondlaag*), the programmatic form (*programmavorm*) and the spatial form (*ruimtevorm*) for this first step of georeferencing a location.[179]

Regarding the ground form, I consider the landscape picture in relation to the geological conditions and physical shapes and materials of the earth's crust. In particular, this associates my approach to phenomenology, which reveals the coherence and bonds of a cultural expression to its physical environment. The second aspect, the programmatic form, allows us to associate the landscape artwork to human activity in the landscape: is it determined by remoteness or is it an infrastructural knot in a logistic network? In terms of the spatial form, this helps us discern how the work of the photographer relates to spatial aspects of the place: what is the camera position of the photographer

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[177] In 1868, he introduces the terms as 'likeness, index and symbol'. Peirce 1868, pp. 287-298, under s. 15, consulted online on http://www.peirce.org/writings/p32.html, accessed on 8 December 2016. Zoest 1978, pp. 30-34 and 74-91.
[178] Snyder and Allen 1975, p. 145.
[179] Steenbergen and Reh 1996.

and where did he/she point his/her camera? In other words, how did the photographer choose the perspective and framing for the photograph and what characteristics determined the selection and combination of subjects in the photograph?

When I speak of georeferencing art objects through their indexical link to a geographical location, I do not intend to associate making photographs with map-making in the way, say, Svetlana Alpers did in *The Art of Describing.*[180] Alpers saw the realistic art of seventeenth-century Dutch painting as an expression similar to the art and practice of describing the world by making maps.[181] In this PhD research, however, I consider the physical landscape as a context for artworks in the way phenomenology does – to which I already referred in paragraph 1.2.3 on theory and methods I borrowed from landscape architecture.[182] Phenomenologists aim at an understanding of cultural expressions in or about landscape in relation to the environment. For example, Norberg-Schulz, in *Genius Loci. Towards a Phenomenology of Architecture*, understands buildings and their shapes and materials in relation to the physical conditions and materials of their natural environment.[183] He focuses on towns in the Italian landscape as examples of places where the architecture concords with its natural, physical landscape.

As to human-made places and environments, Norberg-Schulz makes clear that these get their meaning from their relationship to natural places and environments, because people *understand* them in the framework of this relationship. He writes: 'A study of man-made place therefore ought to have a *natural* basis: it should take the relationship to the natural environment as its point of departure.'[184] Since *The Iconography of Landscape* by Cosgrove and Daniels, we have come to understand landscape art as directly related to and 'just another expression of' the same physical landscape they represent. Thus, the landscape photographs studied in this dissertation are easily understood as examples of what Norberg-Schulz calls 'man-made places'. Based on this understanding and through georeferencing, this PhD research considers the physical environment as a meaningful context for understanding how landscape photographs construct meaning.

What, then, is the aim of emphasising the georeferencing of landscape photographs? First, it enables us to understand the landscape photograph in connection to phenomenology, which pays much attention to the physical and geological conditions of the human environment, to which humans relate and interact with. As discussed in paragraph 1.2.3, on theory and methodology, phenomenology, followed by writers such as Norberg-Schulz and Bachelard, is mainly written about in the framework of architecture and landscape architecture. The built structures of (landscape) architecture are considered cultural expressions of the landscaping process.[185] By georeferencing the landscape photograph and

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[180] Alpers 1983.
[181] See especially the fourth chapter: 'The Mapping Impulse in Dutch Art', in Alpers 1983, pp. 119-168.
[182] See paragraph 1.2.3 of this dissertation, especially on pp. 50-51.
[183] Norberg-Schulz 1980 [1979].
[184] Ibidem, p. 50.
[185] See Norberg-Schulz 1980 [1979] on the way towns and villas in the Italian rural landscape are embedded in and related to their physical environments and Bachelard 1994 [1958] on the way humans shape the intimate spaces of their homes.

considering the physical and geological conditions of the environment that the photograph depicts, phenomenology is used to understand differently the landscape *photograph* as well. Like architecture, the photograph is seen as both a witness to and an expression of the landscaping process, in which humans develop their relationship with the physical conditions of an environment.

Second, georeferencing of art objects facilitates the comparison of landscape pictures with other images of exactly the same place. As previously indicated, digitisation in heritage collections and in geographical information, has made it relatively easy to pinpoint the geographical location of a heritage object. As a result, the researcher gains greater insight into the collective visual memory of one place, what Wells calls the 'formal and aesthetic conventions of a place', and what James and Ryan call the 'geographical imagination' of a place.[186] It enhances the comparison of a picture under study with other imagery of the same location, which I refer to in the next paragraph as 'geospecific comparison'.

Thirdly, realising the photographic process enables us to understand the landscape photograph in the framework of the non-representational or more-than-representational direction in cultural geography, as expressed by, among others, Creswell and Lorimer.[187] The photographic process of the photographer moving back and forth through the landscape, studying and sensing it, making and re-making images of it, is understood as one of the landscaping activities humans undertake to give meaning to landscape and to develop a sense of place.[188]

1.3.2 geospecific comparison – formal conventions of the place

After examining georeferencing of landscape photographs and informing ourselves about the relation between the landscape picture and the physical landscape, the second step in the Van den Heuvel three-step method for the analysis of landscape imagery, is what I call 'geospecific comparison': a comparison of the landscape photograph with earlier visual representations of *exactly the same* place.[189] This step in my analysis takes place at the level of the image form, the third aspect of Steenbergen and Reh's four-layer system. Following the focus of Wells in *Land Matters*, this image form means determining what formal conventions already exist of a place.[190] By comparing the contemporary landscape photograph with previous pictures of the place, I determine to what extent the photographs confirm, differ from or even contradict earlier, conventional imagery of the same location. As Wölfflin emphasised at the beginning of the twentieth century, the simple method of comparison is highly

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[186] Wells 2011, p. 11.
[187] Creswell 2004; Daniels and Lorimer 2012.
[188] Sense of place being the term elaborated on by Creswell in Creswell 2004, pp. 7-9. It is also the title of an extensive exhibition on European landscape photography by curator Liz Wells in the Bozar museum in Bruxelles in 2012.
[189] I haven't found another use of the term geospecific comparison, except for its use by the American NHTSA (National Highway Traffic Safetyh Administration), where it is used for site-specific research on traffic accidents. See https://one.nhtsa.gov/reports/HS810761/pages/3DetReport10.html, accessed on 20 December 2016. This is not an obstacle to using the term in the way I suggest.
[190] Wells 2011, p. 11.

effective for seeing differences and similiarites in appearance.[191]

Geospecific comparison is challenging. If the geographical reference is the basis of the comparison, it might occur that landscape pictures that do not share visual similarities are related to and compared with each other. It can also be the case that landscape photographs are compared to previous images that the photographer was not aware of and was not influenced by in a conscious way. The visual similarity and an artwork being a source of inspiration for the photographer, are classical aspects that conventionally justify comparison in art history. I will deviate from this, but not before asking the question: Is it justifiable to compare landscape photographs of a place to earlier images of the same place, even though they do not look like the landscape photograph or which the photographer was unaware of? I argue that it is justifiable and in doing so I refer to the theory of geographical imagination posited by Joan M. Schwartz and James R. Ryan.[192]

According to Schwartz and Ryan, places have a geographical imagination that is shaped, communicated and shared through collectively shared imagery. This is not an innovative idea; already in the 1980s, Rosalind E. Krauss, in 'Photography's Discursive Spaces', pointed out that a photograph does not obtain meaning in an isolated way. In the realm of perception, photographs get their meaning in relation to other images.[193] Krauss talks of a photographic centering of attention around 'points of interest' in landscapes.[194] This centering of attention is executed repeatedly by entrepreneurs in tourism, which show the same points of interest over and over again in touristic photography, to cause recognition among the public ('Ah, the Eiffel Tower, that must be Paris.'). When tourists visit the place, they demonstrate an equal centering of attention around the same points of interest (they have themselves photographed with the Eiffel Tower), to visually remember the place and appropriate it (ironically spoken of as 'been there, done that'). They buy postcards with photographs of the points of interest to send to their relatives. There is a repetitive, stereotypifying aspect of this photographic centering of attention in touristic photography, which forms the 'complex collective representation' Krauss writes about.[195] Photographic stereotypifying also occurs in the rural landscape, where there are no architectonic buildings. Take, for example, the Niagara Falls in the United States, but also the Tivoli waterfalls near Rome. The origins of this visual repetition can lie in photography, as was the case with the American West, which was visually explored by topographic photographers, or in painting, as was the case for the Italian landscape.

These complex collective representations determine and form the geographical imagination Schwartz and Ryan refer to. As Krauss makes clear, photographs do not create their meaning in an isolated way, but relate – whether the photographer wants it to or is aware of it or not – to this collective visual memory. These complex collective representations form, to follow Wells, the formal and aesthetic

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[191] Wölfflin 1915, see also paragraph 1.2.1 of this thesis.
[192] Schwartz and Ryan 2003.
[193] Krauss uses the example of stereoscopic views of landscape, immensely popular in the nineteenth century, to clarify what she calles 'complex collective representations' Krauss 1985, p. 141.
[194] Krauss 1985, p. 140.
[195] Ibidem.

conventions that contemporary photographs confirm, distort or even contradict. Landscape photographers, when moving around and photographing in the physical landscape, relate to this geographical imagination and photographic centering of attention on certain places. This is confirmed in the many conversations I have had with landscape photographers. In the Netherlands, the loaded visual memory of Dutch landscape painting is especially poignant to landscape photographers. Photographers say they deliberately avoid certain landscapes, such as the dunes near Haarlem, because these were the places where seventeenth-century landscape painters worked, whose paintings have been reproduced endlessly in touristic and other popular media, in calendars and on biscuit tins. For these photographers, the landscape of the dunes is a cliché.

That said, recently, photographers like Ellen Kooi and Misha de Ridder have deliberately sought out these landscapes for the same reason, because they want to visually explore the artistic processes of their painting predecessors. Han Singels is a photographer who consciously follows in the footsteps of seventeenth- and nineteenth-century Dutch landscape painters. He explicitly tries to re-create (not copy) the type of scenes in the famous landscape paintings of the masters of Dutch landscape, to explore the physical landscape and the cows inhabiting it, and to understand the process of visualising it.[196] The visual history of a place is a reality that photographers must deal with. Seeking or avoiding it, affirming or contradicting it is one of many artistic choices that must be made in the photographic process.

By advocating geospecific comparison, I am positioning myself with some other already known practices of comparing earlier and contemporary landscape images. At first glance, these practices may show similarities with geospecific comparison, but my approach is, in fact, different. Comparing contemporary landscape photographs with historical images of the same location is often used for the purpose of showing how a scene has changed over the years. It is well-known practice in art history, for example, to anecdotally show on maps or in situ, a point of view chosen by a historic artist.

To illustrate this, alongside an exhibition in 2010 in the Amsterdam City Archives of nineteenth-century photographs of Amsterdam by British photographer Benjamin Brecknell Turner (1815-1894), billboards of Turner's historical photographs were placed at the fifteen spots where the photographer had stood to capture his images in 1857. These billboards were designed to show how these historical views directly related to the contemporary situation.[197] It enabled the visitor to compare the historic urban situation with the contemporary one, and it revealed the route Turner had taken in the streets of Amsterdam and, while standing in front of one of the billboards, it fed the historic sensation of 'standing in exactly the same place' where Turner had been, or of 'following in his footsteps'.

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[196] In 2007, the Amsterdam photography museum Huis Marseille organised the monographical show Han Singels: Polder Holland, exhitibing as well his study material, which contained a lot of documentation on Dutch landscape painters and Paulus Potter, a Golden Age painter who specialised in depicting cows. In 2012, the Gemeentemuseum Den Haag exhibited the photographs of Han Singels as a dyptich with landscape paintings by Willem Maris, a landscape painter from the nineteenth-century Hague School whose paintings bear a striking resemblance to the photographs of Han Singels.

[197] *The First Photographs of Amsterdam 1845-1875*, Amsterdam City Archives, 2 April through 27 June 2010. See Veen 2010.

In the context of geography, an, at first sight, similar comparative exercise was executed by Wageningen University. In the framework of environmental and economic studies, it is argued that landscape paintings could be used for determining landscape value, which, in turn, forms the basis of policymaking for the Dutch countryside.[198] In this regard, the locations have been determined of several paintings by painters of The Hague School and photographed from the same point of view and in the same direction. The author of this study, Ernst Bos, identifies the location of paintings by painters like Paul Gabriel, Johan Barthold Jongkind and Jacob Maris, who, in the nineteenth century, had been working in and around The Hague and had constructed a poetic image of the surrounding countryside. Bos also took photographs of exactly the same locations and compared these images with the historical paintings. These comparisons lead to the conclusion that the scenes have all changed. The author considers this a deterioration, and uses words like ‘disturbed’ and talks of sites being ‘absorbed’ by urban areas in characterising this change – without explaining why an urban area is worse than a rural one. The comparisons play a rhetorical role in the authors’ plea for conservation of certain historic elements in the depicted scenes.[199]

There are two weaknesses to this article and research. Firstly, the author primarily considers the change that has taken place in rural areas that have been transformed into urban spaces as 'loss', stating that 'much of the nineteenth century rural landscapes surrounding The Hague nowadays has been eroded by urbanisation.'[200] Thus, Bos uses the paintings in a nostalgic plea in which the situation depicted in the painting is considered to be better than the current urbanised situation. For Bos, the paintings seem to be conservation arguments for creating awareness that certain rural areas of value are experiencing negative development and what he calls 'erosion' and should be conserved and therefore not changed. In my opinion, landscape pictures should support a more open discussion on landscape development, and not be used in restrictive arguments for sites remaining undeveloped.

A second weakness in the Wageningen research lies in the comparison of the paintings with the photographs of the same views taken by the author himself. The paintings are compared to the photographs in order to determine landscape value, or, in this case, which of the two is more valuable to the beholder. In practice, this requires the viewer to look at the painting and the photograph, and to determine which of the two he or she finds more valuable, i.e. which of the two he thinks 'looks better'. However, there is a falseness in this comparison. The painting is dominated by the composition and the chiaroscuro (the ‘contrast’) of the dramatic cloudy sky, whereas Ernst Bos had chosen to take his photograph on a day with a monochrome and pale sky. The artist of the painting, Jongkind, idealised colours and contrasts within the surfaces, objects and materials of the landscape. When I compare, for example, the water surfaces in Jongkind’s painting with the water surface in the photograph by Bos, it is clear that the painter included accents of colour and light to considerable pictorial effect.

The comparison between the painting and these specific photographs is not a strong one,

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[198] Bos 2015.
[199] Bos 2015, especially pp. 90-91.
[200] Ibidem, p. 88.

because much of the beauty of the painted landscape does not come from the objects and ordonnance of the landscape itself, but from the dramatic effect of the clouded sky and the contrasts in the painterly and idealised landscapes, so typical of the *style* of Johan Barthold Jongkind (fig. 1.5). It must be made clear that this is not the kind of comparative survey that my PhD research is connected with. Not only do I think the comparison in Bos' research is not a fair or relevant one, but my objectives are different. Working primarily from art history, my goal is not to signal scenic change, but to learn more about the way contemporary photography communicates or constructs landscape meanings.

Fig. 1.5 a (left image) Johan Barthold Jongkind, *View of Delft*, 1844, collection Gemeentemuseum of The Hague.

b (right image) Ernst Bos, photograph of the 21st-century view of the site, s.d. [probably around 2011, the first version of Bos' article being from January 2012] Comparison used in the Wageningen University research on landscape values of the outskirts of The Hague.[201]

The practice of rephotography also utilises geospecific comparison. Rephotography involves a site of a historical photograph being visited and photographed again from exactly the same viewpoint and with exactly the same framing chosen by the photographer of the first picture. The method of rephotography is clearly useful for demonstrating changes that take place over a number of years in the depicted location. A famous rephotography project was the project *Second View* (1977-1979), led by American photographer Mark Klett, in which the geographical aspects and developments of the American West were explored by a team of photographers and assistants who, after profound research, found the exact places where pioneering, nineteenth-century topographic photographers such as Timothy O'Sullivan and William Henry Jackson had taken their photographs. Through this act, which Mark Klett considered a photohistorical as well as a conceptual and geographical interference, changes in the landscape

[201] Bos 2015, p. 90.

become clear with great accuracy[202] (Fig. 1.6). However, this is not the kind of geospecific comparison I am involved with in this research. I am not seeking the precise reconstruction of camera position and framing that rephotographers do. The same counts for 'monitoring photography', the repeated photographing of the same place with the intention of comparing the depicted physical conditions, as discussed below.

Fig. 1.6 Left: Timothy O'Sullivan, Green River Buttes, 1872
Right: Mark Klett and Gordon Bushaw for the Rephotographic Survey Project, Castle Rock, Green River, WY, 1979

Beside the practice of 'spotting where the historical artist has been standing', there is another approach to repeatedly photographing the same sites: monitoring photography. With this term I refer to photography in which the monitoring of scenic or ecological change in landscapes is central. In this regard, the publication *SubUrban Options* (1998) listed ten photographic projects about the Netherlands and ten projects from other European countries that feature change in landscape as the main subject.[203] The more recent Dutch project *Focus op landschap* ("Focus on Landscape") includes also the application of digital technology of internet, geoinformatics and smartphones: people can rephotograph landscapes of a certain historical photocollection, using the camera on their smartphones when they are on location.[204] Sometimes, these projects are large-scale projects with several photographers commissioned by states, much in the tradition of the nineteenth-century Mission Héliographique in France. In other cases, these are individual initiatives by photographers who work from their personal concern with a place. The photography of Baart, which is also the subject of Chapter 2 of this dissertation, is also listed in this publication. The work by Baart is an example of more personal agency, in this case with the landscape of the Haarlemmermeer. Monitoring photography, in my opinion, is a

[202] See the photographer Mark Klett's website http://www.markklettphotography.com/rephotographic-survey-project/ and Klett 1984.
[203] Gierstberg 1998.
[204] The historical photocollection is the collection of dia positives made in 1974-1975 by Hubert de Boer to support education on the Amsterdam Academy for Architecture. This photocollection is now conserved by the Cultural Heritage Agency of the Netherlands (RCE). For the public crowd sourcing involvement of *Focus op landschap*, the app 7Scenes and the platform Flickr were used. See Baas et. al. 2011. De Boer photographed the Dutch landscape systematically according to landscape types as introduced in 1971 by Bijhouwer. For the second edition of 1977 of Bijhouwers' book, art and journalistic photographer Willem Diepraam was commissioned to make the illustrating photographs of Dutch landscapes. See Bijhouwer 1977 [1971].

more systematically executed exercise devoid of the personal perspective, that favours the environmental information that is collected.

An interesting example of monitoring photography is the project *Objectief Nederland*, which was first executed as an art project by artist Reinjan Mulder in 1974. The project did not start as a commissioned monitoring project, but as an autonomous photographic project by a visual artist in the tradition of conceptual art. Mulder photographed the Netherlands at spots determined by a geometrically drawn grid, directing his camera, positioned on each spot, systematically towards the four cardinal directions.[205] In the framework of a Dutch landscape architecture triennial, the office of the government architect commissioned the young photographer Cleo Wächter to rephotograph this 1974 project by Mulder. This second commission, to do exactly the same thing, was in this case executed deliberately to register changes in the Dutch landscape.[206]

This collecting of, in this case, visual information on scenic and ecological change, is often executed by so-called observatories. These are institutions situated in situ in the landscape, and that use photography, often in combination with other measuring instruments, to carefully follow changes that have taken place. To reiterate, my research is not about reconstructing with great preciseness, in the way that rephotography and monitoring photography do, the exact camera positions and framing of historical imagemakers. My comparison lies on a little deeper level.

Despite the above-mentioned difference, all the same, my research does make use of geospecific comparison of landscape representations. It can illustrate how the current situation differs from earlier ones, while the pictorial representations reveal which meanings have been emphasised in visual communication and art works. Although I suggest a more open attitude than Bos, who uses the paintings merely as nostalgic arguments for protection and conservation, geospecific comparison and the pictorial tradition it reveals, inform us about the past and current development of landscape. It informs us about the biography of a landscape, thus making it easier to understand its meaning to its inhabitants.[207] The term biography is also used by photographer Baart, in the Dutch subtitle of the the photobook *Werklust*, discussed in Chapter 2 of this dissertation – *Biography of a useful landscape*.[208] In terms of Tuan's place making, Cosgrove and Daniels iconography of landscape and Mitchell's landscaping, the pictorial tradition that is made visible by geospecific comparison shows what of this development has been visually emphasised and therefore deemed important. Thus, pictorial tradition or, to follow Schwartz and Ryan, the geographical imagination contributes to the place making of the area in question, to which the contemporary photographer relates him or herself. Comparing the contemporary landscape photograph with the formal conventions of the same spot, as suggested by Wells, reveals the memories that are visually constituted and communicated through historical

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[205] Mulder 2016.
[206] Lecture series 'Objective Netherlands: een fotografische stand van zaken', 5 June 2017, Landgoed Kleine Vennep, Nieuw-Vennep, which was in situ in the Haarlemmermeer-polder, the very subject of the triennial 'Landscape triennial 2017', entitled 'The Next Landscape'.
[207] See the essay 'The Biography of Landscape. Cause and Culpability' by Marwyn S. Samuels in Meinig 1979, pp. 51-88.
[208] Translation of 'Biografie van een gebruikslandschap', Baart 2015.

landscape imagery and that the photographer must also deal with.[209]

1.3.3 geogeneric comparison – artistic intervention by the photographer

The third step in my approach, geogeneric comparison, is the actual analysis of the photographic intervention. In this section, I will explain how I execute comparison of the landscape in the photograph, with those landscapes that the photographs bear similitude to. The previous steps, georeferencing and geospecific comparison, established whether a photograph adopts the formal conventions of the place, or not. If this is not the case, I determine those different landscapes that are analogous to the photograph. These can be different locations, but of the same landscape type. To enhance this comparison of landscape types, I connect landscape typologies from art history and geography. Analogous to writing from cultural geography by Creswell and others, I interpret the photographic intervention as a landscaping invention. Snyder and Allen and Westgeest and Van Gelder help to determine which characterisations the photographers undertook in the photographic process, to create a microcosmos landscape inside the photograph – comparable to a microcosmos landscape created within a garden – which evokes a macrocosmos landscape outside the photograph.

In this research phase of geogeneric comparison, I compare landscapes from different locations but of the same landscape type. This led me to the question of how to find and get an overview of relevant landscapes with which to compare the landscape image. As it happens, art history as well as geography work with listings of Dutch landscape types. In art history, as I pointed out in 1.2.1 on art historical landscape theory, a typology of Dutch landscape paintings was made in the 1960s by Wolfgang Stechow. Among the categories he discerns in renaissance Dutch landscape paintings that are relevant for my research are the landscape types 'Dunes and Country Roads', 'Rivers and Canals', 'Woods', 'The Beach' and 'The Sea'.[210]

Images from these types of landscapes can easily be compared with landscapes types in the physical environment, when searched in the corresponding landscape type, which is determined by the Environmental Data Compendium or CLO: 'Large waters', 'Peat districts', Boglands, Sandy areas, River area, Marine clay area, Reclaimed land, Coastal area and Hilly Country.[211] The two Dutch landscape typologies can be brought into concordance as follows:

Physical landscape type (CLO)	Pictorial landscape type (Stechow)
Large waters	The Sea
Peat districts	Country Roads
Boglands	Country Roads

[209] Wells 2011, pp. 288-302; memory in combination with landscape is the focus of Schama 1995a.
[210] Stechow 1968 [1966].
[211] CLO being the abbreviation of the Dutch name 'Compendium voor de Leefomgeving'. See www.clo.nl/en , accessed on 26 October 2016.

Sandy areas	Dunes and Country Roads / Woods
River area	Rivers and Canals
Marine clay area	The Sea
Reclaimed land	Country Roads / Rivers and Canals
Coastal area	The Beach / Dunes
Hilly Country	Dunes and Countryroads

To clarify, I refer to imagery of the corpus itself, for example that produced by Baart in his project *Werklust* (2015). While geospecific comparison makes clear that Baart's photographs do not conform to the conventional imagery of the place (The Haarlemmermeer polder in North- and South Holland), the concordance table of Dutch landscape types shows us that it makes sense to compare Baart's photographs of the Haarlemmermeer polder (='droogmakerij' in Dutch) with landscape paintings in Stechow's categories 'Country Roads' or 'Rivers and Canals' (depending on what elements are depicted). The concordance table of landscape types, relating types of physical landscapes to types of pictorial landscapes, is in fact a methodological implementation of the theory expressed by Cosgrove and Daniels in 1988, stating that there is no fundamental difference between the physical landscape and its representation.[212]

The geospecific comparison described above can result in a landscape photograph affirming the formal and aesthetic conventions of the place – in the same way that, in the writing by Reynaerts, paintings from the Hague School are an affirmation of the place making of seventeenth-century landscape paintings and stereotypical landscape images are an exaggeration.[213] Reading the late-sixteenth-century art theory of Van Mander, can help us to understand how the landscape photograph affirms or contradicts the conventional Dutch landscape image. Van Mander writes on landscape drawing, printing and painting of his time – in recent decades inventorised and formally categorised by Stechow and discussed by Bakker.[214] Landscape pictures, which visually contradict the pictorial landscape conventions with an interference, deliver photographs that problematise.[215] In the same way that Freire introduced the term problematisation in the context of education,[216] Wells refers, in *Land Matters*, to problematisation as 'questioning' through landscape photography, adding that

> Critical questioning, through exploring ways of seeing and experimenting in alternative aesthetics, is complex rhetorically, especially as in terms of tactics the refusal of conventional pictorial structures risks alienating audiences with whom photographers want to engage but whose familiarity with contemporary art language and references may be limited.[217]

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[212] Mitchell 2002 [1994].
[213] Reynaerts 2008.
[214] Stechow 1968 [1966] and Bakker 1995 and 2044.
[215] Using the terminology and views of Paolo Freire, as discussed by Crotty 1998, pp. 155-156, see 1.1.4.
[216] Crotty 1998, p. 155.
[217] Wells 2011, p. 12.

In other words, it demands fine-tuning to determine how much a conventional image of a place can be challenged not to lose the understanding of an audience. In this dissertation, I explore and analyse the extent to which and how the photoworks of my corpus problematise the formal conventions of the place they apply to.

When determining whether a landscape photograph confirms, problematises or 'questions' the conventional imagery of a place, I further analyse the way the photograph makes place. The photograph is seen as a witness and the expression of the process of, to quote Mitchell, 'landscaping': the ongoing process that is called the 'practicing of place' by Certeau, understood as 'environmental interaction' by Sauer and Olwig, as the interaction between human activity and land by Creswell and compared to gardening by Lorimer.[218] The practicing of place is evolved by the photographer by the other 'characterising' interventions, Snyder and Allen have written about.[219] By choosing a camera position and directing the lens with a certain focus, the photographer selects and combines subjects in the photograph and positions them in relation to each other, as discussed in 1.2.1. The further choices the photographer makes as to season/time of the year, time of the day, weather conditions, filters, film, digital manipulation and printing, determine the style and atmosphere with which the photographer depicts the place. Thus, the photographer shapes and constructs the landscape *inside* the photograph.

Just as the discipline of landscape architecture considers gardens to be mixtures of culture and nature, results of the ideologically determined interaction between humans and their natural environment, the photographic interventions discussed by Westgeest and Van Gelder, and which I referred to in 1.2.1, can be seen as not only altering the image of the landscape photographed, but also its meaning. The altering of the image and meaning of the depicted landscape is achieved by 'characterising' the interventions that Snyder and Allen discuss. Turning the camera perspective into a vertical one is an example of such a photographic intervention, which Rodchenko and other artists from New Photography are famous for and which is executed by De Ruijter, who studies the earth as a two-dimensional surface from above, like a geographical map does. The photographic interventions in the landscape photographs of my corpus will thus be understood as landscaping interventions.

1.4 as to the examples chosen

When choosing the landscape photography projects to be included in the corpus of this research, I limited myself in several ways: geographically, medium-wise, chronologically and with regard to landscape type. I have limited myself geographically to the Netherlands, which is taken as a geographically delineated case study. Moreover, it is the country where I come from and live and so that makes it an interesting area for me to case study. Firstly, because the Netherlands has a very strong

[218] Mitchell 2002 [1994], pp. 1-2; Tuan 1977, p. 6; Olwig 1996, p. 630 in which Olwig refers to Sauer; Creswell 2004; Lorimer 2005, pp. 84-86.
[219] Snyder and Allen, 1975.

history of landscape painting. According to some, landscape as an artistic genre even emerged here at the end of the sixteenth century. The history of Dutch landscape painting remains popular and is felt strongly by Dutch contemporary photographers – whether they are critical or more open to it. Automatically, the discussion of their work takes the history of Dutch landscape painting into account and it evolves against this background. Secondly, the Dutch landscape is the most artificial landscape in the world and is, in itself, a cultural expression: geographically seen, it is a sandy and swampy river delta, every inch of which has been shaped or even created by humans from the first moments of its history, in order to make it liveable in. Discussions on how to shape landscape with what shapes or historical references are highly specialised in the mouldable environment.

As to the delineation of landscape type, I focus on rural, green parts of Dutch landscape. In my view, these are the most interesting parts of the Netherlands, because they embody an intriguing paradox. There is no wilderness in the Netherlands. Every centimetre is controlled, designed or even manufactured by human hands. It is a challenge to see nature in this artificial land. Likewise, or perhaps even more so, it is a challenging mission for designers to *design* and *create* areas that look and feel natural or wild. Because I focus on the green part of the Netherlands, the photographic projects chosen for the corpus of this research also reflect on our understanding of nature and the natural.

Regarding episode, I concentrate on the contemporary. This chronological delineation is prompted by the fact that the photography that is produced today is closest to my own experience and perspective. The topicality with my own times, life and society appeals to me. The way photography can play an opinionating role in our lives is also interesting, in my view. The rhetorical potential of photography is interesting in the context of current political and media attention to environmental matters and climate change.

As to the medium, I limit this research to the analysis of photographs. Photography has a different role compared to 'fictive' media like painting, drawing, animation and literature, because its indexical relation to the physical environment. Per definition, the photographer and the camera have actually been in the physical landscape. Photographers have been moving around and have encountered all the physical conditions of the location and locate their cameras at a precisely (to be) identified point. Whereas painting depicts a mental image and is mainly based on introspection, photographs, through the relation of an eyewitness, are connected to concrete physical locations. Zijlmans speaks of 'replacement' in this regard, while explaining that a photograph relates to the physical environment as a *substitute* for that place.[220] I am especially interested in the way photography is a direct trace and witness of an intervention by the photographer in the physical landscape. Photography enables imagemakers to merge their artistic visions and ideas directly with environments, turning their image into direct visions or statements on that specific space.

There are, of course, numerous photographic projects relating to the Dutch landscape. I have

[220] Zijlmans in Westgeest 2009, p. 222. The capacity of art being a 'substitute' for phenomena in real life is elaborately discussed by Gombrich in 'Meditations on a Hobby Horse or the Roots of Artistic Form', Gombrich 1985 [1963], pp. 1-11.

chosen three different photographic landscape projects in order to cover the different characteristics of photograph narrative as well as of landscape: centrifugal multi-image storytelling vs centripetal single framed picture; areas with no visual history versus areas with a rich visual history; areas with low valuation vs. areas with high valuation.

The film critic and cinema theoretician André Bazin puts forward the centrifugal aspect of lens-based storytelling (Bazin's theory referring to film).[221] *Werklust* by Baart is a project on the Haarlemmermeer, a relatively young and low-value polder area without visual history. This project, which lends itself to interpretation using, among others, Lorimer's and Meining's theories from cultural geography, in which ordinary, utilitarian landscape is the focus of study and understood as the outcome of the interaction between human activity and the physical landscape.[222] Baart's project is indicative of the growing interest in vernacular landscape, which has lacked collective attention, of the type paid to traditional cultural and monumental areas, i.e. famous historical sites and landscape heritage being designated protected areas.

In contrast, the photograph *Baumschule #2* by De Ruijter*,* my second case study, is an example of that other type of image Bazin refers to: the inwardly directed, still, framed picture. Although the surroundings of Baumschule #2 have a rich visual history, by choosing an extreme point of view (aerial photography) and very unusual cropping (concentrating on a piece of the grid of a tree nursery), De Ruijter totally transforms the meaning of the place. It is a distinct example of the effect Victor Burgin describes: perspective and framing as key elements through which not only the point of view, but also the 'frame of mind' changes.[223] De Ruijter's intervention in the form of aerial photographs, cropped in a specific way, brings the represented pieces of land very close to abstract geometrical paintings, for example those of Piet Mondriaan. This is an interesting intervention that does something to the usually low-value, extremely industrialised tree nurseries, the landscapes chosen by De Ruijter. These pieces of land have been little represented in art and rarely experienced or valued as landscapes.

The third case study is *Mapping 5* by Kim Boske. Unlike Baart and De Ruijter, Boske works with highly valued, monumentalised landscapes, which have a very rich visual history and tradition of representation. While Baart and De Ruijter, albeit in different ways, alter our understanding of the places through their images, Boske, builds on and reinforces, in a more affirmative way, the meaning and value of the place with her photographs. Each picture represents layered views of the same spot, resulting from a circular movement the photographer made around that place. The pictures combine multi-image storytelling and a singular image, and the layering visually compacts the time lapse.

Finally, the projects have been chosen to represent a variety of landscape types that occur in the Netherlands. *Werklust* by Theo Baart represents 'Reclaimed Land' and 'Country Roads', *Almost Nature* by De Ruijter represents 'Country Roads' and 'Peat Districts', and Kim Boske in *Mapping* represents 'Sandy Areas' and 'Woods'.

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[221] Bazin 2005 [1971], p. 104.
[222] Meinig 1979 and Lorimer 2005.
[223] Burgin 1982 [1980], p. 146.

Chapter 2 THE AUTOBIOGRAPHICAL LANDSCAPE: *WERKLUST* (2015) BY THEO BAART

The first photography project I will discuss is the photobook *Werklust* ('Zest for work') by photographer Theo Baart (b. 1957). The project deals with a vernacular landscape around the village of Hoofddorp in the polder Haarlemmermeer, near the capital city Amsterdam, where the main Dutch airport, Schiphol, is still developing. *Werklust* has a diachronic, documentary approach, as will be elucidated in this chapter.[224]

The project embodies work spanning forty years with photographs dating from 1975 until 2015. Baart was born elsewhere in the Netherlands, but grew up in Hoofddorp, having moved to the town in 1960 with his family, following his father's appointment as headmaster of the local primary school.[225] In this project, Baart combines various photographic techniques and styles to highlight different aspects of his subject matter, which he also describes elaborately in accompanying text.

Although Baart has had several museum exhibitions and published various books showcasing aspects of his decades-long work, in this study, I take his recent photobook *Werklust: Biography of a landscape in transition* (2015, hereafter *Werklust*) as object for analysis. The reason for this is not only that, of all Baart's publications, it covers the longest time span, elucidating forty years of development and changes in the Haarlemmermeer. The photobook is also a key expression of Baart's work, with his photographs coherently perceived as a visual essay intertwined with the author's text.[226] The composition of this photobook epitomises what Victor Burgin calls the position of photography in between painting and film.[227] While it borrows the static imagery of painting and the camera from film, it differs from both because the photobook encompasses, again what Burgin calls, a 'parade of tableaux, a parade of decisive moments.' Although the photographs are presented sequentially, the narrative of the photobook is less constraining from that of a film: the viewer can jump to and fro freely. Another difference from both film and painting is that photographs are experienced less as an artistic product than film and paintings, and more as transparent windows on the world, which attract our attention to the subject and not to the image itself.[228] Complementing what Burgin writes with regard to photography in general, I would say that this illusion of transparancy is particularly at stake in the case of documentary photography. In the types of photography of the projects by De Ruijter and Kim Boske, which are studied in the next two chapters, the artistic intervention of the photographer is visible to such an extent that the work attracts attention to itself also as art object.

In terms of the photobook *Werklust* as a photographic object, the book is a 24 x 30 cm

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[224] Since the 1970's, 'documentary' has been under discussion, as reviewed in the chapter 'Photography's Social Function. The Documentary Legacy' in Gelder/Westgeest 2011, pp. 152-189.
[225] Baart 2015, p. 13
[226] Baart 2015.
[227] Burgin 1982 [1980], pp. 142-143.
[228] Ibidem, pp. 143 and 146.

paperback of 334 pages, containing 174 photographs. The photographs are divided over eight chapters, each with its own theme, and a title and introductory text of one, two or three pages, written by Baart: 'Land. Haarlemmermeer' (34 photos); 'Stad. Hoofddorp|Main city' (20 photos); 'Street. Leeghwaterstraat' (10 photos); 'Ventweg. De Hoek Industrial Estate' (20 photos); 'Canal. Rijsenhout|Aalsmeer' (12 photos); 'Runway. 18R-36-L|Polderbaan' (24 photos); 'Dyke. Office Park' (22 photos); and 'Main Road. Work in Progress' (28 photos). Together with one photograph in the introductory and three in the conclusion, these add up to the total number of 174 photographs. Each chapter starts with the oldest photographs, in black-and-white, followed by the more recent photographs, in colour. Most of the photographs are singularly printed on a spread, sometimes bleeding over the pages, sometimes with a small white border of circa one centimetre. Thirteen spreads in the book feature two to four photographs each, printed with the same height and presented in a horizontal line, next to each other. This creates a serial, filmic effect.

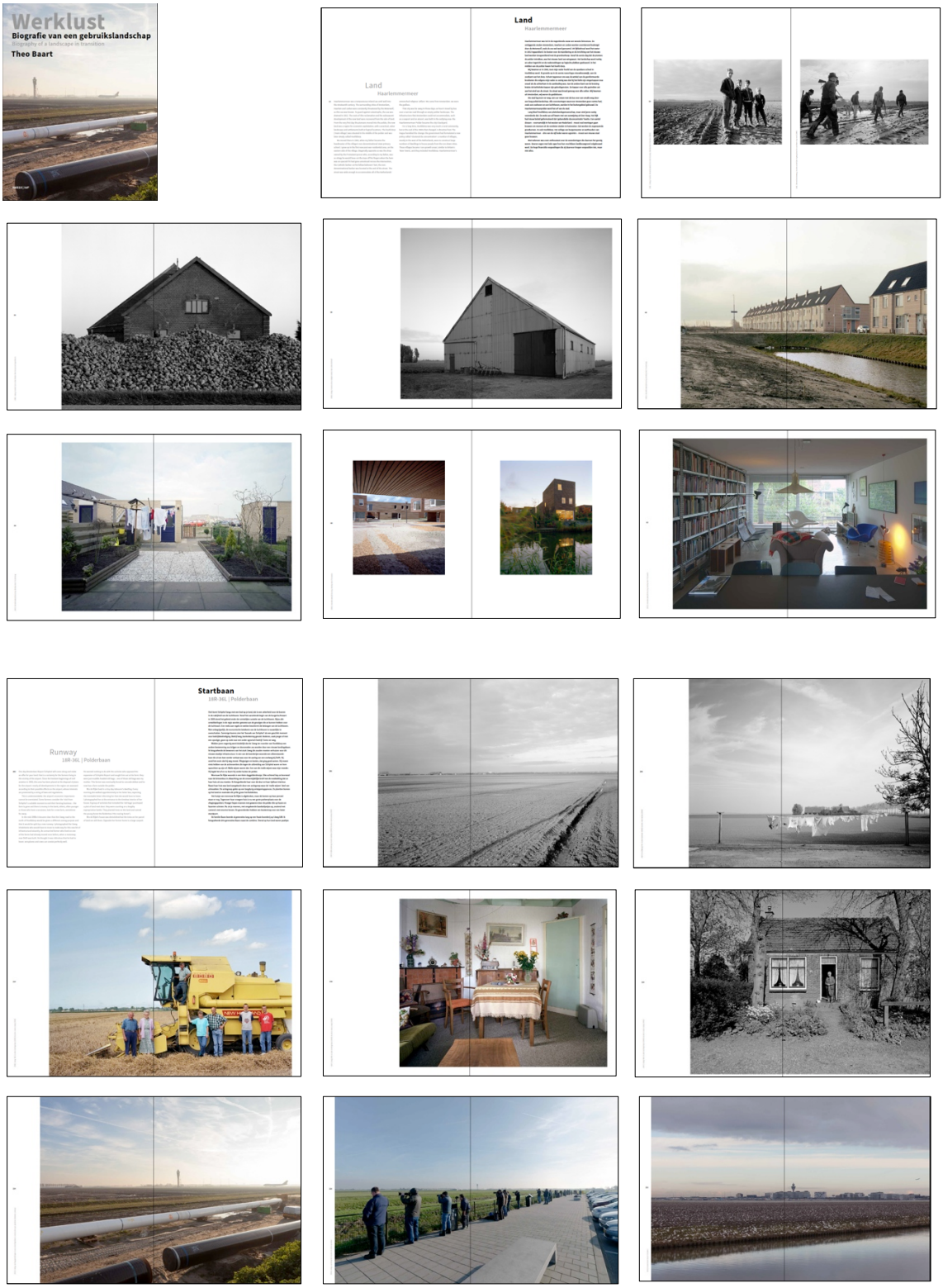

Fig. 2.1 Spreads from the photobook *Werklust* (2015) by Theo Baart.

Werklust is an example of the theory of centrifugal storytelling, which Bazin used to characterise

cinema.[229] It is also apt to discuss this book in the framework of the non-representational or more-than-representational direction within cultural geography, exposed in the book *The Interpretation of Ordinary Landscapes* (1979), edited by Donald William Meinig (b. 1924), and the later *Discovering the Vernacular Landscape* (1984) by French American landscape architect John Brinckerhoff Jackson (1909-1996). This direction within cultural geography understands landscape as the result of interaction between human activity and the physical landscape and focuses especially on landscape that has not been designed for formal or aesthetic reasons, but rather for purely instrumental, economic and infrastructural purposes.

Meinig favours a study of what he calls 'ordinary landscapes', which he clarifies as being subject to a 'continuous process of creation and alteration as much or more from the unconscious processes of daily living as from calculated landscape design.'[230] He suggests understanding these as cultural landscapes full of cultural codes that can be 'deciphered'. Thus, by studying the scenic traits as 'diagnostic' features, one can learn about the meaning, cultural and social significance of the ordinary landscapes.[231] Jackson also pleas for attention for, in particular, vernacular buildings, which he describes as traditional rural or small-town dwellings, 'the dwelling of the farmer or craftsman or wage earner'.[232] This dwelling, he adds, does not pretend to stylistic sophistication, nor is it political. Indeed, settlements of such dwellings are of a non-political sort: the suburb, the company town, the trailer park, the resort area, and the condominium.[233] While this architecture can be 'flimsy and undistinguished' and its environments 'without content', Jackson argues for a more 'conscientious' study of them.[234]

Although increased environmental regulations mean that no Dutch space or architecture comes into being with as much neglect of formal design as is often the case in American vernacular space, I think Baart's *Werklust* can still be understood as an example of such a study, the spaces he photographs being predominantly designed to serve economics and infrastructure. The aim of this chapter is to analyse the way Baart makes place of the Haarlemmermeer, with each section implementing one of the three steps of the Van den Heuvel method: 'georeferencing', 'geospecific comparison' and 'geogeneric comparison'.

2.1 the Haarlemmermeer near Amsterdam and Schiphol Airport

Taking the first step of this research method, Baart's project *Werklust* is georeferenced to its geographical location. As I pointed out earlier, the main aim of this research intervention of the georeferencing is to relate the photographs to their physical environment, the landscape that photographer has been dealing with. The study of these physical conditions also adds to our understanding of the photographer's professional process and the 'material' he worked with.

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[229] See his essay 'Theatre and Cinema II', Bazin 2005 [1971], p. 104
[230] Meinig 1979, p. 6.
[231] Ibidem.
[232] Jackson 1984, p. 85.
[233] Ibidem, p. 86.
[234] Ibidem, p. 87.

The exact georeferencing of the individual photographs has already been executed by the photographer. At the end of the book, a map of the Haarlemmermeer is enclosed, using numbers to indicate the locations from which the photographer took his pictures.[235] Baart took his photographs at different places in the polder and in the communities of Haarlemmermeer, with a concentration in and directly around the central village of Hoofddorp.[236] (Fig. 2.2)

Fig. 2.2 Theo Baart, map by the photographer of Haarlemmermeer,
based on PBL/BAG, Atlas Nieuwe Steden, trancity^{x}valiz,
with the locations where the photographer made his photographs indicated.
Source: Baart 2015, pp. 242-243.

The map poses a problem in terms of georeferencing the *Werklust* photography project as a whole: what should be identified as the geographical location of *Werklust*, given that the photographs of the project were taken on several spots within a certain area? The answer to this question is guided by my research question: viz. in the context of this research, I am primarily interested in the depiction of the rural areas *outside* towns. Therefore, I have taken the whole of the Haarlemmermeer polder and not just the town of Hoofddorp as the geographical location. As pointed out earlier, referring to the definitions set out by Hackeloeer, the geographical location is informal and referred to through a verbal description of the place.[237] In line with the methodology developed in the EUWATHER project, the geographical name, chosen from the Getty Thesaurus of Geographical Names (TGN), is 'Haarlemmermeer'. This name and

[235] 'Locations', Baart 2015, pp. 342-343.
[236] Baart 2015.
[237] Hackeloeer 2014, p. 61.

geographical location has the TGN unique identification code '1112001'.[238]

Fig. 2.3 location within the Netherlands (left, with marker) and near Amsterdam (right and below, indicated in red) of the Haarlemmermeer area, where Baart took his photos for *Werklust*. The Haarlemmermeer used to be a large lake, but was drained into a polder in the nineteenth century. Today it is the basis of the village of Hoofddorp and Amsterdam Airport Schiphol, amongst others.
Source: Screenshots from Google Maps (https://maps.google.com), accessed on 9 March 2017.

Then, as outlined in the first step of georeferencing and inspired by phenomenology, in order to understand the material of the landscape that the photograph consists of and which the photographer has been working with, I need to further inform myself about the physical landscape by studying its ground form, programmatic form and spatial form, as formulated by Steenbergen and Reh - leaving the discussion of the image form to the second step of our method: the geospecific comparison.[239]

With respect to ground form, to understand the flat, empty and rationally structured landscape of

[238] This code is found when one, on the home page of the Getty Thesaurus of Geographical Names http://www.getty.edu/research/tools/vocabularies/tgn/ in the field 'Find Name or ID' looks up 'Haarlemmermeer'.
[239] See my reference to phenomenology and writers Gaston Bachelard and Christian Norberg-Schulz in 1.3.1; Norberg-Schulz 1980 [1979] and Bachelard 1994 [1958]. The four-layer system as formulated by Steenbergen and Reh, 1996, p. 383-385.

the Haarlemmermeer, it is relevant to note that, until the nineteenth century, the Haarlemmermeer was a large lake. The Dutch word ‘meer’ means ‘lake’, and 'Haarlem' is a city outside Amsterdam, and the capital of the province of Noord-Holland, so Haarlemmermeer means 'lake of Haarlem' or the 'lake near Haarlem'. The Netherlands is a delta landscape on the border between land and sea. Several important European rivers flow through the landscape and out into the North Sea and the country is rich in water, with numerous rivers, canals, ditches and inland lakes. Centuries ago, this delta country had many more inland waters than today. The dynamics of these inland waters, increased with the dangers of incidental floodings from the sea and rivers, and so draining and keeping water out of their country became an ongoing and important Dutch activity and specialism. As part of this process, land that is reclaimed from the sea is called 'polder'.

Over the years, the polders in the Netherlands have mainly been exploited as agricultural land or as basis for economically profitable ground for infrastructural building. These two purposes are visible in a key photograph from *Werklust,* the image, (printed on page 224) of a field view over the Haarlemmermeer, which is also the cover of the photobook. There is only a faint strip of farmland visible on the left of the horizon, a memory of the land’s agricultural function, which have made place for the infrastructural functions, which dominate the foreground. (Fig. 2.4)

Fig. 2.4 Theo Baart, IJweg, construction of gas pipelines between runways, 2013,
from the series *Werklust* (2015)

Plans for draining the lake were already drawn up in the seventeenth century. A map drawn by Jacob Bartelsz Veris, showing a plan for a massive Haarlemmermeer polder, was published in 1641 under the title ‘Provisional plan and proposal toward the bediking of the great water lakes’.[240] (fig. 2.5)

[240] ‘Provisioneel concept ontwerp ende voorslach dienende tot de bedyckinge van de groote water meeren’ (translation MvdH).

Fig. 2.5 Map of the Haarlemmermeer with its surrounding waters and places, published in 1641 after the plan by Jacob Bartelsz Veris, under the title 'Provisional Plan and Proposal for the Bediking of the Great Water Lakes, drawing on parchment, 65 x 97,5 cm, Leiden University Library,

Here, a plan for draining the Haarlemmermeer was laid out. Draining the large lake would be a massive enterprise, involving, amongst others, over 200 windmills to pump out the water. While many lakes in the Netherlands were already being drained in the seventeenth century, this was not the case with the Haarlemmermeer. Not only the complexity of the construction of such a large number of windmills delayed the undertaking, but also rivalry between the cities of Haarlem and Leiden obstructed the project. Leiden hindered progress in fear of losing the income won from fishing the Haarlemmermeer.

The decision to finally execute the plan to drain the Haarlemmermeer was finally taken two centuries later, after a storm in 1836 left both Amsterdam and Leiden threatened by flooding and because steam-driven pumps had been invented by then. Between 1848 and 1852, the Haarlemmermeer was drained and turned into land. A dyke, called the 'Ringdijk', with a length of 59.5 km was constructed around the Haarlemmermeer. Three steam-driven pumping stations pumped the water of the lake into the encircling ring canal ('the Ringvaart'). To keep on draining the polder, a geometric grid of canals was ditched, with a main canal, the 'Hoofdvaart', as a central axis, connecting the northeastern and the southwestern pumping stations.

The resulting landscape is a large, flat and empty space of almost 17,000 hectares. In geological terms, the soil is called 'old sea clay'.[241] By draining and pumping away the water of the Haarlemmemeer, the clay from the old sea bed came to the surface. This fertile, saline soil from the Haarlemmermeer, mixed with newer sand, is especially suited to floriculture.[242] This is a flourishing business in the Haarlemmermeer – the Aalsmeer flower auction is the largest in the world and an economically important business for the Haarlemmermeer. While the borders of the polder are

[241] 'Nederland. Geologie' ('Netherlands. Geology') in: De Grote Bosatlas, Groningen (Noordhoff) 2015, 54th edition, p. 31.
[242] 'Zeekleiafzettingen', in: Geologie van Nederland. Een tijdreis van 500 miljoen jaar ('Geology of the Netherlands. A journey through 500 million years', an academic website edited by Naturalis, museum and research institute for natural history), http://www.geologievannederland.nl/ondergrond/afzettingen-en-delfstoffen/zeekleiafzettingen, accessed on 10 March 2017.

organically shaped by the geological conditions of the former lake, the surface of the polder is divided rigidly into a geometrical grid of equidistant alternating roads and canals. It is this artificial character of the drained polder land, that determines the physical shape of the Haarlemmermeer and the ground form.

Moving from the ground form to the programmatic form that Baart encountered when taking his photographs, there are eleven villages inside the ring canal of the Haarlemmermeer, the largest of which is the village of Hoofddorp (the name means 'main village') with 73,446 inhabitants.[243] Hoofddorp is one of the villages designed and built in the newly won land. Hoofddorp, situated right in the middle of the Haarlemmermeer, is the main village in the polder and is the site of the area's administrative authorities.

Keeping the photographic process of Snyder and Allen in mind, I can determine why the photographer chose Hoofddorp to determine his camera position for the photographs for *Werklust.*[244] In fact, the choice is easily accounted for, since the project is a biographical one and the area around Hoofddorp is the landscape of Baart's youth.[245] The photographer grew up in Hoofddorp and his aim was to document and reflect on the rapid developments that have taken place in this area.

Since its foundation in the nineteenth century, Hoofddorp has experienced enormous growth. This was not only the result of the village being built and becoming the administrative centre of the polder; the main cause of the growth and the building activity that can be seen in Baart's *Werklust,* is the building of Schiphol Airport, after the First World War, in the Haarlemmermeer polder adjacent to Hoofddorp, effectively expanding the existing military airport, which had been established in 1916. The programmatic form of the Haarlemmermeer is strongly determined by the economic activities resulting from the fast-growing Schiphol Amsterdam Airport, the closely connected seaports of Amsterdam and Rotterdam and the vast Aalsmeer Flower Auction on the eastern side of the polder, which trades millions of flowers a day internationally. In this sense, it is a typical example of understanding landscape as wealth, as described by Meinig, who recognised that a landscape's worth is predominantly determined by its market value.[246]

To illustrate the intensity of the growth of the airport, which, in turn, illuminates the scale of economic activity that we see in Baart's photographs: the annual number of travellers through the airport grew from a few hundreds in 1920 to almost sixty million in 2015, and it is Dutch governmental policy to develop Schiphol Airport into the main air hub for Western Europe.[247] While, since the nineteenth century, the Haarlemmermeerpolder has primarily been exploited for agriculture, the area is slowly being taken over by buildings and infrastructure serving or related to the intense traffic to and from

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[243] 'Haarlemmermeer in cijfers', https://haarlemmermeergemeente.nl/onderzoek/haarlemmermeer-cijfers, accessed on 24 January 2017.
[244] Snyder and Allen elaborated on this in Snyder and Allen 1975, p. 145.
[245] Baart explicitly refers to this terminology of 'landscape of my youth' in his introduction, Baart 2015, p. 8.
[246] 'Landscape as Wealth' is described by Meinig in the essay 'The Beholding Eye. Ten Versions of the Same Scene' in Meinig 1979, pp. 33-48, the section on 'Landscape as Wealth' on pp. 41-42.
[247] Amsterdam Airport Schiphol, '2015' in: Corporate website Schiphol, Facts and Figures, https://www.schiphol.nl/en/schiphol-group/page/facts-and-figures/, accessed on 25 January 2017.

Schiphol. The area is connected to all parts of the world by queues of airplanes waiting to take off or land. The transformation this has brought about for land, architecture and people is photographed, described and reflected on in the texts Baart has produced for this long-term project.

In *Werklust*, Baart focuses on the way the increasing economic activity around Schiphol shapes the landscape, its buildings and even its people. Considering the landscape of *Werklust* on the level of the spatial form, I note that the area of the Haarlemmermeer where the photographer has been working is generally an empty, flat landscape, geometrically divided by streets and canals. The geometry of the spatial form is dictated by efficiency: the straight shapes of the infrastructure facilitate the optimal and fast transportation of water, goods and people. Or, as Meinig's said when describing the notion of landscape as wealth, it is the landscape of a 'society which is strongly commercial, dynamic, pragmatic, quantitative in its thinking and the very landscape itself [reflects] such characteristics'.[248]

As said, the photographic activities executed by Baart over the years, took place in and around the central village of Hoofddorp. In addition to the previously mentioned choice of camera position, there is another phase of decision-making in the photographic process, which has also determined the landscaping in *Werklust*, i.e. the editorial process of producing a photobook. With more than forty years of photographing in the Haarlemmermeer, Baart had a large photographic archive at his disposal when preparing *Werklust*. The way he selected and structured photographed locations and scenes for this photobook becomes clear when considering the various chapters. In the chapter 'Land. Haarlemmermeer', he employs the classical way of exploring an area first, capturing an overview of the whole area. Then, in 'Stad. Hoofddorp|Main city', he enters the land itself, heading to the main village, the place at the centre of his youth. From there, the photographic story evolves according to a set of lines that closely follow the programmatic form: 'Street. Leeghwaterstraat' (10 photos) concentrates on living; 'Ventweg. De Hoek Industrial Estate' (20 photos) on industrial zones; 'Canal. Rijsenhout|Aalsmeer' on water infrastructure; 'Runway. 18R-36-L|Polderbaan' on the impact of intensive air transportation; 'Dike. Office Park' on water management; and 'Main Road. Work in Progress' on the A5 motorway.

The ongoing process of georeferencing, the choice of the camera position, is described in the form of questions that Baart writes down for himself. While referring to the character of his photographic work and looking ahead to his future work, he makes clear that this does not emerge solely from his own mind: 'Which spots should you go and photograph now? (The Dutch version of this sentence literally reads 'On which spots should you stand with your camera now?) Where might you expect new developments in the future? How do you visualise proposals presented in policy statements, and by consultative bodies, workshops and symposiums?'[249] The positioning of his camera follows the development of the landscape, which is being discussed by policymakers and other users of the land, who together steer this interplay between the ground-, programmatic- and spatial aspects.

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[248] Meinig 1979, p. 42.
[249] Baart 2015, p. 298.

2.2 from water wolf to infrastructure landscape

Having studied the ground, programmatic and spatial form in the first step of georeferencing, I now move towards the image form level. In this step of geospecific comparison, I study what Wells calls the formal and aesthetic conventions of the place by comparing Baart's photographs with earlier visual representations of the same location, the Haarlemmermeer.[250] As explained in 1.3.2, this study on the level of Steenbergen and Reh's 'image form' will reveal earlier situations of the physical landscape as well as historic imagery that depicts its importance. In cultural geographers' terms, together these inform us about the biography of the landscape.[251] Or, referring to Schwartz and Ryan, they inform us about what constitued the geographical imagination of the Haarlemmermeer.[252]

Baart himself writes about photographing the biography of the polder landscape, but actually his photobook represents the history of the past forty years, a history that coincides with the life of the photographer and that records the transformation of an agricultural landscape into an infrastructural landscape.[253] The term 'biography' applies to the process of interaction between the photographers' life and the landscape of the Haarlemmermeer. The biography of the Haarlemmermeer goes back much further in history, of course. As pointed out, typical of a polder, prior to the nineteenth century the Haarlemmermeer was a large lake. Not suprisingly, in line with geographical imagination and formal/aesthetic conventions, we find painted waterscapes of the Haarlemmermeer.[254] Studying some of these key paintings helps us understand the development and the 'place making' of the area. By comparing these paintings with Baart's photographs, we can clarify the role that *Werklust* plays in the construction of the meaning of the Haarlemmermeer.

Usually, Dutch waterscapes are depicted as quiet, peaceful and pleasant scenes. As explained in 1.2.1, citing research by Stechow and Bakker, in the seventeenth century, the Dutch landscape and its waters appeared in paintings as something peaceful, something to be enjoyed. Until the mid-nineteenth century, paintings or prints depicting the location of Hoofddorp portrayed a waterscape featuring peaceful, everyday activities like fishing, water transport, or, wintertime scenes with people happily ice skating. Seventeenth-century pictures by renowned Dutch landscape painter Jan van Goyen, such as this one, painted in 1656, show these typical activities on the Haarlemmermeer.[255] (Fig. 2.6)

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[250] See my reference to Wells theory of formal and aesthetic conventions in 1.3.2. Wells 2011, p. 10.
[251] See Marwyn S. Samuels' essay 'The Biography of Landscape' in Meinig 1979, pp. 51-88.
[252] See my reference to theory by Schwartz and Ryan of the geographical imagination in 1.3.2. Schwartz and Ryan 2010.
[253] Baart 2015.
[254] With 'geographical imagination' I refer to Schwartz and Ryan 2003; for 'formal and aesthetic conventions', see Wells 2010, p. 10.
[255] Interestingly, and typical of the high productivity of Van Goyen, he returned to the Haarlemmermeer several times and painted views of the lake and the fishing activities at least three times while experimenting with different compositions. Besides this version of 1656, two comparable paintings from nine and eight years earlier are known from 1647 and 1648 respectively. See https://rkd.nl/explore/images/2584 and https://rkd.nl/explore/images/34596.

Fig. 2.6 Jan van Goyen, *Ships on the Haarlemmermeer*, 1656,
oil on panel, 40,5 x 55,5 cm, Städel Museum, Frankfurt am Main, inv./cat.nr SG 1071

Comparing these paintings with Baart's photographs, one also sees the economic aspects of the Haarlemmermeer, like the activities of the fishermen (as mentioned, it was the city of Leiden not wanting to lose its fishing rights and associated revenues that resulted in the drainage of the Haarlemmermeer taking so long). We also see the boats being used for transport. In fact, boats were the main means of transportation in the Netherlands in the seventeenth century. The boats in the paintings by Van Goyen are supplanted by cars, buses and airplanes in the photographs by Baart: the slow traffic over the water has been replaced intense road and air transport. The situation of the Haarlemmermeer is determined by its central position in the economically strong western part of the Netherlands, between the coastal area where big rivers flow out into the sea, with big harbours near Amsterdam and Rotterdam, and important cities like Leiden, Delft and Haarlem on the one hand, and the 'hinterland' where much of the trade and traffic was destined on the other. The traffic confirms the central position of the Haarlemmermeer and explains why the Haarlemmermeer continues to be an infrastructural hub. However, the difference, to see from the photos, is that the traffic over the Haarlemmermeer has been intensified and internationalised, something confirmed by the information Baart provides in his texts.

The strategic situation can also be read from a painting by seventeenth-century Dutch naval painter Willem Vroom (1590-1661, fig. 2.7). The artwork reveals how the interests in the Haarlemmermeer, as an important transportation route, could also lead to fierce conflicts. The monumental painting depicts the scene of a frightening battle between the Dutch and the Spanish – we know that the Dutch have the advantage because they were masters of manoeuvring on the water at this time.[256] Although the Spanish won the battle and reoccupied Haarlem, the scene on the Haarlemmermeer was visually memorised as an epic one. Vroom painted the events almost sixty years after they occurred, in a painting of almost three metres wide. It hung in the Haarlem town hall for

[256] See Rooyendijk 2011 [2009].

several centuries.[257] Although the sixteenth-century depiction shows the battle as a fearful scene, in the seventeenth century, danger to the Haarlemmermeer came from another aspect: the water itself.

Fig. 2.7 Hendrik Cornelisz. Vroom, *Naval battle between Dutch and Spanish ships on the Haarlemmermeer on 26 May 1573, city of Haarlem in the background,* 1629 or later [date painting], oil on canvas, 190 × 268 cm, Rijksmuseum Amsterdam, inv. no. SK-A-602

The fact that in the seventeenth century the lake and the water it contained became a threat to its surrounding borders and lands, was expressed by key Dutch landscape painter Jacob Isaacksz. van Ruisdael, who painted ships on the Haarlemmermeer in stormy weather. (Fig. 2.8) Ships defying hard winds and turbulent waves are symbolic of hard times in life in general, as witnessed in the 2008 exhibition held in the National Maritime Museum in London and the Rijksmuseum Amsterdam *Turmoil and tranquillity: The sea through the eyes of Dutch and Flemish masters, 1550-1700*.[258] Although the waves in the painting by Ruysdael are not of the kind that really devour ships, the stakes in the water in the foreground refer to the power of the water and to human efforts to cope with the turbulent waters.

[257] Most famous are the battles of Den Briel (1572), Alkmaar (1573) and Leiden (1574), which were crucial for the final liberation of the Dutch from Spanish occupation.
[258] See Gaschke 2008.

Fig. 2.8 Jacob van Ruisdael, *Marine (view of the Haarlemmermeer)*, s.d. [between 1643-1682], oil on canvas, 55 x 65 cm, coll Museum van Schone Kunsten, Brussels, inv. no. 1794.

Further geospecific comparison of depictions of the Haarlemmermeer brings us to another understanding of the Haarlemmermeer, caused by history and its representation and depicted by Baart. The dangers of the water and the struggle against its destructive forces are metaphorically depicted as an epic struggle against nature. In the seventeenth-century map by Jacob Bartelsz Veris, the cartographer drew a grey water wolf battling with the orange Dutch land lion. The struggling beasts express the fight of the Dutch, symbolised by the lion with the colour of the royal House of Orange, against the threats of the water, symbolised by the grey wolf. (Fig. 2.9)[259]

Fig. 2.9 Detail of map of the Haarlemmermeer with its surrounding waters and places, published in 1641 after the plan by Jacob Bartelsz Veris, under the title 'Provisional Plan and Proposal for the Bediking of the Great Water Lakes'
Drawing on parchment, 65 x 97,5 cm, Leiden University Library

It is a symbolic fight underlining the epic character of the struggle against the water, the Dutch experienced. Although the orange land lion is a popular Dutch symbol, the grey water wolf is a rare

[259] For recent explanation and discussion of the cultural meaning and representation of the fight by the Dutch against the water, see the book *Waterwolven* ('Water wolves') by Cordula Rooyendijk, originally published in 2009.

'animalisation', symbolically depicting the danger of bodies of water as an animal or monster. The drawing was inspired by a poem by the Dutch poet Joost van den Vondel (1587-1679), printed next to the map of the Haarlemmermeer, in which he calls the Haarlemmermeer a 'Ravenous Water Wolf'. The drainage of the Haarlemmermeer is connoted with Dutch victoriously conquering the wild water, or, more generally, wild nature, by draining, making new land and raking it over into geometrical shapes. Through this allegorical representation, the economic profits of the activities on the Haarlemmermeer become enriching war booty. This, to speak in the terms used by Schwartz and Ryan in *Picturing Place: Photography and the Geographical Imagination*, is part of the geographical imagination of the landscape that Baart has been working with.

If I follow the line of pictorial representations of the Haarlemmermeer throughout time, the number of examples becomes smaller as I reach the present day. A nineteenth-century example is a painting by Antonie Waldorp (1803-1966) with a contemporary view of the Haarlemmermeer, which was still a lake at that time. (Fig. 2.10)

RKD NETHERLANDS INSTITUTE FOR ART HISTORY

Fig. 2.10, Antonie Waldorp, *View of the Haarlemmermeer*, s.d. [between 1818-1850], Oil on canvas, 83 x 110 cm, coll. Musée J.P. Pescatore, Luxembourg, inv. no. 371.

The painting has no date, but must have been made between 1818, when the painter started to be active as an artist, and 1850, when the painting was sold at an auction in The Hague, from the private art collection of the Dutch King Willem II.[260] Given that the drainage of the Haarlemmermeer took place between 1848 and 1852, it is tempting to think that the painter painted the view of the lake during the drainage. In fact, this seems to be confirmed by a dyke that is already visible on the left and by the

[260] The auction was held in 1850 at the auction house De Vries, Roos and Brondgeest in The Hague, the painting was lot. no. 151 and bought by a private person, J.P. Pescatore in Paris. Information of the RKD website https://rkd.nl/explore/images/11616, accessed on 9 January 2017.

apparently low water level. The painter may have been inspired to paint the lake in a painterly way, much like his seventeenth-century predecessors, including Jan van Goyen did, because it was about to disappear (a well-known motivation for picture-making). His nostalgia maybe led him to offer the painting to King Willem II. After 1850, the Netherlands Institute for Art History (RKD) offers no examples of paintings of the landscape of the new polder of the Haarlemmermeer. The area became a new area for economic production (first agricultural, later infrastructural), which apparently inspired no specific pictorial tradition or conventions.

The formal and aesthetic conventions of the Haarlemmermeer are strongly determined by painted waterscapes that depict the economic activity on the lake and the strategic position of the area between the sea, the larger cities of the western coastal part of the Netherlands and the hinterland where trade is directed to. Although Baart's photographs of the Haarlemmermeer polder no longer depict Dutch naval history, these historic marine vistas add to the history and meaning of the place.

The biography of the Haarlemmermeer *as land* starts in the nineteenth century, when the lake was drained and turned into a polder. Fig. 2.11 shows a map of 1860, in which the rigid grid is visible. Considering the painting by Van Ruisdael and the allegorical fight of the lion against the wolf, the draining of the Haarlemmermeer and turning it into a polder, also bears the symbolic meaning that the dangerous water was being defeated: one of the epic victories in the historical struggle of the Dutch against the water. This meaning is constructed by the historical painting tradition; this pictorial convention is the way the 'space' of the Haarlemmermeer is made into 'place'.

The strategic position that the Haarlemmermeer already had as a lake, and which is visually alluded to in the seventeenth-century paintings by Vroom, Van Goyen and Van Ruisdael, is sustained in the current functions of infrastructure made visible in the photographs by Baart. The sharp contrast brought about by the juxtaposition of the photographs of the land with the waterscape paintings is one aspect of the problematisation by Baart that I am interested in. It makes us aware of the total metamorphosis of a waterscape into a landscape and the extreme artificiality of the Dutch landscape. (Fig. 2.11) [261]

[261] Especially the artificiality was central in Heuvel 2008: *Nature as Artifice*.

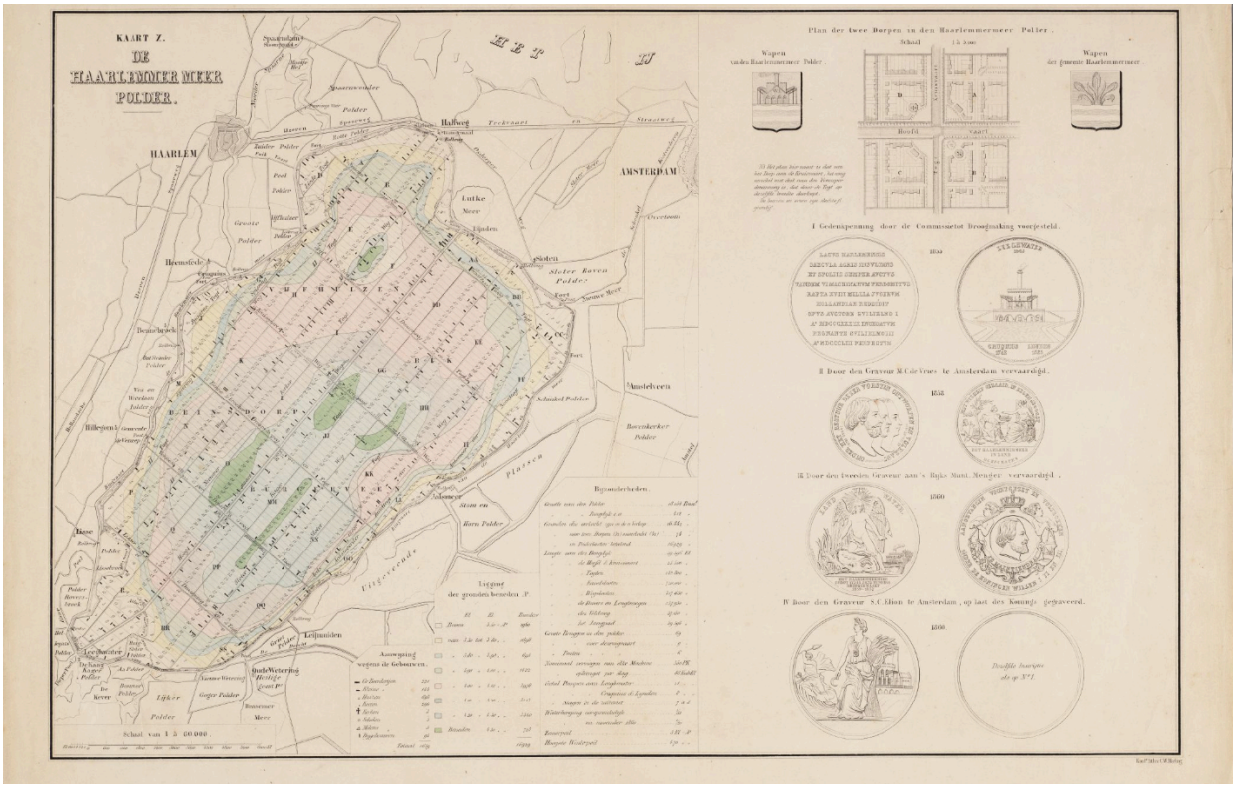

Fig. 2.11 Steendrukkerij C.W. Mieling (active 1839-1868),
Map of the Haarlemmermeer Polder, with the plan of two villages, 1860, litho, . x . cm,
coll. Noord-Hollands Archief, inv. no. NL-HlmNHA_474_C_M00669

Man imposed geometrical order to defeat the wild nature of the ferocious Water Wolf, so poetically described in 1641 by Joost van de Vondel (see fig. 14). The security the polder offers is a relative one, the average altitude of the polder being six metres below sea level, while the North Sea is, at some points, only 7.5 kilometres away.[262] Nevertheless, it never stopped the Dutch from situating one of their most intense economic traffic and trading hubs there. The agriculture, which the rectangular patches of land in the polder were first used for, soon made way for the growth of economic activity around Schiphol airport.

Because the polder is relatively new, it has little visual history as a piece of land. Baart was aware of the fact that there was no existing face of the landscape of the Haarlemmermeer.[263] The polder was not meant to be beautiful, or – when harking back to the words of Jackson pointed out at the beginning of this chapter – it does not pretend to stylistic sophistication.[264] It was meant to be a raw-material producing area (a 'wingebied' in Dutch), a utilitarian base for intense economic activity: initially

[262] The average altitude is mentioned in an information leaflet of the 'Nederlandse Gemalen Stichting' ('Dutch foundation for pumping-stations'), s.d., http://www.gemalen.nl/download/verhalen/De%20Haarlemmermeerpolder.pdf, accessed on 9 January 2017. At the northern side of the village of Lisse – where the famous Keukenhof is also situated - the distance between point 52.270153/4.568939 at the Ring Canal around the Haarlemmermeerpolder and the North Sea is 7.4 kilometres, according to the website www.afstandmeten.nl, accessed on 9 January 2017.
[263] Interview with the photographer on 31 May 2006.
[264] Jackson 1984, p. 86.

agriculture, later trade, and, in this sense, it is a typical example of what Meinig and Brinckerhoff Jackson call a 'vernacular' or 'ordinary' landscape. As Baart himself puts it in the introduction of *Werklust*, it is 'an infrastructure landscape that services the seaport, the airport and the Aalsmeer Flower Auction'.[265]

The area is a tightly knit network of lines and knots of intensely used rail-, run-, motor- and waterways, cables and pipelines. The large seaports of Rotterdam and Amsterdam are situated near the southwest and northwest of the Haarlemmermeer respectively. The huge Aalsmeer Flower Auction, lies on the eastern side, auctioning approximately 20 million flowers, the equivalent to 80% of the total global flower trade daily.[266] Baart made his first picture for *Werklust* as a teenager, a well-known view from his home window to test a new camera and as a citizen of the Haarlemmermeer he photographed his personal environment with a more than average eagerness for photography. It was only later, that his photography became purposeful in the sense of investigating environment inside authorities' and urban planners' offices. He gave a 'face' to an area that had no visual history and had been designed on drawing tables for instrumental, mainly economical purposes.[267]

There are some exceptions to this lack of picturing the landscape of the Haarlemmermeer. In 1988, the historical department of the Rijksmuseum Amsterdam commissioned two photographers, Dutch photographer Jannes Linders and French photographer André-Pierre Lamoth, to make a series of photographs of the modern Dutch landscape. The explicit aim was not to make a traditional painterly view of old and well-known Dutch landscapes, but to show the face of a changed, new landscape.[268] Lamoth took photographs in the Haarlemmermeer, such as *De Haarlemmermeerpolder*, *Hoofddorp*, *Airport and environment* and *The North-Holland Landscape*, between 1988 and 1991.[269] However, the fact that French photographer Lamoth was sent to photograph the relatively unknown face of the changed Netherlands, including this new polder, confirms the absence of a pictorial tradition.

Conversely, Linders had already done work in the Haarlemmermeer with respect to Schiphol airport. From 1993 through 1998, Linders, in close collaboration with the architects Benthem Crouwel, photographed extensively the expansion of Schiphol Amsterdam airport.[270] The architects published this photographic work in a book entitled *Schiphol Stad* ('Schiphol City', 1998). Although Linders photographed the airport with distance views from the outside and the interior, the airport was perceived by the photographer as an urban space through which human beings move and find their way. Linders' photographs emphasise the modernity and internationalism of the intelligently designed airport. This project is more a kind of architecture or urban photography than it is a vision of the green landscape of the Haarlemmermeer. It visualises the experience of the airport from within, but not the experience of

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[265] Baart 2015, p. 6.
[266] Annual report 2015 of Royal Flora Holland, the corporate name of the Aalsmeer Flower Auction, https://www.royalfloraholland.com/en/about-floraholland/media-centre/annual-report-2015/ (accessed on 24 January 2017); Baart 2015, p. 178.
[267] Baart 2015, pp. 116-117, showing the Leeghwaterstraat in Hoofddorp in 1975.
[268] Lamoth 1990.
[269] Rijksmuseum inv. nos. NG-1991-3-6, NG-1991-3-24, NG-1991-3-27 and NG-1991-3-31.
[270] Rooy 1998.

the surrounding landscape from the perspective of its inhabitants or visitors.[271]

The georeferencing of Baart's *Werklust* project and the pictorial tradition of the Haarlemmermeer – when it was still a lake – teaches us that from the Golden Age until the nineteenth century it has been depicted as a waterscape and a scene of liberation, fishery or leisure, which ended after the work by Waldorp when the lake was drained. This information is important for understanding the nouveauté and the short life of the Haarlemmermeer as landscape. Few pictures exist of the new land of the Haarlemmermeerpolder later than the nineteenth century. Neither the RKD, nor the image base of the Rijksmuseum, for example, hold significant paintings or other artworks depicting the Haarlemmermeer. The Rijksmuseum Commission of 1988 rather confirms this. The pictures that do exist are commissioned by parties or institutions that operate in the area, like the pictures Linders made of Schiphol. The image base of The Ministry of Infrastructure and the Environment can be mentioned in this context. It contains photographs from the 1940s documenting the works undertaken by this Ministry with respect to the drainage and later use of the polder. (Fig. 2.12)

Fig. 2.12 s.n. (Commissioned by Ministry of Infrastructure and the Environment), *Wheat fields in the Haarlemmermeer near the Rijksweg*, 1946, imagebase Ministry of Infrastructure and the Environment, inv. no. 472637, https://beeldbank.rws.nl/MediaObject/Details/472637

It is difficult to group the pictures from the image base of the Ministry of Infrastructure and the Environment into any artistic pictorial tradition of the place. These images lived a life as archival pictures documenting the Ministry's work, sometimes illustrating reports. However, the Ministry's image base is very accessible, primarily because the images are not, on the whole, seen as iconic artworks, and so are collectively shared by a larger public.[272] The work by Baart can be considered the first artistic effort to produce images of the area that make a serious contribution to the face of the geographical entity of

[271] Therefore, it is not within the scope of this PhD research.
[272] The url of the image base of the Ministry of Infrastructure and the Environment is http://beeldbank.rws.nl.

the Haarlemmermeer, and more specifically the area in and around Hoofddorp. Baart's photographs have reached a wide audience via exhibitions in popular museums and the accompanying publications.

In 1999, Baart published his photographs of the Haarlemmermeer and the environs of Hoofdorp in the photobook *Bouwlust* ('Zest for building').[273] After he moved to live in one of the vast newly built residential areas, he continued photographing from the position of a committed observer. Thus, his ongoing photographic project of the Haarlemmermeer is a visual study of 'ordinary' and 'vernacular' landscape, as advocated by Meinig in *The Interpretation of Ordinary Landscapes* (1979) and Jackson in *The Discovery of the Vernacular Landscape* (1984). Baart not only studies the landscape as an outsider, but as an inside observer, living in and experiencing the area as an inhabitant himself, a perspective he reiterated in his 2008 photobook *Eiland 7*.

Baart describes the *Werklust* project as a 'biography of a landscape in transition'.[274] In fact, as we have learned, the biography of the Haarlemmermeer goes back much earlier, starting centuries ago when it was still water. It incorporates the naval history of this strategically situated lake, with a tradition of fishing, water transportation and battles to defend these interests. Moreover, the notion of the heroic victory by the Dutch over the dangers of the water of the Haarlemmermeer, symbolised by the water wolf, add to this place making. Nevertheless, the relevance of *Werklust* by Baart is that he was the first to give a face and a visual history to the Haarlemmermeer as land. His photography is also a visual expression of his personal interaction with the land and the area.

To give an area a visual history, is to render it with importance, with value, with identity. It is a manifestation of what Tuan describes as the making of place as the making of a pause in our movement through space and the activities that life consists of. Moreover, it is to grow attached to this place. Baart confirms that in the process of making and presenting (parts of) his photography project of the Haarlemmermeer, he experiences that he is making a difference in terms of encouraging interest in the visual history of the area around Hoofddorp - in encouraging interest in its history. Users and inhabitants of the Haarlemmermeer do not experience this value of the place. They are not interested in its identity as a landscape, in its history. While Baart's photography project is appreciated because of its photographic approach by an audience of afficionados in photography museums in Amsterdam, Rotterdam and abroad, there is no such interest in the area where the photographs were actually made. The exhibition *Werklust* in the local gallery in Hoofddorp attracted hardly any visitors and the local newspaper did not want to write about it.[275] According to the photographer, this is because people in the Haarlemmermeer are there to earn their money, to make their living: they appreciate the landscape for its utilitarian possibilities, not for its identity, its value in terms of scenic beauty or landscape heritage.

The importance of Baart's photographic work in the Haarlemmermeer and especially around

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[273] Baart 1999. The photographer describes the development and relations of his different photographic projects in the introduction of Baart 2015, pp. 4-9.
[274] This English subtitle of the book, 'Biography of a landscape in transition' differs from the Dutch subtitle, 'Biografie van een gebruikslandschap', which literally means 'Biography of a vernacular landscape'. Both subtitles actually emphasise different aspects of the Werklust project.
[275] Conversation with the photographer on 27 March 2017.

Hoofddorp, is that it can be considered as the first and only serious attempt to make a visual history of the Haarlemmermeer since it has become land. Baart's earliest works, from the 1970s and 1980s, show the agricultural use of the polder in black and white – a period the photographer calls 'the phase of the potato fields'.[276] From the 1990s, he started working in colour as well.[277] His latest work is only colour photography, concentrating on the urbanisation and exploitation of the infrastructure of the Haarlemmermeer, a period that Baart calls 'the phase of the asphalt'.[278] In the following section, I examine *how* the photographer does this. The notion of 'biography', as we will see, is an important clue to understanding the way Baart gives content and direction to his visual history of the area; in other words, to understanding how Baart makes place of the Haarlemmermeer through his photography.

2.3 diachronic, autobiographical, documentary research

As explained in 1.3.3, after georeferencing and the geospecific comparison, geogeneric comparison may provide insight into the artistic intervention by Baart and the way this photography makes place of the Haarlemmermeer. On the basis of the geospecific comparison, I compared his photographs with earlier pictures, mainly paintings, of exactly the same places in the Haarlemmermeer. In this next step of geogeneric comparison, I will reconstruct Baart's photographic process and intervention as a landscaping process. In order to do so, I compare Baart's photographs of the Haarlemmermeer polder to other pictures of the same landscape type but located elsewhere.

According to the map of the CLO (Dutch landscape types of the Environmental Data Compendium), which I referred to in 1.2.2 (see page 39), the Haarlemmermeer is of the landscape type 'Reclaimed land'. According to the scheme of concordance in 1.3.3, the physical landscape type of 'Reclaimed land' corresponds with Stechow's pictorial landscape type of both 'Country Roads' and 'Rivers and Canals' (see p. 35). Given this, do Baart's photographs look like the Country Roads and Rivers and Canals we know from art history?

The pictorial conventions of 'Country Roads' and 'Rivers and Canals' have their own rich image tradition in seventeenth- and nineteenth-century painting.[279] How do Baart's photographs of the 'Country Roads' and 'Rivers and Canals' and the Haarlemmermeer relate to imagery from this tradition? The famous paintings by Pieter Brueghel are often pointed at as being the earliest real landscape paintings, i.e. paintings in which the landscape (and not what happens in it) is the main subject. (Fig. 2.13)

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[276] Baart 2015, p. 8.
[277] His projects *Bouwlust*, *Snelweg* (together with Cary Markerink) and *Eiland 7* demonstrate the same multifaceted technique.
[278] He applied this development from rural landscape and culture, photographed in black and white, to urban and infrastructure landscape photographed in colour within every chapter of his book. Baart 2015, p. 8.
[279] See for a discussion of an example of an illumination by Jan van Eyck from as early as 1420-1425, with (for the time) very innovative scenic, optical and atmospheric effects in a representation of a place at the Dutch dunes and North Sea coast in the Turin-Milan Book of Hours: Bakker 2004, pp. 27-28.

Fig. 2.13 Pieter Brueghel the Elder, *The hunters in the snow*, 1565, oil on panel, 117 x 162 cm, Kunsthistorisches Museum, Vienna

They are certainly close to this tradition and full of the connotations of showing God's works throughout the different seasons of the year. Whereas in much of the Western world, the times of the year were illuminated and referred to with images of biblical scenes, in Flemish art the habit developed of exemplifying the seasons through profane pictures of landscapes, in which humans were to be seen taking part in everyday earthly activities that were typical for that time of the year.[280] (Fig. 2.14)

Fig. 2.14. Workshop of Simon Bening (Bruges), 'September: Ploughing, sowing and harrowing; and playing with marbles and stilts', page from the illuminated Book of Hours with the popular name 'The Golf Book' (because another page also depicts a game that resembles golf), published ca. 1520-1530 in Bruges, coll. British Library, inv. no. Add MS 24098.

[280] Willemsen 2005.

Clearly, none of these references to the seasons are at stake in *Werklust*, since the division of his book in chapters is: 'Land', 'City', 'Street', 'Service Road', 'Canal', 'Runway', 'Dike', 'Main Road'. There is also almost no reference to religion in Baart's accompanying text. That said, some of the early photographs of the old, agricultural land of the Haarlemmermeer are reminiscent of Brueghels' famous winter painting and allude to the cold time of the year when hunting is popular. (Fig. 2.15)

Fig. 2.15 Theo Baart, Bennebroekerweg, location southern ring road, 1999

However, other pictures showing activities typical for a time of the year are hard to find - an understandable effect of globalisation, which disconnects these building, trading, industrial and transportational activities from temporality and locality. The profane character of Baart's pictures is more in tandem with the tradition of the vernacular landscape. So far, the term vernacular landscape has been clarified in this chapter with reference to the writings of Meinig and Jackson, and is noted as having a specific tradition in Dutch print making and painting. As pointed out in 1.2.1 on art historical theories and methods of landscape, Stechow argues that the history of the vernacular landscape starts with Dutch prints by Claes Jansz Visscher, for example his *Road to Leiden.* (Fig. 2.16) The two versions of the print almost demonstrate the transition from the medieval landscape in the upper picture, depicting seasonal activities, towards the second picture in which the focus has shifted completely onto the physical landscape itself.

Fig. 2.16 Claes Jansz. Visscher, *The Road to Leiden*, 1607, Collection Rijksmuseum Amsterdam

As Stechow puts it: ‘In a most suggestive manner, the foreground has here been left empty, giving the onlooker the impression of complete casualness, of yielding to nature without 'compositional interference'; and there is not a single human to be seen.’[281]

Strikingly, this remark 'no single human to be seen' was exactly the surprised comment on and title of an article in the Dutch press when landscape photography was put on the public menu again through an exhibition on the Dutch landscape in the Rijksmuseum Amsterdam, featuring works by Linders and Lamoth.[282] I position Baart’s documentary photographs in this tradition of casual, vernacular landscape pictures.

As previously mentioned, seventeenth-century landscapes were merely meant to please (1.2.1). Stechow further typifies the 'plaisantery' of the landscape imagery:

It is the epitome of landscape 'naer het leven'; the time when the rendering of landscape had to be justified by way of biblical, mythological or allegorical meanings seems a matter of irrevocable past. The optical truth is now 'plaisant' in and of itself.[283]

In the volume *Nederland naar 't leven: Landschapsprenten uit de Gouden Eeuw* ('The Netherlands from life: Landscape prints from the Golden Age', 1995), about Dutch graphic landscape art from the Golden Age, art historian Huigen Leeflang points out that the real morality-free landscapes stem from the topographical tradition and present landscape as something pleasant.[284] This pleasant aspect of landscape is actually present on two different levels. First, the piece of land that was depicted was nice to *be in*. The viewer of the image was often manipulated into this feeling through the depiction of small human figures in the landscape, who were absorbed in recreational acts. Secondly, the

[281] Stechow 1968 [1966], p. 18.
[282] The title of the article by journalist Ursula den Tex was 'Geen mens te zien' ('No human to be seen'). It was published in the news weekly: *Vrij Nederland* which was a key platform for ambitious photographers. From the 1970s through the 1990s it was the hotspot for photographer to have their photographs published and discussed. Tex 1990, pp. 46-51. See also Lamoth 1990.
[283] Stechow 1968 [1966], p. 18.
[284] Leeflang in Bakker 1995, p. 29.

resulting image of the depicted land had to be pleasant to *look at.*[285] It can be read on a title page from the early seventeenth century, also engraved by Claes Jansz Visscher on a series of landscape prints by Jan van de Velde II. The title on this page says: 'Playsant landscapes and amusing vistas, drawn after nature and engraved into copper'.[286]

Do the landscapes photographed by Baart fit into these formal conventions of country roads? Comparing two pictures provides an answer.

Fig. 2.17 a-b Claes Jansz. Visscher, *The Road to Leiden*, 1607, Collection Rijksmuseum Amsterdam

Theo Baart, *IJweg, construction gas pipelines between runways*, 2013, from the series *Werklust* (2015)

A comparison with the earlier mentioned key picture of the IJweg with the construction of gas pipelines between the airport runways (see fig. 2.17b) demonstrates similarities and differences – in addition to the fact that one is a black-and-white print and the other an image in colour, which I omit from this analysis. The compositions of the images are comparible, with the horizon more or less in the middle, the foreground determined by the lines of the traces of wheels from means of transportation, the upper part of the image determined by the shape of clouds and the light, emphasising the vanishing point on the horizon. In this respect, Baart's photograph does not differ much from the formal conventions of Dutch landscape imagery.

However, the difference between the images is revealed when I compare the visualised subject matter. The seventeenth-century print shows houses and elements that are meant for human use, trees and bushes providing protection against the wind and the organic forms of which, together with the curved lines of the road, render the view of the road and village with a impression of a place that is fit for human scale and needs. The landscape of the Haarlemmermeer polder does show traces of human activity, but, at the same time, is very empty, with no trees or objects to protect humans from the elements and no object or building that seems to be fit for human use or access. The human-unfriendly character is emphasised by the rigid geometricality of the landscape in Baart's photo and the airplane on a runway in the background, which suggests the area surrounding it might be forbidden and dangerous for people. We know there are people in the airplane in the background, although at the same time we know they are unreachable from the place where we are now. The air traffic control tower

[285] For a diachronic selection of artworks on leisure in Dutch waterscapes from around 1600 until today, see Heuvel 2016.
[286] 'Playsante Lantschappen ende vermakelycke Gesichten, na t' leven geteykent en in t' koper gemaeckt.' The series of prints is part of the collection of prints and drawings from Leiden University Library.

weirdly shows some human traits, but resembles more of a robot or alien-like creature. Also, the foreground shows no traces of people or footsteps of human beings, only tracks of tyres of tractors, excavators or other types of large vehicles for professional motorised activity. The space in Baart's photograph is not ‘plaisant’, but rather ominous to dwell in. This effect is underlined by the signs on the pipelines, which are incomprehensible because they belong to a system that is not revealed to the viewer. The environment appears altogether uncomfortable and alienating, if not downright hostile to humans. The contrast could not be bigger between the cosiness of the seventeenth-century country road to Leiden that is meant for humans and the huge present-day runways in the photograph by Baart, which are meant not for mortals, but for large professional motorised vehicles, airplanes and gas.

Baart’s photographs also differ from the pictorial conventions of this landscape type of 'Country Roads' and 'Rivers and Canals' in terms of style and aesthetics. This becomes clear if I compare his photographs to landscape paintings of the seventeenth and nineteenth centuries, the heyday of the landscape genre that grew out of the printing tradition of Claes Jansz. Visscher, Jan van de Velde and others. Within Stechow's categories of 'Country Roads' and 'Rivers and Canals', there is even a type of landscape painting specifically of the polder. Because the landscape of the Haarlemmermeer is a polder, there are paintings especially suitable for comparison.

Landscape painter Jan van Goyen provides us with a particularly interesting picture. In 1644, he made a painting of the landscape type ‘reclaimed land’, with the generic title "polder landscape". (Fig. 2.18)

Fig. 2.18 Jan van Goyen, *Polder landscape*, 1644
oil on panel, 22 x 33,2 cm, coll. Rijksmuseum Amsterdam, inv. no. SK-A-3249

In this painting, land and water alternate harmoniously in a flat landscape with the windmills, used for draining, and boats that calmly float on the straight canals. The land is depicted as horizontal scenery in the open composition, the feature Wölfflin uses to typify Ruysdael's *View of Haarlem*. As Van Mander instructed, the ground plan is constructed of several plans. Van Mander's instructions are also met because most of the painting's surface is used for the cloudy sky and the chiaroscuro that is crucial to the composition. Van Goyen’s rigid and horizontal open composition is remarkably distinct (and would have been considered so even by Van Goyen’s own followers), much as Ruysdael's view of Haarlem differed from other paintings of the time (Fig. 2.19). The use of curved lines, grouping of subjects and

the chiaroscuro in the clouds produce more central compositions.

The polders of the paintings of the seventeenth century show an agreeable land with small-scale everyday human activity. People busy with farming or transportation, sometimes taking a rest while overlooking the land or immersed in angling. A few farms, barns, windmills (for draining the land or grinding wheat) and church towers are the vertical accents in the flat, peaceful landscape of the polder.

Fig. 2.19 Circle of Jan van Goyen, *Extensive polder landscape with houses and windmills*, between 1640 and 1660
oil on panel, 40,9 x 55,5 cm, private collection, RKD images https://rkd.nl/explore/images/738

In the nineteenth century, a specific pictorial tradition of polders emerged, elaborating on this polder vision of the seventeenth century. A need to profile a national identity and sense of belonging with a 'typical Dutch' landscape, is said to have inspired painters of the Hague School of painting to profile the polder.[287] Especially the painters Willem Roelofs (fig. 2.20), Paul Gabriël and Jan-Hendrik Weissenbruch made waterscapes featuring meadows with cows, windmills and cloudy skies in compositions that took seventeenth-century landscape paintings, like those by Van Goyen, and developed them into more poetic versions, adding drama by brightening and intensifying colours, blurring contours and making more extreme contrasts between dark and light.[288]

[287] For recent studies of the Hague School of painting in which this nineteenth-century longing for a 'typical Dutch' landscape is elaborated, see: Reynaerts 2008 and Bekke-Proost 2015.
[288] See for a discussion on the continuities in and differences between seventeenth and nineteenth century Dutch landscape painting also the texts accompanying the exhibition *Blue Bliss: The Art of Enjoying Water*, Heuvel 2016, chapters 'Dutch common sense' (pp. 18-71) and 'Poetry' (pp. 80-129) respectively.

Fig. 2.20 Willem Roelofs, *Dutch Polder Landscape near Abcoude*, s.d. [mid nineteenth century] oil on canvas, 80 x 108 cm, coll. Gemeentemuseum Den Haag (legacy of mr and mrs Philips-van der Willigen), inv. no. 0332454

Compared to the style of these paintings from Stechow's categories 'Country Roads' and 'Rivers and Canals', it becomes clear that, even when Baart simultaneously includes land and water in his photographs, showing the character of the water-surrounded reclaimed land, as in *Beukenhorst-West* (1991) or *Lijnden-Hoofdweg* (1997), he remained distant from this painterly polder vision.[289] Although there are similarities in composition and ordonnance that link a documentary photograph to a seventeenth-century landscape painting, what strikes the eye in Baart's pictures is the rigidness in the borders of the land, the architecture of offices and the geometrical rhythm in which trees are planted. (Figs. 2.21, 2.22) The small-scale activity of people in the landscape of the seventeenth-century paintings contrasts with the absence of people in the photographs by Baart. The sole figure in Baart's photos is a lonely cyclist in the *Lijnden-Hoofdweg* picture, who does not seem to feel at home, in contrast to the fishermen in the painting of Van Goyen's followers. The cyclist moves at speed, which is emphasised by the blurring. This 'moving through' is associated with alienation, calling to mind Yi-Fu Tuan, for whom space is somewhere we move through while a place we feel at home is somewhere we pause.[290]

[289] Baart 2015, pp. 260-261 and pp. 302-303 respectively.
[290] Tuan 1977, p. 6; see also paragraph 1.2.2 of this dissertation.

Fig. 2.21 Theo Baart, *Beukenhorst-West*, 1991, from the series *Werklust* (2015)

Fig. 2.22 Theo Baart, *Lijnden-Hoofdweg*, 1997, from the series *Werklust* (2015)

The painterly vision of Dutch 'Country Roads' is not confined to painting, photographers also remediated it into photography. Boom researched how, after seeing landscape paintings from the Hague School of painting, foreign photographers used their cameras to remediate this painterly image into the new popular medium of photography.[291] In the nineteenth century, foreign photographers James Craig Annan, Alfred Stieglitz and Heinrich Kühn had already made pictorialist landscape photographs in the Netherlands, much in the spirit of the Hague School of painting and long before Dutch photographers like Henri Berssenbrugge, Berend Zweers and Bernard Eilers started to do so at the beginning of the twentieth century.[292]

That the pictorial image is persistent in the twentieth century, is illustrated in the photographically interesting and popular photobooks such as *De Schoonheid van ons Land* (‘The

[291] Boom 2012.
[292] Heuvel 2015, for the study of the foreign pictorialists working in the Netherlands at the end of the nineteenth century most research has been done by Mattie Boom, see Boom 2012.

Beauty of our country'). Such photobooks were published from the Second World War until the beginning of the 1960s by the Amsterdam publisher Contact. Although modernism had done away with traditional landscape, ever since, internationally, New Photography had rejected the pictorialist landscape, when picturing reclaimed land, as in the chapter 'Polder' in the volume *Landscape*, the publisher of this book commissioned the Dutch pictorialist J.G. van Agtmaal to photograph this vision of the polder in the style of the Hague School of painting. (Fig. 2.23)

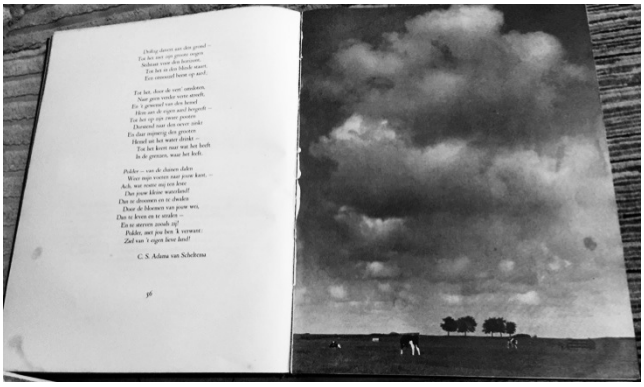

Fig. 2.23 J.G. van Agtmaal, spread from the chapter 'Polder' of *De schoonheid van ons land* ('The beauty of our country'), Amsterdam (Contact) 1941

Even in the twenty-first century, art photographers pursue the painterly image of the Dutch 'Country Roads' and 'Rivers and Canals' of the polder land. Photographer Han Singels is an example. He drives around on his moped in the areas around Amsterdam and in South Holland where the landscape painters of the seventeenth century and The Hague School must have dwelled. With great effort, thoroughness and patience (waiting for the right combination of weather and light conditions and 'ordonannce' of cows, for example) he uses analogue, straight photography (without any digital manipulation) to emulate the poetic paintings of canals, grass meadows and cows as accurately as possible.[293]

The fact that the formal and aesthetic convention, stemming from historical landscape painting of 'Country Roads', 'Rivers and Canals' and the polder in particular, is still appealing to a large public of amateur photographers, becomes clear after a Google image search for 'Dutch polder'. The result is numerous photographs by tourists, showing the formula of meadows, canals, cows, cloudy skies, sometimes with a windmill or tulip field as a finishing touch, turning the objects and compositions of landscape painting into clichés. (Fig. 2.24)

[293] In 2012, the Gemeentemuseum Den Haag organised an exhibition in which Singels photographs' hung next to paintings of the Dutch polder land by the Hague School painter Willem Maris.

Fig. 2.24 Gijs de Kruijff, *Dutch polder with typical Dutch cows near De Meije in South-Holland, The Netherlands, 12-8-2008,* uploaded amateur photograph on tourists' website http://www.trekearth.com/gallery/Europe/Netherlands/South/Zuid_Holland/de_Meije/photo893086.htm, accessed on January 24, 2017.

A comparison with the essential polder picture by Baart (Fig. 2.17b) shows that he has stayed away from the pictorial conventions of polder paintings. This is how Baart problematises the making of place of the Haarlemmermeer polder. Whereas the geospecific comparison pointed out that Baart's photographs do not resemble conventions from painting and photography of the Haarlemmermeer specifically; the geogeneric comparison points out that his photographs partly link up to pictorial conventions from painting or photography of the landscape types 'Country roads', 'Rivers and Canals' or even generic paintings specifically especially depicting 'polder landscapes', such as those by Van Goyen (Fig. 23). While they can be similar in composition, the difference lies in the extreme rigidness and geometry of Baart's images, and the large scale of the shapes in the landscape that do not match human size.

Fig. 2.25 Theo Baart, *Amsterdam Airport Schiphol*, 2015, from the series *Werklust* (2015)

Even the rather poetic picture by Baart (fig. 2.25) that borrows its poetry from his choice for hazy weather, which results in blurry contours and even the reflection of *some* clouds in the water, the picture is dominated by the rigid geometrical shapes and straight lines as well as the total absence of people

and the ironic title of the image: *Amsterdam Airport Schiphol.*[294]

In addition to the classical compositions and motives of landscape painting, Baart had other sources of inspiration for his photography. Indeed, his photographs resemble another photographic tradition: modernism and American documentary photography. By adapting concepts and styles from these sources of inspiration to depict the Dutch polder landscape, which has a very different formal history, Baart problematises the making of place of the Haarlemmermeer.

In the twentieth century, modernism rejected the traditional genre of landscape pictures. Starting with abstract experiments in photogram art by photographers such as Russian Alexander Rodchenko (1891-1956) and Hungarian László Moholy-Nagy (1895-1946), modernist photographers soon found a wholy different way to avoid traditional pictorial landscape. They literally turned away their camera lenses from the rural and natural landscape, the environment chosen by landscape painters, and directed them inwards into the totally different urban environment of the city. They focused on revealing geometrical patterns and grids in the cityscape that was made, shaped and controlled by man, with the metropolis as its 'delirious summum'.[295] The photocollage *Metropolis*, which Dutch photographer Paul Citroen (1896-1983) made in 1923 during his stay at the German Bauhaus, and which is now part of the Leiden University photo collection, is a visual hymn to this appreciation of the delirious city with its labyrinthine web of geometrical shapes and patterns and materials of modern life like glass, concrete and steel.[296]

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[294] Baart 2015, p. 236-237.
[295] Dutch urban architect Rem Koolhaas (1944) in 1978 dedicated the book *Delirious New York* to this modernist appreciation of the urban bliss.
[296] See for a monographical book on Citroen: Bool 1998. The *Metropolis* photocollage is the most wanted loan from the Leiden University photocollection, featuring lately in the monographical exhibition on Paul Citroen in the Bauhaus Archive in 2009/2010 and the thematical exhibitions Bauhaus Art as Life in the Barbican Art Gallery in London and Oltre Sant'Elia: Cento anni di visioni urbane in Villa Olmo in Como, Italy.

Fig. Paul Citroen, *Metropolis*, 1923, photocollage, 76,1 x 58,4 cm,
coll. Leiden University Library, inv. no. PK-F-57.337.

The same interest is to be seen in the 1970s with expressions such as Rem Koolhaas' book *Delirious New York* (1978).

After the Second World War, modernist photography was sustained by a committed version of documentary photography. Although this mainly focused on people and the human condition, in the 1970s, landscape photography got new impetus, one expression of which is Baart's photography of the Haarlemmermeer. Interest, in this case, was to be found in the ordinary, vernacular landscape that was designed not to have natural or pictorial beauty or monumentality, but rather was to serve economic and infrastructural functions. In this sense, the 1975 exhibition *New Topographics: Photographs of a Man-altered Landscape,* held at the George Eastman House in Rochester, New York, was an epic and pioneering project.[297] This exhibition turned out to be so significant for a later awareness and vision of photography that it provoked several discussions at the beginning of the new millennium.[298] Moreover, because of its enduring and even increasing fame, it was entirely reconstructed and travelled internationally again in 2009.[299] The *New Topographics* exhibition expressed an interest in the common, the vernacular, the anti-monumental, and thus connects clearly to *The interpretation of Ordinary*

[297] Exh. cat. *New Topographics* 1975.
[298] Foster-Rice and Rohrbach 2010.
[299] Salvesen and Nordström 2009.

Landscapes by Meinig and *The Discovery of the Vernacular Landscape* by Jackson.[300] The curator of *New Topographics,* William Jenkins, called it 'vulgar' in the press release for the exhibition:

The most vulgar aspects of our society seem neutralised as a result of this topographic approach. The viewpoint is anthropological rather than critical, scientific rather than artistic.[301] In the choice of subject matter and the documentary, the descriptive way of photographing in both black and white and colour, the photographs by Baart are comparable to the photographs in the New Topographics. New, suburban areas were represented in the 1975 exhibition, photographed by Robert Adams, Joe Deal, Frank Gohlke, Nicolas Nixon, Stephen Shore and Henry Wessel, while Lewis Baltz provided photographs of warehouses and other – often prefab – modernist buildings. Those by John Schott showed a series of relatively new buildings used as motels.[302] (Figs. 2.26 - 2.29)

Fig. 2.26 Robert Adams, *Mobile homes, Jefferson County, Colorado*, 1973, gelatine silver print, 15,1 x 19,1 cm, coll. George Eastman House, inv. no. 77:148:05.

[300] Meinig 1979; Jackson 1984.
[301] Original press release of the *New Topographics* exhibition. Documentation photography collection George Eastman House.
[302] Bernd's and Hilla Becher's images in the *New Topographics* exhibition showed industrial architecture and sites.

Fig. 2.27 Stephen Shore, *Main Street, Gull Lake, Saskatchewan*, 1974,
Kodacolor RC, 19,5 x 24,6 cm, coll. George Eastman House, inv. no. 77:021:1

Fig. 2.28 Lewis Baltz, *South Wall, Mazda Motors, 2121 East Main Street, Irvine*, 1974.
gelatine silver print, 15,1 x 22,8 cm, coll. George Eastman House, inv. no. 78:515:19

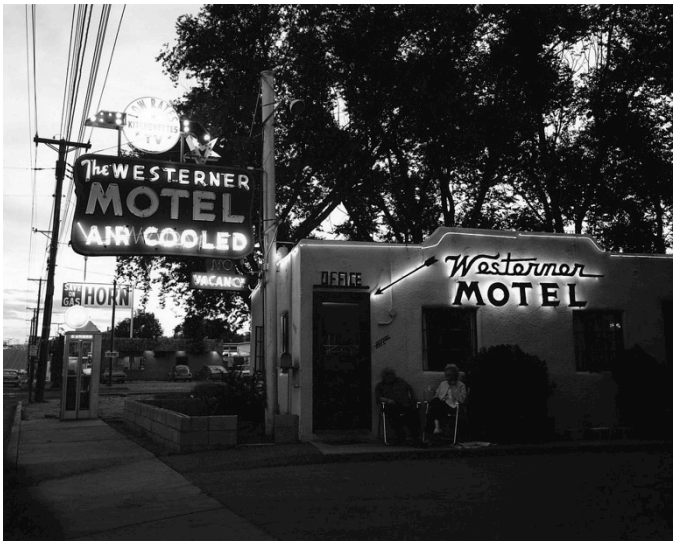

Fig. 2.29 John Schott, from the series *Route 66 Motels*, 1973
gelatin silver print, 19,2 x 23,8 cm,
coll. George Eastman House, inv. no. 77:082:16

New Topographers harked back to 'describing' a documenting style of photography employed by the topographers of the nineteenth century. That said, they can still be seen as part of the modernist tradition because they relate to the modern landscape and their preferred subject is man-made urban elements and environments. Baart acknowledges he is profoundly influenced by the formalism and style of the New Topographics.[303] Like most Dutch photographers, he did not see the exhibition. A few, like Baart's photo studio-mate Cary Markerink, saw a smaller version of the exhibition at the Photofusion Gallery in London in 2010.[304] However, the photography of urbanised and industrialised landscape that Baart developed over the years, owes much to the 'movement' of contemporary landscape photography that was spread from the United States with the epic and instigating New Topographics exhibition. This movement reached the Netherlands indirectly, primarily through magazines and publications.

The fact that Baart photographed the Haarlemmermeer over decades and adds analytical text about the developments, means *Werklust* resembles the lifelong work on globalised economics by Photographer and writer Allan Sekula (1951-2013). Sekula made photographic projects and wrote on documentary photography in the tradition of politically leftist writers such as Walter Benjamin (1892-1940) and Burgin. Especially Benjamin's essay 'The work of art in the age of mechanical reproduction' (1936) and Burgin's 'Photography, Phantasy, Function' (1980) elaborate on the function of photography outside the realm of art and gallery spaces, as does Sekula's own photo and text book *Photography against the Grain* (1984).[305] The potency of photography to inform, evoke awareness of developments in society and criticise is, in their opinion, greater when photographs are accompanied by text. The photobook *Werklust* that circulates outside the museum space in regular circuits of international publishing, in which Baart writes elaborately about the socio-economic developments that determine the Haarlemmermeer, functions in this tradition.

Through their photography, Sekula and Baart critique environments that are determined by global economic mechanisms, but which conflict with human scale and needs. Sekula and Baart have spent decades grasping and exploring economic phenomena in their projects, exhibitions and books. Sekula tried to grasp global economic mechanisms for example in *Fish story*, in which he follows and photographs the route of fish that is bred and caught, traded and consumed internationally.[306] (Fig. 2.30)

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[303] See his words on the symposium 'Landschaft, Umwelt, Kultur: Über den transnationalen Einfluss der New Topographics' (30 Octobre 2015) in the Museum für Photographie in Braunschweig, Germany, one of the numerous recent events, exhibitions and publications commemorating the *New Topographics* show and through that underlining the topicality of the New Topographics photography now, forty years later. See for example Salvesen and Nordström 2009, Foster-Rice and Rohrbach 2010, Parak 2015.
[304] See https://www.theguardian.com/artanddesign/2010/feb/08/new-topographics-photographs-american-landscapes.
[305] Benjamin 1936, Burgin 1980, Sekula 1984.
[306] Sekula 1995.

Fig. 2.30 Allan Sekula, Panorama. Mid-Atlantic, November 1993, from Fish Story 1989–95
courtesy Christopher Grimes Gallery, Santa Monica

His documentary film *Forgotten Space* is about the space of the oceans and the way economics, industry and transport evolves within it. It resulted in him following economic lines all over the world. Sekula and Baart have in common that they bring back these global mechanisms to human proportion. They illustrate that world economics is too abstract for humans to grasp and results in environments that are too unsuitable for humans to feel at home in. Baart shows that the Haarlemmermeer is designed not to meet with formal and aesthetic conditions or to fit human proportions. Considering the way, the place is landscaped (Mitchell) or practiced (Certeau) or the interaction between human activity and land (Creswell) or its 'environmental interaction' (Sauer, Olwig) as discussed in 1.3, the geometrically shaped, systematised land is rather shaped to serve the global economy that incidentally touches the ground near Hoofddorp. The global network of economic lines cannot be grasped or understood from the viewpoint of its inhabitants or visitors. This is too large to behold or grasp from the ground of the Haarlemmermeer, which makes the shapes of the landscape abstract and alienating. What Baart does share with Sekula is the way their photographs make a place of the Haarlemmermeer and the oceans, respectively. Their photographs give a face to an unseen area, and by showing their uncommonness and unease with pictorial conventions, they question it.

Another important similarity between the photographic efforts of Sekula and Baart is the character of their documentary approach. They both devote long periods of their life to the depiction and documentation of socio-economic developments: fisheries, global shipping and the ocean space in the case of Sekula, the development of the Haarlemmermeer, influenced by the global economy, in the case of Baart. From this lifelong devotion to photographic work, both men, from time to time, extract selections of photographs and accompany these with their own explanatory texts which is then presented in exhibitions or photobooks. Sekula's photobook *Fish Story* is, in this regard, very comparable to Baart's *Werklust*.

However, Baart’s work also differs from Sekula’s, and discerning differences further clarifies the photographic interaction with which Baart makes place of the Haarlemmermeer. In contrast to Sekula, Baart does not follow the economic traffic all over the world, but rather stays at home, in and near Hoofddorp, to document environmental change over the years. Nor is he, like Sekula, inspired by Marxist theory asserting the position of the common man. More than Sekula, Baart takes the position of a committed observer, analysing the developments and their backgrounds, documenting the new kinds of landscapes, buildings and inhabitants that the changes bring about and, in doing so, he informs and

amazes the viewer.

The viewpoint from which Baart creates this biography of the Haarlemmermeer is one of a committed and observing inhabitant. Compared to his earlier publications on the same subject, such as *Bouwlust* (1999) and *Eiland 7* (2008), and also compared to the work of Sekula, *Werklust* has a more personalized, autobiographical character. This is representative for a broader development in documentary photography in general. During the last decades, the alleged objectivity of documentary photography has increasingly been debated.[307] The common opinion nowadays is, that in documentary photography objectivity does not exist. Rather documentary has come to be understood as photography in which the subject is clearly identified, while the photographer informs and expresses an opinion about it. [308].

Subjectivity has become a basic assumption in documentary photography – just as it is in other genres like commercial or art photography. The classical documentary reportage from the magazine pages, with its presumption of objectivity, made way to the notion of documentary being a story told from someone's explicit subjective viewpoint. Fully in line with that development, also Baart changed his strategy. In an earlier publication on the same theme of the development of the Haarlemmermeer around Hoofddorp, *Bouwlust* (1999), Baart's story about Hoofddorp and the Haarlemmermeer was still a rather objectified one about socio-economical developments in the polder. Instead, in the recently published *Werklust* (2015) Baart merges photographs of the polder with his personal story and memories in an explicitly autobiographical approach.

With this autobiographical approach, in fact, Baart links up to a strong local tradition of Dutch photobook production. Photographer and curator/writer Martin Parr in *The Photobook* discerned what he called a 'diaristic mode' which he saw in several Dutch photobooks from after the Second World War. As an early example of this he mentioned the strongly personalized fictive photo-novel *Love on the Left Bank* (1956) by Dutch photographer Ed van der Elsken and photobooks by Johan van der Keuken such as *Paris Mortel* (1963).[309] Diaristic - from the word 'diary' – refers to the strongly subjective, informal and fictive character of the photobooks selected in this context by Parr.[310] Defined as such, *Werklust* fits in this Dutch tradition of the diaristic photobook as well as in the contemporary idea of documentary being chiefly an expression of the author's subjective story.

Baart's photographs contribute to the making of place of the Haarlemmermeer polder in two ways. First, because he photographed the, in those days, unusual environment of the new land of the Haarlemmermeer, in line with the notion of 'ordinary' or 'vernacular' landscape, as suggested by Meinig

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[307] See for an example in the Netherlands the exhibition and event by Perspektief Gallery and accompanying theme issue of *Perspektief Magazine* entitled *Repositioning Documentary* (1991) and the more recent Gierstberg 2005.
[308] See for diverse essays on the changing character, appearance and distribution of documentary: Gierstberg et al. (eds.) 2005.
[309] Leiden University Libraries' photo collection holds almost fourty manifactured dummy-versions of key Dutch post-war photobooks, among which as well Van der Elsken's *Love on the Left Bank* and *Paris Mortel* by Johan van der Keuken.
[310] Parr and Badger 2004, p. 204.

and Jackson.[311] He was the first to give the Haarlemmermeer its visual history since it was transformed from water into land in the nineteenth century. The depiction of the Haarlemmermeer, which had quite a rich pictorial tradition thanks to paintings by renowned seventeenth-century landscape painters, stopped after the lake had been drained in the nineteenth century. With the urbanisation and industrialisation of the landscape, apparently the Haarlemmermeer lost the visual interest of artists and public alike. Baart took up this interest again and photographed the Haarlemmermeer in a variety of pictures, ranging from landscapes in the sense of wide scenic views, via street views and architecture photography to nocturnals and typological portraits of people, furniture, interiors, buildings.

Baart's interest in the vernacular landscape, with the Haarlemmermeer as case study, is comparable to the interest in the 'vulgar' by the curator of the New Topographics exhibition, the 'ordinary' by Meinig (in the title of the book *The Interpretation of Ordinary Landscapes*, 1979) and the 'vernacular' by Brinckerhoff Jackson (in the title of his book *Discovering the vernacular landscape*, 1984). Indeed, Baart alludes to this in his Dutch subtitle for *Werklust: Biography of a useful landscape*. His choice of subject is so unusual that Baart's photographic efforts over the years can be considered as the first thorough attempt to render a face to the landscape of the Haarlemmermeer since it has become land. This photographing of an area that, until then, had little been depicted is the first step of Baart's problematisation. It is the first creation of an image of an unseen land, thus rendering it with value and making it possible to compare it with formal and aesthetic conventions, to use the terms of Wells.

Secondly, Baart's photographs problematise the making of place of the Haarlemmermeer because they visually contradict pictorial conventions. As the geospecific comparison highlights, they show nothing of the history of the place and do not resemble earlier images of it either, because it had been a lake before. We see nothing of its fishing, boating or naval history. Instead, we see four decades of recent history. We see some agricultural history, although, from the start, the extreme and systematised character of this new land strikes the eye. In the photographs Baart took over the years, using his diachronic approach, the old agriculture visibly declines, making way for infrastructure for the commercial activity of the global economy.

However, it is not only in terms of content that Baart's *Werklust* visually contradicts the seventeenth- and nineteenth-century paintings. Although as we have seen in 2.2, there are compositional similarities between the historical paintings of the Haarlemmermeer and the singular photographs of *Werklust*, a big difference lies in the fact that *Werklust* is a photographic project and does not consist of paintings or drawings. Therefore, the pictures of *Werklust* have an indexical relation to the Haarlemmermeer, which increases the sense of reality for the beholder and directs the beholder's attention more directly to the physical landscape, instead of focusing on the mental exercise in which the artist depicted the place.

Moreover, a difference between the historical paintings and the photobook *Werklust* lies in the fact that *Werklust* comprises not one singular picture, but near to two hundred photographs, ordered in

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[311] Meinig 1979 and Jackson 1984, as discussed in paragraph 1.2.3 of this dissertation.

a linear, almost filmic structure together with explanatory text and additional illustrative information in the form of maps. This multiplicity of the imagery and the narrative structure determines the character of *Werklust* and its difference from the historical paintings. Photographs without text are ambiguous and open to more than one interpretation, photography theory has taught us. Baart, in contrast, gives us his own interpretation, by adding text and geographical information. *Werklust* tells a story through visual *and* verbal means.

Baart shows this to us by making photographs and thus creating a face, a visual history of the past forty years of the infrastructure land of the Haarlemmermeer. Furthermore, he orders and structures a selection of 174 photographs into a narrative and characterises this narrative as 'biography', according to the subtitle of the book. This notion of biography is important for the way *Werklust* problematises the making of place. It helps us to understand the way Baart juxtaposes a different, photographic picture with the pictorial conventions of the Haarlemmermeer that emerge from historical painting.

As to the narrative of the photobook, *Werklust* as a whole is considered to have the centrifugal character of visual storytelling, as referred to by Bazin in the framework of film theory.[312] Bazin uses this term centrifugal as opposed to the inwardly directed and centripetal character of the stage of a theatre – creating a central and singular *locus dramaticus* – and the frame of a picture.[313] *Werklust* invites the viewer not to stay focused on an image or one spot as a singular *locus dramaticus*, but to expand his view and look around in the landscape that has been so rarely visualised. In the photobook, the emphasis lies more on the developments of the Haarlemmermeer and the autobiographical experiences of the photographer himself in that area, than on the artistic aspects of the photograph. In the discontinuous, non-chronological way, Berger and Mohr refer to in *Another Way of Telling*, Baart's photographs together form a meaning of the Haarlemmermeer.[314]

The centrifugal character makes us understand *Werklust* in the way Victor Burgin understands a panorama in his essay 'The Time of the Panorama' (2005): an experience that meets with our wish to *see* a *whole* picture ('pan' in 'panorama' referring to the Greek word for 'all' and 'rama' to 'horama' which means 'seeing') without being able to see that whole at once. Through the centrifugal experience of looking around in the Haarlemmermeer through the diverse images of Baart, the viewer constructs a whole, mental image of the Haarlemmermeer in his own mind; much like a spectator cannot see the panorama at once but forms an image of it in his mind with the various impressions he gets by looking around.[315] As we will see in the next chapters, the cases of the photographs by De Ruijter and Kim Boske are examples of centripetally directed images.

To understand what he sees in the physical landscape and what he shows the viewer in the landscape photographs, Baart seeks to answer the questions he formulates himself in the introduction

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[312] Bazin 2005 [1971], p. 55.
[313] Ibidem.
[314] John Berger, 'Stories', in: Berger and Mohr 1982, p. 277-289.
[315] Burgin 2009 [2005], p. 303-304.

of *Werklust:* 'What happened here? Was this the intention? Who invented this?'[316] In answering these questions, Baart uses information collected from published research reports and policy documents. In addition, and this is at stake to a larger extent than in Baart's earlier photobooks, he writes about personal childhood memories and alludes to changes he witnessed. It makes *Werklust* into a personalised operationalisation of the theory of Mitchell, Certeau, Creswell and other theoreticians mentioned before, who wrote about landscape as the outcome of interaction between the physical landscape and the people that inhabit and use it. The appearance of the physical landscape is visualised through photography; the process is described and analysed by the photographer in text and geographical information of maps. The term 'biography' in the case of *Werklust* is, according to the photographer, not deliberately chosen in order to associate it with theory from cultural geography, as, for example, published in *The Interpretation of Ordinary Landscapes* of Meinig in 1979.[317] However, Baart shares the concern of the writers of cultural geography from those days, by understanding the appearance of the physical landscape as the outcome of a process: the history of the interaction between the land and its users.

[316] 'Wat is hier gebeurd? Was dit de bedoeling? Wie heeft dit bedacht?', Baart 2015, p. 5.
[317] In this publication, Marwyn S. Samuels wrote the essay 'The Biography of Landscape. Cause and Culpability', Meinig 1979, pp. 51-88.

Chapter 3

GEOMETRICAL ABSTRACTION: *BAUMSCHULE #2* (2009) BY GERCO DE RUIJTER

To research ways in which contemporary photography projects make place of the Netherlands, the second case study I discuss is *Baumschule #2* (2009), by Dutch photographer Gerco de Ruijter (b. 1961). (Fig. 3.1) This photograph is part of a series of 32 photographs with the same title, *Baumschule*, which the photographer made between 2008 and 2010. *Baumschule #2* is conceived by the photographer and perceived by the public as a singular artwork. This is also indicated by the fact that De Ruijter produces these photographs as exhibition prints in monumental sizes of 110 x 110 cm, mounted on dibond. Particularly apt to the art circuit, the photographs are produced in editions of five, and numbered accordingly as 1/5, 2/5, etc.

The photographs of the *Baumschule* series are identical in terms of concept: they all show tree nurseries in the Dutch landscape, photographed through aerial photography. For this (like his other) series, De Ruijter attaches a camera on a rod, a kite or a balloon and takes the photographs using a remote control.[318] Through cropping, he further composes the picture into a geometrical, symmetric image; no digital manipulation is involved.

Fig. 3.1 Gerco de Ruijter, *Baumschule #2,* 21 december 2009,

[318] As part of an introduction to the landscape photography of Northern Europe in the exhibition catalogue *Sense of Place: European Landscape Photography*, Victoria&Albert Museum curator of photography Martin Barnes speaks of a 'charming inventivity' with which De Ruijter chooses his tools to elevate the camera in the photographic process. Gill and Sullivan 2012, p. 18. De Ruijter distances himself explicitly from drone photography, not least because of their connotations with military application. Conversation with the photographer on 1 June 2017.

chromogenic print on dibond, 110 x 110 cm, coll. the artist
(Photograph of tree nursery near Rehnen, Kesteren, Opheusden,
in the clay ground of a river landscape.)

De Ruijter has been making this kind of aerial photograph throughout his career since he left Rotterdam Art Academy in 1993. In general, his photographs focus on the way man structures and systematizes the cultural landscape, and on the geometrical forms and patterns that result from this.

In his earlier work, like the series *6"x6"* (1994-2003) and *Down by the Sea* (1997-2010), the cropping of the pictures often resulted in compositions with diagonal, curved or organic, capriciously shaped lines. (Fig. 3.2)

Fig. 3.2, Gerco de Ruijter, Untitled, 1997, from the series *6"x6"*/The Netherlands,
chromogenic print on dibond, 15.2 x 15.2 cm, coll. the artist

His later photographs, culminating in the extreme geometrical abstract photographs in *Almost Nature* (2012-2014, fig. 54), increasingly show straight lines and patterns that rigidly parallel the borders of the square photographic print. For the analysis in this chapter, I have chosen *Baumschule #2*, a photograph made in wintertime when the earth's surface was covered with snow, in the neighbourhood of Rhenen, Kesteren and Opheusden.

It is especially challenging to apply the three steps of georeferencing, geospecific comparison and geogeneric comparison in the case of De Ruijter. Specifically, georeferencing and geospecific comparison are demanding. De Ruijter's photograph does not show the environment or reveal any recognisable views or points of interest. In terms of subject, composition and style, *Baumschule #2* does not bear any resemblance to the paintings that were made of the same scenery in the past. Finally, De

Ruijter was *not* aware of the rich visual history of the place so did not consciously juxtapose an anti-image with this landscape.[319] This raises the question of whether, in this case, georeferencing and geospecific comparison is a relevant approach, In the following paragraphs, I will argue that it is. The extreme extent to which the image is isolated from its scenic surroudings and is contrary to the conventional imagery of the place, profiles the photographic intervention by De Ruijter more clearly.

De Ruijter's photographic process makes the area he photographed appear almost antithetical to what is conventional for this place. In this regard, the photographic theory of changing camera positions, formulated by Westgeest in *Take Place*, in a discussion of an installation by Nieuwenhuys, is especially helpful here.[320] In terms of subject matter, composition and style, Burgin's writing on 'point-of-view' and 'frame' as key signifying features, and Snyder and Allen's focus on camera position and framing help us to understand how *Baumschule #2* works as a structure of representation.[321] More than the other two case studies, *Baumschule #2* is apt for analysis due to what Bazin, in the context of paintings, calls an 'inwardly directed, still, framed picture'.[322] In addition, theory from German artist and writer Hito Steyerl should be considered here, in particular her idea about the vertical perspective caused by a camera positioned high in the air and directed downwards.[323]

3.1 tree nurseries on the banks of the Lower Rhine

Unlike in the case of Baart's *Werklust*, the geographical location of the artwork *Baumschule #2* is not offered to the public as information accompanying the artwork; this is despite the fact that De Ruijter could easily provide the geographical co-ordinates of it.[324] Based on the notes and memory of the photographer himself, and by reconstructing his itinerary and work plan on a map, the artwork can be geotagged using the following co-ordinates:[325]

Longitude 5.552453893782801

Latitude 51.94421084187625

This point on the map is linked to *Baumschule #2* through the indexical relation of the photograph. Speaking in the terms of Hackeloeer, it is an exactly defined formal 0-dimensional location, indicated by the geographical co-ordinates. This can be visualized in digital maps, such as Google Maps or Google Earth.[326] (Fig. 3.3)

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[319] As stated by De Ruijter in conversations during the research for this dissertation, for example in a conversation 31 May 2017.
[320] Westgeest 2009 especially pp. 101-108.
[321] Burgin 1982 [1980], p. 146.
[322] Bazin 2005 [1971], p. 55.
[323] Steyerl 2011. Actually, as will be pointed out in my conclusive chapter 5, in the article 'In Free Fall', Hito Steyerl mentions and covers exactly the three different perspectives, represented in Baart's *Werklust*, De Ruijter's *Baumschule #2* and Boske's *Mapping 5.*
[324] Telephone conversation with the photographer on 5 December 2016.
[325] Information provided by the photographer digitally (through WeTransfer) on 5 December 2016.
[326] Hackeloeer 2014, p. 61.

Fig. 3.3 Location (with marker) within the Netherlands, near the Lower Rhine River ('Neder-Rijn', the continuation of the river Rhine, which enters the Netherlands from Germany), where De Ruijter took his photograph for *Baumschule #2*.

In order to gain a phenomenological understanding of *Baumschule #2* in relation to its physical environment, it is informative to know the agency of the photographer in respect of the physical landscape seen in the photograph. Unlike Baart, who had a biographical relationship with the landscape he photographed, and who explored it himself physically, moving and hiking around with his camera and wandering about what he saw, De Ruijter had no prior relationship with the river landscape of *Baumschule #2*. According to the photographer, he chose his location on the map, looking for a certain landscape *type*: landscape that features highly industrialised and systemised horticulture. Considering three of the four landscape dimensions discerned by Steenbergen and Reh – the ground, the

programmatic and the spatial form – brings us to a deeper, more phenomenological understanding of this particular case.

The Dutch landscape is generally characterised as a river delta, where several rivers from different directions in Europe flow out into the North Sea. The area near the towns of Rhenen, Kesteren and Opheusden is where three large rivers – the Meuse, which enters the Netherlands from Belgium in the south, and the Waal and the Rhine that flow from the east out of Germany into the Netherlands – come quite close to each other. (See maps above, fig. 38.) In this part of the Netherlands, the river Rhine is called the Lower Rhine. While the soil of the Haarlemmermeer in the previous chapter was saline old sea clay, the area where *Baumschule #2* was made, is a large and unique area in the province of Gelderland, in the eastern part of the Netherlands, called the Betuwe. Here, the soil consists purely of river clay sediments, brought to this delta with the fresh meltwaters from glaciers and rainwater via rivers that originate in the inlands of Europe.[327]

To understand the area where De Ruijter made his photograph on the level of the ground form, it is relevant to know that from the beginning of the Holocene – around 11,000 years ago – several rivers had been eroding large channels in the delta landscape of the lowlands. In subsequent eras, when the rivers flowed more slowly, large amounts of material were transported and disposed causing the river valleys to fill up.[328] The windblown sand, together with plant growth, resulted in deposits being heaped up the river banks, in turn causing hills that millennia later proved very attractive for artists.[329] These hills did not exceed a height of around 80 metres. Because of the way they had come into existence – by the blowing of sand in the wind – these hills are called dunes, river dunes to be precise.[330]

During antiquity, the river area in the middle of the Netherlands formed the northern part of the Roman Empire – the Rhine was its northern 'limes'. Many of the memories, hidden in the land where *Baumschule #2* was made, but playing no visible role in the image, were formed by remains from Roman times, which are today being found in the area by archaeologists. When, from the fourth century A.D., the Romans gave up the area, it seems to have been left desolate during the major part of the Middle Ages. The documented history of the villages of Kesteren and Opheusden starts in the late Middle Ages.[331]

In terms of the programmatic form, the river clay sediments determined the destination and current function of the Betuwe area, which, in turn, made De Ruijter choose this place and position his camera there.[332] The soil has a tight structure, a large water capacity, a high specific gravity and is not

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[327] 'Nederland. Geologie' ('Netherlands. Geology') in: *De Grote Bosatlas*, Groningen (Noordhoff) 2015, 54th edition, p. 31.
[328] Section 'De bodem' ('The soil'), in Doorenbos 1950, pp. 12-13.
[329] The only other area in the Netherlands with higher hills is the extreme southern corner of the Netherlands in the province of Limburg.
[330] As opposed to the coastal dunes, which are to be found near the shores of the sea.
[331] All information in this section based on Doorenbos 1950, pp. 21-22.
[332] Conversation with the photographer on 1 June 2017.

very permeable; ideal conditions as it turns out for tree and fruit growing.[333] Indeed, the Betuwe area is one of the few areas in the Netherlands that has been known for centuries for tree and fruit production – mainly apples, pears and cherries – and the products derived from it such as marmalades.[334] Already in the seventeenth century, the Betuwe was called the 'apple cellar of Holland and Vriesland'.[335] In addition, trees are grown for sale to private gardeners and many are sold to municipalities to be planted in public parks and gardens.[336] What I see here in the photograph *Baumschule #2* by De Ruijter is indeed tree growing of exactly this kind.

In the Betuwe zone, fruit and tree growing intensified from the 1870s. This was paralleled by an intensification in trade, facilitated by improved transportation in the area and, in particular, the connection of Kesteren and Opheusden to the railway network.[337] In the 1920s, transportation over land by vans improved, stimulating the fruit and tree trade further.[338] The industrialization of fruit and tree growing was completed with the land consolidation that took place in Rivierenland from 1940 through 1990. In a decades-long process of swapping and buying, the patches of land per owner enlarged, allowing for an increase in the scale of growing. In 1959, the new division of the area around Kesteren and Opheusden into larger fields was completed.[339]

The enlarged tree nurseries had rigid geometrical patterns, making possible efficient, industrialized production. This can be seen clearly in the photographs by De Ruijter. His photographs are about industrialized tree growing – the title *Baumschule* means tree nursery and all the photographs show the lines and grids of systemised and industrialised floriculture. The artist preferred the German word for tree nursery over the Dutch word 'boomkwekerij' (tree nursery) purely for poetic reasons.[340]

With regard to Steenbergen and Reh's spatial form, there are clearly aspects that made De Ruijter choose this location. In contrast to Baart, who had biographical reasons for choosing his subject (he grew up there), De Ruijter had no autobiographical agency with respect to the area photographed in *Baumschule #2*. He had never even been there before. Instead, he was searching for certain generic characteristics and conditions specific to that place: De Ruijter had been looking for areas in the Netherlands with intensive industrialised tree and fruit growing, but at the same time it had to be an open environment that allowed for the aerial device with the camera to fly around.[341]

As to the intense agricultural use: a look at the map of the Betuwe informs the viewer about the intensity of the area between the Lower Rhine and Waal near Kesteren and Opheusden. The orchards

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[333] Section 'De bodem' ('The soil'), in Doorenbos 1950, p. 14.
[334] The other area in the Netherlands famous fruit growing is an area around the town of Boskoop in the province of South Holland. Boskoop is famous for its intensive greenhouse floriculture.
[335] Bruijn and Doornmalen 2014, p. 56. Doorenbos mentions the year 1650 as the earliest written documentation of tree orchards near Opheusden; Doorenbos 1950, p. 39.
[336] Conversation with the photographer on 21 March 2017, who learnt this from a conversation with one of the farmers of the Kesteren agricultural area.
[337] Bruijn and Doornmalen 2014, pp. 52-53.
[338] 'Geschiedenis', in: Corporate information of the Royal Fruit Masters Group, https://www.fruitmasters.nl/Geschiedenis-27.html, accessed on 10 March 2017.
[339] Bruijn and Doornmalen 2014, pp. 68-69.
[340] Conversation with the photographer on 10 March 2017.
[341] E-mail from the photographer to the author on 2 June 2017.

border each other, side by side, which makes the exploitation of the land as lucrative as possible. The commercial success of the area still determines its transformation: currently, any remaining cattle farms are also being changed into tree nurseries.[342] Furthermore, the location is clearly favourable due to its situation close to the parallel transportation lines of – from North to South – the Lower Rhine, the railroad between Tiel and Arnhem (with stops in both Kesteren and Opheusden), the A15 highway connecting to the world harbour of Rotterdam in the west and with Germany in the east and, finally, the River Waal which, like the Lower Rhine, is known for its intensive inland shipping. The spatial organisation and ordonnance is visible, and clearly facilitate and stimulate the optimal production and distribution of fruit and trees. Indeed, it has resulted in the intensive agriculture that was exactly what De Ruijter was looking for.

I asked the photographer to explain in more detail how he chooses his locations. In fact he studies the ground, programmatic and spatial forms of the landscape: exactly the aspects studied in this first research step of georeferencing.[343] In order to choose his location, De Ruijter studies maps and reads literature on the use of the landscape, in this case tree growing. In addition, and with the aim of studying the spatial aspect of the landscape, he drives or walks around the physical landscape while taking photographs for use as study material. This process is repeated several times. As noticed before in the context of Baart's *Werklust*, this is comparible to the sketches made by the Dutch landscape painters, the most famous of which are the landscape drawings by Jan van Goyen. In fact, there are extant sketches of exactly this area near Rhenen, by Van Goyen.

The aspect of openness and accessibility are among the spatial aspects that determine whether a location is suitable for De Ruijter to make a photograph or not. On the one hand, this has to do with juridical/administrative aspects: who does this piece of land belong to, will the owner allow him to take his photographs? Are there any aggressive guard dogs or other factors preventing him from entering the place? On the other hand, it is about considering the physical conditions the photographer has to deal with: is there an access road? Are there gates or other obstacles to reaching the place? Are there any high buildings or trees standing in the way that could disturb the image field or the photographic process? Because of De Ruijter's method of taking his photographs from elevated altitudes, which can be as high as 100 metres, for him to make his photographs, the airspace must be as open and as safe as possible, to accommodate the manoeuvres of elevating his camera with a rod, kite or balloon. There should be no high buildings or trees in the vicinity, but also no power pylons and or high-voltage, which are quite common in the Netherlands. For these reasons, De Ruijter had before rejected a number of locations near Oudenbosch and Haaren in the southern province of North Brabant, as well as near Boskoop in the coastal province of South-Holland.[344] The spatial aspect of this location near Rhenen, i.e. that it is open, empty and accessible, was key in De Ruijter choosing it as the spot for making

[342] Conversation with the photographer on 21 March 2017, who learnt this from a conversation with one of the farmers of the Kesteren agricultural area.
[343] Conversation with the photographer on 1 June 2017 and an additional e-mail on the next day by him to the author.
[344] E-mail of 2 June 2017 by the photographer to the author.

Baumschule #2.

Without De Ruijter being familiar with this place before, the ground, programmatic and spatial aspects of the location determined and steered his choice to position his camera in this exact location. This insight, namely, an awareness of how a landscape artwork is determined by and relates to its physical environment, is emphasised by phenomenology and emerges as a result of georeferencing the artwork.

3.2 looking away from riverscape

Whereas phenomenology inspires us to consider the physical environment from which the artwork emerges, Rosalind Krauss points out in 'Photography's Discursive Spaces' that photographs obtain their meaning in relation to other imagery of the same place. The study of this is the geospecific comparison I advocate and it evolves on the level that Steenbergen and Reh call the 'image form' of landscape.[345] Moving to this second step, the geospecific comparison of *Baumschule #2* with imagery that exists of this specific place or area, reveals a rich tradition. While Baart, as discussed in the previous chapter, worked more or less on a tabula rasa because the physical landscape was new land relatively recently reclaimed from the water, for *Baumschule #2*, De Ruijter worked in an area that has a rich cultural memory. Or, to speak with Wells and the theory she points out in *Land Matters*, the landscape of the banks of the Lower Rhine in the area near Rhenen, Opheusden and Kesteren has strongly profiled formal and aesthetic conventions.

The area is a picturesque river landscape and was popular with landscape painters in the seventeenth century due to its previously mentioned geological history, which resulted in unique features: although never surpassing a height of 90 metres, this is one of the rare Dutch areas containing hills.[346] In the otherwise flat landscape of the Netherlands, this area offered the landscape artist an unusual range of possibilities: to take a higher vantage point, to render diagonals in their compositions because of the hill slopes they could include in their composition, etc. The geographical imagination of the area, to use the words of Schwartz and Ryan, results from the fact that, in the seventeenth century, this area was the subject matter of many of the riverscapes that Dutch landscape painting is famous for.[347]

De Ruijter's photograph of a tree nursery in the snow, *Baumschule #2*, has little in common with these painted riverscapes. It certainly has no visual relationship to them. While the riverscapes show coulisse landscapes with central compositions and linear perspective with a horizon and a vanishing point, the elevated camera position of *Baumschule #2* diminishes the illusion of depth and deletes the

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[345] Steenbergen and Reh 1996, pp. 384-385.
[346] Hills can only be found in the east of the province of Gelderland, towards the border with Germany, and in the southernmost part of the Netherlands in the tail of the province of Limburg. Only five of these hills are higher than 100 metres.
[347] For the geographical imagination see Schwartz and Ryan 2003.

horizon, while further cropping transforms the photographed scene into an almost abstract patch of earth, mainly characterized by the modern grid in which the trees are planted. Moreover, the photographer was not aware of the visual history of the place, so from that point of view it can hardly be interpreted as a critical statement.[348] *Baumschule #2*, however, is linked to the historical paintings of the Lower Rhine riverscapes by one clear and unalterable fact: it shares the same geographical location. Is this enough to make a sensible comparison? In my opinion, it is. This can be argued through theory from the discipline of cultural geography. In addition, the writings of Schwartz and Ryan from art and photography history, as well as those by Rosalind Krauss provide support for this.

Although an auxiliary science, cultural geography is a framework within which my research evolves. Returning to the theory I pointed out in chapter 1 helps to clarify this. The argument lies in the public's experience of the location and the cultural expressions they attach to it. As cultural geographers have pointed out, the meaning of a place is determined by memories, the stories that make a place. From the perspective of the artist, the maker of the memory, the story of the image of a place, this making of the cultural expression is a landscaping process. The cultural expression of a certain artist however, is not the only one. Over time, more artists produced verbal or visual memories which, from the perspective of the viewer, inhabitant or visitor of the place, constitute the meaning of the place.

As Schwarz and Ryan point out in *Picturing Place*, various photographic practices, be it touristic photography (including, I would argue, photographically reproduced paintings of places that are repeated and distributed as postcards) or domestic photography, together shape our perception of a place. They constitute and sustain both individual as well as collective notions of landscape and identity, which Schwartz and Ryan call 'imaginative geographies'.[349]

This links up to what Krauss wrote on the accumulation of 'views' that occurs with regard to 'points of interest' and as a result of which photographers necessarily have to position themselves.[350] It also links up to the words of photographers about the stereotypical character of those places that have become so well-known through famous landscape paintings or touristic photography.[351] In this case, it is not necessary for the different authors to have been aware of each other's utterances. Whether the photographer was aware of the imagery of that place produced by his predecessors or not, from the viewpoint of the receiver, the viewer, the inhabitant or visitor of the place, the different images relate to each other. The study of these accumulations of different cultural expressions originate in cultural geography and together they form a multifaceted landscaping process that gives meaning to a particular location. The cultural geographical information systems manifest in, for example, GultGIS and the EUWATHER project that I referred to in 1.2.2 on theory and methodology of cultural geography, which focuses on mapping the multitude of memories and cultural expressions grouped per place.[352]

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[348] Conversation with the photographer on 1 June 2017.
[349] Schwartz/Ryan 2003, p. 6.
[350] Krauss 1985, p. 141.
[351] See the words of Misha de Ridder, Han Singels and Ellen Kooi quoted previously. They initially avoided these well-known and what they saw as clichéd landscapes, but later deliberately searched for them to explore and work with the content of the stereotypical landscape image.
[352] See the practice of Cultural Geographical Information Systems, abbreviated as CultGIS, which I referred to

In order to understand the juxtaposition of *Baumschule #2* to conventional imagery and the implications of this, I will first discuss some of the key works by important Dutch landscape artists who worked in exactly the same place as De Ruijter did. As previously mentioned, the river landscape of the middle of the Netherlands has always inspired artists. It has a unique character, strongly determined by the slow flowing of the wide rivers that pass through it. A painterly tradition of riverscapes emerged in the seventeenth century and this chapter will examine a number of famous examples from this genre. Until today, the river zone continues to inspire many artists. In 2009, filmmaker Jan Wouter van Reijen (b. 1943) made the film *Remembering Holland.* Officially, it is a documentary; however, beside interviews and informative scenes on the artists working in the area, a large part of the film is devoted to poetic images of the landscape of the Dutch river Waal, such as scenes of its flowing waters.[353] The Dutch title of the film is the first phrase of the well-known poem *Herinnering aan Holland* ('Memory of Holland') of 1936 by Dutch poet Hendrik Marsman (1899-1940), in which the riverscape plays an important role. The first lines, often quoted in the Netherlands, are:

> Thinking of Holland
> I see wide-flowing rivers
> slowly traversing
> infinite plains,
> inconceivably
> rarefied poplars
> like lofty plumes
> on the skyline in lanes.[354]

The film is evocative of the cultural and emotional meaning the river and its landscape has for the people who live nearby or visit it. In terms of this research, the film illustrates how the many cultural expressions – including the film itself – make place of the Dutch river landscape.[355]

The formal and aesthetic conventions of the place, which, according to Wells, contribute to the meaning of the location that photographers build on and react to, have a strong basis in, again, seventeenth-century painting. Actually, the riverscape was established as a subgenre of landscape painting and 'Rivers and Canals' returns as one of the landscape categories in Stechow's *Dutch*

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when listing the theories from cultural geography relevant for my research. See 1.2.2 of this dissertation.

[353] Jan Wouter van Reijen, *Denkend aan Holland/Remembering Holland*, 101 min., doc.eye film, 2009, International Film Festival 2009.

[354] 'Denkend aan Holland/zie ik breede rivieren/traag door oneindig/laagland gaan/rijen ondenkbaar/ijle populieren/als hooge pluimen/aan den einder staan'. See for the whole poem in Dutch: *Hendrik Marsman, Verzameld Werk (Collected Works) I, II, III* by Hendrik Marsman; The Hague 1938, volume III. Poem in Dutch and in a prize winning 2006 English translation by Paul Vincent: website of the David Reid Poetry Translation Prize: http://www.subtexttranslations.com/drptp/hah/hah.html (accessed on 9 March 2018).

[355] See theory on space and place by Tuan, theory on place making in cultural geography by Creswell, and photography theory on place making as for example formulated by Helen Westgeest as defined in paragraph 1.1.2 and discussed in 1.2.2 of this dissertation. Tuan 1975, pp. 164-165; Creswell 2004, pp. 7-9. Westgeest 2009, p. 73.

Landscape Painting.[356] Stechow mentions the compositorial problems of combining land and water and urges us to discern waterscapes as a seperate landscape category. He also alludes to the special atmosphere of the riverscape that has long-inspired artists:

> [...] whoever has taken the effort to walk, or travel at something like seventeenth-century speed, along one of [the Dutch waterways], will have been struck by the wonders of the water flowing gently on or above his own level, with boats floating on it as on air, with magnificent skies vaulting over the flat pastures, and with those tender reflections of trees, farm buildings, boats and the sky on the calm surface of the water.[357]

While there is no water to be seen in De Ruijter's photograph *Baumschule #2*, it is relevant for the understanding of the area where he made this picture, including understanding what have always been the key characteristics for it in visual communication. These are also key characteristics of the formal and aesthetic conventions of the place. In other words, it is relevant to know which famous characteristics typify the place De Ruijter photographed, like those of the Dutch river landscape formulated by Stechow in his book, despite the fact that he deliberately chose to leave them out of his frame.

De Ruijter's avoidance of the conventional characteristics of the rivers in the landscape of the Betuwe and thus also of the formal and aesthetic conventions of the place, relates to another aspect of the area especially around Rhenen, Opheusden and Kesteren: the fact that this is one of the few hilly terrains in the Netherlands. Although Dutch hills are not high – Grebbeberg, which lies just east of Rhenen, on the northern bank of the Lower Rhine, is 52 m high – they do allow artists to adopt a higher viewpoint.[358] As a result, it is not surprising that in his book *Dutch Landscape Painting*, Stechow describes the area where *Baumschule* #2 was taken as a place that has induced artists to produce pictures in another of his categories: panoramas. Stechow refers to two panoramas by key Dutch landscape painter Jan van Goyen, made in the same place as *Baumschule #2*: two views of Rhenen, one from 1636 (in a private collection) and one from 1646 (in the collection of the National Gallery of Art in Washington).[359] (Fig. 3.4)

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[356] Stechow 1968 [1966], pp. 50-64.
[357] Ibidem, p. 50.
[358] The small dimensions of one of the highest points in the country illustrates the flatness and low-lying position of the Netherlands. The highest hill in the environment of Rhenen is the Amerongse Berg, which is 69 m high. The highest point of the Netherlands is in the far south of the country, the Vaalserberg, 323 metres, on the borders with Belgium and Germany. Many parts of the western Netherlands are below sea level.
[359] Both views of Rhenen changed owner since Stechow published his book in 1968. The View of Rhenen of 1636 was, at that time, part of the collection of the Metropolitan Museum of Art, but sold by that museum in 1978. It was subsequently sold several times and, through an acquisition by a Dutch collector, ended up in Douwes Art Gallery in Amsterdam, where it still is now. See http://www.douwesfineart.com/object-profile/56, accessed on 10 March 2017. Van Goyen's View of Rhenen of 1646 was, in Stechow's time, part of the collection of the Corcoran Gallery of Art in Washington, which was dissolved in 2014. Its 17,000-object collection was donated to the National Gallery of Art in Washington and this is still the home to Van Goyen's painting. See Randy Kennedy, 'Corcoran Gallery Art Transforms National Gallery', New York Times, 5 February 2015, https://www.nytimes.com/2015/02/06/arts/design/corcoran-gallery-art-transforms-national-gallery.html?_r=0, accessed on 20 March 2017. This article appeared in the paper version of the newspaper on 6 February 2015 on p. C29, according to the website. For the record of the 1646 painting in het National Gallery's image base, see

Fig. 3.4 Jan van Goyen, *View of Rhenen*, 1646,
oil on canvas, 101 x 136.5 cm, coll. National Gallery of Art, Washington DC

Stechow praises the 1636 painting for, amongst other things, how 'the silvery, meandering river leads more convincingly into a distance radiant with atmospheric delights.'[360] The very patch of land that De Ruijter photographed is visible in Van Goyen's 1636 painting, in the background across the Rhine river. In the 1646 painting, this same location is visible in the far left, across the river. The aerial photographic approach to the land by De Ruijter clearly contrasts with the atmospheric bliss Van Goyen depicted in his painting and Stechow described in his 1966 book. The paintings show suggestions of perspective, as prescribed by Van Mander in 1604 to ensure that paintings make the eye of the beholder wander from the foreground towards the vanishing point. In order to better understand this, I must go a little deeper into the important writing of Van Mander.

Van Mander wrote a very early prescriptive treatise on landscape painting. In 1604, he published his famous *Schilder-boeck* ('Book of Painting'), which provided descriptions of, but also inspiration for and instructions to the painters and graphic artists of that time. The book contains descriptions of the lives of painters, comparable with Giorgio Vasari's *Le Vite* (1550, revised and expanded edition in 1568) about Italian Renaissance painters. More relevant here are Van Mander's art theoretical chapters, which also include the chapter 'Van het Landtschap' ('Of Landscape'), devoted entirely to the composition of landscapes.[361]

Van Mander wrote concrete guidelines for artists, which had an impact on the final appearance of their works. His writings therefore offer an insight into the basic characteristics of the Dutch landscape paintings of the Golden Age, and how these elements entered the tradition of landscape painting at their origin. Van Mander's general instructions – not confined to the genre of landscape

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http://www.nga.gov/content/ngaweb/Collection/art-object-page.139354.html
[360] Stechow 1968 [1966], p. 41.
[361] Mander 1604, chapter 8, 'Van het Landtschap'. English translations of terms: MvdH.

painting – included guidelines for measure and proportion, all deduced from the laws of nature. These laws should be known and adopted, but at the same time should not be held on to too rigidly: the image as a whole should be saturated with 'gracy' (grace) and 'playsancy' (attractiveness). A certain abundancy in subjects and motives should be applied in pictures with variety ('wisselingh', 'verscheydenheyt'), resulting in a 'schoon Harmonye' (beautiful harmony). Van Mander sets the standard by sketching an 'ordinancy', a composition, that meets his guidelines. The composition of such a landscape should feature:

- in the left and right foreground, there should be some figures or architectonical elements
- the middle of the scene should be left quite open
- figures that are placed in the middle foreground should lie down or be seated in order to leave space for a view through, a vista, towards a further situated background.
- this secondary background should contain smaller figures and also some view throughs (vistas) that reach to the horizon, which leads the view to penetrate the scene from the foreground towards the vanishing point in the background.[362]

Reading Van Mander's instructions gives us further insight into the conventions of Dutch landscape painting that today's photographers might be reacting to. Van Mander devotes the whole first sub-chapter to light, including an important role for colour, and optical phenomena like the reflection of sunlight on the physical landscape, perspective, mirroring reflections and atmosphere. He notices how the horizon is not sharp but fuzzy, how ditches and furrows strengthen the effect of depth in a picture, how the sun casts shadows on buildings and mountains, and how the sky is reflected in water surfaces. In the tradition of the moralistic instructional writing of that time, Van Mander repeatedly urges painters to appreciate summer's early morning because of its most beautiful appearance. Indeed, he advises young painters to get up early in the morning during summer and leave the city early.[363] Apparently, Van Mander's concept of landscape does not include the cityscape. Out of town, in the countryside, the artists can enjoy the beauty of living nature and, at the same time, they can observe and study the many views that will later inform their painting of landscapes. The countryside is also where Aelbert Cuyp takes us in his panoramic painting of the surroundings of Rhenen. He, too, encourages us to enjoy the beauty of this place, in his painting featuring horse riders that the viewer can identify with. Compared to this writing and to the paintings like those of Van Goyen, *Baumschule #2* is similar insofar as it also features organic nature, in the form of the trees as. However, these natural elements are not positioned casually over the space like the elements in the paintings, displaying the variety required by Van Manders. Rather, these trees are positioned in a rigid grid, which is the result of industrial farming.

The second part of Van Mander's chapter on landscape explains how to depict a good spatial division in landscape paintings. The basal area should be divided into four grounds or plans, inarticulately connected to each other by curved lines. Large houses should be avoided in the foreground, instead there should be some beautiful plants. Van Mander goes on to elaborate on the

[362] Ibidem, vs 15-22.
[363] Mander 1604, chapter 8, 'Van het Landtschap', vs 1-3.

ordonnance of elements in the space of the landscape. Again, he reiterates the importance of variety, but warns the artist to remain modest.[364] This is epitomised in what Van Mander calls 'welstandigheid', beauty, but this is less relevant for this study because it is not an evaluative term. Van Mander gives examples of painters who deal well with measure and ordonnance: in addition to the Italian painters Tintoretto and Titian, he mentions the Flemish painter Pieter Bruegel. In fact, Van Mander presents Bruegel as a successor to the Roman painter Ludius, from classical antiquity, in a mental intervention typical of Renaissance thinking.[365] The ordonnance of the elements in De Ruijter's photograph could not contrast more with the examples Van Mander praises: there is little depth to be seen in the space, which as a result of the tilting and elevated vantage point of the camera has been diminshed to almost nil. There is no sense of depth in the ordering of the position of the trees.

It is interesting to learn about landscape conventions from Van Mander's words about scenic motives: first meadows, brooks and fields, with their buildings and constructions, then mountains (which are absent in the Dutch landscape, apart from the dunes and some hills) and finally human figures. Referring to Ludius, he praises the addition of elements and motives of country life: country houses, farms, vineyards, roads, dense woods, hills, ponds, brooks, rivers, harbours and beaches.[366] Van Mander suggests that the figures in the land could be depicted in the act of ploughing, mowing, fishing, boating or hunting.[367] Everything that Van Mander describes and prescribes for painted landscapes is highly applicable and visible in the two aforementioned *Views of Rhenen* by Van Goyen, but has been totally rejected by De Ruijter. Instead, the photographer creates a flat two-dimensional surface in his image with almost no suggestion of depth.[368]

The area where De Ruijter has been working, near Rhenen, Kesteren and Opheusden, was a very popular destination for some of the greatest artists of the seventeenth century, who specialized in the landscape genre and worked according to Van Mander's theories. Born in Dordrecht, in the southwest of Holland, painter Aelbert Cuyp (1620-1691) came to Rhenen several times from 1642 and made a beautiful painting of two horseback riders making a stop to enjoy the view over the Rhine and the river land. It is a literal visualization of what Tuan calls making a stop in the stream of activities to endow a place with more value.[369] The two men look exactly towards the place where De Ruijter made his *Baumschule #2* in 2009. (Fig. 3.5) Thus, through art history in general and paintings such as this one by Cuyp in particular, the location in the physical landscape of *Baumschule #2* was already 'made into place'.[370]

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[364] Van Mander warns artists not to be too abundant ('overvloedich'). Mander 1604, chapter 8, 'Van het Landtschap', vs 23.
[365] Ibidem, vs. 43.
[366] Boeren Huysen, Hoeven, Wijngaerden, dreven/Oock dichte Bosschen, en Heuvels verheven, vyvers, Beken, vloeden, Havens, en stranden', Mander 1604, hoofdstuk 8, vs 43.
[367] Ibidem.
[368] Mander 1604, chapter 8, 'Van het Landtschap', vs 15-22.
[369] Tuan 1977, p. 6.
[370] This refers to place in the sense of a 'meaningful place', as explained for example by Creswell in Creswell 2004, pp. 7-9 and discussed in this dissertation in 1.2.2.

Fig. 3.5 Aelbert Cuyp, *Two dismounted riders at the Koningstafel on the Heimenberg near Rhenen; with a view over the Lower Rhine river in the direction of Opheusden*, ca. 1646-1648
oil on panel, 32.9 x 42.5 cm, private collection / courtesy of Sotheby's

This painting by Cuyp complies with the habits and rules of landscape painting, which at that time had been valid since the beginning of that century. In the painting by Aelbert Cuyp, the horse riders, in their 'recreational act' of looking over the area between Rhenen, Kesteren and Opheusden, are clearly enjoying the beauty of the panoramic view over the landscape and the spot where De Ruijter photographed with his kite in 2009. Less a panorama and more like a river landscape, the area was also depicted by painter Jan van Goyen in 1652, in his habit of repeatedly painting the same place; this painting now forms part of the Dutch State Heritage Collection.

There is even a version of the same Dutch river landscape near Rhenen by painter of the seventeenth century riverscape par excellence: Salomon van Ruysdael. He, like the other painters mentioned, came from the western, flat part of Holland. Aside from the fact that the commissioners of these paintings must have known the area, the compositions of these scenes suggest a fascination, on the part of the artist, with the hilliness, which causes diagonal lines and the wide vistas over the Rhine towards atmospheric southern horizons. (fig. 3.6) These are all aspects that De Ruijter omitted from his photograph, but which form the collective visual memory of the area.

Fig. 3.6 Salomon van Ruysdael, *Landscape with view on Rhenen*, 1659
oil on canvas, 70.2 x 111.2 cm, coll. Paul Getty Museum, Los Angeles

While I do not make an exact comparison between historic paintings and their reconstructed and rephotographed location, as in the research of Ernst Bos discussed in paragraph 1.3.2 on geospecific comparison, I do believe a comparison of De Ruyter's photograph with the paintings from the Golden Age is possible and relevant.[371] This exercise reveals that the relatively empty land in the environs of the rolling hills of Rhenen have turned into intensely structured, systemised and cultivated land for industrialized floriculture, with intense patterns and grids that facilitate massive agricultural production. Although De Ruijter's choice to photograph intensive horticulture was a generic one, and not influenced by biography or familiarity, his subject matter and viewpoint draws our attention towards this phenomenon, which is close to the traditionally popular and much-depicted parts and aspects of the Dutch riverscape.

Geospecific comparison, as advocated by Wöllflin and other formalists since the beginning of the twentieth century, with paintings like those of Van Goyen, Ruysdael and Cuyp, teaches us that De Ruijter does not accord with what Wells, in *Land Matters*, calls the 'formal and aesthetic conventions' of the area near Rhenen, Opheusden and Kesteren in the Betuwe. As we have seen in this paragraph, the conventions are visualized by, amongst others, seventeenth-century Dutch paintings by famous landscape painters like Cuyp, Van Ruysdael and Van Goyen, who are represented in major art collections in the world while their paintings determine the collective memory of the place. De Ruijter radically breaks with these conventions thus problematising the making of place of the river landscape near Rhenen.

In this case, he problematises the making of place through executing aerial photography. However, further geospecific comparison reveals that not every type of aerial photography results in the same radically different pictures, as the images created by Siebe Swart demonstrate. (Fig. 3.7) Swart has devoted his work to the making of aerial photography in, in his words, 'The Dutch landscape and the built environment'.[372] Tree nurseries, along with almost every other subject in the Dutch landscape, appear in his work. Indeed, one picture of tree nurseries in the land of Meuse and Waal even shows tree nurseries in the same area De Ruijter photographed his *Baumschule #2*. (Fig. 3.7)

[371] See Bos 2015.
[372] Welcome text on front page of the website of the photographer Siebe Swart himself, http://www.siebeswart.nl/ accessed on 29 March 2017.

Fig. 3.7 Siebe Swart, *Land of Meuse and Waal*, *Netherlands,* 27 May 2013, digital photograph, collection of the photographer
[Additional info by the photographer: The low and wet land between the rivers Maas and Waal, central Netherlands has been developed in the fifties by large-scale land consolidation and education, development and training of the residents. One of the main roads along the farms.]

In Swart's picture, the position of the tree nurseries in the river landscape of the central-east Netherlands becomes clear through the river in the background.

The photographs by Swart have great aesthetic quality and sometimes approach geometrical images like those of De Ruijter. Like De Ruijter, Swart's work has been acknowledged in the museum circuit and he has had monographical exhibitions in museum spaces.[373] However, a difference with De Ruijter's aerial pictures is that the emphasis in Swart's work lies on information on and documentation of the Dutch landscape – his image base is highly informed by scenic and spatial developments and approachable through a large variety of specialised terms of landscape phenomena. Because Swart uses the bird's-eye view more than the totally vertical perspective of De Ruijter, his images retain a scenic character. Interestingly, the aerial photograph by Swart also shows the grid of the tree nurseries in the foreground that I know from *Baumschule #2*, but the organically shaped riverscape in the background is very much that of the riverscapes of the Golden Age. Swart's photograph thus clarifies

[373] See, for example, *Siebe Swart: Land of Air and Water. Aerial photographs of Dutch Water Works*, an exhibition in Huis Marseille, Museum for Photography in Amsterdam from 16 December 2011 through 26 February 2012.

how the two very different looking scenes relate to each other in the physical landscape.

The aerial photographs by De Ruijter are more radical, taken vertically and directed towards the ground. As becomes clear from the many other pictures taken by him, this is an extreme and consciously chosen approach. The concept is visible in, for example, the other photographs in the *Baumschule* series, like *Baumschule #24*, also taken in the same area of Kesteren and Opheusden. (Fig. 3.8)

Fig. 3.8 Gerco de Ruijter, *Baumschule #24,* October 2009, chromogenic print on dibond, 110 x 110 cm, coll. the artist
photograph made of tree nursery - like *Baumschule* #2 - near Rehnen, Kesteren, Opheusden, in the clay ground of river landscape.

This photograph also isolates the rigid lines of the systemised agricultural landscape of the tree nurseries in the river clay ground, leaving the atmospheric river views, the hills and the panoramic views from higher hill slopes out of the frame – even though these features haved been determining the formal and aesthetic conventions of this place for centuries since the Golden Age.

In fact, De Ruijter was ignorant of the fact that many painters had visualized the river landscape he was working in.[374] On seeing the reproductions of the paintings, which I sent to him when informing him about my research, he said he recognised the landscape and hilly horizon, which he had seen out of the corner of his eye when he was there. If we are to follow the line of thoughts about the geographical imagination formulated by Schwartz and Ryan in *Picturing Place*, it makes sense to relate *Baumschule #2* to the paintings depicting the same place. It articulates the type of image that De

[374] Conversation with the photographer on 31 May 2017.

Ruijter's work visually contradicts.[375]

In conclusion, this second step of geospecific comparison has revealed that, on the level of Steenbergen and Reh's image form, *Baumschule #2* problematises the former making of place of the area by framing radically different subjects and features of the highly industrialised tree nurseries, compared to the meandering river vistas with hilly slopes, which are more common. De Ruijter thus juxtaposes a different image opposite the conventional imagery of the riverscape that was established centuries before by famous Dutch landscape painters like Cuyp, Van Goyen and Van Ruysdael. The way De Ruijter does this, that is, to which photographic intervention I can compare his approach, and what effect his intervention has on the perception of this place of the beholder is the subject of the next paragraph.

3.3 framing delirious geometrical abstraction

In the third research step, geogeneric comparison, I will analyse the photographic intervention by the photographer, of which the photograph is witness and result. To put it differently, I try to discover what the photographer 'did to' the area of the tree nurseries in the Betuwe to make it look this way. To do this, I will compare *Baumschule #2* with images not of exactly the same location – as is apt in the two previous steps of the geospecific comparison – but of other locations of the same *kind* that are analagous to *Baumschule #2*. As I pointed out in Chapter 1 and as applied to *Werklust* by Baart, in line with the more-than-representational vision of cultural geography of writers like Creswell, I will also interpret *Baumschule #2* in terms of a landscaping process. The photographic intervention and process is thus understood as a process executed by the photographer, to render meaning to the depicted place.

At first sight, it seems difficult to perceive such a still picture in terms of an activity or process, as the practicing of place, formulated by De Certeau and referred to by Van Gelder in *Take Place* (2009).[376] Nor is the singular, still picture easy to understand in terms of the environmental interaction between man and land that Carl Sauer and Kenneth Olwig write about.[377] After all, *Baumschule #2* is almost antithetical to the kind of images in Baart's *Werklust*. I would like to make use of Bazin's theory on centripetal versus centrifugal images to explain this: Whereas the photobook by Baart was a centrifugal, exploring and outbound multi-image project, comparible with the way Victor Burgin interprets the experience of a panorama, *Baumschule #2* is a singular, tableau-like image that should be understood as an inwardly directed, still, framed image.[378] Bazin used the term 'tableau-like' in relation to paintings; however, the way De Ruijter conceives, produces and presents his photograph as a tableau-like framed image, monumentally displayed on the wall, justifies our application of Bazin's approach to the

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[375] See the introduction on 'geographical imagination' and 'imaginative geographies', Schwartz and Ryan 2003, pp. 5-6.
[376] In: Westgeest 2009, p. 73.
[377] Olwig 1996, p. 630.
[378] Burgin 2009 [2005], pp. 303-304; Bazin 2005 [1971], p. 55.

photographic artworks of De Ruijter.

As a whole, the *Baumschule* series is not to be understood as a series of photographs in the sense of a photo reportage, i.e. as a picture story whose photographs have to be perceived in a serial, consecutive way. The static singular photograph, *Baumschule #2* is also difficult to discuss in Creswell's terms of processes of interaction between man and land. Nevertheless, at the end of this chapter I will engage with this concept. And, as will become clear, key to this argument is Burgin's theory on choice of viewpoint and framing, as is Hito Steyerl's theory on the transformation of the linear perspective into a vertically downward one.[379] Before reaching this step of geogeneric comparison, however, I will compare the correspondences that Baumschule #2 has with other landscape types than those typical for the geographical imagination and conventional imagery of the Betuwe. I will do this on the level of Steenbergen and Reh's image form.

Using the table of concordance (see 1.3.3), which discerns which landscape types of the Dutch physical landscape are related to Stechow's landscape types in the genre of landscape art, the location of *Baumschule #2* can be counted as a river area. This corresponds with Stechow's category of 'Rivers and Canals'. Also, the trees in the picture mean that I can include De Ruijter's photograph in Stechow's 'Woods' category.[380] Both have extended pictorial traditions. The snow in the photograph *Baumschule #2* allows us to include the photograph in a subcategory of 'Woods', located in the overlap with Stechow's category 'Winter', which has its own rich pictorial tradition: woods with snow. By comparing De Ruijter's *Baumschule #2* with landscapes of other places, specifically the two landscape types 'Rivers and Canals' and 'Woods with Snow', I get further insight into the way De Ruijter renders meaning to the piece of land in the Betuwe.

Comparing first the aerial photograph by De Ruijter with the formal and aesthetic conventions of the landscape type 'Rivers and Canals', brings us to the pictorial tradition of painted riverscapes. The artistic landscape type of the Dutch riverscape is internationally known. Especially seveteenth-century views of Dutch rivers are hanging in the landscape rooms of the most important museums worldwide. In the previous paragraph on comparison with older pictures of the river area of the Betuwe, I already referred to the work of a number of famous Dutch riverscape painters (see 1.3.2). The artist par excellence of the Dutch riverscape was Salomon van Ruysdael. His composition of the river curve with the silhouette of the ferryboat halfway across it, was constitutive to the convention of many river views. As we can read in Jenny Reynaerts essay in *Der Weite Blick*, nineteenth-century painters prolonged and developed this tradition of Dutch landscape painting, including the painting of riverscapes. [381] Although the environment of *Baumschule #2* near the Lower Rhine is a river landscape exactly of the type depicted in a painting by Van Ruysdael, it is clearly not the convention that De Ruijter is attuned with.

Photography that links to the tradition of landscape painting looks different. At the end of the

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[379] Burgin 1982 [1980], p. 146; Steyerl 2011.
[380] Stechow 1968 [1966]. The categories, as I discussed in 1.2.1 and processed in my 'Van den Heuvel method' in 1.4, determine the structure of Stechow's book *Dutch Landscape Painting of the Seventeenth Century*.
[381] Reynaerts 2008.

nineteenth century, pictorialist photographers from abroad visited the Netherlands,[382] often inspired by Dutch landscape paintings that were exhibited abroad. Scottish photographer James Craig Annan and American photographer Alfred Stieglitz visited Holland and made photographic landscapes that were much inspired by painted lanscapes and thus connected to the pictorial tradition. De Ruijter, however, did not try to emulate Dutch landscape painting of the pictorialists, by copying compositions or executing expressive printing techniques.[383] This becomes clear when I compare *Baumschule* to the work of Dutch photographers like Han Singels (b. 1942) or L.J.A.D. Creyghton (b. 1954), who deliberately strive to emulate Dutch landscape painting.[384]

The same is true of the formal and visual conventions of the 'Woods' landscape type. Using this category allows us to make a geogeneric comparison to imagery of other woods. Although concentrated on the German cultural understanding of this category, an interesting reference is the multifaceted exhibition and book *Unter Bäumen: Die Deutschen und der Wald* produced by the Deutches Historisches Museum in Berlin in 2011.[385] Emerging from this project are many notions that Dutch culture shares with its German neighbour, including Romanticism and folkloristic/fairytale storytelling.[386] However, it should be noted that the German style of managing woods and trees in order to render them sustainable for future generations, as mentioned in, for example, *Unter Bäumen*, never turns into the extreme industrialisation of nature that is at stake in the Dutch landscape, as is visible in De Ruijter's photographs.[387]

Regarding the Netherlands, again, seventeenth-century painting was decisive in founding formal and aesthetic conventions for the depiction of woods. The collection of the Boijmans van Beuningen Museum in Rotterdam provides us with an example from the Ruisdael family: this time, a painting by the nephew of Salomon, the landscape painter Jacob van Ruisdael. (Fig. 3.9)[388]

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[382] Mattie Boom writes about this phenomenon in Boom 2012.
[383] On the development of the pictorial landscape genre in photography, see also Heuvel 2015.
[384] See the exhibition on nineteenth-century Dutch impressionist landscape painter *Willem Maris. Impressionist of the Hague School* in the Gemeentemuseum Den Haag (2012), to which photographs by Han Singels were added to show how the painterly landscape tradition is still current in photography (Singels' photographs are not included in the catalogue). A key collection of L.J.A.D. Creyghton's photographs is published in his photobook *Holland Album* (2005).
[385] Breymayer et al. 2011.
[386] See the section 'Waldkunst', especially the articles 'Der deutsche Wald in Malerei und Grafik' by Andreas Bernhard and 'Der Wald in deutschen Fotografie' by Klaus Honnef'. Breymayer et al. 2011, pp. 106-197.
[387] Regarding Germany, this is subject of the section 'Waldwirdschaft', Breymayer et al. 2011, pp. 54-103.
[388] The different spelling of a name within one family occurred more often in the Netherlands before Napoleon standardised and registered the fixed spelling of family names in the Netherlands in the eighteenth century. The standard for the spelling of the names of Dutch artists is determined by the Dutch RKD - Netherlands Institute for Art History in The Hague - and published on the internet through lists and databases on www.rkd.nl/artists.

Fig. 3.9 Jacob van Ruisdael, *Wooded river landscape with drinking cattle*, 1665, oil on canvas, 111 x 154 cm, coll Boijmans van Beuningen, Rotterdam, inv. no. 1747.

The combination of trees and a nearby river makes this picture suitable for geogeneric comparison with *Baumschule #2*. However, it immediately becomes clear as well that there is no hint of resemblence between this organically shaped vista, with curved lines that guide the eyes of the viewer towards the vanishing point in the idyllic distance, with the geometrically shaped and flat surface in De Ruijter's photograph.

In terms of subject matter, the trees in the white snow connect *Baumschule #2* with images of another subcategory of 'Woods', which overlaps with Stechow's category 'Winter': woods with snow. An example of this subcategory, with which *Baumschule #2* shares a motive, is a watercolour by Dutch painter Willem Witsen (1860-1923). (Fig. 3.10) This category is attractive among artists because of the graphic qualities of the white surfaces of the snow, which contrast with the dark contours of the trees and their branches.[389]

[389] See for these preferences in the photography of Willem Witsen: Leijerzapf 1988a.

Fig. 3.10 Willem Witsen, *Trees in the snow*, ca. 1870-ca. 1923,
Black chalk, brush in water colour, 36.2 x 43.8 cm, Rijksmuseum, RP-T-1978-33

The wood with snow motive was a favourite of Dutch artist Louis Apol (1850-1936). Like Witsen, he painted views of woods and trees in the snow and established a name as a painter of winter scenes.[390] Also like Witsen, and like another well-known Dutch impressionist (albeit he was more famous for photographing city views), George H. Breitner (1857-1923), Apol made photographic studies of his subjects as preparation for his paintings.[391] One in particular, a painting which is documented by the RKD, of which the depicted geographical location is unknown, but shows a view of a wood, covered by snow. (Fig. 3.11)

[390] Leijerzapf 1988.
[391] Soepboer 2016.

Fig. 3.11 Louis Apol, *Solitude [Eenzaamheid]*, 1884,
oil on canvas, 110 x 84 cm, whereabouts unknown (last seen on auction C.F. Roos in 1913)

Its title is 'Solitude', suggesting the winter woods symbolise the absence of life and, with that, loneliness. The kind of generic, poetic title for this landscape is typical of the impressionistic landscapes produced at the dawn of modernism. Slowly, in this period, sensitivity for light effects, composition of dark and light surfaces and graphical elements came to dominate the two-dimensional surface. The title of De Ruijter's *Baumschule* series shares a poetic dimension with the title of this painting by Apol.

However, Apol's study clearly show the central composition around the vista in the middle of the picture, which leads the beholder's gaze to the vanishing point. This work still follows the guidelines for landscape painting set out by Van Mander.[392]

[392] The passage on landscape painting, discussed in 1.1.2 of this dissertation, is: Van Mander 1604, Schilder-Boeck, Grondt, VIII, vs 15-22.

Fig. 3.12 Louis Apol, photographic landscape study of woods in snow, 1885-1895, daylight silver print, 11.3 x 15.5 cm, coll. Leiden University Library, inv. no. PK-F-81.335

One of Apol's later photographs, in the collection of Leiden University, shows a more extreme modernist tendency in making the snow in the foreground a separate white surface with a dominant compositorial position of its own. (Fig. 3.12) In this regard, it resembles the painted woods by Witsen. (Fig. 45) The picture approaches the modernist graphic look of the trees in the snow of De Ruijter, although it clearly lacks the radical geometryof *Baumschule #2.*

These geospecific and geogeneric comparisons of De Ruijter's photograph with historical paintings have revealed that he not only worked in an area loaded with pictorial history and tradition, but also worked in a tradition with a rich art historical past: the tradition of the woods covered with snow motive. However poetic the associations of the ingredients of the woods and the snow in De Ruijter's *Baumschule #2*, the plain geometry of the aerial photograph has not resulted in an atmospheric picture of the type of the impressionist painters Witsen and Apol.[393]

There is another aspect that makes De Ruijter's photographs by different from those by Apol and Witsen: the latter artists did not consider photography as an art form. This is well described by photo historian Ingeborg Leijerzapf in the introduction to her article on Willem Witsen:

> In his free time, Witsen was a passionate practitioner of photography. In contrast to most of the painters who photographed at this time—who were secretive about their photographic activity for fear of being seen as copyists of photos, among them George Breitner—Witsen was

[393] Compare to the photography of the painters Witsen and Apol in Leijerzapf 1988a and 1988b respectively.

relatively open about his endeavours in this area. Nevertheless, his photos were circulated only among his private circle of family and friends, for whom they were taken.[394]

In the Netherlands, in the nineteenth century, photography was not considered part of the profession of a painter. Unlike artists from the Barbizon school of early-modernist landscape painting, Dutch painters, who had a lot in common with them artistically, did not show the same interest in photography. Indeed, whereas in France there was an exchange and publicly shown or discussed visual dialogue between painting and photography, no such phenomenon emerged in the Netherlands.[395] In clear contrast, De Ruijter specifically directs his photographic efforts towards the museum and gallery circuit, conceiving and launching his monumental photographs explicitly as artworks.

A concept closer to De Ruijter's *Baumschule #2* is an image by another photographer in the modernist tradition, Albert Renger-Patzsch (1897-1966), who also discovered the graphic qualities of planted trees in the snow. (Fig. 3.13) Geogeneric comparison of De Ruijter's photograph with Renger-Patzsch's photograph *Fir Trees in Winter* (1956) shows clear similarities. Unlike the impressionist photographers, Renger-Patzsch and De Ruijter chose a less naturally shaped and clearly geometrically planted artificial kind of woodlands: trees stand in the straight rows of so-called production woods. The choice of production woods is no coincidence: in both pictures the straight lines in which the trees are positioned are of key compositorial importance.

Fig. 3.13 Albert Renger-Patzch, *Fir Trees in Winter,* 1956
courtesy Ubu Gallery, New York

However systemised the picture by Renger-Patsch is, in comparison to those by Witsen and Apol, it still shows the linear perspective and vista towards the vanishing point we know from conventional

[394] Leijerzapf 1998a. The introductory paragraph of the section 'discussion', her quoted from the Dutch version of the article on http://journal.depthoffield.eu/vol05/nr08/f02nl/en (accessed on 17 March 2017).
[395] Heuvel 2015, section 'The Hague School of Painting', http://journal.depthoffield.eu/vol06/nr01/a03/en, accessed on 17 March 2017.

landscape painting, while the black-and-white branches in the upper part of the photograph form a hazy cloud reminiscent of the poetry of romanticism.[396] Predecessors to those photographs that focus on the extreme geometrisation and industrialisation in landscapes are to be found in a more recent movement in photography: the German Düsseldorfer Schule.[397]

The influential Düsseldorfer Schule emerged in photography in the 1980s, inspired by Bernd and Hilla Becher, two of the contributers to the *New Topographics* exhibition.[398] From 1976, the Becher taught at the Kunstakademie Düsseldorf, where their students included famous photographers such as Andreas Gursky, Thomas Struth, Candida Höfer, Thomas Ruff and Axel Hütte. The Becher's taught these students to focus in particular on themes from the man-made cultural landscape, such as urban, suburban and industrial areas, and aspects such as artificiality, seriality and systemisation in the human environment.[399] The Düsseldorfer Schule, like De Ruijter, also worked in monumental sizes for photographic exhibition prints.

The photographers of the Düsseldorfer Schule became known – simultaneously with photographers from the American continent such as Jeff Wall – for the enlargement of their exhibition prints to sometimes extreme sizes many metres wide.[400] With these monumental photographic artworks they conquered the museum spaces that had previously been the realm of traditional painting. Photographers of the Düsseldorfer Schule often stylised their very detailed and sharply focused photography into geometrical, symmetric compositions. The monumental size of the exhibition print as artwork, the focus on human systemisation and industrialisation of the environment and nature, and the strongly geometric and symmetrical composition of *Baumschule #2* makes the image of De Ruijter akin with the photography of the artists of the Düsseldorfer Schule.

The 1990s and the first decades of the twenty-first century witnessed a growing global interest within photography in the role, position and influence of man in landscape. *Wasteland. Landscape From Now On* in Rotterdam in 1992, *Ecotopia* in New York in 2006, *Terra Cognita* in Groningen in 2012 and *Sense of Place. European Landscape Photography* in Brussels in the same year and *Mijn Vlakke Land. On Photography and Landscape* in Antwerp in 2015, are only some of the significant and elaborate artistic and curatorial efforts that marked this intensifed interest.[401] Interest in man-made and man-controlled environment, highlighted by the Düsseldorfer Schule, was now ubiquitous. Interest in the cultural landscape varied from neutral documentary studies and delirious spectacles of geometry and massiveness like those of prominent Düsseldorfer Schule alumnus Andreas Gursky, to committed

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[396] A painting of the German Romanticism showing such a cloud of branches is for example *Der Chasseur im Walde* (1814) by Caspar David Friedrich, oil on canvas, 65.7 x 46.7 cm, private collection, printed and discussed in Breymayer 2011, p. 132.
[397] See Gronert 2009 for a comprehensive study of the Düsseldorfer Schule in photography.
[398] Ibidem.
[399] Stefan Gronert calls 'Structurizing of the image space by means of geometrical elements' a leading motif of the work of Gursky. This is to be seen in, for example, the photographs Schiphol (1994) and 99 Cent (1999). Gronert 2009, p. 57, images Gursky on pp. 120-123.
[400] Jeff Walls himself comments on this in Walls 1995.
[401] Gierstberg et al. 1992; Lehan (ed.) 2006; Melis 2012; Paul and Sullivan 2012 in which photographs by De Ruijter were included and discussed on pp. 30-35.

photographic projects on the ecology of the environment.[402]

A comparison with the photograph *Rhine II*, by Gursky, reveals much about a photographic intervention, which is also at stake in De Ruijter's *Baumschule #2.* (Fig. 3.14) In fact, *Rhine II* is a special case. It is a photograph of monumental size – typical for the work of Gursky – at 1.5 metres high by three metres wide.[403]

Fig. 3.14 Andreas Gursky, *Rhine II*, 1999,
chromogenic print on paper, 156.4 x 357.5 cm,
coll Tate Modern London, inv. No. P78372

The intervention Gursky applies consists of the following aspects: He takes a patch of bank of the River Rhein. The Rhein is an epic river in German landscape and culture, with a long tradition of hymning in song, poetry, literature and the visual arts.[404] Gursky chose a piece of the river where the landscape shows the modern phenomena of controlling and forcing nature into inflexible, inorganic borders of hard materials. The river is not flowing or meandering freely, but squeezed by human hands into a rigid and straight canal. The boring, bold, geometrical shapes of this landscape are emphasised by Gursky's digital manipulation: he has digitally eliminated 'irregularities' like buildings in the background.[405] By repetition of the straight shapes of the landscape, he achieves what appear to be perfectly straight and parallel stripes. He exaggerates and further systemises the geometry in landscape, thus making it look epic, monumental, heroic – delirious in its extreme rigidness – like a monumental artwork of geometric painterly abstraction.

A fascinating coincidence lies in the fact that *Baumschule #2* was photographed by De Ruijter

[402] See for the activist component of landscape photography in Ecotopia the section 'Environmentalism and Art' in Lehan (ed.) 2006, pp. 25-26.
[403] In 1999, a copy of this monumental photowork was sold for more than 4.3 million dollars on Christie's art auction in New York as the most expensive photograph at that moment in the world Maev Kennedy, 'Andreas Gursky's Rhine II photograph sells for $4.3m', *The Guardian*, 11 November 2011, https://www.theguardian.com/artanddesign/2011/nov/11/andreas-gursky-rhine-ii-photograph?CMP=share_btn_link (accessed on 20 March 2017).
[404] See the archaic medieval German *Nibelungenlied* from the thirteenth century.
[405] Syring 1998, p. 6 and 53.

on the banks of the Lower Rhine. Gursky made his *Rhein II* photograph around 175 km upstream, in the neighbourhood of Düsseldorf.[406] *Baumschule #2* and *Rhein II* share an interest in two developments: on the one hand, the industrialisation of the modern, western and man-controlled and systemised landscape, and modernist trends towards geometric abstraction in twentieth-century art and photography on the other hand. The photographs by Gursky and De Ruijter form links between these two developments.[407] However, even if De Ruijter shares a rigid geometricising with this modernist movement, similar to that employed by Gursky in *Rhein II*, the big difference in De Ruijter's intervention is that he has totally changed the perception of the landscape by applying aerial photography.

By using a vertical view from above, De Ruijter connects to the vertical view downward, i.e. the view of the person in control, which has been increasingly seen in media culture in recent years. Hito Steyerl reflects on this turn from a linear perspective towards a vertical one in her article 'In Free Fall: A Thought Experiment on Vertical Perspective'.[408] She associates this disappearance of the horizon with what she calls 'The Politics of Verticality':

> The view from above is a perfect metonymy for a more general verticalization of class relations in the context of an intensified class war from above – seen through the lenses and on the screens of military, entertainment and information industries.[409]

The work by De Ruijter lacks a political overtone or mission. Instead, the photographer emphasises a certain playfulness in his working with gear belonging to more playful and innocent leisure activities, like kites and fishing rods.[410] However, because of the visual analogies in his work, he cannot prevent the viewer from associating his work with the current trend for aerial views of control like maps, drone and satellite pictures. At least, De Ruyter's work shares their evaluative intent, making his work a reflection on the phenomenon of intensely industrialised and highly systemized agriculture in the Dutch landscape. The work does not evoke political questions on issues of power, but merely invites reflection on the character of man's interaction with nature. Humans do regulate and control nature and, in De Ruijter's work, this becomes a charming interplay. On the one hand, nature is restricted and systematised; on the other hand, nature breaks free of man's limitations and grids with organically shaped outgrowths. Yes, man rules nature, but there is also tenderness in this control; a tenderness alluded to in the poetic title *Baumschule*.

De Ruijter shows the strength of the opiniating choice for viewpoint and framing. His intervention, to turn the perspective vertically downwards and to choose the different landscape element of a tree nursery that lies on the periphery of the often hilly slopes and city of Rhenen, results in a break with the formal conventions of depicting place, with the existing geographical imagination, as I have

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[406] Information on *Rhein II* of the Pinakothek der Moderne in Munich, who holds one of the edition of six versions of Rhein II. https://www.pinakothek.de/kunst/andreas-gursky/rhein-ii, accessed on 17 March 2017.
[407] This was also the context in which photographs by De Ruijter were included in the photography exhibition and festival distURBANces in several venues in Luxembourg City in 2013. Ecker (ed.) 2012. (The photographs by De Ruijter were exhibited in the Musée de l'Art et de l'Histoire in Luxembourg in the framework of the *distURBANces* event from 25 April through 1 September 2013, although not printed in the catalogue.)
[408] Steyerl 2011.
[409] Ibidem, p. 26.
[410] Conversation with the photographer on 31 May 2017.

signalled through the geospecific comparison in 3.2. De Ruijter uses these interventions, which cause what Wells calls problematization, to make place.

The aim of this methodic step of geogeneric comparison has been to determine which other landscape types *Baumschule #2* connects with. Here, the theory of understanding a landscape photograph in the way cultural geographers and landscape architects understand a landscape in terms of a garden, is helpful. To understand the ideology that is implicit in a landscape, a landscape can be seen as a garden, in which the physical land is processed and moulded into such a shape, the characteristic elements and features of which together refer to a body of thought – much as a microcosmos with meaningful characteristics evokes a macrocosmos of a certain kind. Seeing the landscape photograph by De Ruijter as a garden helps us to think about which elements and features De Ruijter *excluded* from his image, what meaningful landscape characteristics he *included* in the area within the frame, and what features and proportions he combined in order to shape these characteristics in his frame. According to writers on gardens such as Steenbergen and Reh, this excluding, including and composing achieves an association with an ideology or body of ideas.

Which reverie of another type of landscape *does* the photograph evoke? The way De Ruijter's *Baumschule #2* makes place lies in the fact that the image shows us shapes and patterns that are impossible to see from the usual eye-level viewpoint. He reveals shapes of the landscape to the viewer that make the photographed land reminiscent of a painterly tradition. However, as shown in 3.2, this painterly tradition is not the painterly tradition of panoramic views of rolling hills of the Golden Ages that one might expect of the area of Rhenen and Kesteren. Nor does *Baumschule #2* connect to the landscape types of the traditional riverscapes like those of Salomon van Ruysdael or the woods with snow, which I compared at the beginning of this section on geogeneric comparison. Through his photographic intervention, De Ruijter's landscape appropriates the characteristics of a totally different painterly tradition: geometrical abstract painting, like that of Dutch painter Piet Mondriaan (1872-1944). This is what causes the problematisation of the conventional image of the place and the way the image makes place.

With his perspective and framing, De Ruijter emphasises geometric systemisation in the landscape. This systemisation of the rectangular fields is easy to associate with paintings like *Tableau I* by Mondriaan. (Fig. 3.15)

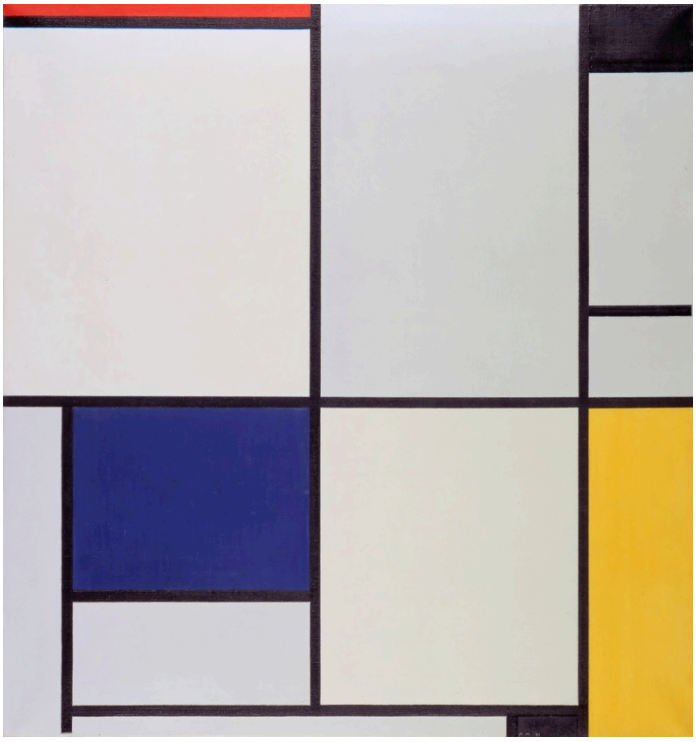

Fig. 3.15 Piet Mondriaan, *Tableau I,* 1921
oil on canvas, 103 x 100 cm,
coll. Gemeentemuseum Den Haag, inv. no. 333329.

In the Netherlands, it is popular to compare the Dutch landscape with geometrical abstract paintings by Mondriaan. Actually it is often said that the abstract paintings by Mondriaan sprout from the same Dutch mind that also systemises the Dutch landscape and nature. In 2015, art critic Sandra Smallenburg expressed this thought with a quote from landscape artist Paul de Kort (b. 1961). De Kort was invited to make a land artwork of the young landscape of the Dutch polder Flevoland, a new province and land created from the IJsselmeer in the 1980s. Talking of this project, the artist said: 'When I sat in my car to the intended location, driving over the straight roads of Flevoland, suddenly Mondriaan came to my mind.'[411] A simple, cropped aerial photograph from Google Maps of the Flevoland polder, where Paul de Kort may have been driving, shows why it is not strange that Mondriaan's painting came into the artists' mind. (Fig. 3.16)

[411] Smallenburg 2015, p. 189.

Fig. 3.16 Section of the Flevoland polder, cut from Google Maps by the author, maps.google.com, accessed on 9 March 2017.

The physical landscape De Kort had been driving through, which is rigidly structured to work the land as efficiently as possible, is analogous to the pattern of rectangles and straight lines in Mondriaan's abstract painting.

The comparison between the Dutch landscape and Mondriaan's paintings is appropriate and not merely formal. Mondriaan was interested in essential, abstract forms, lines and proportions that underlie nature. Mondriaan's early landscape paintings, in the collection of Gemeentemuseum Den Haag, clearly show this search for more generic shapes and structures than the exact visual ones. (Figs. 3.17 and 3.18)

Figs. 3.17, 3.18
left: Piet Mondriaan, *Evening; Red Tree (Avond; Rode Boom)*, 1908-1910, oil on canvas, 70 x 99 cm, coll. Gemeentemuseum Den Haag
right: Piet Mondriaan, *Grey Tree*, 1911, oil on canvas, 79,7 x 109,1 cm, coll. Gemeentemuseum Den Haag
two paintings from the series of trees in which the artist moved from figurative landscape painting into abstraction.

With his step in 1917 to Neo-plasticism, Mondriaan revealed or created a universe in itself, in which he concentrated on essential forms of life and the world.[412] The shapes and grids of the totally abstract world viewed by Mondriaan in his paintings of Neo-Plasticism, show the same geometrical order that the Dutch impose on their landscape and that De Ruijter reveals by his vertical view and way of framing. Through this way of working, De Ruijter indicates the analogy between the abstraction in the painted nature of Mondriaan and the abstraction in the Dutch physical landscape. More generally speaking, through his intervention, he approaches the vision of the physical landscape represented by geometrical abstract painting, revealing a mental intervention in our environment. This is confirmed by the fact that De Ruijter's later series *Almost Nature* (2012-2014), even more clearly shows photographs that are analogous to compositions like Piet Mondriaan's.[413] (Fig. 3.19)

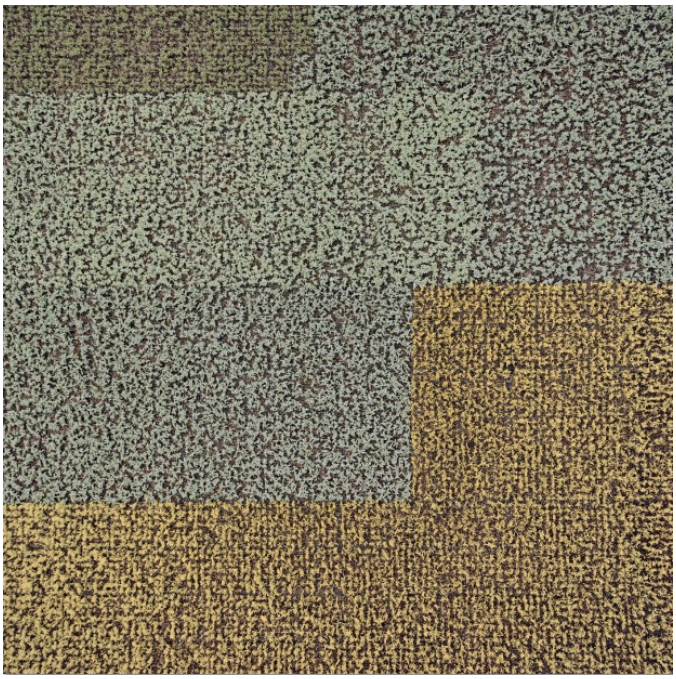

Fig. 3.19 Gerco de Ruijter, untitled #06, from the series *Almost Nature,* Boskoop, 2012-2014
chromogenic print on dibond, 30.5 x 30.5 cm, edition of 5

What does De Ruijter bring about with this association of the Betuwe land near Rhenen with the geometrical nature of Mondriaan? In the section on methodology from cultural geography in Chapter 1, I dealt with writings by Steenbergen and Reh, who, in *Architecture and Landscape*, pointed at the habits of the Romans, to tame wilderness and make place – in their terms, to create *locus* out of *topos* – by drawing the initial cross of the templum and organizing their domestic environment geometrically around it.[414] In 'The geometry of landscape: practical and speculative arts in sixteenth-century Venetian land

[412] Mondriaan introduced this new view of Neo-plasticism first in Dutch language, using the Dutch term 'nieuwe beelding' in *De Stijl* magazine in 1917; in 1921 in a French leaflet, he introduced the term *Le Neo-plasticism* for an international audience.
[413] See the book *Almost Nature* (2015) by De Ruijter.
[414] Steenbergen and Reh 1988, p. 12.

territories' in the book *The Iconography of Landscape*, Denis Cosgrove further reflects on geometry in the physical landscape.[415] Referring to treatises on geometry in landscape art, for example in *Osservazioni nella pittura* (1580) by cartographer Cristoforo Sorte, and the theory on the 'geometria speculativa' of Francesco Feliciano, he elaborates how, in Renaissance Italy, humans processed the landscape by subjecting it to geometrical patterns and grids.[416] This was paralleled in the achievements of painting, in which the representation of the physical environment was also subjected to the geometry of linear perspective.[417] In Dutch literature, Ton Lemaire explains that the representation of landscape since late Middle Ages has reflected the changing world view.[418] It is this reflection on geometry in landscape that De Ruijter evokes through his connection of the Betuwe location with geometric abstraction.

The theory of Cosgrove and Daniels on landscape representation helps us understand that this intervention by De Ruijter and the resulting geometrical abstract photographs make us aware of an association other than seventeenth-century Dutch landscape painting: geometry in landscape. Cosgrove's theory in *Iconography of Landscape* makes clear that this geometry in landscape is not only a phenomenon that substitutes economic efficiency, or, as Huizinga alludes to, merely an enjoyment of external appearance. As Cosgrove pointed out, we can also understand it as a religious or spiritual dimension.[419] Cosgrove explains this by alluding to the exploitation of land of the Veneto in Renaissance Italy. Religious understanding of the world through Catholicism is replaced by economic exploitation of landscape through geometry. Geometry is considered as a new spiritual body of thought through which landscape came to be understood.

This vision, in which geometry is understood as the new spiritual dimension through which to understand nature, is supported by the fact that the paintings by Piet Mondriaan, which De Ruijter's photograph resembles, also has this spiritual dimension, consisting of geometrical shapes and elementary colours. This depicting of geometry was not merely for visual pleasure. His concern was to experiment with proportions, thus visually representing a mental universe in an artistic practice he called Neo-plasticism.[420] Geometry in the physical environment, as explained by Cosgrove, resembles the geometry in an artistically represented universe, which was also the concern of Mondriaan. De Ruijter, through his intervention of aerial photography and cropping, reminds us of this connection.

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[415] Denis Cosgrove in: Cosgrove and Daniels 1988, pp. 254-276.
[416] The cited works are Cristoforo Sorte, Osservazioni nella pittura, 1580 and Francesco Feliciano, Scala grimaldella: Libro d'aritmetica, e geometria speculativa e practicale of 1518. Cosgrove and Daniels 1988, pp. 260-262.
[417] Denis Cosgrove points out how it was Sorte in *Osservazione nella pittura* who most clearly emphasized the relationship between geometry in cartography and geometry in linear perspective in landscape painting. Denis Cosgrove in Cosgrove/Daniels 1988, pp. 260-261.
[418] Lemaire 2010 [1970].
[419] Denis Cosgrove, 'The geometry of landscape: practical and speculative arts in sixteenth-century Venetian land territories', in: Cosgrove/Daniels 1988, pp. 254-276.
[420] See for an extensive discussion of the work by Piet Mondriaan and neoplasticism, Jaffé 1994 [1980].

Chapter 4

APPOINTING INTEREST: *MAPPING 5* (2008-2009) BY KIM BOSKE

The case study in this chapter differs in several ways from those in the previous two chapters. Whereas *Werklust* by Baart and *Baumschule* by De Ruijter compare a new or alternative image to the collective visual memory of the place, the project *Mapping* by Kim Boske (b. 1978) conforms more to the formal conventions of the place. This chapter puts number five of this series central (fig. 4.1). Like the photographs by De Ruijter discussed in Chapter 3, the works in the *Mapping* series by Kim Boske are to be understood as singular art works. Boske produces them as such in monumental sizes and as refined, polished objects that are processed in the gallery and museum circuit as single, landscape artworks. *Mapping* presents a series of landscapes in which every image features a tree as a central component in the composition.

Although at first sight, or from a distance, Boske's pictures appear to be regular landscape pictures, made in relatively empty areas with sandy ground and heath alternating with woods, the appearance of the depicted nature is puzzling. The contours of the trees, bushes and woods and sometimes a passer-by, are not sharp but blurred. We see different versions of the branches of the trees depicted in various forms of contrast and transparency. What Boske does exactly is move around the tree in a circle, while taking several photographs of the same tree from different sides. She chooses her camera position, direction and the framing in such a way that quite traditional, centred compositions emerge, similar to those of the landscape painters of the seventeenth and nineteenth centuries. In this regard, Boske's work is comparable with that of Baart, but different to that of De Ruijter, who, as shown in Chapter 3, applied an extremely vertical camera direction. Boske makes multiple exposures of the tree visible simultaneously, which has the surprising effect that the photographs of *Mapping* resemble paintings. It is this effect that is the focus of the discussion in this chapter and, in particular, the third section on the artist's photographic intervention.

The images in Boske's *Mapping* series make the photographed environment analogous with historical Dutch landscape paintings – even paintings of exactly the same place, as will be discussed in 4.2. This contributes to the making of place. Following the thoughts of Lorimer, Meinig, Mitchell and others, who understand landscape as a mental construction resulting from a process, namely the interaction between human activity and the physical landscape, I interpret Boske's process of photographing as a landscaping activity. By analysing what she literally does in the space, with her camera and in post-production, and the picture that this results in, I conclude that this contributes to the making of place of the area she photographed.

Fig. 4.1 Kim Boske, *Mapping 5*, 2008-2009, from the series *Mapping* (2008-2009), chromogenic print, mounted and framed, 50 x 75 cm, coll. Leiden University Library, PK-F-2018-0020.

While Baart worked in an area lacking visual history and formal/aesthetic conventions (newly won polder with only a brief history of being *land* at all) and De Ruijter, although working in an area with a rich pictorial history, chose an unusual part and aspect of the area, Boske works with highly valued, monumentalised landscapes that have a rich visual history and tradition of representation. Unlike Baart and De Ruijter, Boske does not juxtapose a contrasting image against the formal conventions of the place; rather, in a more affirmative way, she builds on and reinforces the meaning and identity of the place with her photographs.

In terms of it being a physical landscape, it has been transformed into heritage as nature reserve. It has been opened up for public consumption as 'beautiful landscape' and as a recreation area. In terms of art history, the geographical imagination of the area that Boske photographed was not initially established by seventeenth-century painting, as was the case in the river zone of De Ruijter's *Baumschule #2.* The area where Boske photographed was discovered in the nineteenth century by the painters of the Laren School,[421] and it is their paintings of bucolic heath scenery that determined the collective visual memory of the place. Unlike the previously discussed projects, Boske's *Mapping* series does not alter or break open this meaning of the place. Instead, it consolidates and strengthens a meaning that was already established by monumentalising the area as natural heritage and through art history. In the following three sections of this chapter, I will discuss how her photographs contribute to the construction of meaning of this place through the three, now familiar steps of georeferencing, geospecific and geogeneric comparison.

[421] Raassen-Kruimel and Roodenburg-Schadd 2014.

4.1 natural heritage of the Zuiderheide near Laren

The geotagging of the photograph *Mapping 5* had not already been done by the photographer, as was the case with Baart's *Werklust* and De Ruijter's *Baumschule #2.* When asked, the photographer revealed that she has documented the area where the photograph was taken as the Zuiderheide, but not the exact location of the tree. She does not see this as relevant information. In terms of the area, according to information provided by the photographer, the photograph was taken in the heath landscape of 't Gooi.[422] More precisely, the photographer has been working in heath fields located around the south-western side of the town of Laren, in the direction of Hilversum. Both towns are situated in this area called 't Gooi. This heathland consists of two parts: a section of 344 hectometres west of Laren called the Westerheide, and a southern section of 321 hectometres called the Zuiderheide.[423]

Further research leads to the information that the exact geographical location of the tree is situated in the Zuiderheide, at the coordinates: [424]

Longitude 5.213522

Latitude 52.233362

This is a point on the map, or, speaking in terms of Hackeloeer, an exactly defined formal 0-dimensional location, indicated through the geographical co-ordinates in Google Maps in the images below[425] (Fig. 56).

[422] Conversation with the photographer on 30 November 2016.
[423] The information is extracted from the public information website "Gooi en Vechtstreek", a collaboratively published website of nine communities in the area: http://www.tgooi.info/natuur/westerheide.php, accessed on 4 February 2017.
[424] Based on a combination of a Google Maps and Google Images search with a visit to the heath on 6 February 2017.
[425] Hackeloeer 2014, p. 61.

Fig. 4.2 Location within the Netherlands (with marker), near Amsterdam and within 't Gooi area and, specifically, the Zuiderheide, where Kim Boske took her photographs for *Mapping 5*.

To use the terminology of Hackeloeer and others, this specific tree is not currently a POI (point of interest), which adds special meaning to the place. As we shall see, the outcome of my research is different depending on whether I research the represented place as a point or as an area. When I take the area of 't Gooi as a point of departure for this georeferencing, the artwork renders meaning to 't Gooi as a whole. When I identify the exact location of the artwork I can connect the cultural-historical information to the specific place, thus turning the tree within it into a POI, which can be visited and experienced on location.

Getty's Thesaurus of Geographic Names (TGN) uses the verbal description of the "Gooi" - in Dutch, it is generally "Het Gooi" or "'t Gooi". There are two Dutch regions with the name Gooi: the area near Laren, where Boske's photograph is taken, is situated in the province of Utrecht and, according to the TGN, has as unique identification code '7260057'.[426] The more specific geoterms of the 'Zuiderheide', where Boske has been making her photographs, is not discerned separately in the TGN. I can complete this exercise of geotagging the artwork by relating it to the ground, programmatic and spatial form of the physical landscape. Analogous with the interest from phenomenology, as formulated by Norberg-Schulz, for example in *Genius Loci: Towards a Phenomenology of Architecture*, to understand the geological conditions that the landscape in the photograph relates to, I must first consider the ground form.[427]

In contrast to the polder of the Haarlemmermeer, which has only been dry land for a century

[426] There is also a 'Gooi' region in the province of Gelderland with a different number.
[427] Christian Norberg-Schulz in a passage on identification with the environment; Norberg-Schulz 1980 [1979], pp. 20-21.

and a half, the ground of ’t Gooi has a long history. Indeed, the formation of the land dates back more than 500,000 years. Again, as in the case of *Baumschule #2*, European rivers flowing out towards the North Sea were determinant in this proces. It was the prehistoric Eridanos River that brought sand and gravel from the Baltic Sea to the North Sea area.[428] After Denmark was lifted, the Meuse and Rhine rivers also spent hundreds of thousands of years depositing sediments in this area. This sand and gravels was several shades of light brown that are still visible in the landscape of ’t Gooi and the art works representing it. (Fig. 4.3)

Fig. 4.3 Section of the ground of ’t Gooi with the shades of broken white to brown, typical of the sedimentary sands brought by rivers flowing from the north and east towards the North Sea area over thousands of years. Photo: IVN, source: https://www.ivn.nl/afdeling/gooi-en-omstreken/geologie-van-het-gooi

The foreground of Boske's *Mapping 5* photograph also shows these typical light beige patches, sand drifts in the landscape that move over the area, blown by the wind. The sand with this typical colour was brought here in the Pleistocene era by ice caps from Scandinavia, which pushed and shaped the ground of ’t Gooi and caused its hilly surface, albeit the hills never exceed around 80 metres.

With regard to the programmatic form, the Zuiderheide has been a residential area since prehistoric times, as evidenced by archeological findings of vernacular objects as well as constructed

[428] 'Geologie van het Gooi', information of the IVN instute for nature education and sustainability, https://www.ivn.nl/afdeling/gooi-en-omstreken/geologie-van-het-gooi, accessed on 6 February 2017.

hills.[429] Still visible – in fact, partly reconstructed for cultural-historical tourism – in the landscape are funerary hills and so-called *tafelbergen* ("table hills"), i.e. hills that were constructed for religious ceremonies. These originate from medieval civilisations – written sources which mention them go all the way back to around 900 AD.[430] These people lived as farmers who worked the land. Sheep were important domesticated animals that lived from the grasses of the heath land. They provided milk and meat, while the wool provided the raw material for intensive weaving activity and a textile industry. The Romans never resided in the area: they stopped their northbound expansion just a few kilometres south of ’t Gooi, with the river Rhine as the northern border. Also, other peoples, like the Vikings, did not see the heath area of ’t Gooi as a destination, primarily because the sandy, empty area had little to offer in terms of resources. The heath used to be much larger, but lost terrain to towns and infrastructure that were built in the environment.

At the end of the nineteenth and the beginning of the twentieth centuries, awareness grew about the value of the natural beauty the area had to offer. Wealthy people took up residency in the different villages of the area and saw the heath as a delightful place for recreation. At the same time, the train and tram lines that were built in the nineteenth and early twentieth centuries, made the heath areas of ’t Gooi accessible for people from the capital city of Amsterdam. Moreover, transportation over land, which connected the economically strong western part of the Netherlands and Amsterdam with, in particular, eastbound parts of the Netherlands and Germany, resulted in ever more highways, bridges and other infrastructure in the environment. They will grow to protect the heath areas of ’t Gooi against urbanisation and suburbanisation.[431] This rise in urbanisation around the area where Kim Boske takes her photographs is clearly seen in the aerial photograph that is fig. 56.

'Being beautiful' has become a central concept in the function of the Zuiderheide as a landscape. The Zuiderheide has always served as a garden of delight for recreation in the urbanised zone of the western and middle Netherlands. The area is administered by a foundation that, in the nineteenth century, came into being as a planning authority. In Dutch, this authority is called the 'Schoonheidscommissie', which literally translates as 'Beauty Committee'. In 1932, this foundation became the Goois Natuurreservaat. In those days, a growing number of institutions were founded to protect biodiversity and natural beauty in the Dutch landscape. This beauty was discovered from the end of the nineteenth century and would be exploited for recreation and tourism. The most important of these foundations is Natuurmonumenten, established in 1904 by wealthy people in ’t Gooi.[432]

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[429] 'Zuiderheide - Laren' on the website of the Goois Natuurreservaat, the administration the manages the area. https://gnr.nl/de-natuur-in/gebieden/zuiderheide/, accessed on 6 February 2017.
[430] Schuyf 1995, pp. 57-59.
[431] 'History' in the 'About us' section of the website of the Goois Natuurreservaat, the nature reservate that administers the area. https://gnr.nl/de-natuur-in/gebieden/zuiderheide/, accessed on 6 February 2017.
[432] Dutch dignitary Jac P. Thijsse put in epic efforts around 1904 to protect the Naardermeer against the plan to turn the lake into a rubbish dump for Amsterdam. His pioneering activism resulted in the foundation in 1904 of the first Dutch nature reserve organisation: Natuurmonumenten. The modus operandi of this foundation is typical of the wealthy people who established it. Through crowdfunding among their members they succeeded in buying the area of the Naardermeer, thus protecting it from its earlier fate. See Dik van der Meulen in Bekke-Proost 2015, p. 190-191.

The Goois Natuurreservaat, as its own information explains, 'cares for the natural beauty' of the area.[433] After having been a residential area for farmers who grew vegetables and kept sheep, its ultimate purpose was to become an area of natural beauty to be enjoyed by tourists and holidaymakers. The caretakers of the Goois Natuurreservaat implement an intensive programme of forest and heath management that is easily interpreted as an ongoing process of what Mitchell calls landscaping, what Steenbergen and Reh articulate as gardening and what Tuan and Creswell describe as place making.[434]

The nature care includes, among other things, protecting the flora, chopping trees and programmes of cattle keeping. Flocks of sheep are kept not only for grazing the grass, which conserves the heath, but also because they are beautiful and represent the traditional function and cultural history of the land. More recently, the Scottish Highlander cow has been introduced into the landscape: this animal turned out to be suited to protecting the heath against the encroaching of surrounding woodlands because they eat the young saplings. Maintaining the beauty of the area requires a number of special measures; for example, discussions are currently ongoing regarding the Scottish Highlander threatening the life of the pheasant, because the cow demolishes the places the birds use to hide from foxes. This has been seen as an unwanted development because pheasants are seen as part of the traditional concept of the heath's beauty. The threat to the lives of rabbits, also due to the cows destroying holes that rabbits hide in, plus the fact that it has become easier for hawks to see rabbits is considered another negative consequence. Despite this, arguments for nature care won out over those for maintaining traditional scenic beauty and the 'strange' Scottish Highlander is now an accepted new element in the bucolic landscape of the Zuiderheide.[435]

Considering the spatial form, as explained before, the Zuiderheide is situated in an urban area that continues to experience intensive industrial activity and urbanisation. From almost every part of the heath, some trace of civilisation can be seen on the horizon, above the woods, be it a tower, a block of flats or a telecommunications mast. These structures serve to remind ramblers that daily life borders the natural scene. Moreover, within the urbanised area of 't Gooi, the heath links up to other heath areas: the Westerheide and the Bussumerheide to its west, and the woods of Lage Vuursche to its southeast. The highways A1, A27 and N525 mark the borders between the Zuiderheide and the other natural areas and to the south-west is the town of Hilversum. Within the borders of the Zuiderheide, the spatial form is filled with flora, generally areas of heath alternating with woodlands. A large sand drift is situated in the middle of the Zuiderheide. The tree in Kim Boske's photograph is at the north-western border of this sand drift. A quite dense network of foot and cycle paths, which opens up the heath to walkers and cyclists for experiencing its natural beauty during their leisure time, further characterises the spatial form of the Zuiderheide.

The characterisation of the Zuiderheide area of Boske's *Mapping 5* becomes clearer when I

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[433] 'History' in the 'About us' section of the website of the Goois Natuurreservaat, the nature reservate that administers the area. https://gnr.nl/de-natuur-in/gebieden/zuiderheide/, accessed on 6 February 2017.
[434] See my discussion in 1.2.2 of this dissertation.
[435] 'History' in the 'About us' section of the website of the Goois Natuurreservaat, the nature reservate that administers the area. https://gnr.nl/de-natuur-in/gebieden/zuiderheide/, accessed on 6 February 2017.

compare the area to the landscapes of the photographic projects discussed in the previous chapters. The Zuiderheide is not an intensely exploited utilitarian area like the Haarlemmermeer polder (Baart) or the agricultural zone for industrialised tree growing in the Betuwe (De Ruijter). Instead, the ancient function of small-scale farming and sheep keeping, which has been typical for the heathland of the Zuiderheide for centuries, has been monumentalised and made into natural historic heritage by turning the zone into a nature reserve. This is what keeps the area an empty heath landscape where the memory of simple agricultural life is kept alive, protected against urbanisation that is advancing and encroaching from all sides. People deliberately come to this heath for leisure activities like cycling and to enjoy its natural beauty and – through cultural-historical information and activities provided by the nature reserve organisation – to relive the memory of the simple and ancient life of farmers and shepherds. And these are the reasons why the artist Kim Boske chose this location: she had been hiking there with her parents and other family members and taken many Sunday morning strolls in the area. The fact that the heath was a location where she experienced blissfully happy contact with nature, and the trees were the landscape features that she had run around as a child, was the point of departure for the artist in her making of *Mapping 5*.

4.2 collective visual memory of the Larense School

Having considered the 'ground form', the 'programmatic form' and the 'spatial form' in the process of georeferencing *Mapping 5*, I now proceed to geospecific comparison on the level of Steenbergen and Reh's image form. For this step, I will compare Boske's photograph with earlier pictures of Zuiderheide. Recalling what I wrote in paragraph 1.3.2, the theoretical basis for this geospecific comparison is Krauss's theory that photographs of places do not obtain their meaning in an isolated way, but rather in their *discursive space* and relationship with other images, which together form significant 'points of interest' in a place.[436] Schwartz and Ryan's theory on collectively kept and shared photography establishing a geographical imagination is relevant here, as is what Wells refers to as the formal and aesthetic conventions of a place.[437]

While looking for what Krauss called the centring of attention around 'points of interest' in landscape photography, in the case of the Zuiderheide, where Boske photographed, we find a totally different situation to that of the Haarlemmermeer in Baart's *Werklust.*[438] While the relatively new land of the Haarlemmermeer has few formal and aesthetic conventions, the heath area near Laren has a long and rich tradition of being visualised and quite explicit pictorial conventions. Specifically, this area has been the workplace of an artists' movement known as the painterly School of Laren.[439] They made numerous paintings, which, collectively, determine the geographical imagination and the formal and

[436] Krauss 1985, p. 141.
[437] In Schwartz and Ryan 2003 and Wells 2011, respectively.
[438] See for Krauss on 'points of interest': Krauss 1985, p. 140.
[439] See Raassen-Kruimel and Roodenburg-Schadd 2014.

aesthetic conventions of the place.[440] Many of these paintings are still cherished in the neighbourhood of the area where Boske took her photographs. The local Singer Museum in the town of Laren, which keeps an important collection of the Larense School heritage, can easily be visited on the same day as taking a stroll over the heath.[441] The heath area and the way painters in the past have imagined it are easily perceived in association with each other.

The Laren school of painters (in Dutch known as the 'Larense School') is partly connected to the previously mentioned Hague School.[442] Painters who, earlier in the nineteenth century, had been part of the artistic movement in The Hague, later belonged to the School of Laren. For example, the Hague painter Jozef Israëls (1824-1911) and his son Isaac Israëls (1865-1934), first 'discovered' Laren in 1870. In those days, it was still difficult to reach Laren. First, one had to travel to the town of Hilversum, southwest of Laren and the heath of Zuiderheide. From there, a carriage could take the visitor to Laren, a journey over the bumpy ground and paths between the Westerheide and Zuiderheide, where, more than a hundred years later, Kim Boske made her photographs.[443]

An example of this work is Jozef Israëls's painting *The Late Hour* (Fig. 4.4).

Fig. 4.4 Jozef Israëls, *The Late Hour*, between 1880 and 1896,
oil on canvas, 92 x 168 cm,
coll. Singer Museum, Laren (loan from the National Heritage Agency)

Central in this painting is the atmosphere of the wide heath landscape of the Zuiderheide, which is dramatically rendered through the choice for dusk as the moment of the day and the rising moon. The woman was probably returning home after a long day's work. Long walks through the landscape were

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[440] The term geographical imagination comes from Schwartz and Ryan 2003, whereas Liz Wells provided the terms of formal and aesthetic conventions in Wells 2011, see p. 10.
[441] The Singer collection, which forms the heart of the museum, was founded by American painter and art collector William Singer, who, after moving from Washington DC to Paris in 1901, decided to move to and live in the artists' colony of Laren in 1902. Source: Singer Museum on its corporate website: www.singerlaren.nl/bezoek/over_ons.
[442] See Emke Raassen-Kruimel 'Laren in het voetspoor van de Haagse School' ('Laren in the footsteps of the Hague School'), in: Raassen-Kruimel and Roodenburg-Schadd 2014, pp. 13-15.
[443] The information about the transportation means to Laren, from: Emke Raassen-Kruimel 'Laren in het voetspoor van de Haagse School' ('Laren in the footsteps of the Hague School'), in: Raassen-Kruimel and Caroline Roodenburg-Schadd 2014, p. 14.

normal in those days. Walking was the common way of moving around in times when the alternatives were boating, which, of course, was only possible where there was water, or being driven in a carriage, which was generally a privilege of the upper class and, in any case, difficult due to the rough terrain and bumpy roads of the heath. The female figure in the scenery invites the viewer to identify with her position in the landscape and, through her, feel what the atmosphere of the place must have been when walking there at that hour of the day.

Father and son Israëls enthusiastically informed their fellow Hague painters and soon Albert Neuhuys and Anton Mauve followed. The scenic beauty of the heath of 't Gooi was praised by the painters. On 3 June 1882, having come to live in Laren, Anton Mauve, one of the key artists of the Larense School, wrote to his wife about the beauty of the surrounding landscape:

> [...] it is movingly beautiful here, everything radiates a refinement of lines and a sweet poetry, interiors, roads, acres, beautiful heath and groves and the people are of the sweetest kind one can think of. [...][444]

The beauty Mauve describes is the beauty that is now preserved for recreation purposes by the nature reserve of the Goois Natuurreservaat.

In the nineteenth century, the development of Laren as an artists' village was further enhanced by a technical and infrastructural phenomenon. In 1882, a railway was constructed, connecting Amsterdam with Laren directly.[445] The so-called Gooise Stoomtram ('Gooi Steam Tram') brought visitors from the Dutch capital city directly to the centre of Laren. This intensified the stream of visitors to Laren escaping the heat of the city for cool spots on the heath. Among them were artists of the Hague School, some of whom, like Anton Mauve in 1882, eventually came to live there.

What the artists discovered in the surroundings of Laren was a combination of the wide heath landscape and a sober way of life in close contact with nature. This is an aspect also found in the painting *Peat smoker on the heath near Laren* (s.d. [1903-1906]) by Gerrit van Blaaderen, which puts the atmosphere of the heath landscape - where Kim Boske photographed little more than a century later - central. The viewer is invited to experience this through the figure of a man, engrossed in tending to a fire (Fig. 4.5).

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[444] [...] 't Is aandoenlijk mooi hier, van een fijnheid van lijnen en lieflijke poëzie straalt uit alles, binnenhuizen, wegen, akkers, prachtige heide en boschjes en de menschen is van het liefste soort dat te bedenken is. Raassen-Kruimel 2015, p. 24. Translation MvdH.

[445] Raassen-Kruimel and Caroline Roodenburg-Schadd 2014, pp. 13-14.

Fig. 4.5 Gerrit van Blaaderen, *Peat smoker on the heath near Laren* (s.d. [1903-1906]), oil on canvas, 70 x 130 cm, private collection (courtesy art gallery J. van den Elshout, Kwintsheul)

In my further geospecific comparison of the formal and aesthetic conventions of depicting the Zuiderheide near Laren, we see that while the photographs by Boske show only the landscape, sometimes with a passer-by, small and barely visible in a far corner, in contrast, the paintings by artists from the Laren School frequently feature figures. The Laren School did not paint the heath purely as beautiful nature. They were also depicting the landscape because it stood for a simple life. Indeed, the artists were charmed by the people who worked hard but lived in poverty, still wearing traditional costume and wooden shoes. Life around Laren was closely connected to nature and the landscape, agriculture, the keeping of sheep and the manual processing of the products of their farming. It is the memory of this sober life in close harmony with nature that is preserved in the combination of the natural heritage of the Zuiderheide, the sheep flocks near Laren and the artistic heritage of the Laren School of painters housed in the local museum.

In the so-called genre scenes of the Laren School, the landscape forms the main subject of the painting, but they also feature small-scale scenes of everyday life. Popular among these artists were domesticated scenes depicting the activities of women, such as raising the children, needlework or processing the sheeps' wool that their men kept outside. The walking of the flock brought the shepherd into close contact with the wide and desolated landscape of the heath, and this was another popular theme among the painters.

In 1887, Anton Mauve made a painting in which a flock of sheep is a central theme. (Fig. 4.6) The colours and the shapes of the sheep and the flock merge wonderfully with the colours and the shapes of the heath landscape, with the shepherd quietly lingering in the middle of it. It visually emphasises how man is closely connected with nature in this way of life.

Fig. 4.6 Anton Mauve, *Heath near Laren*, 1887, oil on canvas, 77 x 104 cm, collection Rijksmuseum Amsterdam, SK-A-2430.

Besides the beauty of the nature of the Zuiderheide, discussed in the framework of the ground form in 4.1, it is also this association with the humble farmer's or shepherd's 'way of life' that determines the geographical imagination of the heath landscape near Laren. The local Singer Museum has a permanent exhibition featuring the paintings of the Laren School, which can easily be visited 'in situ' by inhabitants and visiting tourists. Furthermore, the memory of keeping sheep is kept alive through publications, tourist information and the traditional sheepfold that has been reconstructed in the neighbourhood. This is a tourist attraction, where daily the leaving and returning of the sheep with their shephard can be observed. It is a popular destination for families during Sunday strolls and, for example, in June festivities are organised during which the public can learn hands-on about traditional manual sheep shearing.

Touristic visual communication on the heath of 't Gooi makes use of the formal and aesthetic conventions of the Laren School of painting, which associates the minds of the viewer and visitor with the paintings by these artists and, in turn, with the idealised past of the area and its farmers', shepherds' and weavers' communities. (Fig. 4.7)

Fig. 4.7 webpage with tourist information on the nature reserve of the heath area of 't Gooi. The Dutch text reads:
"Sheep flock of the Gooi Nature Reserve; The flock, 50 sheep,
leaves around 8:00am from the sheep fold and can be visited in the nature reserve.
Return around 4:00pm. The sheep fold can be visited on Sunday afternoons."[446]

This geographical imagination of an idealised past of humble men, living in close harmony with nature, is communicated and commemorated in these cultural-historical publications and activities around the landscape near Laren, and played a role in the painting by artists of the Laren School, like the above picture by Anton Mauve. To speak to the theory on landscape representation of Cosgrove and Daniels, the representation of the landscape of the heath areas of 't Gooi is generally multilayered: the physical landscape is represented and to be experienced in such a way that the association of scenic beauty and simple farming life is the predominant meaning. The landscape represented by the Laren School of painting, kept as heritage near the landscape in the Singer Museum, visually communicates this same meaning although in the medium of painting.

Compared to Mauve's first painting of a sheep flock (cf. fig. 4.6), Boske's photograph shares the

[446] It is the website of the 'VVV' national tourist organisation, which has local departments, this one being of the 'Gooi & Vechtstreek', the area of Gooi and the nearby river Vecht.
http://www.vvvgooivecht.nl/en/activiteitenkaart/detail/schaapskudde-van-het-goois-natuurreservaat--fc791c04-5717-4119-b72b-0ce95331a547 accessed on 22 March 2017.

compositional element of the trees (albeit a single tree in the case of Boske's picture) on the horizon, which form a silhouette against the sky. Furthermore, in both Mauve's painting and Boske's photograph, the composition is strongly determined by the large area of light brown sand in the foreground. As I have learned in the study of the ground form of the whole Gooi area (see paragraph 4.1), the colour of the sand is a result of the local geological history and characteristic of sand in that area.[447] This characteristic of the ground form is dominant in the image form as well, in both the nineteenth-century painting by Anton Mauve and the twenty-first-century photograph by Kim Boske.

Comparing the painting by Mauve with the photograph by Boske, I see similarities in the tableau-like size of the artworks. Both painting and photograph have large proportions and are executed in a refined technique in order to be hung as an artwork on the wall. They resemble each other remarkably in terms of composition and the blurred/painterly style and colours. In fact, 130 years after these nineteenth-century painters depicted nature, a comparable result is being achieved through photography.

Although in earlier times, there were photographs taken of the heath of 't Gooi, none resembled the Laren School paintings: photographs in earlier times were often black and white, were smaller in size and executed in straight photography, which resulted in detailed imagery with sharp contours. Although in the history of landscape photography, specific printing techniques – especially by pictorialists – were used to evoke a poetic mood, they never reached the brush-stroke like blurriness that Boske has achieved through her technique. The true colours in addition to the tableau-like size, give the image a painterly look that brings the work very close to a painted landscape of the Laren School. Thus, Boske visually builds on these formal and aesthetic conventions of this place.

It is tempting to consider the works by Boske in terms of still representation, in the way Cosgrove and Daniels write in *The Iconography of Landscape* about the relation between the physical landscape - which is preserved as a nature reserve - and its artistic representation as a static one.[448] However, in order to keep pace with the theoreticians of the more-than-representational movement within cultural geography, like Creswell and Lorimer, I suggest interpreting the activities that keep the natural- and cultural-historic memories of the nature reserve of the Zuiderheide alive as a process.[449] This process, which includes, among other things, the nature reserve manager keeping sheep and cattle, is comparable to an intense process of gardening – which is also about maintaining a nature reserve. These processes are precise examples of the interaction between human life and land, In this process of working and reworking of the land - called 'landscaping' by Mitchell - we create, recreate and maintain the meaning landscape has for its inhabitants or users.[450] The repeated visualisation of the landscape in painting and photography is part of this process, to which *Mapping 5* by Boske is a recent

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[447] The ground form is extracted from the four-layer system that is used by the Delft University of Technology, see Steenbergen and Reh 2003, p. 384. See my discussion in 1.2.3 and my use of it for analysis of landscape photography in 1.3.1 and 1.3.2 of this dissertation.
[448] Cosgrove and Daniels 1988, Introduction, p. 1.
[449] Creswell 2004; Lorimer 2005, pp. 84-86.
[450] Mitchell in *Landscape and Power*, Mitchell 2002 [1994], p. 1.

addition.

To return to the theory of Schwartz and Ryan on geographical imagination, I realise that Boske's *Mapping 5* affirms the imagination that already existed of the place. The heath of the Zuiderheide had already been discovered in the nineteenth century by artists of the then Hague School, but later the Laren School of painting. The way these painters imagined the area and the way of life of its inhabitants, supported or even contributed to the transformation of the Zuiderheide into a natural monument - while its way of life is made into cultural heritage by the sheep flock which is still being kept, and which is visited by tourists. The Zuiderheide and the heath of 't Gooi in general form the environment where Boske went hiking with her family as a child. While weighing up which landscape to choose as the subject for her art, searching for the place most dear to her, Boske's thoughts and feelings led her to this landscape of her childhood.[451] Thus, during shared happy moments of recreation, the artist had experienced the landscape of the Zuiderheide as a nature reserve, which, in its turn, preserved the scenic beauty and associated memory of rural past life. The photographs embody a confirmation of this geographical imagination, of the collective visual memory of these formal and aesthetic conventions of the place.[452] To quote another writer in the book by Schwartz and Ryan on geographical imagination: Maria Pelizzari speaks of 'guidebook engagement' and 'acts of confirmation' when indicating the phenomenon that photographers stay close and faithful to landscape that touristic information has already made into cultural heritage.[453] This is certainly true of Boske's choice for the heath near Laren.

Furthermore, as we will see in the next section, although the photo works by Boske are singular, still works of art, they in fact represent a process, because they show different pictures taken over time of the same scene simultaneously. In other words, the photoworks of Boske are cumulative pictures, images, taken over a period of time, that overlay each other. This is clear in *Mapping 5*, which is the subject of this chapter, but also in the other photoworks from the *Mapping* series (Fig. 4.8). Each of the photoworks in this series embodies a performance-like activity, executed by the artist on that spot. This aspect also calls for a discussion of Boske's work in terms of the more-than-representational theory from cultural geography in which the construction of the meaning of landscape is understood to result from the *process* of interaction between man and land. This will be the subject of the next section 4.3.

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[451] The artist made this and the following remarks during a conversation in her studio on 30 November 2016.
[452] 'Geographical imagination' being the term used by Schwartz and Ryan throughout their book *Picturing Place* (2003), while 'formal and aesthetic conventions' is terminology from Wells 2011.
[453] See Maria Pelizzari, chapter 2, 'Retracing the Outlines of Rome: Intertextuality and Imaginative Geographies in Nineteenth-Century Photographs', in Schwartz and Ryan 2003, pp. 62-63.

Fig. 4.8 Kim Boske, *Mapping 13*, 2012
chromogenic print, 123 x 83 cm, coll. the artist

4.3 circumambulation, inverted panorama, simultaneity and the generic

Having compared the landscape photograph *Mapping 5* to the collective visual memory and the geographical imagination of the place, the next step in geogeneric comparison is meant to compare her work with pictures of other places, but featuring landscapes of the same *type*. As said, when discussing in 1.2.3 the book *Picturing Place* by Schwartz and Ryan and especially the essay included in it by M. Christine Boyer, photography has the possibility to imbue a place with 'reverie' of other, better places.[454] One way of joining one place with another is by making it share characteristics with these other, more generic places. To apply the term ‘characterisation’, as introduced by Snyder and Allen in 1975 in 'Photography, Vision, Representation': Boske gives a characterisation of the place of ’t Gooi heath by making the place look more generic, i.e. the imagery of the heath that we know from the Laren School of painting.

This perspective helps us to understand the artist's intervention, which she uses to problematise

[454] M. Christine in Schwartz and Ryan, p. 53.

the making of place of ’t Gooi heath through her photography. In the previous chapters, geogeneric comparison was done with imagery of the same landscape type but situated elsewhere. This was necessary because the photographs by Baart and De Ruijter did *not* resemble the formal and aesthetic conventions of earlier imagery of the same place - the Haarlemmermeer and the river landscape near Rhenen, Kesteren and Opheusden respectively. Indeed, Baart and De Ruijter juxtaposed a different image to what was known before. This is different in the case of Boske's *Mapping* series and, in particular, *Mapping 5*, which bears a remarkable resemblance to past paintings of the same area by artists from the Laren School.

They share similar subject matters, composition and colours, as well as a style in which the blurred contours in Boske's photographs resemble the painterly brushstrokes in the paintings of the Laren School. The geospecific comparison of Kim Boske's photographs with the similar looking formal and aesthetic conventions of the place has already been informative in terms of the way Boske makes place with her pictures. The geogeneric comparison with comparable imagery but of different places, which will be done in this section, elaborates this understanding further.

As we have seen, Boske's *Mapping* landscape photographs are made in the Zuiderheide, which forms part of the larger 'Goois Natuurreservaat'. This is a protected nature reserve that conserves the scenic beauty of the area, which is closely associated with the traditional rural life of farmers and shepherds. The reconstructed sheep fold, the cultural-historic tourist information and activities in the area contribute to the meaning of the heath zone of the Zuiderheide, as do Laren School paintings, which depict nineteenth- and early twentieth-century authentic life in the area and which are cherished locally in the Singer Museum. As a child, the artist immersed herself in this geographical imagination and the associated meanings during leisure activities there with her parents.

The visual communication in the photography of the reserve (fig. 4.7) suggests that wandering joyously over the heath is associated with the authentic life of the people who lived there in the past, like the shepherd tending his flock. The motive that resonates in Boske’s photographs is very old and can be traced back to nineteenth-century landscape paintings of the French Barbizon School, which heavily influenced the Laren School of painting.[455] Initially, Barbizon artists inspired the Dutch artists of the Hague School, many of whom moved to Laren later in the nineteenth century, following in the footsteps of painters like Jozef and Isaac Israëls and Anton Mauve. It is useful to examine further how this motive migrated from the Barbizon School of painting to inspire the Hague and the Laren Schools, ultimately making place of the heath of ’t Gooi.

[455] See Jones 2008.

Fig. 4.9 Jean-Baptiste-Camille Corot, *Fontainebleau - Oak Trees at Bas-Bréau*, 1832 or 33, oil on paper laid down on wood, 39,7 x 49,5 cm, coll. Metropolitan Museum of Art

The same motives that I have spoken of in relation to the Laren School, like the simple farmers' life, the working on the land, living close to nature and the beauty of the landscape are clearly visible in earlier French paintings by Barbizon artists. In the work of the painters like Jeanne-Baptiste Corot (1796-1875) (fig. 62) and Jean-Francois Millet (1814-1875), the woods and fields of Fontainebleau were the subject of the innovative painting of the artists who resided there, just like those Dutch painters who moved to the village of Laren. The flocks of sheep with their shepherd is a motive shared by the aforementioned French and Dutch schools.

This motive is particularly prevalent in paintings from the second half of the nineteenth century. Artists took an interest in what they saw as the authentic, sober lives of simple people. This can be viewed as early socialist tendencies and was similarly depicted in relation to life in cities. In particular, the lives of poor farmers, shepherds and - near the coasts - fishermen were chosen as subjects for such works of art. Artists found these lifestyles in different types of landscapes. Vincent van Gogh is probably the most famous of those artists depicting simple life in the rural areas of the Netherlands. He worked intensively in the province of Noord-Brabant, in the south of the Netherlands for several years, but also in other poor, rural areas Van Gogh found poor farmers, the paintings of whom now attract hundreds of thousands of visitors every year from all over the world. (Fig. 4.10)

Fig. 4.10 Vincent van Gogh, *Two women in the peat*, Nieuw-Amsterdam (North of the Netherlands in the province of Drenthe), October 1883, oil on canvas, 27,8 x 36,5 cm, coll. Van Goghmuseum, Amsterdam, inv. no s0129V1962.

The theme of the simple life of farmers and the pure, unspoilt mentality of people living remote from luxury in close harmony with nature recurs in a letter that Vincent van Gogh wrote to his brother in 1881:

> Diggers, sowers, ploughers, men and women I must now draw constantly. Examine and draw everything that's part of a peasant's life. Just as many others have done and are doing.[456]

By 'others', Van Gogh may have been referring to Anton Mauve, a painter of the Hague School, which is known to be a great inspiration to Van Gogh, and who founded the Laren School of painters in the 1870s in the area where Kim Boske made her *Mapping* photographs. Van Gogh and Mauve were in close contact in those days; indeed, Mauve advised Van Gogh in painterly matters, and, for example, wrote instructions to him about how to depict figures in a field.[457] As to the addition of the human figures in the landscape, it is interesting to read what Van Gogh writes about his shift in interest from landscapes to the farmers who move around and work in it: 'As regards landscape, I maintain that that should by no means have to suffer on account of it. On the contrary, it will gain by it.'[458] Apparently, Van Gogh thought the addition of the farmers made the meaning of the landscape painting more intense or explicit. This connects to the opinions of cultural geographers like Creswell, who think the meaning of landscape is formed by the way people use the land.[459]

The geogeneric comparison has led us from the Laren School of painting, which is connected to the specific area where *Mapping 5* was made, to the School of Barbizon, the Hague School of painting

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[456] Letter from Vincent van Gogh to his brother Theo, mid-September 1881, Van Gogh Letters no. 172, Amsterdam, coll. Van Gogh Museum, inv. no. b170 a-b V/1962. Translation Michael Hoyle/Van Gogh Museum/Vincent Van Gogh The Letters project, http://vangoghletters.org.
[457] Letter from Vincent van Gogh to his brother Theo, Friday 28 August 1881, Van Gogh Letters no. 171, Amsterdam, coll. Van Gogh Museum, inv. no. b169 V/1962.
[458] Letter from Vincent van Gogh to his brother Theo, mid-September 1881, Van Gogh Letters no. 172, Amsterdam, coll. Van Gogh Museum, inv. no. b170 a-b V/1962.
[459] Creswell 2004, pp. 7-9.

and the work of Vincent van Gogh, and also to a better understanding of the association with the simple life of a shepherd. Although in the pre-socialist sentiment this simple life was often depicted negatively and in terms of poverty and hardship - especially emphasised in the work of Vincent van Gogh - there is also a more positive and lighthearted vision of the shepherds' fields. The heath of the shepherd - in this case the Zuiderheid - exists in a more positive tradition of images of bucolic landscape.

Considering the bucolic landscape of the shepherd as the geographical imagination of the heath where Kim Boske made her photographs for *Mapping*, we can trace the roots of its formal and aesthetic conventions back to Italian Renaissance art theory, in which, for example, the art historian Ernst Gombrich has situated the rise of the bucolic landscape in art.[460] As early as 1450, Alberti's *Ten Books on Architecture* promoted the depiction of 'the delightful countryside, harbours, fishing, hunting, swimming, the games of shepherds' to decorate buildings and interiors. The life of peasants, writes Alberti, is the most pleasing to see and has a positive psychological effect on the viewer: it makes the beholder feel good.[461] Also Karel van Mander, in his *Schilder-boeck* of 1604 writes about bucolic joys in the countryside. He suggests evoking joy in the landscape by referring to Tityre and Amaryllis, and sitting under a beech tree making pleasant sounds (on the pan flute) for one's flock.[462]One could also be involved in amorous matters like seducing farm girls and 'unleashing their hands from their duties in the land'.[463]

While suggesting that a motive of ancient bucolic fields resonates in Boske's photograph, we can follow these themes in the texts of Van Mander, who - quoting the Roman poet Vergil - writes about the herd figure of Tityre and his beloved girl Amarillys. Referring to the work of the Roman painter Ludius, Van Mander suggests introducing human figures strolling and wandering in the countryside, or, as he puts it, 'scattered over the water' as a mode of recreation.[464] Alternatively, it would be a good idea to depict them as active in the earthly landscape loading carts, or to add animals like donkeys, and other elements that touch on farm life. Figures could also be involved in angling or hunting hares, deer or swine. To emphasise the pleasantry of these scenes, Van Mander suggests taking the example of Ludius and sometimes adding humorous elements to landscapes, like people slipping on a muddy path.[465]

Mapping 5, which is meant to hang in people's homes, builds on this ancient and bucolic tradition through the 'reverie' of the heath landscape of 't Gooi, with its farmers and shepherds. The joy of the shepherd's life thus can be traced back to Vergil's *Bucolica* (42-39 b.C.), which, in turn, is inspired by the *Eidyllia* ('Idylls', short poetic dialogues on joyful scenes from the lives of shepherds), by Theocritus (ca. 300-250 B.C.), a poet from Greek Antiquity. The fact that Boske herself made this

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[460] See Gombrich's 1966 essay 'The Renaissance Theory of Art and the Rise of Landscape'. Gombrich 1966, pp. 107-121.
[461] All of this passage, see Gombrich 1966, p. 111.
[462] Mander 1604, hoofdstuk 8, vs 42.
[463]'Hier latet Boersch Meyskens handen ontstijven, van den bootskens in't Landtschap.' Mander 1604, hoofdstuk 8, vs 41-42.
[464] Mander 1604, hoofdstuk 8, vs 44.
[465] Ibidem, vs 45-46.

photowork on the basis of her own childhood memories of happily strolling over the heath during leisure time, underlines this argument.[466]

With a long history in painting, the bucolic life motive also entered photography in examples much closer to Boske's photoworks of *Mapping* than the paintings from antiquity.[467] Early pioneering examples in the Netherlands date from the early 1860s. The North-Holland town of Haarlem, which interestingly had also been the basis of the famous seventeenth-century Dutch landscape painters like Jacob van Ruisdael, was the place where the photographers Munnich & Ermerins had their studio for the short period eighteen months.[468] Typical of the métier at that time, they were not professional photographers - the profession barely had official status then. They came from totally different backgrounds: Johannes Theodorus Munnich (1812-1878) was a mathematician and physicist, while Robbert Carel Ermerins (1829-1907) was a lawyer.

From 18 October 1860 until 31 December 1861 they formed an official partnership under the name 'Photographisch Etablissement Munnich & Ermerins'. Although their enterprise stopped after little more than a year, due to a lack of commercial success and disagreements between the business partners, they form a rare example in the Netherlands of professional photographers with internationally oriented ambitions who also deliberately chose for the genre of landscape.[469] They made some remarkable examples of artistic landscape photography in which the bucolic motive emerged.

From May through August 1861, during the active period of their studio, three of their photographs hung in Paris on the fourth Salon of the Société Francaise de la Photographie. Among these was a *Vue prise dans les dunes près de Harlem* ('View taken in the dunes near Haarlem'). Although this photograph has not yet been identified precisely, it might well have been a landscape of the kind seen in fig. 4.11. They also made other landscapes in and around Haarlem, which were clearly inspired by historic Dutch landscape paintings. The cottage and the bark in the photograph (fig. 64) refer to leisure activities in the landscape - the same bucolic motive that is immanent in the heath of the photograph by Kim Boske. This remarkable, early example by Munnich & Ermerins of serious landscape photography turned out to be a rare exception in the world of nineteenth-century Dutch photography. Arguably, the work of Louis Apol, mentioned in Chapter 3 of this dissertation during a discussion of *Baumschule #3* by De Ruijter, is an exception, but his photographs were meant to be sketches for his paintings, which he saw as the final stage of his artistic efforts.

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[466] Conversation with the photographer, 30 November 2016.
[467] See Heuvel 2015.
[468] See for a monographical article on this photographic studio Veen 1998.
[469] Actually they worked in the topographic tradition of prints and drawings of city views and portrayed monuments, but also in that genre the explicit choice for the rural landscape was a rarity.

Fig. 4.11 Munnich & Ermerins, *Brouwerskolk (pond in the woods and dunes near Haarlem)*, 1860 technique unknown, ca. 10 x 14 cm, coll. Noord-Hollands Archives

In pictorialist photography, Dutch bucolic countryside was first depicted by photographers from abroad. Pictorialists tried to emulate painting with their photographic medium, by adopting its themes, compositions and styles. With sometimes complicated and special printing techniques, they attempted to approach the expressiveness and tactility of painting and printmaking with photography. The Scottish pictorialist photographer James Craig Annan (1864-1946) viewed Dutch landscape paintings of The Hague School in the *International Exhibition* in Glasgow in 1888.[470] He became interested in the flat and marshy character of the grey land, painted for example, by Anton Mauve. Seeing these paintings inspired Annan to travel through the Netherlands. He visited Amsterdam and Utrecht, but also smaller towns like Alkmaar, Haarlem and Zaandam, where he photographed the lives and activities of farmers and shepherds in the rural areas in between. The bucolic motive of the shepherd with his sheep flock in the countryside appears in his photo *A Utrecht Pastorale* of 1892. This pictorialist photograph by James Craig Annan was especially praised by British critics.[471] Although it is not known exactly which side of the town of Utrecht Annan took this picture, it is worth noting Utrecht's proximity to Laren. Annan's photograph could easily have been taken in countryside close to the place where Boske recently made *Mapping*. (Fig. 4.12)

[470] Leijerzapf in Bool 2007, p. 120.
[471] Boom 2012, under 'Pictorialism in photography'.

Fig. 4.12 James Craig Annan, *A Utrecht Pastorale*, 1892, photogravure, 21.7 x 26.8 cm, coll Rijksmuseum Amsterdam, RP-F-2001-6.

The American art photographer Alfred Stieglitz (1864-1946) was also charmed by the Hague School of painting. During his European tour, he, too, travelled through the Dutch countryside. In 1897, he photographed twenty 'Dutch subjects'.[472] Just how persistently interesting the pastoral motive of the shepherd with his herd was to artists depicting the Dutch landscape, becomes clear when we read that Stieglitz was fascinated by '[...] the green fields, romantic windmills and shepherds with their flocks, which serve as inspiration for the grand pastoral pictures of Israëls and his followers.'[473] Stieglitz focused especially on the landscapes and lives of fishermen and their families, whom he photographed in the neighbourhoods in the small traditional towns of Katwijk and Noordwijk. Here, he found his bucolic theme in the dunes along the coast of the North Sea. (Fig. 4.13)

[472] Boom 2012, under the heading 'Pictorialism in photography'.
[473] S. Greenough 2002, Alfred Stieglitz. The Key Set. The Alfred Stieglitz Collection of Photographs, Vol. I 1886-1922, Washington/New York. Here quoted from Boom 2012, under the heading 'Pictorialism in photography'.

Fig. 4.13 Alfred Stieglitz, *Mending Nets (Die Netzflickerin), Katwijk 1894*, ca.1894-ca.1898 photogravure, 26,0 x 24,8 cm, coll. Rijksmuseum Amsterdam, inv. no. BI-F-B0447-2-1-5.

Thus, we have seen how the bucolic motive, originating in antiquity, emerged in Renaissance and nineteenth-century painting and foreign pictorialist photography, before it evolved further in the pictorialist photography of the Netherlands by Dutch photographers. In contrast to nineteenth-century pictorialist photographers from abroad, Dutch art photographers - apart from the above-mentioned Munnich & Ermerins - were inspired by landscape painting of The Hague School only after 1900.[474] Again, Haarlem, the cradle of Dutch visual landscape art played a key role.

The artistic motive of the bucolic landscape was introduced into photography via the Hague School of painting by photographers from the Netherlands Club for Photographic Art (*Nederlandse Club voor FotoKunst,* NCvFK). This club, NCvFK, was initiated in 1907 in Amsterdam, and was inspired by the example of the American 'Photo-Secession', founded by Alfred Stieglitz, amongst others, as well as by the British 'Brotherhood of the Linked Ring', initiated by photographer Henry Peach Robinson.[475] The members of these groups strove to emulate paintings and for the recognition of photography as an art form. In these circles, landscape became a genre for the artistic branch of photography. Internationally, Dutch paintings by, for example, Rembrandt were praised for their chiaroscuro and clear compositions.[476] For Dutch pictorialists, Dutch landscape was a logical genre to work in. There was an abundance of inspiring examples, both as paintings in various museums as well as in the original shape of the physical landscape.

Seeing pictorialist landscape as an early twentieth-century precursor to Boske's landscapes, it is relevant to note how landscape entered Dutch photography via painting. The Dutch pictorialist production of landscape photography emerged from around 1910 onwards. Although the movement was already fading by then, the Hague School of landscape painting was *the* source of inspiration for

[474] Heuvel 2015.
[475] See Harker 1979.
[476] See for a reconstruction of these Dutch sources of inspiration to international pictorialism, Heuvel 2010.

Dutch landscape photography. Dutch photographer Berend Zweers, for example, made landscape photographs in the heath of the dunes near Haarlem - the exact place where Ruisdael had been working centuries before. (Fig. 4.14)

Fig. 4.14 Berend Zweers, untitled [heath in the dunes near Haarlem], s.d. [first decade of twentieth century] carbon print, 19,5 x 29,9 cm, coll. Leiden University Library, inv. no. PK-F-G.502

Adriaan Boer, a pivotal pictorialist in the Netherlands and founding father of the Secession movement and the Dutch photography magazines *De Camera* (1908-1927) and *Focus* (1914-still ongoing), besides being a professional portraitist, pointed his camera frequently at the Dutch countryside for his 'autonomous' work. Landscapes were a common theme for him, as was the life of farmers and the interiors of farmers' houses. In one of his landscape photographs featuring a flock of sheep, the direct influence of the bucolic motive, so popular with the Hague School, is clearly visible. (Fig. 4.15) A motive shared by Zweers, Boer and Boske.

Fig. 4.15 Adriaan Boer, *Towards the fold* [heath near Amersfoort or Hilversum], 1905 coll. National Archives, The Hague, inv. no. Boer 058.

There is a direct connection between this picture and Boske's photograph insofar as they are both

painterly visions of heath landscape in the middle of the Netherlands. The information from the National Archives regarding the location of Boer's scene is ambiguous, given as either being near to Amersfoort or near to Hilversum. If it is indeed the latter, it would be very close (within 6 km) to the area where Boske's *Mapping* was made.[477] On the other hand, if Amersfoort, some 17km away from Boske's place, is in fact the location, it is worth noting that the landscape is of the same type as that in Kim Boske's *Mapping* and indirectly linked to it geographically and geologically.

Visually, the photographs by Boer and Boske are connected to each other through the composition, which, in both cases is firmly determined by the dark tree, its branches and its leaves that dominate the horizontal and light-coloured countryside. Furthermore, the two pictures share the faintly rolling surface of the heath and the light-coloured sand in between the vegetation, which, as we have seen in the first step of our georeferencing, is typical for the ground in the area. And, both pictures have a poetic style featuring blurred contours. In the case of the century-old photograph by Adriaan Boer, this results from the pictorialist photographic printing technique.

Boer made this photograph using the bromoil technique. This involves transferring the image to the photographic paper through light sensitivity, although the resulting picture does not appear straight away in black and white. The light sensitivity process results in different degrees of water impregnation. The artist subsequently stipples the surface with a brush and oil paint (hence the term 'bromoil'), causing the exposed, dry parts to become dark and the un- or underexposed, wet parts remain light.[478] It was a favourite process of the pictorialists because the use of the brush made their art feel closer to the profession of painters. Thus, the shepherd and his flock in the heath fields and the bromoil technique with its brushed, painting-like appearance, ties the Adriaan Boer photograph to the bucolic motive of historic landscape painting. The absence of a geographical location in the title or caption of the photograph and the almost poetic title *Towards the Fold*, underline the generic character of the photograph.

Mapping 5 by Kim Boske shares the blurriness, painterly appearance and generic character of Boer's photograph *Towards the Fold*. However, in contrast to Boer's process, the blurred effect in Boske's photography is not caused by a painterly technique that mechanically blurs the contours of singular pictures. Indeed, a closer look at Boske's photoworks leaves us puzzled by how this effect is achieved. What, then, is actually at stake here? We see different versions of the branches of the trees, of the bushes and woods and paths on the horizon, apparently semi-transparent and overlapping each other. Did the camera move during a long shutter time? Or did the tree perhaps move in the wind while it was exposed to the light-sensitive film, like the blurred trees in nineteenth-century photography? This blurring through movement was also applied deliberately to research its visual impact. Indeed, the Dutch painter George Hendrik Breitner was famous for this technique. (Fig. 4.17) He studied the effect and processed it in his paintings, resulting in the blurriness that is typical of impressionism.

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[477] The indicated area would be south of the Dutch town Hilversum, while the place of Kim Boske's photograph is north of Hilversum, towards Laren.
[478] Explanation of this photographic technique in Dijk 2011, p. 189.

Fig. 4.17 George H. Breitner, without title [street scene, center of Amsterdam], ca. 1890's, gelatin silver print 7,9 x 10,2 cm, coll. Leiden University Libraries, PK-F-MM.388

Another reason for applying blurriness in photography is to get away from specificity in photography. The unsharpening of contours and fading of details results in a more generic picture.[479] Blurriness makes the photograph less transparent, thus shifting the viewer's attention away from the represented objects to the surface. According to them, this diminishes the indexical quality of the photograph, but increases its iconic character.[480] Like the mechanical processes of the pictorialists, this intervention results in a photographic picture that approaches painting. The elimination of sharpness and detail brings the viewer closer to a mental picture, the details of which are filled in by our brains and memories – much like *sfumato* in painting. Among the artists who apply this effect in their photography are Heidi Specker, or, as mentioned by Van Gelder and Westgeest, Uta Barth and Thomas Ruff. A Dutch photographer who works with blurriness to obtain more generic images, is the Rotterdam-based artist Frank van der Salm.[481]

In order to understand Boske's blurred intervention, a comparison to Van der Salm's

[479] See Caroline von Courten's unpublished MA-thesis *Teasing Absence: Out of Focus in Contemporary Photography* (Leiden University, 2010), here quoted from Gelder/Westgeest 2011, pp. 59-63.
[480] Ibidem, pp. 59-60.
[481] See his monographical exhibition and catalogue *Multiplicity / Frank van der Salm* (2008) in the Friesch Museum in Leeuwarden.

monumental photographs is apt. He, too, searches for the generic pictures in his landscape and urban photography. He is interested in the cultural aspect of and the human impact on landscape and urban environment and makes his photographs all over the globe. The specific geographical location is not as important as the urban or infrastructural phenomena that he researches. Thus, his photographic works consist of blurred photographs in which only the general contours and lines are visible. They bear generic titles such as *Square, Screen, Domicile* or *Network*, without mentioning the exact place or even country or continent where they were taken. (Fig. 4.18) But is this intervention comparable to what Kim Boske does in *Mapping*? Almost.

Fig. 4.18 Frank van der Salm, *Domicile,* 2002
chromogenic print on dibond, 103 x 150 cm, coll. the artist

In the case of Kim Boske, there is also blurring, although not as a result of movement, as in nineteenth-century photography. There are also no special printing techniques used like those of pictorialists. And her work is not intentionally out of focus like that of Van der Salm. Rather, the photograph by Kim Boske of a tree becomes more painterly because she digitally layers semi-transparent photographs of the same tree that have, however, been photographed from different viewpoints, and then overlapped. This brings us to the photographic intervention that Boske executes in *Mapping* as well as in some other series. She tries to reach a more mental, generic picture of landscapes by overlaying and showing comparable photographs simultaneously.

In her studio, Boske digitally merges these photographs, which are taken from different aspects, into one picture in which the various exposures have digitally been overlayed. This is not an all-encompassing, scientific method; rather, the method is the point of departure for the photographer. Ultimately, it is the eye of the artist Boske, who judges the picture for aesthetic reasons. She makes corrections with an eye on creating the perfect composition.[482] More than a scientific method, the process used by Boske to achieve her pictures can be typified as a semi-scientific artistic intervention.

[482] Explanation by the photographer in a conversation on 30 November 2016.

The photographic intervention of overlaying images to create a more generic picture is comparable to an academic photographic practice that emerged in the nineteenth century: a controversial method from physical anthropology, elaborately explored by Francis Galton (1822-1911). This British statistician, anthropologist, discoverer, psychologist and founding father of modern eugenics, combined photographic portraits of types of people, to presumably discover collectively shared traits. (Fig. 4.19) As Kim Boske does today, Galton finished the layered photographs himself, using his own imagination. He called these composite photographs 'pictorial statistics', which, in his opinion, were close to 'abstract ideas', which he also called 'cumulative ideas'.[483] This approach and formulation seems applicable in the case of Boske's *Mapping* photographs.

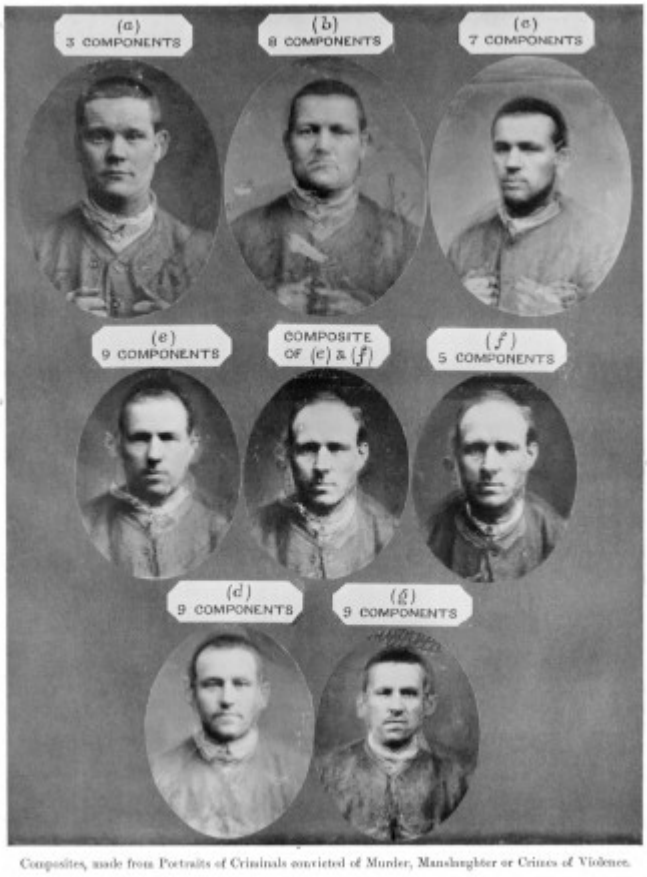

Fig. 4.19 Francis Galton, composite picture of nine layered photographs of murderers. Collection University College, London.

Galton's photographic process was one of the academic methods popular around 1900 and employed to understand the world by means of formulating typologies. Galton tried to define all kinds of types of people: he combined, for example, photographs of family members to get to shared family traits. More controversial were the composite photographs he made of people with diseases and criminals with

[483] See for a discussion of Galton's method the first chapter entitled 'The Type and the Gaze. Racial Photography as Scientific Evidence, 1876-1918', in: Morris-Reich, pp. 44-49.

categories such as 'murderers', but also 'convicted for larceny (without violence)'.[484] The method implied a stigmatisation of people of certain races or with certain physical traits, which today is intolerable. But, getting back to the photographs of trees of Kim Boske, can we argue that this twenty-first-century photographer is seeking types of trees? Although the method is similar, Boske's images are not composed of pictures of *different* trees, but always of the same tree. Moreover, her photographs are not accompanied by scientific natural-historical information on the species of trees or trees in general. Although the layered photographs lead to a more generic picture, I can conclude that the making of typologies does not seem to be a key issue in Boske's photographs.

The work of Boske can better be compared to art with a comparable photographic intervention - the compository photographic work of British artist Idris Khan (b. 1978). Idris Khan became well-known for the intervention he undertook on the famous photography of Bern and Hilla Becher of types of industrial architecture, which I previously mentioned in the context of the photography of vernacular architecture, as shown in the exhibition *New Topographics* in the George Eastman House in 1975.[485] (fig. 4.20).

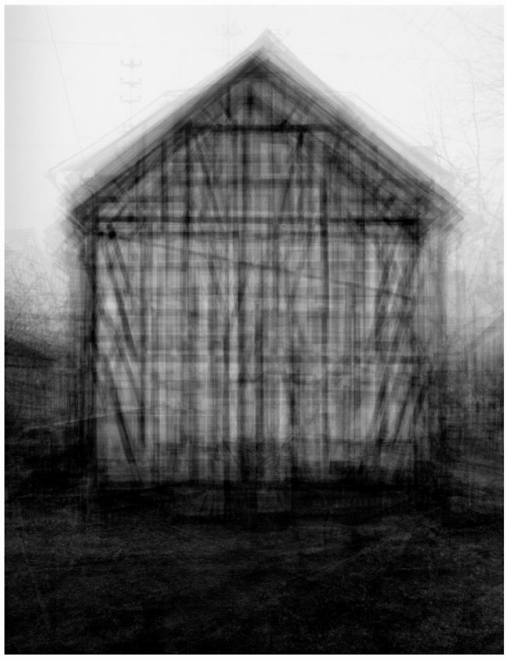

Fig. 4.20 Idris Khan, *Every.. Bernd and Hilla Becher Gable Sided Houses*, 2004, photographic print, 208 x 160 cm, courtesy Saatchi Gallery, London

[484] See for a critique on the stereotypifying effect of this photographic practice for example Allan Sekula in his article 'The Body and the Archive'. Sekula 1986.
[485] See my more elaborate discussion of the *New Topographics* exhibition in relation to Theo Baart's documentary approach in paragraph 2.3 of this dissertation.

As an artistic intervention, this is a visual study designed to achieve generic pictures, like those by Frank van der Salm and Francis Galton. Khan even expands his work to generic images of painting. He also applies his method to, for example, the self-portraits of the Dutch painter Rembrandt, bringing it close to the method used by Galton in seeking family traits. (fig. 4.21)

Fig. 4.21 Idris Khan, Rembrandt, by himself, 2006,
composite photograph of reproductions of Rembrandt's self portraits, digital chromogenic print, 39.7 x 29.8 cm, whereabouts unknown, seen on artnet.com art auction website (http://www.artnet.com/artists/idris-khan/rembrandtby-himself-XZOwAZddmxIfJkPstQXUQg2, accessed on 20 February 2017.)

In common with Galton and Khan, Kim Boske uses simultaneous depiction as an artistic intervention. The difference, of course, is that Boske does not combine photographs of *different* places or subjects. She combines pictures of the *same* place and subject (a tree each time) but taken from different sides and combines these simultaneously into one picture. According to the artist, this also stems from her childhood memories.[486] As a child, she was intrigued by the fact that one can only see one side of the tree at a time, which made her run around the tree in a circle, in order to see it all. As an adult artist, her photographic approach imitates this childish circling around the tree to get the more 'real' and thus more 'total' picture. This calls to mind the words of Schwartz and Ryan, who, quoting Lowenthal, state that 'the lineaments of the world we live in are both seen and shaped in accordance or by contrast, with images we hold of other worlds - better worlds, past worlds, future worlds. We constantly compare the reality with the fancy.' Kim Boske ties the photograph of the place in the Zuiderheide to a different, multifaceted and therefore more complete picture of the same place. Each photograph of *Mapping* is a cumulation of registrations of Boske's walking around and looking at one tree from different sides. This

[486] Conversation with the photographer on 30 November 2016.

can be seen as a congelation of the experience of simultaneousness. To speak in terms of Creswell, we can see this as Boske's landscaping, place making intervention.[487]

This notion of simultaneity, which Boske uses to turn the tree and place into a more complete version of the same place is clearly preceded by a certain episode of art history. Cubism in the years 1911-1913 was similarly concerned with the incapability of man to see different sides of a thing or person at the same time and the phenomenon of simultaneity. Pablo Picasso for instance, concerned himself with simultaneity as a spatial process, i.e. simultaneously representing different sides of an object that cannot usually be seen in one go.[488] Hito Steyerl, who provided a theoretical framework for the vertical downward perspective of De Ruijter's *Baumschule #2* in the former chapter, is relevant here as well regarding the simultaneity of perspectives in Boske's photowork.[489] Steyerl interprets the simultaneity of different perspectives, which is the case in the fragments of photomontage and Cubist artworks as a dismantling and demolishing of the traditional linear perspective. Although Steyerl's seeing of this disorienting dissolving of the traditional perspective paralleled in developments in science and Warcraft is not shared by Boske to the same extent, certainly the simultaneity of the overlaying perspectives in the *Mapping* pictures works alienating on viewers, who are not sure anymore whether they are looking at a photograph or at a fictive painting or animation of some kind.[490]

The artistic intervention of simultaneity came to be called the 'fourth dimension in painting'. Although simultaneity in futurism focuses on the depiction of movement more than many-sidedness, some words of the key futurist Italian painter and sculptor Umberto Boccioni are particularly applicable to what Kim Boske is doing. Boccioni stressed that cubism or futurism does not aim at the depiction of an optical or illusionist impression, but of a psychological and total experience.[491] This is exactly what Kim Boske is striving for.[492]

If I consider the simultaneity in Boske's photograph as a congelation of a movement, I must also consider the movement itself. As the artist explained, it is the act of walking around the tree, which she remembered doing as a child. This moving in a circle around the tree and looking inward to the centre of that circle means, equals? looking with an inverted, inwardly directed panorama. Whereas the process of looking around and outward in the case of a panorama, which was discussed by Burgin in 'The Time of the Panorama' and which was the case in Baart's *Werklust*, is directed outwardly or centrifugal, the way of looking inward towards a centre, which is at stake in the case of Boske's *Mapping 5*, can be seen as centripetal.[493] Whereas in the case of the centrifugal panorama the view is expanded and

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[487] I refer to the place-making activity or intervention by humans in their physical environment as described by Tim Creswell in Creswell 2004.
[488] See Apollinaire e.a. 2010, esp. pp. 41-46 'Simultaneity in Cubist Circles' and pp. 110-121 'Synthetic Cubism'.
[489] Steyerl 2011, p. 6.
[490] The alienation and analogy to painting, caused by simultaneity in Boske's work is often referred to in critiques on her work and interviews with the artist, such as the interview of Marc Valli with Boske which appeared in *Elephant Magazine #8 (2011)* and the editorial interview with Boske in the October 2012 issue of *October+ Magazine*; here quoted from the website of Kim Boske, http://www.kimboske.com/Texts, accessed on 21 January 2018.
[491] See on this aspect of Boccioni's work Thomas 2013, p. 41-42.
[492] Conversation with the photographer on 30 November 2016.
[493] Burgin 2009 [2005]; it was Bazin who discerned these different kinds of directedness in looking, as pointed out in the cases of Baart and De Ruijter in the former chapters as well. Bazin 2005 [1971], p. 55.

widened over an area, in the case of the centripetal the view is taken from the environment and concentrated on that very one spot. For the beholder, this walking around also brings another association to the fore: the ritual circumambulation that is known from many religions, for example the walking around a holy shrine in Roman Catholicism. The compiled picture of a tree being circumambulated renders the photograph with ritual value, thus giving it a special value. Thus, the photographs of Kim Boske contribute to the value of the tree as a point of interest. This is the effect Tuan talked of when speaking about making a stop at a point to render it more valuable.

Moreover, an effect of Boske's interference is that it gives the scene a striking resemblance to paintings of Dutch landscapes. Several aspects enforce this resemblance. Her intervention of overlaying pictures and showing them simultaneously using transparency, makes the images blurred. This convincingly connects the 'real' landscape to the painted landscape. Blurring the picture to make it look more painterly has - as pointed out before - been done previously by pictorialists. However, the pictorialists worked in much smaller sizes, which prevented the spectator from making a direct association between the photograph and a tableau-like painting. Also, pictorialists worked mainly in black and white. The more direct connection between Boske's landscapes with the landscape paintings of The Hague or Laren Schools lies in the qualities of today's colour photography. The representation in these photographs of reality represents colours as they really are. Also, the exhibition prints of the photographs are much bigger, approaching the size of paintings. This makes the experience of the final, monumental photograph by Kim Boske close to the experience of a more traditional landscape painting.

Concluding this third step of geogeneric comparison of Boske's landscape in *Mapping 5* with other landscapes of the same type, and the analysis of her photographic intervention, I can say that her photograph *Mapping 5* is - to speak in terms of Maria Pelizzari - an act of confirmation: like the touristic photographers Pelizzari writes about, Boske stays close to what tourist information indicates as sites of interest.[494] The picture confirms the cultural-historical value that was rendered to this place by the landscapes of the Laren School of painting, whose artists used the same area as a subject for their work as Boske has in her photo series *Mapping*. The bucolic motive of the joy of rambling in heath fields, the simple life of the shepherd, wandering around with his sheep flock, resonates in Boske's picture. This is an ancient motive that has reached us today via the taste of Renaissance Italian collectors, theoreticians and artists, and from the Barbizon and the Hague school of painters up to the heath in 't Gooi, where painters from the Hague School like Anton Mauve discovered the area near Laren as a beautiful place to live and work. The association with the bucolic is enforced by the fact that the choice for this area by the artist Boske was made on the basis of strolls by the artist with her parents when she was a child: the Zuiderheide near Laren was made into a nature reserve for recreation purposes by the Goois Natuurreservaat heritage organisation, while the memory of the bucolic life of the shepherd is kept alive through the flock of sheep that is herded there and visited by tourists today.

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[494] See Maria Pelizzari, chapter 2, 'Retracing the Outlines of Rome: Intertextuality and Imaginative Geographies in Nineteenth-Century Photographs', in Schwartz and Ryan 2003, pp. 62-63. The touristic information in the context of Boske's work is the visitor's information of the nature reserve 'Goois Natuurreservaat', see www.gnr.nl.

Returning to Wells's theory on place making, it is noteworthy that Kim Boske is not critically challenging conventional geographical imagination. Rather, she confirms and explores a more generic picture of the beautiful heath area by visually connecting to the pictorial tradition of the Laren School of painting. This painterly quality to her work is realised in several ways. Through her camera position and direction and through her framing, and treatment of light, colour and tableau-like size of the art work, her photograph is visually analogous to paintings by the Laren School of painting of the same area, like the *Heath near Laren* made by Anton Mauve, in the collection of the Rijksmuseum in Amsterdam (fig. 59). The appropriation of painting is further achieved through her technique of simultaneously layering and showing different versions of the same tree.

In conclusion, while in the cases by Baart and De Ruijter the landscape photography put a new or alternative picture in direct opposition with the conventional geographical imagination of the place, Boske's image is surprisingly confirmative of the rich, collective visual memory of the place she photographed. Her pictures of the heath fields of the Zuiderheide in 't Gooi, in the centre of the Netherlands, show many analogies to the paintings of the Laren school of painting of the late nineteenth century – although Boske herself was not aware of this visual collective memory. In part, these analogies are the result of the geological conditions of the place, as revealed by the georeferencing research. The typical broken white, ocre and brown colours of the sand and the heath vegetation characterise both the historical paintings as well as Boske's photographs. Moreover, as I further concluded in the georefercing, the ancient use of the land and way of life – small-scale farming and cattling – is deliberately kept alive as a 'way of life' accompanying the heath landscape, because the physical landscape has become heritage and the human activity kept unaltered for touristic purposes. The photographic process executed by Boske results in her photographs connecting to the formal and aesthetic conventions of the place. Although it resembles Cubism, which was also preoccupied with simultaneously showing more sides of one object, Boske's layered presentation of several photographs of the same tree from different sides results in an image whose blurriness is reminiscent of brushstrokes and makes the photograph look surprisingly painterly. The true use of colour and the tableau-like size and mounting in a frame further connect Boske's photograph to historical painting of the heath area. Because the photograph shows not only characteristics of the physical landscape, but connects strongly to the collective visual memory and geographical imagination of the place, these images of the shepherds' landscape, which is cherished for leisure purposes, evokes memories of farmers' lives and ancient bucolic motives. In this way, *Mapping 5* generates a sense of place, or 'makes place' of the Zuiderheide.

Chapter 5

PLACE MAKING THROUGH PHOTOGRAPHY

In the preceeding chapters, I have been analysing the photographic projects *Werklust* by Baart, *Baumschule #2* by De Ruijter and *Mapping 5* by Kim Boske according to the three research steps of the newly introduced Van den Heuvel method for the analysis of landscape images, which – as introduced and explained in 1.3 – exists of georeferencing, geospecific comparison and geogeneric comparison. In the first part of this chapter, I will evaluate the results of each of these three steps. What kind of knowledge was gained from these different phases of research?

According to the line of thought presented in the previous chapters, aspect such as perspective and framing, and phenomenology form a background to profile the results of the first step of georeferencing, while for the second step of geospecific comparison, Wells's theory of formal and aesthetic conventions and that of Schwartz and Ryan on photography and geographical imagination are leading. Finally, in section 5.3, the results of the third step, geogeneric comparison, are detailed with the help of Van Gelder and Westgeest's views on the construction of place in photography and that of Allen and Snyder on photographic intervention and the characterisation of place.

This will lead to section 5.4 and my attempt to answer the central question of this dissertation: How do the contemporary landscape photographs of the selected cases make place out of rural space in the Netherlands? Here, I return to the overarching theory on gardening by Steenbergen and Reh from *Architecture and Landscape* (1996) and by Impelluso from *Giardini, orti e labirinti* (2005), which will be used alongside the theory on the business of being more-than-representational, to understand the landscape photograph as an intervention in the landscape, a case of interaction between humans and their physical environment.

5.1 evaluating step 1: georeferencing landscape photographs

As pointed out in 1.3.1, this first step of georeferencing involves determining the exact geographical location of the place that is seen in the photograph: this is called geotagging. Hackeloeer et al. have taught us to use plain geographical co-ordinates in cases depicting a single, exact spot and a geographical name in cases depicting a larger area. Based on methodology developed in the EUWATHER research project, the Getty's TGN was chosen for the standardisation of geographical names.

In addition to plain geotagging, there is another important aspect to this first step of georeferencing: the consideration of the aspects of ground, programmatic and spatial form of the location in question: a division that was inspired by Steenbergen and Reh's layer system. Having implemented georeferencing on the photographic projects by Baart, De Ruijter and Boske, in this paragraph I discern the several types of results emerging from this first research step: grounding of the landscape photograph, insight into selected and deselected landscape elements and insight into the relationship between the photograph and the geophysical circumstances that gave rise to it.

In this section, I reflect on the effect and implication of this openness to geophysical

circumstances, which I will formulate as 'letting the landscape in'. The georeferencing demands an awareness of and a developing of relations with the physical surroudings of a landscape photograph. By analysing and linking the physical surroundings to a landscape photograph, this georeferencing gives importance to the specific geocircumstances. The georeferencing research step (re)connects with the environment. This openness to nature and letting the landscape in, is paralleled elsewhere. It is a broadly felt tendency and a changing attitude. As a theoretical background for man's openness to nature and the physical environment, I refer to phenomenology and the theoretical writings of Ton Lemaire.

The act of geotagging reconnects the photograph to the specific location it originates from, by defining the indexical relation using geographical co-ordinates or a geographical name. It 'grounds' the photograph to the physical environment it originally emerged from. In the case of Baart, as my research has revealed, it is the relatively young Haarlemmermeer polder, which only turned from a lake into drained land of fertile, saline old sea clay in the nineteenth century. It was ideal ground for growing potatoes and flowers, but more recently is used as utilitarian ground for infrastructure serving the fast-growing Schiphol airport. I learned that *Baumschule #2* by De Ruijter depicts a heavily industrialised tree nursery on river clay soil, and was photographed on the banks of the Lower Rhine. Meanwhile, the landscape of *Mapping 5* by Boske is a nature reserve, a heathland on old sandy grounds where shepherds tend their sheep flocks. This landscape and living in 't Gooi appears to have been going on, undisturbed for centuries; however, my research suggests that this is an illusion: the lifestyle of the shepherd, like the landscape, has been monumentalised and conserved as cultural-historical heritage.

Studying the physical context of the landscape of the photograph, teaches us to see what has been selected and combined within the photographic frame, through camera position, camera direction and framing; and, significantly, it also teaches us what has been left out. The opiniating effect of choosing perspective and framing, formulated by Victor Burgin, helped us to see that De Ruijter's focus was a small patch of industrialised horticulture, and that he left out a picturesque riverscape only a few hundred metres away. He, like the photographers of the epic New Topographic exhibition I referred to, brought anti-monumentality into practice by choosing non-monumental elements in the landscape he photographed. This also revealed that Kim Boske did the opposite: she focused on a heath, monumentalised nature in a reserve, while the scenic modernity of highways in the busy central Netherlands – elements not considered monumental – were just on the periphery and the blocks of flats and other signs of urbanisation are visible in several places on the horizon. These elements, although amply present in the environment, were not selected to appear within the frame of Boske's *Mapping* photographs.

At first sight, Baart's *Werklust*, seems more complex in terms of understanding what he selected and what he omitted. His multifaceted photobook appears to cover multiple aspects of the Haarlemmermeer area. However, and this is confirmed by the photographer's own introductory text to the book, a clear process of selection and deselection took place. Baart focused on the utilitarian aspect of the Haarlemmermeer: the way people use the land for their living. But there are also monumentalised elements in the Haarlemmermeer, like the large Cruquius pumping system, which stopped working in the 1930s, but is not only the largest steam machine in the world, but also a well-known cultural-historic

touristic attraction in the area. Despite this, it was not selected to be in Baart's photobook. Through this study of local circumstances, Baart was conscious of what was he was leaving out, thus enhancing understanding and characterisation of the landscape in the photograph.

A last result discerned from the georeferencing step is that it makes the photographs understood in terms of related landscape elements and characteristics. It reinvolves the physical environment with the landscape photograph.[495] Inspired by Steenbergen and Reh's layer system, the consideration of the ground, the programmatic and the spatial form of the location of the landscape photograph reveals those geographical aspects that led the photographer to end up in exactly this place. This further enhances the understanding of the landscape photograph.

Moreover, by understanding the local geoconditions, we better understand the way the photographer works. If I really want to learn what the landscaping activity by the photographer involves, then I must examine the physical environment he or she has been working in. For the photographer, the physical conditions for making a landscape photograph are of key importance and a concrete reality. Like paints and brushes for the painter, and stone for the sculptor, the physical characteristics of a place ultimately determine the outcome for the landscape photographer. The photographer moves around and back and forth in the materiality of his environment, to get to know it and to relate to it. It is exactly the awareness of the physicality of the environment that makes an understanding possible: an understanding of a landscape photograph as a reflection, witness to and result of the interaction between man and his physical environment; as the 'practicing of place' by De Certeau; the 'environmental interaction' referred to by Sauer and Olwig; the interaction between human activity and land of Creswell; and the gardening mentioned by Lorimer.[496]

The awareness of geoconditions, instigated by the research intervention of georeferencing, is analogous to the way of seeing landscape advocated by phenomenology. In Chapter 1 of this dissertation, discussing the research intervention of georeferencing, I referred to the writings of 1958 by Gaston Bachelard, and of 1979 by Norberg-Schulz, regarding a phenomenological consideration of the physical environment in understanding architecture. In the same way, landscape photography can better be understood through a consideration of the physical conditions of the location of the photograph. Using the terms of Norberg-Schulz, the landscape photograph identifies with its environment through realising which characteristics it has in common with the physical environment.[497] The photograph does not operate in an isolated way. What we see in it, is highly determined by geological, programmatic and spatial aspects of the place.

The main geological characteristics of the Netherlands emerge from the fact that this landscape is a Delta landscape in which, since ancient times, European rivers converge. The agricultural use of

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[495] Norberg-Schulz, in the framework of architecture, even uses the term 'becoming friends' when he talks about this relationship between, in his case, buildings and their physical environments. Norberg-Schulz, p. 20.
[496] Mitchell 2002 [1994], pp. 1-2; Tuan 1977, p. 6; Olwig 1996, p. 630 in which Olwig refers to Sauer; Creswell 2004; Lorimer 2005, pp. 84-86.
[497] As Norberg-Schulz formulated in the first chapter with the title 'Place?' in Norberg-Schulz 1980 [1979], pp. 6-23; see the section on 'identification', pp. 20-22.

the landscape of two of the three photographic projects is determined by clay – the Haarlemmermeer in the project of Baart by sea clay, the Betuwe in the project by De Ruijter by river clay – while the landscape of Kim Boske's project is determined by sand and gravel brought by ancient rivers that now no longer exist. As to the programmatic and spatial forms, the flat characteristic means that the land of the Netherlands is especially apt for the building of infrastructure for an ever-intensifying trade – an old metier that the Dutch have developed into a national business. The industrialisation, economic exploitation and urbanisation of the landscape is huge and ubiquitious. As a result of the favourable position for transportation via waterways, highways and railroads, between the harbour and trade area of the western part of the Netherlands in the west and Germany in the east, the tree and fruit growing is being intensified and industrialised to a high degree. This is the more general subject of De Ruijters' reveries on the geometrical grids in his aerial photographs. The fact that this favourable infrastructural position has been complemented by the addition of the rapidly growing Schiphol airport in the Haarlemmermeer, is an important and influential aspect underlying Baart's photographic project *Werklust*. Quietness and nature can only be experienced when landscape is turned into heritage – one example of which is the heath area of the Zuiderheide in 't Gooi in the case of Kim Boske.

The history of the delta landscape was previously understood as a solely human affair. Now, the environment's natural history is emerging through our understanding of landscape photographs such as those by Baart, De Ruijter and Boske. In this regard, the writings of another author, Dutch anthropologist and philosopher Ton Lemaire (b. 1941), are relevant. In 1970, Lemaire wrote *Filosofie van het landschap* ('Philosophy of the Landscape').[498] In this book, which he adapted and refined several times over the years, and which was published in ten Dutch editions, Lemaire interprets the development of Western art since the Renaissance as symptomatic for the growing crisis in the spiritual relationship between man and nature. The ecological crisis – which reached a low point in the 1970s, at the time the book was published —is, in his view, the result of a proces that did not start with nineteenth-century industrialisation, but rather in the Renaissance. From that time, an objectifying distance between man and nature occurred. Man positioned himself separate to and even above nature, analysing and managing it from the mentally superior position of anthropocentrism. Lemaire calls this a process of de-enchantment.[499] The position of the person who finds himself in the landscape changes from one of the *pilgrim* in the Midde Ages, via the *scientific explorers* of the Renaissance and Enlightenment and the *wanderer* of Romanticism, to one of *tourist* in the twentieth century.[500] The enchantment of the Christian Revelation – that is, what man *believes* to be the case as prescribed by his religion – has been replaced, since the Renaissance, by scientific empiricism – i.e. what man *experiences* to be the case as a result of observing and measuring, and later by photographing.[501]

Lemaire's thoughts on linear perspective are interesting. In his writing, he suggests that the invention of linear perspective was not a result of a long search by man to represent his environment in

[498] Lemaire 2010 [1970].
[499] Ibidem, p. 9.
[500] Ibidem, p. 20.
[501] Lemaire 2010 [1970], p. 24.

the correct way. Rather, it is merely an expression of the needs of man during the Renaissance – a time when linear perspective was introduced to painting – to represent the way an environment looked when it appeared in front of his own eyes. The beholder – the artist and, later, the viewer – puts himself at the centre of the artistic experience of what is shown, thus emphasising the anthropocentric worldview. In the words of Lemaire, by representing the environment in a linear perspective, man was submitting to it.[502] What is interesting in this regard is the implication that photography is the institutionalisation, in a technical device – in this case, the camera – of the linear perspective and, consequently, an anthropocentristic worldview. Lemaire associates his writing with phenomenology. In other writings, such as *Met open zinnen* ('With open senses'), he advocates an attitude of openness towards nature; to let nature in, sensing it without a need to master it or control it, let alone create it. My study of the physical environment in this dissertation, and in the discussion and analysis of landscape photography, is in line with this phenomenological approach.

5.2 evaluating step 2: geospecific comparison

This second section regards the evaluation of the geospecific comparison research step. This step involves the image form, as defined by Steenbergen and Reh, one of the four landscape dimensions, the other three being the ground, programmatic and spatial form, which were dealt with in the georeferencing step. While analysing the photographic projects of Baart, De Ruijter and Boske, this second step involved a comparison of the photographic works by these artists with significant works from the collective visual memory of exactly the same place. Among the different results, I first discerned that geospecific comparison informs us about what I will call the density of the geographical imagination of a place, while secondly, what catches the eye might be changes that have taken place in the photographed area. Lastly, geospecific comparison informs us about whether landscape photograph confirms or conflicts with the geographical imagination and conventional imagery of a place.

Referring to Krauss, I have pointed out that a landscape photograph does not get its meaning in an isolated way.[503] In terms of the beholder, it interacts with what Krauss calls 'complex collective representation'.[504] The first information to be gained from geospecific comparison is the answer to the question of whether the place has been rarely or frequently visualised. Krauss noted the effect whereby some places garner more photographic attention than others, the most popularly photographed places being typified as ‘points of interest’ that attract a ‘centering of attention’.[505] The first thing noticed when doing geospecific comparative research is whether there is a lot of or little imagery to be found of a place. Thus, the researcher discovers whether the landscape emerges from an area with a poor geographical imagination or an area with a dense geographical imagination.

In the research for this dissertation, in the case of *Werklust,* Baart turned out to have been

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[502] Ibidem, p. 29.
[503] I dealt with this in paragraph 1.3.2 on the theory of geospecific comparison.
[504] Krauss 1985, p. 140-141.
[505] Krauss points at the cumulative effect of ‘points of interest‘. Ibidem, p. 141

working in the Haarlemmermeer area, an area of polder with a poor geographical imagination. The conventional imagery of the Haarlemmermeer dated back to the time when the Haarlemmermeer was still a lake. In those days, famous Dutch painters from the Golden Age had created maritime scenes there. In contrast, both De Ruijter and Kim Boske had been making photographs in an area with a dense geographical imagination. De Ruijter had been working in one of the famous river zones in the centre of the Netherlands, a tree-growing area in one of the often painted, drawn, photographed and filmed riverscapes of the Lower Rhine. In the same way, Boske had been making photographs in an area with a rich collective visual memory: the art history of the Laren School of painting who had been active in exactly that place.

The conversations that I have had with landscape photographers over the years confirm the relevance of the density of geographical imagination. Whether they deliberately visit or avoid them, many of them – I mentioned Ellen Kooi, Misha de Ridder and Han Singels as examples in 1.3.2 – make clear that they are aware of the concentration of historic artistic attention in some places and the absence of it in other places. Whether they deliberately search for these points or areas of interest or not, depends on the kind of photographic work they want to create. To visually explore new, modernist landscapes like Ellen Kooi did in earlier work or in rapidly changing landscapes like Baart does, it can be necessary to work in areas that have experienced little photographic attention. To explore pictorial landscapes from painting like Han Singels did or to refer to more mythical motifs like Ellen Kooi in recent work, it makes sense to work in more historical landscapes with a heavily loaded collective memory.

As I discovered, a second result of the geospecific comparison is that the researcher notices factual differences between the landscape in the photograph and in previous images created of the visual history of the place. The specific act of geospecific comparison that is re-photography, which I referred to in 1.3.2, was not necessary to determine factual changes in the case of *Werklust*. The difference between Baart's photo's and the visual past could not be more dramatic, because, until the nineteenth century, the area and any representations of it were only a seascape. Here, we see an extreme change in the environment, turning a zone from water into land. Also visible is that transformation from an agricultural landscape to an infrastructural one. Thus, a key feature of Baart's project is that it is diachronic and intended to study landscape change.

The landcape in De Ruijter's *Baumschule #2* has changed much less. The Lower Rhine, on whose clay river banks De Ruijter was working, has been flowing there for aeons, largely unchanged. A closer look at paintings of the area and also in comparison with photography of the place, including the aerial photographs of Siebe Swart, informs us that the intensively industrialised use of the river bank for tree growing only occurs in recent imagery. This finding is supported by literature on horticulture, which clarifies that this highly industrialised growing emerged in the mid-twentieth century. As the artist discovered during his research for this photography project, it still is an emerging phenomenon and ever more zones are being turned into these geometrical patches of land. A result of the geospecific comparison is that De Ruijter's *Baumschule* attracts attention to this landscape change in an otherwise picturesque riverscape.

A very different situation emerges from the geospecific comparison of *Mapping 5* by Kim Boske. Here, it is exactly the extreme similitude of Boske's photograph to painted heath landscapes from the

past that strikes the eye. How little the landscape here has changed! This similarity, revealed by the geospecific comparison, confirms the information garnered from the georeferencing research step, when it was noticed that the Zuiderheide, where Boske had been photographing, is a nature reserve. Maintaining this as a heritage site has been the aim of the conserving activity undertaken by local authorities and nature conservation organisations that manage the area.

In my first chapter on methodology, I distanced myself from re-photography projects, like *Third views, Second Sights* by Mark Klett and Byron Wolfe (2004) and the research project by Wageningen University (2015) on sites in the Netherlands that are known from painting. These are the most clear cases of geospecific comparison, with the explicit target of observing any changes that have taken place in the landscape. It should be noted that I am not rejecting this type of rephotography research; however, I do want to make explicit that my research is different. My research question involves the way places are being represented and what visual means are used for this purpose. My geospecific comparison is aimed at trying to find out how the photographs of my case studies relate to earlier, conventional imagery of the places in question. This provides the third type of result from implementation of the second step of geospecific comparison.

A last type of result that emerges from geospecific comparison is the answer to the question *how* the landscape image relates to imagery from the collective visual memory of a place. Following theories by Schwartz and Ryan in *Picturing Place* and by Wells on 'formal and aesthetic conventions of the place', I discussed key works determining the geographical imagination of the place, which is shaped by the collectively shared imagery of that specific area.[506] In the Netherlands, which has a strong, well-known and frequently quoted tradition in landscape panting, it is mostly seventeenth- and nineteenth-century landscape paintings that predominate in this regard.

This result from the geospecific comparison provides answers to the question 'Does the landscape photograph confirm or contrast with conventional imagery of the same place?'
In the case of Baart, the result was that his photographs visualise a land that has rarely been visualised before, because the land is new. Baart more or less works on a tabula rasa; he constitutes a geographical imagination of a place that has few formal and aesthetic conventions. This first act of visualising a place that has no formal and aesthetic conventions enables viewers to develop thoughts and opinions on the formal and aesthetic aspects of the Haarlemmermeer.[507] However, also in the nautical pictorial tradition of the place, elements of trade, craft and conflict are to be seen, which show the specific meaning of the Haarlemmermeer and its crucial position for trade.

In the case of De Ruijter's *Baumschule #2*, the photograph conflicts with the earlier pictorial tradition. Although De Ruijter chose, like many visual artists before him, to work in a riverscape with a very rich pictorial tradition, It visually contradicts the formal and aesthetic conventions of the place.

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[506] Schwartz & Ryan 2003; Wells 2011, p. 11.
[507] This is central in the third landscape triennial of 2017, entitled ' The Next Landscape', which in September of that year took place in the Haarlemmermeer. The Haarlemmermeer and the development of its landscape are the main subject of this project. Landscape Triennial, 1-30 September 2017, *The Next Landscape,* PARK21, Haarlemmermeer.

Instead of scenic riverscapes with depth of perspective and atmospheric colours, produced according to the rules of Karel van Mander, we see an almost flat black-and-white grid. As to the photograph *Mapping 5* by Kim Boske, my research resulted in the conclusion that her work affirms an earlier geographical imagination of the place. It builds on the previously popular geographical imagination of the Laren School of painting, which is determined by the sandy, heath landscape, with memories of farmers and shepherds that lived there and now cherished through cultural heritage in the area.

I choose to make two aspects, implicit in this discussion of the research results of geospecific comparison, explicit here. One aspect is the question of whether it is justified to compare images by an artist to historic images, which the artist was not aware of. Does it make sense to compare a landscape photograph to another picture of the same landscape, which the photographer is not specifically responding or relating to on a conscious level? The other aspect is the question of whether it makes sense to compare the image of a place to another image of the same place, to which it bears no visual relationship. My implicit answer to both questions is: yes. In all three cases, the photography projects by Baart, De Ruijter and Boske, the artist did not know the historical images that I have compared their work to. As they told me, they read and learned about them for the first time in my text.

To support my argument that geospecific comparison should be executed with different imagery of the same place, which the artist is not aware of, I refer to the essay 'Photography's Discursive Spaces' (1985) by Krauss and the theory on geographical imagination, as elaborated in *Picturing Place:* (2003) by Schwartz and Ryan. These works make clear that there is a collectively shared, dominant imagery of a place, with which, in terms of the perception of the beholder, any photograph of that place interacts. This phenomenon images refering and relating to already existing images is also referred to as ‘interpicturality’.

5.3 evaluating step 3: geogeneric comparison

In the third step, the geogeneric comparison, I compared the imagery by Baart, De Ruijter and Boske to images of the same *type*, but of a different location. This step, like the others, produced different types of results. The first is in the form of pointing out landscapes that the landscape photograph relates to *in kind*. The second is the insight that is gained from the way of working the photographer applied in order to achieve the characterisation of the landscape – to cause this similarity with another landscape. The final type of result consists of the understanding of the Intervention by the photographer in that location as a case of interaction, between man and land, which renders meaning to the land – that turns space into place.

The first kind of result emanating from the geogeneric comparison is the determination of landscapes from other geographical locations that are related to the location of the landscape photograph. To make this generic comparison easier, to find the types of landscapes that can be compared, I used the lists of landscape types of the Environmental Data Compendium or CLO in Dutch

('Compendium voor de Leefomgeving') and matched these with the landcape types discerned by Wolfgang Stechow from traditional landscape art of the Netherlands.[508] The visual similarities contribute to the construction of meaning for the landscape photograph because the connotations of the similar landscape transfer to the landscape photograph together with the likeness. Using the terminology of Schwartz and Ryan, I analysed the reverie, the different image to which the photographer associates and connects the place through his photograph(s).

The case of *Werklust* is a photobook.[509] A collection of photographs with a modest amount of accompanying, mostly autobiographical information, which can be consumed when leafed through from the first to the last page. The way the photobook *Werklust* makes place of the Haarlemmermeer lies in the fact that Baart, over forty years of his life, produced documentary photographs with quite classical compositions, comparable to the compositions of historical landscape paintings. Moreover, his documentary photographs and his photographs of typologies of people, buildings, streets, etc, correspond to American documentary and landscape photography from the 1970s onwards. The correspondence with late American landscape photography of the type of the New Topographics, results in the connotation of anti-monumentality. This is in line with the research result of step two, geospecific comparison: the conclusion that Baart worked in a utilitarian landcape that had known little photographic attention before. The landscape images are likely to be perceived in a discontinuous, non-chronological way by the viewer, picking the book up and setting it down again, experiencing it as a cloud of impressions that together form an artwork on the Haarlemmermeer – a narrative somewhere between a still image and a moving film. In line with the development of documentary photography and film in the last decades, Baart does not present the Haarlemmermeer from a distant and objectified point of view, but more subjective in the *diaristic* mode as autobiographical matter, directly connected to and emerging from his own experience.[510]

Although De Ruijter had many opportunities to relate to epic, romantic or other appealing landscapes in the riverscape of the Lower Rhine, he chose the geometrical abstraction, as the 'reverie' – as Schwartz and Ryan put it – to associate with the river landscape.[511] Through this photographic intervention, De Ruijter makes the river landscape of the Betuwe approach the geometrical abstraction like that of the paintings by Piet Mondriaan.

My analysis of the *Mapping 5* picture by Boske resulted in the conclusion that her photographs give the landscape meaning – that her photographs make place – because they visually approach the landscapes of the Laren School of painting.[512] *Mapping 5* does not conflict with and is not juxtaposed with a different conventional image, in the way the previous examples of Baart and De Ruijter did. Works by Boske are more affirmative, in the sense that they reinforce the conventional imagery of the

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[508] Stechow discerned these landscape types in Dutch seventeenth-century landscape painting; Stechow 1968 [1966].
[509] Baart 2015.
[510] For aspects of the subjectivity of documentary, see Gierstberg et al. 2005.
[511] Schwartz & Ryan 2003, p. 53.
[512] Raassen-Kruimel 2009 and Raassen-Kruimel & Roodenburg-Schadd 2014.

place. The type of landscapes that *Mapping 5* has the most in common with are conventional, nineteenth-century paintings made in exactly the same place. In my geogeneric comparison, I emphasised that a key signifying motif in Boske's *Mapping* image is a bucolic one.[513] Thus, a landscape motif that originates in antiquity, and which lives on in Renaissance art and theoretical writing, in the Barbizon, Hague and Laren Schools of painting, in the making of the heath near Laren into a nature reserve, in the cultural heritage and visual communication of the Goois Natuurreservaat, in the experience of the photographer wandering around in this nature reserve, still resonates in Kim Boske's photograph.

To discern the means with which the photographer achieved this different image, I examined the photographers' choice for the camera position and direction, framing, moment (season of the year, time of the day), light (weather condition and colour manipulation in the camera, darkroom or computer) and material (including printing technique). The photobook *Werklust* as a whole is to be understood as the witness and result of Baart's autobiographical landscaping process: his moving, over the years, to and fro, to explore and discover it and to grasp it. Although many of the photographs have a classical, pictorial composition, it makes more sense to compare Baart's photographs in *Werklust*, a decade-long endeavour, with the making of landscape drawings, such as the life-long sketching activities in the Dutch landscape by Jan van Goyen, than with Dutch landscape paintings.[514]

The most significant intervention by De Ruijter is his radical lifting and turning downward of the camera, and the cropping of the photographs, which results in a framing of the landscape into an extremely geometrical grid. They evoke a different kind of beauty than the pictorial beauty of the seventeenth-century landscape compositions prescribed by Karel van Mander. De Ruijter leads our attention to another kind of beauty: the beauty of the harmony that is inherent in geometrical symmetry. The photographic landscaping process, through which he achieves this, involves radically altering the camera position to a highly elevated one (by attaching his camera to a kite, for example) and directing the camera vertically downwards, which reveals patterns in the landscape that are difficult to be seen from eye level by a person standing on the ground. This, in combination with the cropping of his images, reinforces the symmetry of the picture, causing the location he photographs to visually approach the geometrical compositions of the kind that Mondriaan and other artists of geometrical abstraction made.

The innovative aspect of Kim Boske's *Mapping 5* lies in the technique she uses, i.e. making a place visually approach historical paintings. As my geogeneric comparison in 4.3 revealed, the technique Boske uses to approach historical painting and thus 'make place', is to layer semi-transparent photographs depicting different sides of the same tree. She works with the phenomenon of simultaneity, a technique especially known from Cubism and Futurism, in which artists try to reach a more complete and generic image of the subject they depict. In my geogeneric comparison, I pointed out the difference with academic Francis Galton and artist Idris Khan, who also worked with layering of photographs, but

[513] In 4.3, on the geogeneric comparison of *Mapping 5*, I traced the origins of the bucolic motif, referring to Ernst Gombrich's 1966 essay 'The Renaissance Theory of Art and the Rise of Landscape'. Gombrich 1966, pp. 107-121.
[514] It was Helen Westgeest who drew my attention to this kinship to landscape drawing and the drawing booklets of Jan van Goyen. Supervision meeting, 30 August 2017.

using different versions of their subject. However, what Boske shares with these imagemakers is the technique of layering photographs to produce a generic image. In the case of Boske, I argue that she 'makes place' by achieving a generic picture that, through the blurring of the layering, approaches the landscape painting of the Laren School.[515]

An exploration of the interventions used by the photographer in this case to achieve similarity with other landscapes, results in understanding the landscape photograph as an activity, which constructs meaning.

In each of the three cases, I analysed how the photographic intervention by the photographer can be seen as landscaping activity.[516] The cases I chose, were interestingly complementary in several aspects. While with help of theories of Bazin and Burgin, *Werklust* by Baart could be identified as a centrifugal, outwardly directed and exploring multi-image project – according to theory by Bazin closer to film; in contrast, the singular photoworks *Baumschule #2* by De Ruijter and *Mapping 5* by Kim Boske are centripetal, inwardly directed images and in terms of Bazin's theory more comparable to a theatre stage with one *locus dramaticus* or framed traditional painting. Moreover, the three cases showed three different ways of dealing with the viewing direction in relation to the surface that is viewed. In the case of *Werklust,* the viewing direction of Baart's camera was horizontal, while the viewing direction of the spectator of *Werklust* being a photobook, is vertically downward towards the surface of the pages of the photobook which is layed down on one's lap or table. In the photograph *Baumschule #2* by De Ruijter, the direction of the perspective is vertically downward, while the resulting picture is hung on the wall, which means the direction of the viewing of the spectator is horizontal.[517] In the case of *Mapping 5* by Kim Boske, there is no opposition between the viewing direction of the camera compared to the viewing direction of the public: they are both directed horizontally.[518]

As to perspective, the photoworks in the three different cases I discussed, represent exactly the three different kinds of perspective which are discerned by Steyerl in 'In Free Fall: A Thought Experiment on Vertical Perspective' (2011). The documentary photographs by Baart in *Werklust* have the assumed 'natural, scientific and objective' look of horizontal linear perspective, as Steyerl puts it; *Baumschule #2* of De Ruijter demonstrates what Steyerl calls the 'downfall of linear perspective' into a vertical view from above with analogies to the controlling view of games and military devices; *Mapping 5* of Boske represents what Steyerl calls the demolishing or dismantling of linear perspective which was at stake in the beginning of the twentieth century in photomontage and Cubism, amongst others.[519]

This brings me back to my point of departure, the more-than-representational understanding of

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[515] I especially referred to the resemblance of *Mapping 5* with the painting *Heath near Laren* (1887) by Anton Mauve, see fig. 59.
[516] 'Landscaping' is the term W.J.T. Mitchell uses for the interaction between man and his environment to render meaning to it.
[517] An exception was a presentation of works of *Baumschule* in the exhibition *Permanent Kwadraat* in Stedelijk Museum Schiedam, 23 januari - 10 april 2011.
[518] Conversation with Helen Westgeest on 17 January 2018.
[519] Steyerl on linear perspective, demolished perspective of photomontage and Cubism and on vertical view from above: see Steyerl 2011, pp. 4-5, 6 and 7-8 respectively. Discussed by Westgeest as well in 'The Screen as Canvas: Centripetal Images Evoking Critical Contemplation', in Westgeest to be published in 2018.

landscape in cultural geography, as formulated by, among others, Creswell, Lorimer, and Daniels and which states that landscape is the result of the ongoing interaction between humans and their physical environment in order to render meaning to it.[520] Application of this theory on landscaping activity to landscape imagery, instead of the physical landscape, as these theoreticians wrote about, is supported by Mitchell, who suggests that there is actually little difference between the physical landscape and its representation. In addition, it is further argumented by the text by Zijlmans in *Take Place* (2009), in which she clarifies how a photograph of a place functions as a *replacement* or *substitute* for that specific place.[521] In other words, theory on the way human action adds meaning to the physical landscape can apply to landscape *imagery* as well.

At first sight, the reference to the representation theory by Mitchell from art history and Cosgrove and Daniels from cultural geography, seems at odds with my adoption and application in this dissertation of the more recent more-than-representational understanding of landscape in cultural geography and its reference to phenomenology. However, some sense of the static is here to stay as a result of the still character of the photograph. Any photograph is one vision in the stream of perception, chosen by the photographer to be freezed. In this aspect, photography fundamentally differs from literature, film, poetry and other cultural expressions in which the telling of a multifaceted story is at stake, in which a lapse of time is somehow involved. Also in the cases of Baart's *Werklust* and Boske's *Mapping*, which deal with several images, eventually these images are combined into one object (a photobook and one singular artwork respectively) and the multiple images are turned into one physical object that is definite, still and static. My agreeing with and using the more-than-representational way of seeing landscape is to the representational way of seeing landscape, is the way the moving around in the landscape by the photographer relates to the well-know 'make your picture here'-sign which sometimes can be seen in the landscape. Each photographer can make a photograph or a photography project that differs from the conventional and stereotypical, metaphorically stepping away from the 'take-your-picture-here' sign.

As is known from phenomenology, the landscape is experienced and sensed anew everytime a person, and therefore also an artist or a photographer, walks around in it. The exhibition *Walk On,* organized by the Land/Water and the Visual Arts research group and presented in Plymouth University in 2014 presented contemporary photography projects but also less recent projects by Francis Alÿs and Joseph Beuys amongst others. In this exhibition, projects were combined and presented, in which the act of walking stood central as an act par excellence through which the landscape can be sensed. The actions in the landscape by the artist – documented and presented in photography and film as art projects – were presented as activities that render and construct meaning to the location the art project had taken place.[522] Although less emphasis lies on the still, visual result(s), it is in this way that the

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[520] Creswell 2004, Lorimer 2005, Daniels/Lorimer 2012.
[521] Zijlmans in Westgeest 2009, p. 222.
[522] The exhibition *Walk On* was presented from 20 September through 13 December 2014, in actually three venues in Plymouth: Peninsula Arts Gallery in the Plymouth University's Roland Levinsky Building, the Plymouth City Museum and Art GalleryNorth Hill/Drake Circus and The Gallery at Plymouth College of Art atTavistock Place.

'making of place', that the constructing of meaning of locations by the case studies I chose and analysed in this dissertation can be understood.

There was no catalogue accompanying the exhibition; see http://walk.uk.net/portfolio/of-the-earth-conference-programme/ (accessed on 10 July, 2018).

Conclusion

In this dissertation, I have gone through an elaborate process of analysis of my key images and to what outside of the image they relate to. I studied the images' relations to the physical landscape in the georeferencing, to the conventional, collective visual memory of the same place in the geospecific comparison, and to related imagery of other locations in the geogeneric comparison. In this final conclusion, I will condense my findings again in order to give a conclusive answer to the central research question: 'How do the contemporary landscape photographs of the selected cases make place out of rural space in the Netherlands?' I start by giving a long version of the answer, involving the different stadia of research I have gone through for this dissertation, after which I round up this dissertation by providing a short answer.

My three research stadia revealed different aspects of the answer to the question regarding how the way landscape photography 'makes place'. In the georeferencing research step, I found the answer to the question regarding the relationship of a photograph to a physical landscape. I discovered that a photograph makes place by including characteristics of the physical environment in question. Or, to speak with Norbert-Schulz in phenomenological terms: I learned about the physical conditions of the place and how the photograph identifies with these; that is, about the identity of the landscape *outside* the photograph and therefore about the landscape *inside* the photograph. The landscape outside and the landscape inside the photograph are legitimately connected because they are indexically linked, and because the landscape *inside* the photograph can be considered as a *substitute* for the landscape *outside* the photograph.[523]

Seeing the landscape inside the photograph as a substitute for the landscape outside the photograph makes it apt to apply the more-than-representational approach from cultural geography, posited by Lorimer, Creswell and others, not only to the physical landscape, but also to landscape photography. The photographic process or intervention that is witnessed and the result of which is the photograph, is paralleled by and even directly linked to the landscaping process, the interaction between photographer and the physical landscape he worked *in* and *with* the photographer executed in real life. The physical landscape is the material the photographer works with, and the way he forms the landscape into a desired shape can be seen as the landscaping process that *makes place* of the location: the photographer chooses an environment and moves to and fro within it in order to find his ideal camera position. By directing his camera, he determines the indexical relationship of the photograph to an exact geographical location. This is the location that is identified in the georeferencing research step. Through the exact position of the camera (for example high, as in the case of De Ruijter, or at eye-level as in the cases of Baart and Boske) and the direction and choice of the focal point of the

[523] I referred to the writing on the aspect of a photograph being a 'substitute' by Kitty Zijlmans in Westgeest 2009, p. 222 and the text on art as 'substitute' by Gombrich in 'Meditations on a Hobby Horse or the Roots of Artistic Form', Gombrich 1985 [1963], pp. 1-11.

lens, the framing is determined and, in turn, the selection of subjects that are combined within the photograph's frame. With help of the ground, programmatic and spatial form, as per Steenbergen and Reh, I answer the question about what physical conditions of the landscape we see, and what the photographer chose to include and what to omit from the frame of his photograph. Especially in the case of De Ruijter, knowing, as we do now, that he deliberately left just outside of his frame the hills near Rhenen, Kesteren and Opheusden, which are so famous from seventeenth-century painting, this analytical step was highly informative.

In finding an answer to the research question regarding the way photographs render meaning to space, the second step, geospecific comparison, informed us about the relation the photograph has to the formal and aesthetic conventions (Wells) and the existing geographical imagination (Schwartz/Ryan) of the place. Is the photograph affirmative of this traditional imagery or is it a visual form of critical questioning? Although the theoretical literature on this subject, on complex collective representation by Krauss and geographical imagination by Schwartz and Ryan, is limited to touristic photography, in my opinion, Dutch landscape painting has been highly influential in the Netherlands in determining the geographical imagination, hence my reference to numerous paintings in this dissertation. The strong and rich tradition of Dutch landscape painting and through photographic reproduction, endlessly repeated in publications, popular imagery (posters, calendars, postcards, etc.), and on the internet, the Dutch countryside has become famous.

Finally, in the third step to finding an answer about the question of how landscape photography makes place, I find information about what imagery of the same type, but of different landscapes, is related to the photographs I have analysed. Through this research, it has become clear that the landscaping process, the process by which the photograph renders meaning to a place, is achieved through the photographic process executed by the photographer. He makes the photograph relate to a specific geographical place (georeferencing) through his choice of camera position and camera direction. Through framing, he precisely selects which meaningful landscape characteristics are to be photographed and how they are combined within the frame and which characteristics are to be left out. The photographer determines the style of the landscape in the photograph by his choice of season, time of the day, weather conditions and through further processing in the darkroom or, more commonly today, the digital colour manipulation on a computer. The 'point-of-view' and what is deselected, selected and combined within the frame of a photograph, together transfers a mental 'point of view' and 'frame of mind', which, in turn and together with the style chosen, transfers an opinion or – in Burgin's words: ideology.[524]

With the chosen characteristics, the composition and the style, the photographer can choose to link up with the conventional imagery of the place – as is the case with affirmative landscape photography like Boske's *Mapping 5* – or to confront or conflict with conventional imagery of the place by making his photograph look like very different places - as is the case in critically questioning

[524] Burgin 1982 [1980], p. 146.

photography of the places featured in *Werklust* by Baart or *Baumschule #2* by De Ruijter (geospecific comparison). The other type of landscape, in which the photographer associates to the chosen place with his choice of characteristics, composition and style, is the 'reverie' Schwartz and Ryan write about, when the photographer connects to the place to give it a certain meaning. The way the photographer uses his photographic techniques and process to work and shape the landscape determines whether the landscape in the photograph confirms or contrasts with the formal and aesthetic conventions of the place, and this determines the way the photograph gives meaning to the landscape - the way the photograph *makes place*.

In his photographic process, the photographer ‘works’ the physical landscape. His selecting, composing and styling of the physical landscape by means of his photographic technique determines what the location he photographed looks like. If the landscape in the photograph looks like the formal and aesthetic conventions of the place, the photograph is affirmative of the geographical imagination and collectively shared visual memory of the place. If it is very different, it opens up our vision of the place and makes us look in at a location in a different way; in other words, the photograph problematises the place. Thus, by being informed or having an opinion about the place inside the photograph, we are either informed or have an opinion about the place outside the photograph, about the physical landscape, because the two are linked through an indexical relation and in terms of being substitutes.

This is how photography makes place in general. To draw a more general conclusion on the Dutch landscape on the basis of these three photographic projects, one could say that the traditional green and blue areas of the Netherlands have determined the identity of the Dutch landscape and have become famous through Dutch landscape painting of the seventeenth and nineteenth centuries, or which have dissappeared (in the case of *Werklust*, where the Haarlemmermeer has been drained into a polder), or have to be protected against advancing urbanisation and industrialisation (like the systemised tree growing in the Betuwe in *Baumschule #2*) by making it into landscape heritage (in the case of *Mapping 5* by Boske, where the heath is now Goois Natuurreservaat). Although this general statement is not new, the photography in the three cases makes visual what this means in practice, on a detailed level, and how this generally described phenomenon manifests itself in the scenic details that surround people in daily life.

In this PhD research, I have developed and tested an interdisciplinary method for analysing landscape photographs. I merged methods from art history, cultural geography and landscape architecture into a new approach that encompasses a three-step method of analysis. The three steps of this method are georeferencing (relating the landscape photograph to the physical elements it is based on and shows), geospecific comparison (relating the landscape photograph to the collective visual memory of the place) and geogeneric comparison (relating the landscape photograph to other physical or imaginary landscapes to determine what the photographer ‘did to’ the place). I tested out this newly developed method on a corpus of three photographic projects on the Dutch landscape: *Werklust* (2015) by Baart, *Baumschule #2* (2009) by De Ruijter and *Mapping 5* (2008-2009) by Kim Boske.

In the first step of this research, called ‘georeferencing’, the questions addressed were: where was the photograph taken (geotagging) and what physical conditions of that location are

selected/represented in the landscape photograph? These are issues known from phenomenology, which also deals with the way an art work (or building) relates to or even 'makes friends with' its physical environment – this relation determining the meaning and significance of the image. In the case of photography, it comes down to reconstructing the agency of the photographer to his/her environment and which physical conditions together motivated the choice for exactly that place. These motivations, after all, determine the photographers' relation to the place, of which the photograph is a witness and representation.

The second step, geospecific research, focuses on the relationship of the landscape photograph to the collective visual memory or geographical imagination of the place. Did the photographer work at a place with a high density of collective visual memories or at a place that has rarely been visualised before? A photograph, argues Krauss, does not get its meaning by itself, but through interpicturality: through its discursive space between the photograph and other images. Does the landscape photograph build further on the formal and aesthetic conventions of the place? Or does it 'visually contradict' or problematise the conventional landscape imagery of the place?

The third step of geogeneric comparison determines how the photographer's intervention can render the location analogous with other places. What did the photographer 'do to' the physical landscape, to make it look this way? To what other landscape type (physical or represented) is it analogous and what consequences does this have for the meaning of the place? This is inspired by the more-than-representational direction in cultural geography, in which the meaning of landscape is understood in terms of interaction between man and his physical environment. In the same way, I suggest to understand the landscape photograph in terms of interaction by the photographer with the physical landscape, which the photograph is simultaneously a witness to and embodiment of.

The research led to the insights that *Mapping 5* by Kim Boske confirms earlier formal and aesthetics of the place it depicts: the heath area south of the mid-Netherlandish town of Laren. It builds on pictorial conventions that were established by the Laren School of painting that was active in this area in the late nineteenth century and which also contributed to the area becoming a heritage site – the Goois Natuurreservaat. *Baumschule #2* by De Ruijter conflicts with the formal and aesthetic imagery of its location. Whereas the geographical imagination of the area is strongly determined by seventeenth-century riverscapes, painted by masters of Dutch landscape like Aelbert Cuyp, Jan van Goyen and Jacob van Ruysdael, De Ruijter chose not to photograph from the river banks, but a few hundred metres away, situated in an industrialised tree growing zone. And he employed aerial photography, cropping his image in such a way that he appropriated a very different pictorial tradition: the geometrical abstraction of artists such as Piet Mondriaan. Baart is a different case, he is the first person to elaborately photograph a land with almost no visual history - the land in question being a relatively new polder that came into existence in the nineteenth century. In this case, Baart laid the first foundations of a visual history and the formal and aesthetic conventions of this place.

A landscape photograph *works* the landscape, much in the way land art does. Making a landscape photograph is a landscaping activity in the sense of the more-than-representational way of seeing. As a result of the insight that has been popular since W.J.T. Mitchell's *Landscape and Power*, 'landscape' is understood as both the physical environment and the collective visual memory of it. While

working the landscape, the photographer relates to – conducts *agency* towards – both the physical elements of the land as well as to the conventional imagery of it. The landscape photograph gets its meaning through its relationship with both of these. The tools the photographer has at his or her disposal are part of the photographic process: camera position and direction, choice for time of the year, hour, weather conditions, lens, filter, depth of field, etc. These choices include or exclude, emphasize or conceal characteristic landscape elements. They result in showing the place while showing or avoiding those formal and aesthetic characteristics known from earlier, conventional pictures of the place. The more the landscape photograph shows *analogies* with characteristics and elements of conventional images of the place, the more the photograph is experienced as confirming or possibly even stereotypical. The more the landscape photo shows *different* elements of the place, with different formal characteristics, the more problematising the photograph is of the place and the more it alters the location's meaning. The more the landscape photograph makes the place look like another type of landscape – and again, this might be a physical or an imaginary/represented landscape – the more it associates the place with the meaning of that other landscape.

Evaluating the benefits of my new interdisciplinary approach for the analysis of landscape photography, different achievements can be discerned for the three different disciplines that converge in this dissertation: for art history, for cultural geography and for landscape architecture.

For art history, this interdisciplinary approach has brought the connection to and the awareness of the physical landscape to landscape art. Relating landscape photography (landscape art and architecture in general) to art works and connecting them to their physical environment, again in general, by georeferencing and analysing the ground, programmatic and spatial form, is a process that is also advocated by phenomenology. It gives the researcher and the beholder more insight into a photograph's relation to its physical environment and makes him better understand the identity and all the characteristics of the landscape he sees in the photograph. Cultural geography gives art historians a way of seeing the interaction with land – which through the indexical relationship of substitution is applicable to a landscape *photograph* as well – as a landscaping process: an ongoing process through which humans render meaning and sense of place to a location. Finally, in terms of art historical methods, landscape architecture uses the four dimensions of ground, programmatic, spatial and image form in order to better understand landscape characteristics.

For cultural geography, this interdisciplinary, three-step method provides information, through the georeferencing, about which landscape photographs and other art works were made on which location and how they visually shape the place and give meaning to it. Cultural geographers learn about geographical imagination, i.e. that the meaning of landscape is not only determined by the practical use and shaping of the physical landscape. The way a landscape has historically been imagined, determines the way it is understood. Information about the photographic process and how photographers select, compose and stylise landscape elements provides insight to cultural geographers about the visual means through which photography renders meaning to a place.

To landscape architects, this three-step and three-disciplinary approach of landscape photography offers the same benefits as it does to cultural geographers: to know which landscape photographs and art works link to which locations, to learn about geographical imagination and the

photographic process of visual rethorics. Landscape architects differ from art historians and cultural geographers because they are engaged in the practice of working in and reshaping the physical landscape and must operate in a complex process of decision-taking, crucial to which is convincing through visual means. Especially in the light of this last phenomenon, that decision-taking and therefore the shaping of the physical landscape happens on the basis of visual rhetorics of landscape images, I will finish this dissertation with an example from real-life practice, in which landscape photography was rhetorically shaped and introduced in the process of landscape development.

Afterword

gardening Dutch landscape design

In the Netherlands, discussion about the development of landscape is very common. Partly, this is because the country is a delta landscape, largely comprising sand and clay. These materials, by their very nature, are malleable: it is easy to change their shape, and deciding on how and whether to do this is an ongoing process. Moreover, the Netherlands is a small and densely populated country. At every spot, the interests of many people converge and, not infrequently – actually, continuously – conflict. Debate on the basis of (visual) arguments is important. I will discuss a particular case of some landscape photographs in which locations were represented *in a certain way* that formed a publicly shared visual argument in this process.

In spring 2014, photographer Loek van Vliet (1988) was commissioned by a coalition of Dutch nature and environmental organisations to photograph four 'Natural Climate Buffers'. These zones in the Netherlands are especially vulnerable to the threat of flooding as a result of climate change. In the past, these areas were re-shaped by a coalition of these environmental organisations in order to make them useful in an adaptation strategy to channel the consequences of climate change and render them harmless. What is special about these Climate Buffers is that they make no use of geometrically shaped, 'modernist' concrete dykes and waterworks that were en vogue in spatial planning in the twentieth century, but which ultimately turned out to be bad for the ecosystem. Instead, the Climate Buffers were 'built with nature', giving the water more space and turning these areas into environments that are ecologically sound and attractive for human recreation once again.

Van Vliet photographed four of the Climate Buffers in such a way that the similarities between these new landscapes and the more 'authentic' landscapes we know from Dutch historical painting become clear. Four famous historical Dutch landscape paintings were selected and paired with the four Climate Buffer landscapes. Van Vliet studied the stylistic methods of the landscape painters of the Dutch Golden Age and translated these into a photographic process to depict the four Climate Buffers.

Figs. 5.1 a-h Results of a photography commission (2013) by a coalition of Dutch nature and environmental organisations to Loek van Vliet, to photograph four so-called 'Natural Climate Buffers' areas in the Netherlands

Jacob Isaaksz van Ruisdael, *Marsh*, ca. 1665, oil on canvas, 72,5 x 99 cm, collection The State

Loek van Vliet, *Dwingelderveld (Natural Climate Buffer in the north of the*

Hermitage Museum, St.-Petersburg, inv. no. GE-934 © The State Hermitage Museum/Vladimir Terebenin

Jan Hendrik Weissenbruch, *Beach with shelfish gatherers*, 1891, oil on canvas, 63 x 83 cm, collection Museum Boijmans Van Beuningen, Rotterdam, loan of the Willem van der Vorm foundation, inv. no. VdV 86 © Boijmans Van Beuningen Museum, Rotterdam/Studio Tromp

Jan van Goyen, *View of Arnhem*, ca. 1644
oil on panel, 26 x 41,5 cm, collection Rijksmuseum Amsterdam, inv. no. SK-A-3250

Netherlands), 2014
chromogenic print on dibond, 80 x 120 cm
commissioned by the Natural Climate Buffer Coalition

Loek van Vliet, *Roggeplaat (Natural Climate Buffer in the Northsea near the shores of the southwest of the Netherlands)*, 2014
chromogenic print on dibond, 80 x 120 cm
commissioned by the Natural Climate Buffer Coalition

Loek van Vliet, *Vlijmen/Den Bosch (Natural Climate Buffer in the south of the Netherlands)*, 2014
chromogenic print on dibond, 80 x 120 cm
commissioned by the Natural Climate Buffer Coalition

Salomon van Ruysdael, *The Ferry*, 1647, oil on canvas, 91 x 130,5 cm, collection Royal Museums of Fine Arts of Belgium, Brussels
© Royal Museums of Fine Arts of Belgium, Brussels / Photo d'art Speltdoorn & Fils, Bruxelles

Loek van Vliet, *Ooijen Wanssum (Natural Climate Buffer in the south of the Netherlands)*, 2014
chromogenic print on dibond, 80 x 120 cm
commissioned by the Natural Climate Buffer Coalition

The resulting photographs were presented to those parties, authorities and politicians that were involved at the conference where the actual physical landscapes were presented. The point that this photography project makes is to show that the identity of these new Natural Climate Buffers is closer to the landscapes that we know from Dutch historical painting. The historical Dutch landscapes are still tremendously popular with the Dutch themselves as well as with others around the world, not only in the form of fine art paintings in the museum circuit, but also when reproduced and mass-distributed in countless popular manifestations, such as calendars, posters and biscuit tins. Because of the similarities with historical landscapes, Dutch inhabitants as well as foreign tourists identify more easily with these new, ecologically healthy Climate Buffers than with the modernist industrialised landscapes of the twentieth century. Thus, the photography project provides nature and environmental organisations with a new, artistic argument for ecological change. The argument was picked up by a national newspaper and shared with the Dutch public in a two-page feature in 2014, with the headline 'Painting with light, in the footsteps of the old masters'.[525]

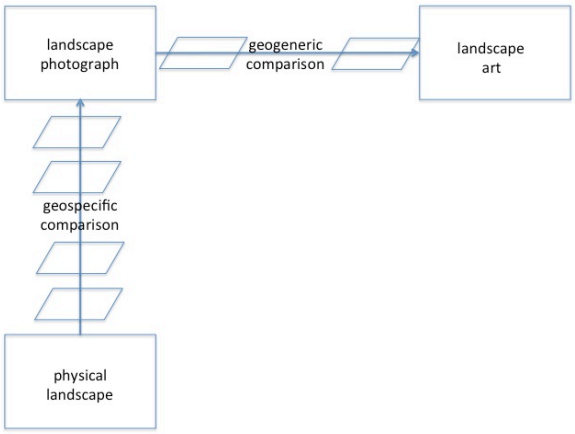
* * *

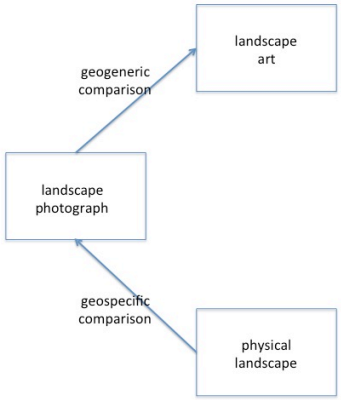
If it is possible to identify meaning of a place and how this is visualised in photography, can we, in reverse, derive from these photographs what instructions landscape architects would have to get in order to *render* the same meaning to a newly to be designed or constructed landscape? In 1.2.3, I outlined that in landscape architecture and in landscape development in general, cultural-historical dimensions are rendered in landscapes, amongst others by the commissioning of artists.[526] My idea is to more explicitly use landscape photographs as visual arguments in the discussion on the alteration of

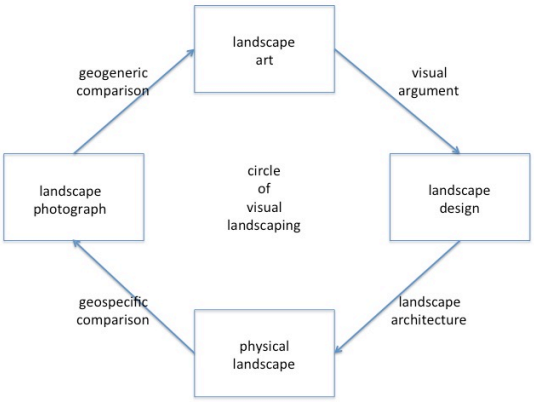
[525] Sandra Smallenburg, 'Schilderend met licht, de oude meesters achterna', *NRC Handelsblad*, 20 August 2014, pp. 6-7.
[526] See also Stephenson 2008 for an itinerative process of community-based landscape.

landscape. Landscape photography, through its indexical relation to reality, combined with its character of being a two-dimensional work of art, is especially suitable for relating patches of physical land to pictorial conventions of landscape, such as those expressed in landscape painting or artistic landscape photography.

My interdisciplinary method enhances this visual argumentation about landscape through landscape photography. The georeferencing of landscape photographs and the geospecific comparison of a landscape photograph with earlier landscape pictures of the place facilitate the determination of the pictorial conventions of a specific location. The geogeneric comparison helps to determine other landscapes that the photographer deliberately made his place resemble. By a particular choice of visual means, the photographer made the place belong to another type of landscape, thus giving it a certain meaning. If we are able to identify meaningful places in a landscape, can we, in reverse, determine which landscape elements are characteristic for that landscape? Can we, departing from the analysed landscape art, deduce instructions for landscape architecture and for the ordering of elements in a particular space? I would argue that it is certainly possible to answer the last question positively, as the process illustrated in the schemes below illustrates (figs. 5.1 a-c).







Both cultural geography, see, for example Creswell (2004) and landscape architecture, for example Steenbergen and Reh (1996), interpret landscape architecture as an act of gardening.[527] In Steenbergen and Reh, the comparison of landscape architecture with gardening is a theme throughout the whole book, with the authors analysing great European gardens such as Versailles and the gardens around the Villa Medici in Tuscany, in the context of the surrounding landscapes and as landscape architecture. It is the shaping of the physical landscape and introducing and ordering landscape elements in such a way that a meaning of landscape is constructed. How meanings of gardens are constructed is illustrated by the many examples in the book *Giardini, orti e labirinti* (2005) by Impelluso.

Contemporary landscape photography can provide visual argumentation for the discussion on the development of landscape. It can make visible how its current 'face' relates to pictorial conventions of the place; it can provide persuasive visual arguments, for example, of how the physical landscape is made to look different as a result of the way the photographer intervened in the landscape. If it is possible to *derive* the meaning *of* an existing place by determining which pictorial landscape image it *resembles*, it should also be possible to *give* meaning *to* a place by *making it look like* a pictorial landscape image. This notion, however, does not lie within the scope of this dissertation. This would be an interesting path for further research into the realm of landscape architecture.

[527] Creswell 2004, especially pp. 7-10; Steenbergen & Reh 1996.

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English summary

Landscapes have special meanings to people. In the visual communication of these landscape meanings, photography plays an important role. Like other cultural expressions, photographs render meaning to places and 'sense of place' to locations. To speak with Yi-Fu Tuan, they turn abstract 'space' into more definite 'place'. In their theoretical publications, Liz Wells and Helen Westgeest have expouned on the way photographs 'make place'. In her dissertation, Van den Heuvel introduces and first applies her method for the analysis and interpretation of still landscape pictures. Thus, she builds further on the theory of Wells and Westgeest and analyses the way photographs create meaning of place. The research of Van den Heuvel is interdisciplinary between art history, cultural geography and landscape architecture. It is evolved and supervised from art history, but has georeferencing of landscape images as its key intervention, what is borrowed from cultural geography. Landscape architecture provided the four-layer system, developed by Clemens Steenbergen and Wouter Reh at Delft University of Technology, to better discern landscape dimensions in photographs. Through this, the landscape photograph is not only related to other landscape art, as is common in art history, but also to the physical characteristics of the pictured place and to the conventional imagery and the existing collective visual memory of it.

The methodology, newly developed and named 'Van den Heuvel method' or the analysis and interpretation of landscape photographs in this dissertation, exists of three steps. (1) The first step is the *georeferencing* of landscape pictures. A landscape photograph is geotagged to its geographical location on the map, after which the local geological conditions and material characteristics are studied, being the material the photographer works with on location. (2) The second step in the Van den Heuvel method is *geospecific comparison*: the landscape image is compared to landscape pictures of the same place. The goal of this geospecific comparison is to determine, how the landscape image relates to the collective visual memory of exactly that place. Does it affirm the conventional geographical imagination of the placeor does it transform it into something else? (3) Finally, the third step is *geogeneric comparison*. In this step, the landscape picture is compared to pictures of different places, which however are of the same landscape *type*.

The agency of the photographer towards the physical landscape determines to what landscape type the photographer makes this place look like. In other words, to what landscape type the photographer assimilates the place. The landscape types, the photographer has a place look like through these interventions are often known from historical landscape painting. Historical landscape painting still provides stereotypical dominant landscape imagery, photographers unavoidably relate to. To achieve this assimilation, the photographer has an amount of photographic interventions at his or her disposal. Van den Heuvel discerns and names the choices for camera position, perspective, framing and timing. With these, the photographer determines which characteristic landscape elements he/she rethorically includes, excludes and combines, to show these in a certain relation to each other. Timing is further subdivided by Van den Heuvel in time of the year (season), day in the week, hour of the day, type of weather condition (decisive for light and the occurance of snow in the landscape, for example)

and ordonnance. The latter amounts to waiting, until moving elements in the scene, like clouds, animals, passers-by and vehicles have reached positions most desired by the photographer.

Van den Heuvel first applies her method to three case studies in the Dutch landscape: the Haarlemmermeer area around Schiphol Airport near Amsterdam as photographed by Theo Baart and published in the photobook *Werklust. Biography of a Landscape in Transition* (2015); a tree nursery in the banks of the Lower Rhine as photographed by Gerco de Ruijter for the monumental photographic print *Baumschule #2* (2009) and the nature reserve of a heath area near Laren in the Gooi-area in the Central Netherlands as photographed by Kim Boske for the monumental photograph *Mapping 5* (2008-2009).

Werklust by Theo Baart deals with the Haarlemmermeer polder, southwest of Amsterdam: the area where the national Amsterdam Airport Schiphol is situated. *Werklust* is a long-term autobiographical photography project, carried out by this photographer who grew up in the main town of this area: Hoofddorp. The landscape of the Haarlemmermeer is relatively young: only in the nineteenth century, when the lake through drainage was turned into land. The initial agricultural function of the polder, is now being overrun by a function of the area that dates from way back: infrastructural knot between the big cities and sea harbours and agriculture (floriculture) in the west and the trading areas in the inland parts in the east. This function is now being reinforced by the fast-growing airport of Schiphol, what globalizes and intensifies the formerly local trade at high speed. Geospecific comparison shows that this vernacular, infrastructural landscape has had little geographical imagination. Geogeneric comparison learns that Baart's *Werklust* is a centrifugally (from the first-person narrator) directed exploring group of photographs. Their intent and narrative structure are comparible with sketches in sketchbooks, that the historical landscape painters like Jan van Goyen made as preparation to their landscape paintings. The photobook, however, is no preparatory study but a final state, that in a definite form offers a combination of facets, collectively forming a total whole image in the beholder's mind. Like the New Topographics pictured vernacular landscape in the United States for the first time and Bernd and Hilla Becher industrial landscapes, Baart as well forms a comprehensive image of the Haarlemmermeer for the first time, which enables the consideration of its landscape image.

The photograph *Baumschule #2* by Gerco de Ruijter is an areal photo, made with a camera on a kite, of a tree nursery between Kesteren and Rhenen. Georeferencing and study of the physical circumstances shows why the banks of the Lower Rhine, where this picture was taken, were so attractive to both the seventeenth-century painters, as well as to De Ruijter now. The area regards a river that is approaching its estuary in the sea. Age-long accumulation of sediments caused that hills, so rare for the flat Netherlands, came into existence here. Moreover, the river clay soil turned out to be ideal for tree and fruit growing, for which the area has been famous for centuries. The geospecific comparison shows that this so-called Betuwe area already back in the seventeenth century attracted famous painters from the western parts of the Netherlands, like Aelbert Cuyp, Jan van Goyen and Salomon van Ruysdael, who came here especially for the hilly aspect of the river landscape, which enhanced its pictorial character. De Ruijter juxtaposes another image opposed to this conventional image and instead directing the attention to the industrial and systemized character of the horticulture. By radically toppling over the perspective vertically down, he focuses on the geometrical patterns in

which the trees are planted. Combined with the way of framing, this makes his photographs assimilate with abstract paintings like those by Piet Mondriaan. It is the picturing of geometry in landscape, which according to cultural geographer Denis Cosgrove is the new spiritual dimension in landscape that comes with economic exploitation.

Whereas Baart constructed a new image and De Ruijter transformed a conventional image, the photowork *Mapping 5* by Kim Boske is more affirmative: it builds further on a historical image tradition. The photograph pictures the Zuiderheide near the town of Laren in the Gooi area in the Central Netherlands: a nature reserve where Boske used to go for strolls with her parents while she was a child. Georeferencing and study of the local fysical conditions show that this area was shaped millennia ago by old European rivers that by now have changed their course. The fluvial deposits caused the peculiar creamy white, gray and yellow ochre colors, visible in the photograph of Boske. These colors as well typify landscape paintings by the nineteenth- and early twentieth-century Laren School of painting, that is brought about by the geospecific comparison. The sobre life of farmers and sheapherds in the heath area suited an artistic ideal, judging as well the painting of Barbizon and Vincent van Gogh. The construction in 1882 of the Gooi Steam Tram stimulated the visit by artists from The Hague and Amsterdam, who came to paint the heath area and the life of its inhabitants frequently. Partly due to the popular art of the Laren school of painters, which is still being admired a lot in the nearby Singer Museum in Laren, the heath was made into a landscape reserve. The photograph by Boske shows several sides of a tree on this heath simultaneously, which she photographed while walking around it and merged into one image with Photoshop in her computer. The blurriness caused by this simultaneity reminds of painting. Together with the similarities in colors, composition and size, the resemblance of this photograph by Boske to the painting of the Laren school becomes striking. The continuity in landscape image is mutually affirmed by the Laren School of painting, the turning the heath area near Laren into a nature reserve and the similarities between the size, colors and composition in the photo of Boske.

After the methodology for analysing landscape pictures is expounded and clarified through the application on three examples, the dissertation closes with emphasizing that landscape photography can be considered as one of the cultural expressions, cultural geography focuses on, to recover the meaning of landscape to people. The photographic interventions and choices of the photographer for picturing the landscape, can be seen as the human activities, writers as Hayden Lorimer, Tim Creswell and Stephen Daniels (especially in his later writings) write about from the ‘more-than-representational’ approach to landscape. These activities determine what landscape means to people.

Nederlandse samenvatting

Landschappen hebben speciale betekenissen voor mensen. Fotografie speelt een belangrijke rol in de visuele communicatie van deze landschapsbetekenissen. Net als andere culturele uitingen geven foto's betekenis en *sense of place* aan locaties. Om met Yi-Fu Tuan te spreken: ze zetten abstracte ruimte (*space*) om in plaatsen met een identiteit (*place*). De fototheoretici Liz Wells en Helen Westgeest zetten in hun theoretische publicaties uiteen hoe foto's bijdragen aan 'place making'. In haar dissertatie introduceert Maartje van den Heuvel voor het eerst haar methodiek voor de analyse en interpretatie van stilstaande landschapsbeelden. Daarmee bouwt ze voort op theorie van Wells en Westgeest en analyseert verdergaand hoe foto's betekenis van plaats creëren. Het onderzoek van Van den Heuvel is interdisciplinair tussen kunstgeschiedenis, culturele geografie en landschapsarchitectuur. Het is verricht en begeleid vanuit de kunstgeschiedenis, heeft echter als cruciale ingreep het georefereren van landschapsbeelden, wat aan de culturele geografie is ontleend. De landschapsarchitectuur leverde het vierlagensysteem, door Clemens Steenbergen en Wouter Reh aan de TU Delft ontwikkeld, voor het onderscheiden van landschapsdimensies in foto's. Hierdoor wordt vanuit de landschapsfoto niet alleen verband gelegd met andere landschapskunst, zoals in de kunstgeschiedenis gebruikelijk is, maar ook met de fysieke karakteristieken van de verbeelde plaats en met de bestaande beeldvorming ofwel het collectieve visuele geheugen ervan.

De ontwikkelde methodiek, hier gedoopt tot de 'Van den Heuvel-methodiek' voor de analyse en interpretatie van landschapsfoto's, bestaat uit drie stappen. (1) De eerst stap is het *georefereren* van landschapsbeelden. Een landschapsfoto wordt ge-'geotagged' aan de geografische locatie op de landkaart. Hierna worden de plaatselijke geologische omstandigheden en de materiële kenmerken bestudeerd, die het materiaal zijn waarmee de fotograaf op locatie werkt. (2) De tweede stap is *geospecifieke vergelijking*: het landschapsbeeld wordt vergeleken met landschapsbeelden van dezelfde plaats. Het doel van deze stap is vaststellen hoe het landschapsbeeld zich verhoudt tot het collectieve visuele geheugen van exact die plaats. Bevestigt het beeld de conventionele geografische verbeelding van de plek of transformeert de foto deze tot iets anders? (3) Tenslotte is de derde stap de *geogenerieke vergelijking*. In deze stap wordt het landschapsbeeld vergeleken met beelden van andere plaatsen, die echter van hetzelfde landschaps*type* zijn.

De manier waarop de fotograaf zich verhoudt tot het fysieke landschap (agency) bepaalt op welk landschapstype de fotograaf de plek laat lijken of, in andere woorden, met welk landschapstype de fotograaf de plek assimileert. De landschapstypen waarop de fotograaf de plek laat lijken, komen vaak uit de historische landschapsschilderkunst. Historische landschapsschilderkunst levert nog altijd stereotypische dominante landschapsbeelden, waartoe fotografen zich onvermijdelijk verhouden. Om deze assimilatie te bereiken beschikt de fotograaf over een aantal fotografische ingrepen. Van den Heuvel onderscheidt en benoemt als ingrepen de keuzes voor standpunt, perspectief, framing en timing. Hiermee bepaalt de fotograaf welke betekenisvolle landschapselementen hij/zij retorisch binnen het kader selecteert, deselecteert en combineert, om deze in een bepaalde verhouding ten opzichte van elkaar te laten zien. Timing verdeelt Van den Heuvel verder onder in keuze voor tijdstip in het jaar

(seizoen), dag in de week, uur van de dag, type weersgesteldheid (bepalend voor licht en bijvoorbeeld sneeuw) en ordonnantie. Dat laatste behelst het wachten tot bewegende elementen in de omgeving zoals wolken, dieren, voorbijgangers en voertuigen in de door de fotograaf meest gewenste positie zijn gekomen.

Van den Heuvel past haar methodiek in haar proefschrift toe op drie case-studies: de Haarlemmermeerpolder rond de luchthaven Schiphol Airport nabij Amsterdam zoals door Theo Baart gefotografeerd en gepubliceerd in het fotoboek *Werklust. Biografie van een gebruikslandschap* (2015); een boomkwekerij op de oevers van de Nederrijn zoals gefotografeerd door Gerco de Ruijter voor de fotografische tentoonstellingsdruk *Baumschule #2* (2009) en het natuurreservaat van een heidegebied bij laren in de streek het Gooi in midden-Nederland zoals gefotografeerd door Kim Boske voor het fotowerk *Mapping 5* (2008-2009).

Werklust van Theo Baart gaat over de polder Haarlemmermeer ten zuidwesten van Amsterdam: het gebied waar zich de nationale luchthaven Schiphol bevindt. *Werklust* is een autobiografisch meerjarig documentair fotoproject, gefotografeerd door deze fotograaf die opgroeide in Hoofddorp. Het landschap van de Haarlemmermeer zelf is relatief jong: het werd pas in de negentiende eeuw van meer door middel van drooglegging tot land gemaakt. De agrarische functie die de polder aanvankelijk kreeg, wordt nu overwoekerd door een functie die het gebied van oudsher heeft: infrastructureel knooppunt tussen grote steden en zeehavens en de landbouw (bloementeelt) in het westen en de afzetgebieden in de binnenlanden in het oosten. Deze functie wordt nu versterkt door de snelgroeiende luchthaven Schiphol, die de lokale handel in hoog tempo globaliseert en intensiveert. Uit geospecifieke vergelijking komt naar voren dat er van dit gebruikslandschap nog weinig conventionele beeldvorming is opgebouwd. De geogenerieke vergelijking leert dat Baarts *Werklust* een middelpuntvliedende (vanuit de ik-figuur van de fotograaf), explorerende groep foto's behelst. De opzet en narratieve opbouw ervan zijn vergelijkbaar met die van schetsen in schetsboeken, die de historische landschapsschilders zoals Jan van Goyen maakten als voorbereiding op hun landschapsschilderijen. Het fotoboek is echter geen voorstudie maar een uiteindelijke vorm, die in een vaststaande vorm een combinatie van vele facetten geeft, die voor de kijker samen een totaalbeeld vormen. Zoals de New Topographics in de Verenigde Staten voor het eerst gebruikslandschap in de Verenigde Staten verbeeldden en Bernd en Hilla Becher industriële landschappen, zo geeft Baart met zijn foto's de Haarlemmermeer voor het eerst een gezicht, wat een beschouwing als landschapsbeeld mogelijk maakt.

De foto *Baumschule #2* van Gerco de Ruijter is een met een camera aan vlieger gemaakte luchtfoto van een boomgaard tussen Kesteren en Rhenen. De georeferentie en bestudering van de fysieke omstandigheden leert waarom de oevers van de Nederrijn, waar deze foto gemaakt is, zo aantrekkelijk waren voor zowel de historische schilders als voor De Ruijter nu. Het betreft hier een rivier die zijn monding in de zee nadert. Ophoping van sedimenten heeft door de eeuwen veroorzaakt dat èn hier voor Nederland zeer zeldzame heuvels zijn èn voor het gebied typerende boom- en fruitteelt waartoe de rivierklei zich buitengewoon goed leent. De geospecifieke vergelijking toont aan dat vanaf de zeventiende eeuw beroemde schilders uit de westelijke Nederlanden, zoals Aelbert Cuyp, Jan van Goyen en Salomon van Ruysdael, hiernaartoe kwamen om dit heuvelachtige rivierlandschap te schilderen. De Ruijter kijkt hier echter van weg. Hij plaatst een ander beeld tegenover de conventionele

beeldvorming en richt zich juist op het industriële en gesystematiseerde karakter van de tuinbouw. Door het perspectief radicaal loodrecht naar beneden te kantelen focust hij op het geometrische patroon waarin de bomen zijn geplant. In combinatie met de uitkadering doet dat zijn beelden lijken op geometrisch abstracte schilderijen zoals die van Piet Mondriaan. Het is de verbeelding van de geometrie in het landschap, die volgens cultureel geograaf Denis Cosgrove de nieuwe spirituele dimensie in het landschap is, die hoort bij economische exploitatie.

Terwijl Baart een nieuw beeld neerzette en De Ruijter een alternatief stelde tegenover het conventionele beeld, is de foto *Mapping 5* van Kim Boske meer bevestigend: het bouwt voort op een historische beeldtraditie. De foto verbeeldt de Zuiderheide nabij Laren in het Gooi in Midden-Nederland: een natuurreservaat waar Boske als kind wandelde met haar ouders. Georeferentie en bestudering van de lokale fysieke omstandigheden leren dat dit gebied millennia geleden is gevormd door oude Europese rivieren, die hun loop inmiddels hebben verlegd. De rivierafzettingen veroorzaakten de bijzondere crèmewitte, grijze en okergele kleuren, te zien in de foto van Boske. Deze kleuren typeren ook de landschapsschilderijen van de negentiende- en vroeg twintigste-eeuwse Larense School, die de geospecifieke vergelijking naar voren brengt. Het eenvoudige leven van boeren en schaapsherders in het heidegebied paste bij een artistiek ideaal, getuige ook de schilderkunst van bijvoorbeeld Barbizon en Vincent van Gogh. De aanleg in 1882 van de Gooise Stoomtram bevorderde de komst van kunstenaars uit Den Haag en Amsterdam, die de heide en het leven daar veelvuldig schilderden. Mede door de kunst van de Larense school, die nog altijd in het nabije Singer-Museum in Laren veel wordt bekeken, is de heide tot landschapsreservaat gemaakt. De foto van Boske toont simultaan verschillende kanten van een boom op deze heide, die zij fotografeerde terwijl ze eromheen liep en tot één beeld monteerde in de computer. De onscherpte door deze simultaneïteit die aan schilderkunst doet denken, in combinatie met de overeenkomsten in kleuren, de compositie en de afmeting van de foto, maken de gelijkenissen met schilderkunst van de Larense school treffend. De continuïteit in landschapsbeeld wordt door de Larense school, het tot natuurreservaat maken van de heide bij Laren en gelijkenissen in kleuren en composities in de foto van Boske wederzijds bevestigd.

Nadat de methodiek om landschapsbeelden te analyseren uiteen is gezet en met drie voorbeelden toegelicht, besluit het proefschrift met te benadrukken dat landschapsfotografie kan worden gezien als één van de culturele uitingen waar de culturele geografie zich op richt om de betekenis van landschap voor mensen te achterhalen. De fotografische keuzes en ingrepen op het landschap van fotografen kunnen worden gezien als menselijke activiteiten waar schrijvers als Hayden Lorimer, Tim Creswell en Stephen Daniels (m.n. zijn latere publicaties) over schrijven vanuit de ‘more-than-representational’ benadering van landschap. Deze activiteiten bepalen wat landschap voor mensen betekent.

Biography

Maartje van den Heuvel (Horst, 1967) took grammar school at the Jacob-Roelandslyceum (1985) in Boxtel, before entering Utrecht University to obtain her Bachelor's degree in Italian language and culture (1987) and, after an internship at the Istituto Universitario Olandese di Storia dell'Arte (Dutch University Institute for Art History) in Florence, her Master's degree in art history (1993). She devoted her final internship and Master's thesis to the City of Amsterdam's contemporary documentary photography commissions, which visually explore the capital's live and culture while at the same time develop and showcase artistic tendencies in contemporary photography. After an affiliation as assistant curator at the Nederlands Foto Instituut (now Nederlands Fotomuseum) in Rotterdam (1995-1999), Van den Heuvel was coordinating professor at the photography department of Avans/St. Joost postgraduate school of arts in Breda (2001-2007) and curator of photography at Leiden University Library's Special Collections (2007-currently). She is guest curator for photography and art exhibitions in museums in the Netherlands and abroad, and writer for the accompanying books. Among them are *Nature as Artifice: Contemporary Dutch Landscape in Photography and Video Art*, which after a display in the Kröller-Müller Museum in Otterlo (NL) travelled to the Pinakothek der Moderne in Munich (D), the George Eastman House in Rochester (USA) and Aperture Gallery in New York (NY, USA); and *Sweet&Salt. Water and the Dutch* in the Kunsthal in Rotterdam. Her research in the connection between landscape art and photography dates back to 2004, culminating in this dissertation, which was prepared interdisciplinary in art history at the Faculty of Humanities at Leiden University and cultural geography/landscape and heritage studies at Leiden University's Faculty of Archaeology.

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