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

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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)

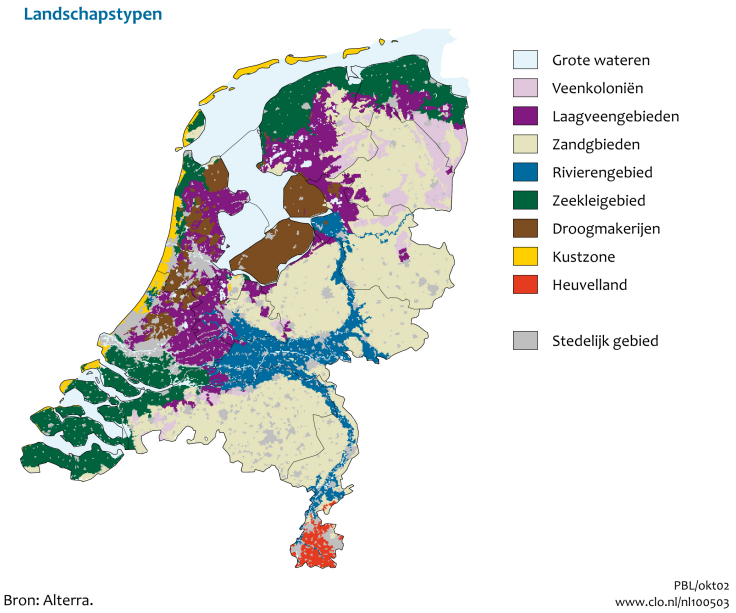

Fig. 1.4 map of Dutch landscape types of the Environmental Data Compendium (CLO)

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.