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

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Chapter 5

PLACE MAKING THROUGH PHOTOGRAPHY

In the preceding chapters, I have been analysing the photographic projects *Werklust* by Baart, *Baumschule #2* by De Ruijter and *Mapping 5* by Kim Boske according to the three research steps of the newly introduced Van den Heuvel method for the analysis of landscape images, which – as introduced and explained in 1.3 – exists of georeferencing, geospecific comparison and geogeneric comparison. In the first part of this chapter, I will evaluate the results of each of these three steps. What kind of knowledge was gained from these different phases of research?

According to the line of thought presented in the previous chapters, aspect such as perspective and framing, and phenomenology form a background to profile the results of the first step of georeferencing, while for the second step of geospecific comparison, Wells's theory of formal and aesthetic conventions and that of Schwartz and Ryan on photography and geographical imagination are leading. Finally, in section 5.3, the results of the third step, geogeneric comparison, are detailed with the help of Van Gelder and Westgeest's views on the construction of place in photography and that of Allen and Snyder on photographic intervention and the characterisation of place.

This will lead to section 5.4 and my attempt to answer the central question of this dissertation: How do the contemporary landscape photographs of the selected cases make place out of rural space in the Netherlands? Here, I return to the overarching theory on gardening by Steenbergen and Reh from *Architecture and Landscape* (1996) and by Impelluso from *Giardini, orti e labirinti* (2005), which will be used alongside the theory on the business of being more-than-representational, to understand the landscape photograph as an intervention in the landscape, a case of interaction between humans and their physical environment.

5.1 evaluating step 1: georeferencing landscape photographs

As pointed out in 1.3.1, this first step of georeferencing involves determining the exact geographical location of the place that is seen in the photograph: this is called geotagging. Hackeloeer et al. have taught us to use plain geographical co-ordinates in cases depicting a single, exact spot and a geographical name in cases depicting a larger area. Based on methodology developed in the EUWATHER research project, the Getty's TGN was chosen for the standardisation of geographical names.

In addition to plain geotagging, there is another important aspect to this first step of georeferencing: the consideration of the aspects of ground, programmatic and spatial form of the location in question: a division that was inspired by Steenbergen and Reh's layer system. Having implemented georeferencing on the photographic projects by Baart, De Ruijter and Boske, in this paragraph I discern the several types of results emerging from this first research step: grounding of the landscape photograph, insight into selected and deselected landscape elements and insight into the relationship between the photograph and the geophysical circumstances that gave rise to it.

In this section, I reflect on the effect and implication of this openness to geophysical

circumstances, which I will formulate as 'letting the landscape in'. The georeferencing demands an awareness of and a developing of relations with the physical surroundings of a landscape photograph. By analysing and linking the physical surroundings to a landscape photograph, this georeferencing gives importance to the specific geocircumstances. The georeferencing research step (re)connects with the environment. This openness to nature and letting the landscape in, is paralleled elsewhere. It is a broadly felt tendency and a changing attitude. As a theoretical background for man's openness to nature and the physical environment, I refer to phenomenology and the theoretical writings of Ton Lemaire.

The act of geotagging reconnects the photograph to the specific location it originates from, by defining the indexical relation using geographical co-ordinates or a geographical name. It 'grounds' the photograph to the physical environment it originally emerged from. In the case of Baart, as my research has revealed, it is the relatively young Haarlemmermeer polder, which only turned from a lake into drained land of fertile, saline old sea clay in the nineteenth century. It was ideal ground for growing potatoes and flowers, but more recently is used as utilitarian ground for infrastructure serving the fast-growing Schiphol airport. I learned that *Baumschule #2* by De Ruijter depicts a heavily industrialised tree nursery on river clay soil, and was photographed on the banks of the Lower Rhine. Meanwhile, the landscape of *Mapping 5* by Boske is a nature reserve, a heathland on old sandy grounds where shepherds tend their sheep flocks. This landscape and living in 't Gooi appears to have been going on, undisturbed for centuries; however, my research suggests that this is an illusion: the lifestyle of the shepherd, like the landscape, has been monumentalised and conserved as cultural-historical heritage.

Studying the physical context of the landscape of the photograph, teaches us to see what has been selected and combined within the photographic frame, through camera position, camera direction and framing; and, significantly, it also teaches us what has been left out. The opiating effect of choosing perspective and framing, formulated by Victor Burgin, helped us to see that De Ruijter's focus was a small patch of industrialised horticulture, and that he left out a picturesque riverscape only a few hundred metres away. He, like the photographers of the epic New Topographic exhibition I referred to, brought anti-monumentality into practice by choosing non-monumental elements in the landscape he photographed. This also revealed that Kim Boske did the opposite: she focused on a heath, monumentalised nature in a reserve, while the scenic modernity of highways in the busy central Netherlands – elements not considered monumental – were just on the periphery and the blocks of flats and other signs of urbanisation are visible in several places on the horizon. These elements, although amply present in the environment, were not selected to appear within the frame of Boske's *Mapping* photographs.

At first sight, Baart's *Werklust*, seems more complex in terms of understanding what he selected and what he omitted. His multifaceted photobook appears to cover multiple aspects of the Haarlemmermeer area. However, and this is confirmed by the photographer's own introductory text to the book, a clear process of selection and deselection took place. Baart focused on the utilitarian aspect of the Haarlemmermeer: the way people use the land for their living. But there are also monumentalised elements in the Haarlemmermeer, like the large Cruquius pumping system, which stopped working in the 1930s, but is not only the largest steam machine in the world, but also a well-known cultural-historic

touristic attraction in the area. Despite this, it was not selected to be in Baart's photobook. Through this study of local circumstances, Baart was conscious of what was he was leaving out, thus enhancing understanding and characterisation of the landscape in the photograph.

A last result discerned from the georeferencing step is that it makes the photographs understood in terms of related landscape elements and characteristics. It reinvolves the physical environment with the landscape photograph.⁴⁹⁵ Inspired by Steenbergen and Reh's layer system, the consideration of the ground, the programmatic and the spatial form of the location of the landscape photograph reveals those geographical aspects that led the photographer to end up in exactly this place. This further enhances the understanding of the landscape photograph.

Moreover, by understanding the local geoconditions, we better understand the way the photographer works. If I really want to learn what the landscaping activity by the photographer involves, then I must examine the physical environment he or she has been working in. For the photographer, the physical conditions for making a landscape photograph are of key importance and a concrete reality. Like paints and brushes for the painter, and stone for the sculptor, the physical characteristics of a place ultimately determine the outcome for the landscape photographer. The photographer moves around and back and forth in the materiality of his environment, to get to know it and to relate to it. It is exactly the awareness of the physicality of the environment that makes an understanding possible: an understanding of a landscape photograph as a reflection, witness to and result of the interaction between man and his physical environment; as the 'practicing of place' by De Certeau; the 'environmental interaction' referred to by Sauer and Olwig; the interaction between human activity and land of Creswell; and the gardening mentioned by Lorimer.⁴⁹⁶

The awareness of geoconditions, instigated by the research intervention of georeferencing, is analogous to the way of seeing landscape advocated by phenomenology. In Chapter 1 of this dissertation, discussing the research intervention of georeferencing, I referred to the writings of 1958 by Gaston Bachelard, and of 1979 by Norberg-Schulz, regarding a phenomenological consideration of the physical environment in understanding architecture. In the same way, landscape photography can better be understood through a consideration of the physical conditions of the location of the photograph. Using the terms of Norberg-Schulz, the landscape photograph identifies with its environment through realising which characteristics it has in common with the physical environment.⁴⁹⁷ The photograph does not operate in an isolated way. What we see in it, is highly determined by geological, programmatic and spatial aspects of the place.

The main geological characteristics of the Netherlands emerge from the fact that this landscape is a Delta landscape in which, since ancient times, European rivers converge. The agricultural use of

⁴⁹⁵ Norberg-Schulz, in the framework of architecture, even uses the term 'becoming friends' when he talks about this relationship between, in his case, buildings and their physical environments. Norberg-Schulz, p. 20.

⁴⁹⁶ Mitchell 2002 [1994], pp. 1-2; Tuan 1977, p. 6; Olwig 1996, p. 630 in which Olwig refers to Sauer; Creswell 2004; Lorimer 2005, pp. 84-86.

⁴⁹⁷ As Norberg-Schulz formulated in the first chapter with the title 'Place?' in Norberg-Schulz 1980 [1979], pp. 6-23; see the section on 'identification', pp. 20-22.

the landscape of two of the three photographic projects is determined by clay – the Haarlemmermeer in the project of Baart by sea clay, the Betuwe in the project by De Ruijter by river clay – while the landscape of Kim Boske's project is determined by sand and gravel brought by ancient rivers that now no longer exist. As to the programmatic and spatial forms, the flat characteristic means that the land of the Netherlands is especially apt for the building of infrastructure for an ever-intensifying trade – an old metier that the Dutch have developed into a national business. The industrialisation, economic exploitation and urbanisation of the landscape is huge and ubiquitous. As a result of the favourable position for transportation via waterways, highways and railroads, between the harbour and trade area of the western part of the Netherlands in the west and Germany in the east, the tree and fruit growing is being intensified and industrialised to a high degree. This is the more general subject of De Ruijters' reveries on the geometrical grids in his aerial photographs. The fact that this favourable infrastructural position has been complemented by the addition of the rapidly growing Schiphol airport in the Haarlemmermeer, is an important and influential aspect underlying Baart's photographic project *Werklust*. Quietness and nature can only be experienced when landscape is turned into heritage – one example of which is the heath area of the Zuiderheide in 't Gooi in the case of Kim Boske.

The history of the delta landscape was previously understood as a solely human affair. Now, the environment's natural history is emerging through our understanding of landscape photographs such as those by Baart, De Ruijter and Boske. In this regard, the writings of another author, Dutch anthropologist and philosopher Ton Lemaire (b. 1941), are relevant. In 1970, Lemaire wrote *Filosofie van het landschap* ('Philosophy of the Landscape').⁴⁹⁸ In this book, which he adapted and refined several times over the years, and which was published in ten Dutch editions, Lemaire interprets the development of Western art since the Renaissance as symptomatic for the growing crisis in the spiritual relationship between man and nature. The ecological crisis – which reached a low point in the 1970s, at the time the book was published —is, in his view, the result of a proces that did not start with nineteenth-century industrialisation, but rather in the Renaissance. From that time, an objectifying distance between man and nature occurred. Man positioned himself separate to and even above nature, analysing and managing it from the mentally superior position of anthropocentrism. Lemaire calls this a process of de-enchantment.⁴⁹⁹ The position of the person who finds himself in the landscape changes from one of the *pilgrim* in the Middle Ages, via the *scientific explorers* of the Renaissance and Enlightenment and the *wanderer* of Romanticism, to one of *tourist* in the twentieth century.⁵⁰⁰ The enchantment of the Christian Revelation – that is, what man *believes* to be the case as prescribed by his religion – has been replaced, since the Renaissance, by scientific empiricism – i.e. what man *experiences* to be the case as a result of observing and measuring, and later by photographing.⁵⁰¹

Lemaire's thoughts on linear perspective are interesting. In his writing, he suggests that the invention of linear perspective was not a result of a long search by man to represent his environment in

⁴⁹⁸ Lemaire 2010 [1970].

⁴⁹⁹ Ibidem, p. 9.

⁵⁰⁰ Ibidem, p. 20.

⁵⁰¹ Lemaire 2010 [1970], p. 24.

the correct way. Rather, it is merely an expression of the needs of man during the Renaissance – a time when linear perspective was introduced to painting – to represent the way an environment looked when it appeared in front of his own eyes. The beholder – the artist and, later, the viewer – puts himself at the centre of the artistic experience of what is shown, thus emphasising the anthropocentric worldview. In the words of Lemaire, by representing the environment in a linear perspective, man was submitting to it.⁵⁰² What is interesting in this regard is the implication that photography is the institutionalisation, in a technical device – in this case, the camera – of the linear perspective and, consequently, an anthropocentric worldview. Lemaire associates his writing with phenomenology. In other writings, such as *Met open zinnen* ('With open senses'), he advocates an attitude of openness towards nature; to let nature in, sensing it without a need to master it or control it, let alone create it. My study of the physical environment in this dissertation, and in the discussion and analysis of landscape photography, is in line with this phenomenological approach.

5.2 evaluating step 2: geospecific comparison

This second section regards the evaluation of the geospecific comparison research step. This step involves the image form, as defined by Steenbergen and Reh, one of the four landscape dimensions, the other three being the ground, programmatic and spatial form, which were dealt with in the georeferencing step. While analysing the photographic projects of Baart, De Ruijter and Boske, this second step involved a comparison of the photographic works by these artists with significant works from the collective visual memory of exactly the same place. Among the different results, I first discerned that geospecific comparison informs us about what I will call the density of the geographical imagination of a place, while secondly, what catches the eye might be changes that have taken place in the photographed area. Lastly, geospecific comparison informs us about whether landscape photograph confirms or conflicts with the geographical imagination and conventional imagery of a place.

Referring to Krauss, I have pointed out that a landscape photograph does not get its meaning in an isolated way.⁵⁰³ In terms of the beholder, it interacts with what Krauss calls 'complex collective representation'.⁵⁰⁴ The first information to be gained from geospecific comparison is the answer to the question of whether the place has been rarely or frequently visualised. Krauss noted the effect whereby some places garner more photographic attention than others, the most popularly photographed places being typified as 'points of interest' that attract a 'centering of attention'.⁵⁰⁵ The first thing noticed when doing geospecific comparative research is whether there is a lot of or little imagery to be found of a place. Thus, the researcher discovers whether the landscape emerges from an area with a poor geographical imagination or an area with a dense geographical imagination.

In the research for this dissertation, in the case of *Werklust*, Baart turned out to have been

⁵⁰² Ibidem, p. 29.

⁵⁰³ I dealt with this in paragraph 1.3.2 on the theory of geospecific comparison.

⁵⁰⁴ Krauss 1985, p. 140-141.

⁵⁰⁵ Krauss points at the cumulative effect of 'points of interest'. Ibidem, p. 141

working in the Haarlemmermeer area, an area of polder with a poor geographical imagination. The conventional imagery of the Haarlemmermeer dated back to the time when the Haarlemmermeer was still a lake. In those days, famous Dutch painters from the Golden Age had created maritime scenes there. In contrast, both De Ruijter and Kim Boske had been making photographs in an area with a dense geographical imagination. De Ruijter had been working in one of the famous river zones in the centre of the Netherlands, a tree-growing area in one of the often painted, drawn, photographed and filmed riverscapes of the Lower Rhine. In the same way, Boske had been making photographs in an area with a rich collective visual memory: the art history of the Laren School of painting who had been active in exactly that place.

The conversations that I have had with landscape photographers over the years confirm the relevance of the density of geographical imagination. Whether they deliberately visit or avoid them, many of them – I mentioned Ellen Kooi, Misha de Ridder and Han Singels as examples in 1.3.2 – make clear that they are aware of the concentration of historic artistic attention in some places and the absence of it in other places. Whether they deliberately search for these points or areas of interest or not, depends on the kind of photographic work they want to create. To visually explore new, modernist landscapes like Ellen Kooi did in earlier work or in rapidly changing landscapes like Baart does, it can be necessary to work in areas that have experienced little photographic attention. To explore pictorial landscapes from painting like Han Singels did or to refer to more mythical motifs like Ellen Kooi in recent work, it makes sense to work in more historical landscapes with a heavily loaded collective memory.

As I discovered, a second result of the geospecific comparison is that the researcher notices factual differences between the landscape in the photograph and in previous images created of the visual history of the place. The specific act of geospecific comparison that is re-photography, which I referred to in 1.3.2, was not necessary to determine factual changes in the case of *Werklust*. The difference between Baart's photo's and the visual past could not be more dramatic, because, until the nineteenth century, the area and any representations of it were only a seascape. Here, we see an extreme change in the environment, turning a zone from water into land. Also visible is that transformation from an agricultural landscape to an infrastructural one. Thus, a key feature of Baart's project is that it is diachronic and intended to study landscape change.

The landscape in De Ruijter's *Baumschule #2* has changed much less. The Lower Rhine, on whose clay river banks De Ruijter was working, has been flowing there for aeons, largely unchanged. A closer look at paintings of the area and also in comparison with photography of the place, including the aerial photographs of Siebe Swart, informs us that the intensively industrialised use of the river bank for tree growing only occurs in recent imagery. This finding is supported by literature on horticulture, which clarifies that this highly industrialised growing emerged in the mid-twentieth century. As the artist discovered during his research for this photography project, it still is an emerging phenomenon and ever more zones are being turned into these geometrical patches of land. A result of the geospecific comparison is that De Ruijter's *Baumschule* attracts attention to this landscape change in an otherwise picturesque riverscape.

A very different situation emerges from the geospecific comparison of *Mapping 5* by Kim Boske. Here, it is exactly the extreme similitude of Boske's photograph to painted heath landscapes from the

past that strikes the eye. How little the landscape here has changed! This similarity, revealed by the geospecific comparison, confirms the information garnered from the georeferencing research step, when it was noticed that the Zuiderheide, where Boske had been photographing, is a nature reserve. Maintaining this as a heritage site has been the aim of the conserving activity undertaken by local authorities and nature conservation organisations that manage the area.

In my first chapter on methodology, I distanced myself from re-photography projects, like *Third views*, *Second Sights* by Mark Klett and Byron Wolfe (2004) and the research project by Wageningen University (2015) on sites in the Netherlands that are known from painting. These are the most clear cases of geospecific comparison, with the explicit target of observing any changes that have taken place in the landscape. It should be noted that I am not rejecting this type of rephotography research; however, I do want to make explicit that my research is different. My research question involves the way places are being represented and what visual means are used for this purpose. My geospecific comparison is aimed at trying to find out how the photographs of my case studies relate to earlier, conventional imagery of the places in question. This provides the third type of result from implementation of the second step of geospecific comparison.

A last type of result that emerges from geospecific comparison is the answer to the question *how* the landscape image relates to imagery from the collective visual memory of a place. Following theories by Schwartz and Ryan in *Picturing Place* and by Wells on 'formal and aesthetic conventions of the place', I discussed key works determining the geographical imagination of the place, which is shaped by the collectively shared imagery of that specific area.⁵⁰⁶ In the Netherlands, which has a strong, well-known and frequently quoted tradition in landscape painting, it is mostly seventeenth- and nineteenth-century landscape paintings that predominate in this regard.

This result from the geospecific comparison provides answers to the question 'Does the landscape photograph confirm or contrast with conventional imagery of the same place?' In the case of Baart, the result was that his photographs visualise a land that has rarely been visualised before, because the land is new. Baart more or less works on a tabula rasa; he constitutes a geographical imagination of a place that has few formal and aesthetic conventions. This first act of visualising a place that has no formal and aesthetic conventions enables viewers to develop thoughts and opinions on the formal and aesthetic aspects of the Haarlemmermeer.⁵⁰⁷ However, also in the nautical pictorial tradition of the place, elements of trade, craft and conflict are to be seen, which show the specific meaning of the Haarlemmermeer and its crucial position for trade.

In the case of De Ruijter's *Baumschule #2*, the photograph conflicts with the earlier pictorial tradition. Although De Ruijter chose, like many visual artists before him, to work in a riverscape with a very rich pictorial tradition, it visually contradicts the formal and aesthetic conventions of the place.

⁵⁰⁶ Schwartz & Ryan 2003; Wells 2011, p. 11.

⁵⁰⁷ This is central in the third landscape triennial of 2017, entitled 'The Next Landscape', which in September of that year took place in the Haarlemmermeer. The Haarlemmermeer and the development of its landscape are the main subject of this project. Landscape Triennial, 1-30 September 2017, *The Next Landscape*, PARK21, Haarlemmermeer.

Instead of scenic riverscapes with depth of perspective and atmospheric colours, produced according to the rules of Karel van Mander, we see an almost flat black-and-white grid. As to the photograph *Mapping 5* by Kim Boske, my research resulted in the conclusion that her work affirms an earlier geographical imagination of the place. It builds on the previously popular geographical imagination of the Laren School of painting, which is determined by the sandy, heath landscape, with memories of farmers and shepherds that lived there and now cherished through cultural heritage in the area.

I choose to make two aspects, implicit in this discussion of the research results of geospecific comparison, explicit here. One aspect is the question of whether it is justified to compare images by an artist to historic images, which the artist was not aware of. Does it make sense to compare a landscape photograph to another picture of the same landscape, which the photographer is not specifically responding or relating to on a conscious level? The other aspect is the question of whether it makes sense to compare the image of a place to another image of the same place, to which it bears no visual relationship. My implicit answer to both questions is: yes. In all three cases, the photography projects by Baart, De Ruijter and Boske, the artist did not know the historical images that I have compared their work to. As they told me, they read and learned about them for the first time in my text.

To support my argument that geospecific comparison should be executed with different imagery of the same place, which the artist is not aware of, I refer to the essay 'Photography's Discursive Spaces' (1985) by Krauss and the theory on geographical imagination, as elaborated in *Picturing Place*: (2003) by Schwartz and Ryan. These works make clear that there is a collectively shared, dominant imagery of a place, with which, in terms of the perception of the beholder, any photograph of that place interacts. This phenomenon images referring and relating to already existing images is also referred to as 'interpictuality'.

5.3 evaluating step 3: geogeneric comparison

In the third step, the geogeneric comparison, I compared the imagery by Baart, De Ruijter and Boske to images of the same *type*, but of a different location. This step, like the others, produced different types of results. The first is in the form of pointing out landscapes that the landscape photograph relates to *in kind*. The second is the insight that is gained from the way of working the photographer applied in order to achieve the characterisation of the landscape – to cause this similarity with another landscape. The final type of result consists of the understanding of the Intervention by the photographer in that location as a case of interaction, between man and land, which renders meaning to the land – that turns space into place.

The first kind of result emanating from the geogeneric comparison is the determination of landscapes from other geographical locations that are related to the location of the landscape photograph. To make this generic comparison easier, to find the types of landscapes that can be compared, I used the lists of landscape types of the Environmental Data Compendium or CLO in Dutch

(‘Compendium voor de Leefomgeving’) and matched these with the landscape types discerned by Wolfgang Stechow from traditional landscape art of the Netherlands.⁵⁰⁸ The visual similarities contribute to the construction of meaning for the landscape photograph because the connotations of the similar landscape transfer to the landscape photograph together with the likeness. Using the terminology of Schwartz and Ryan, I analysed the reverie, the different image to which the photographer associates and connects the place through his photograph(s).

The case of *Werklust* is a photobook.⁵⁰⁹ A collection of photographs with a modest amount of accompanying, mostly autobiographical information, which can be consumed when leafed through from the first to the last page. The way the photobook *Werklust* makes place of the Haarlemmermeer lies in the fact that Baart, over forty years of his life, produced documentary photographs with quite classical compositions, comparable to the compositions of historical landscape paintings. Moreover, his documentary photographs and his photographs of typologies of people, buildings, streets, etc, correspond to American documentary and landscape photography from the 1970s onwards. The correspondence with late American landscape photography of the type of the New Topographics, results in the connotation of anti-monumentality. This is in line with the research result of step two, geospecific comparison: the conclusion that Baart worked in a utilitarian landscape that had known little photographic attention before. The landscape images are likely to be perceived in a discontinuous, non-chronological way by the viewer, picking the book up and setting it down again, experiencing it as a cloud of impressions that together form an artwork on the Haarlemmermeer – a narrative somewhere between a still image and a moving film. In line with the development of documentary photography and film in the last decades, Baart does not present the Haarlemmermeer from a distant and objectified point of view, but more subjective in the *diaristic* mode as autobiographical matter, directly connected to and emerging from his own experience.⁵¹⁰

Although De Ruijter had many opportunities to relate to epic, romantic or other appealing landscapes in the riverscape of the Lower Rhine, he chose the geometrical abstraction, as the ‘reverie’ – as Schwartz and Ryan put it – to associate with the river landscape.⁵¹¹ Through this photographic intervention, De Ruijter makes the river landscape of the Betuwe approach the geometrical abstraction like that of the paintings by Piet Mondriaan.

My analysis of the *Mapping 5* picture by Boske resulted in the conclusion that her photographs give the landscape meaning – that her photographs make place – because they visually approach the landscapes of the Laren School of painting.⁵¹² *Mapping 5* does not conflict with and is not juxtaposed with a different conventional image, in the way the previous examples of Baart and De Ruijter did. Works by Boske are more affirmative, in the sense that they reinforce the conventional imagery of the

⁵⁰⁸ Stechow discerned these landscape types in Dutch seventeenth-century landscape painting; Stechow 1968 [1966].

⁵⁰⁹ Baart 2015.

⁵¹⁰ For aspects of the subjectivity of documentary, see Gierstberg et al. 2005.

⁵¹¹ Schwartz & Ryan 2003, p. 53.

⁵¹² Raassen-Kruimel 2009 and Raassen-Kruimel & Roodenburg-Schadd 2014.

place. The type of landscapes that *Mapping 5* has the most in common with are conventional, nineteenth-century paintings made in exactly the same place. In my geogeneric comparison, I emphasised that a key signifying motif in Boske's *Mapping* image is a bucolic one.⁵¹³ Thus, a landscape motif that originates in antiquity, and which lives on in Renaissance art and theoretical writing, in the Barbizon, Hague and Laren Schools of painting, in the making of the heath near Laren into a nature reserve, in the cultural heritage and visual communication of the Goois Natuurreservaat, in the experience of the photographer wandering around in this nature reserve, still resonates in Kim Boske's photograph.

To discern the means with which the photographer achieved this different image, I examined the photographers' choice for the camera position and direction, framing, moment (season of the year, time of the day), light (weather condition and colour manipulation in the camera, darkroom or computer) and material (including printing technique). The photobook *Werklust* as a whole is to be understood as the witness and result of Baart's autobiographical landscaping process: his moving, over the years, to and fro, to explore and discover it and to grasp it. Although many of the photographs have a classical, pictorial composition, it makes more sense to compare Baart's photographs in *Werklust*, a decade-long endeavour, with the making of landscape drawings, such as the life-long sketching activities in the Dutch landscape by Jan van Goyen, than with Dutch landscape paintings.⁵¹⁴

The most significant intervention by De Ruijter is his radical lifting and turning downward of the camera, and the cropping of the photographs, which results in a framing of the landscape into an extremely geometrical grid. They evoke a different kind of beauty than the pictorial beauty of the seventeenth-century landscape compositions prescribed by Karel van Mander. De Ruijter leads our attention to another kind of beauty: the beauty of the harmony that is inherent in geometrical symmetry. The photographic landscaping process, through which he achieves this, involves radically altering the camera position to a highly elevated one (by attaching his camera to a kite, for example) and directing the camera vertically downwards, which reveals patterns in the landscape that are difficult to be seen from eye level by a person standing on the ground. This, in combination with the cropping of his images, reinforces the symmetry of the picture, causing the location he photographs to visually approach the geometrical compositions of the kind that Mondriaan and other artists of geometrical abstraction made.

The innovative aspect of Kim Boske's *Mapping 5* lies in the technique she uses, i.e. making a place visually approach historical paintings. As my geogeneric comparison in 4.3 revealed, the technique Boske uses to approach historical painting and thus 'make place', is to layer semi-transparent photographs depicting different sides of the same tree. She works with the phenomenon of simultaneity, a technique especially known from Cubism and Futurism, in which artists try to reach a more complete and generic image of the subject they depict. In my geogeneric comparison, I pointed out the difference with academic Francis Galton and artist Idris Khan, who also worked with layering of photographs, but

⁵¹³ In 4.3, on the geogeneric comparison of *Mapping 5*, I traced the origins of the bucolic motif, referring to Ernst Gombrich's 1966 essay 'The Renaissance Theory of Art and the Rise of Landscape'. Gombrich 1966, pp. 107-121.

⁵¹⁴ It was Helen Westgeest who drew my attention to this kinship to landscape drawing and the drawing booklets of Jan van Goyen. Supervision meeting, 30 August 2017.

using different versions of their subject. However, what Boske shares with these imagemakers is the technique of layering photographs to produce a generic image. In the case of Boske, I argue that she 'makes place' by achieving a generic picture that, through the blurring of the layering, approaches the landscape painting of the Laren School.⁵¹⁵

An exploration of the interventions used by the photographer in this case to achieve similarity with other landscapes, results in understanding the landscape photograph as an activity, which constructs meaning.

In each of the three cases, I analysed how the photographic intervention by the photographer can be seen as landscaping activity.⁵¹⁶ The cases I chose, were interestingly complementary in several aspects. While with help of theories of Bazin and Burgin, *Werklust* by Baart could be identified as a centrifugal, outwardly directed and exploring multi-image project – according to theory by Bazin closer to film; in contrast, the singular photoworks *Baumschule #2* by De Ruijter and *Mapping 5* by Kim Boske are centripetal, inwardly directed images and in terms of Bazin's theory more comparable to a theatre stage with one *locus dramaticus* or framed traditional painting. Moreover, the three cases showed three different ways of dealing with the viewing direction in relation to the surface that is viewed. In the case of *Werklust*, the viewing direction of Baart's camera was horizontal, while the viewing direction of the spectator of *Werklust* being a photobook, is vertically downward towards the surface of the pages of the photobook which is layed down on one's lap or table. In the photograph *Baumschule #2* by De Ruijter, the direction of the perspective is vertically downward, while the resulting picture is hung on the wall, which means the direction of the viewing of the spectator is horizontal.⁵¹⁷ In the case of *Mapping 5* by Kim Boske, there is no opposition between the viewing direction of the camera compared to the viewing direction of the public: they are both directed horizontally.⁵¹⁸

As to perspective, the photoworks in the three different cases I discussed, represent exactly the three different kinds of perspective which are discerned by Steyerl in 'In Free Fall: A Thought Experiment on Vertical Perspective' (2011). The documentary photographs by Baart in *Werklust* have the assumed 'natural, scientific and objective' look of horizontal linear perspective, as Steyerl puts it; *Baumschule #2* of De Ruijter demonstrates what Steyerl calls the 'downfall of linear perspective' into a vertical view from above with analogies to the controlling view of games and military devices; *Mapping 5* of Boske represents what Steyerl calls the demolishing or dismantling of linear perspective which was at stake in the beginning of the twentieth century in photomontage and Cubism, amongst others.⁵¹⁹

This brings me back to my point of departure, the more-than-representational understanding of

⁵¹⁵ I especially referred to the resemblance of *Mapping 5* with the painting *Heath near Laren* (1887) by Anton Mauve, see fig. 59.

⁵¹⁶ 'Landscaping' is the term W.J.T. Mitchell uses for the interaction between man and his environment to render meaning to it.

⁵¹⁷ An exception was a presentation of works of *Baumschule* in the exhibition *Permanent Kwadraat* in Stedelijk Museum Schiedam, 23 januari - 10 april 2011.

⁵¹⁸ Conversation with Helen Westgeest on 17 January 2018.

⁵¹⁹ Steyerl on linear perspective, demolished perspective of photomontage and Cubism and on vertical view from above: see Steyerl 2011, pp. 4-5, 6 and 7-8 respectively. Discussed by Westgeest as well in 'The Screen as Canvas: Centripetal Images Evoking Critical Contemplation', in Westgeest to be published in 2018.

landscape in cultural geography, as formulated by, among others, Creswell, Lorimer, and Daniels and which states that landscape is the result of the ongoing interaction between humans and their physical environment in order to render meaning to it.⁵²⁰ Application of this theory on landscaping activity to landscape imagery, instead of the physical landscape, as these theoreticians wrote about, is supported by Mitchell, who suggests that there is actually little difference between the physical landscape and its representation. In addition, it is further argued by the text by Zijlmans in *Take Place* (2009), in which she clarifies how a photograph of a place functions as a *replacement* or *substitute* for that specific place.⁵²¹ In other words, theory on the way human action adds meaning to the physical landscape can apply to landscape *imagery* as well.

At first sight, the reference to the representation theory by Mitchell from art history and Cosgrove and Daniels from cultural geography, seems at odds with my adoption and application in this dissertation of the more recent more-than-representational understanding of landscape in cultural geography and its reference to phenomenology. However, some sense of the static is here to stay as a result of the still character of the photograph. Any photograph is one vision in the stream of perception, chosen by the photographer to be frozen. In this aspect, photography fundamentally differs from literature, film, poetry and other cultural expressions in which the telling of a multifaceted story is at stake, in which a lapse of time is somehow involved. Also in the cases of Baart's *Werklust* and Boske's *Mapping*, which deal with several images, eventually these images are combined into one object (a photobook and one singular artwork respectively) and the multiple images are turned into one physical object that is definite, still and static. My agreeing with and using the more-than-representational way of seeing landscape is to the representational way of seeing landscape, is the way the moving around in the landscape by the photographer relates to the well-know 'make your picture here'-sign which sometimes can be seen in the landscape. Each photographer can make a photograph or a photography project that differs from the conventional and stereotypical, metaphorically stepping away from the 'take-your-picture-here' sign.

As is known from phenomenology, the landscape is experienced and sensed anew everytime a person, and therefore also an artist or a photographer, walks around in it. The exhibition *Walk On*, organized by the Land/Water and the Visual Arts research group and presented in Plymouth University in 2014 presented contemporary photography projects but also less recent projects by Francis Alÿs and Joseph Beuys amongst others. In this exhibition, projects were combined and presented, in which the act of walking stood central as an act par excellence through which the landscape can be sensed. The actions in the landscape by the artist – documented and presented in photography and film as art projects – were presented as activities that render and construct meaning to the location the art project had taken place.⁵²² Although less emphasis lies on the still, visual result(s), it is in this way that the

⁵²⁰ Creswell 2004, Lorimer 2005, Daniels/Lorimer 2012.

⁵²¹ Zijlmans in Westgeest 2009, p. 222.

⁵²² The exhibition *Walk On* was presented from 20 September through 13 December 2014, in actually three venues in Plymouth: Peninsula Arts Gallery in the Plymouth University's Roland Levinsky Building, the Plymouth City Museum and Art Gallery North Hill/Drake Circus and The Gallery at Plymouth College of Art at Tavistock Place.

'making of place', that the constructing of meaning of locations by the case studies I chose and analysed in this dissertation can be understood.

There was no catalogue accompanying the exhibition; see <http://walk.uk.net/portfolio/of-the-earth-conference-programme/> (accessed on 10 July, 2018).