



LUCAS

GRADUATE CONFERENCE

LANDSCAPE

Interpretations, Relations, Representations

- BOOK OF ABSTRACTS -

4TH LUCAS Graduate Conference
Leiden University, 25-27 January 2017

Content

Key-note speakers	3
Panel 1 - Landscape Photography I	5
Panel 2 - Law and Landscape – Exploring the Interface between Jurisdiction and Land	7
Panel 3 - Wild(er)ness –Nature’s Cultural Framings	9
Panel 4 - Cityscapes – The Poetics and Logistics of the Built Environment.....	11
Panel 5: Landscape Photography II.....	13
Panel 6: Body and Land – Phenomenological Perspectives on Landscape	15
Panel 7: Garden Poetics – The Garden as Paradise, Utopia, and Patchwork.....	17
Panel 8: Parkscapes – Reflections on Urban Nature in Mainland China and Hong Kong.....	19
Panel 9: Borderscapes – Literary and Political Encounters in the Margins	21
Panel 10: Sacred Land – The Function of Landscape in Religious Texts	23
Panel 11: Garden Narratives: Identity, Legacy, and Literary Imagination	25
Panel 12: Travelogues – Landscape between Commodity and Myth.....	27
Panel 13: Contested Ground – (Re)imagining the Colonial Landscape	29
Panel 14: Glitches and Pixels – Digital (Re)makings of Landscape.....	31
Panel 15: Memoryscapes – Three Artistic Reflections on the Mnemonics of Land	33
Panel 16: Landscape Design.....	35
Panel 17: Textual Landscapes – On Beginnings, Allegories, and Ekphrasis	37
Panel 18: Nationscapes – Landscape and the Construction of Political Identity	39
Panel 19: Scenes of Distress – The Subject in Landscape Painting.....	41

Key-note speakers

Land-shaping: Land art and the Dutch polder landscape

Dr. Anja Novak, University of Amsterdam

It has often been remarked that Land Art in The Netherlands sounds like a contradiction in terms. The country's relatively small size, extreme population density and high degree of artificiality seem to be incompatible with the dramatic character and large scale of the iconic 'earthworks', such as Robert Smithson's Spiral Jetty, that have shaped our ideas about this form of art. But surprisingly the Netherlands house an extraordinary amount of Land Art by renowned international as well as Dutch artists. In contrast to other countries, the majority of these works were commissioned, or at least supported, by governmental institutions. Land Art has been used in the Netherlands since the early 1970s as a means of reflecting on the qualities of newly created polder landscapes in terms of aesthetics, ecology and livability. The province of Flevoland, in particular, fashions itself as an open air museum for Land Art. Flevoland houses seven large scale pieces of Land Art – by Robert Morris, Richard Serra, Piet Slegers, Marinus Boezem, Daniel Libeskind, Antony Gormley and Paul de Kort – and has the ambition to commission more such works in the future. Focusing on this unique situation, my lecture seeks to investigate how the aforementioned works of Land Art have participated in and responded to the construction of the landscapes in which they are situated. Drawing on critical and theoretical approaches to landscape by W.J.T. Mitchell, Tim Ingold and Gillian Rose, I will discuss the distinct understandings of the polder landscape that these works articulate. In addition, I will take into consideration a number of critical performative interventions at the sites of those seven works. These interventions, which are part of the curatorial project Land Art Live, allow me to address the precarious topic of cultural hegemony. How do the seven Land Art pieces relate to dominant views of and ideas about those landscapes?

Multiple Blindings: American illuminations, 1880-1910

Prof. Dr. David E. Nye, University of Southern Denmark

Walter Benjamin observed, "overabundance of light produces multiple blindings." (Susan Buck-Morss, *The Dialectics of Seeing*, 309). This lecture will explore Benjamin's observation in the context of the shift from gas to electric lighting, which stimulated competition and led to a great deal of experimentation with different kinds of street lighting, which were spectacularly displayed at expositions and in dramatic lighting ceremonies in city centers. It will concern primarily but not exclusively the fifteen largest cities in the United States between 1880 and 1910, and will rely on a variety of sources, including the electrical corporations, electrical engineers, newspapers, writers, advertisers, city planners, and architects. The lecture will be the first presentation on this topic after completing the final draft of a book about it for the MIT Press, for publication next year.

Checking In: Placemaking and Digital Activism

Dr. Elizabeth Losh, College of William & Mary

Critics of so-called "clicktivism" or "slacktivism" argue that the material and embodied conditions of occupying public space are necessary for social movements to effect real political change. While acknowledging the importance of bodies at risk and countable members of the body politic that demonstrate the impact of representative democracy, this talk looks at recent sites of digital media activism to claim that legitimate forms of co-presence can be constituted through platforms of

computer-mediated communication. From Facebook check-ins in solidarity with tribes protesting the pipeline at Standing Rock to the geolocation of recent anti-Trump women’s marches around the globe, users of computational media often identify themselves with specific landmarks or geographical areas to register their participatory presence. Of course, the interventions of so-called “phoneurs” who cruise the built environment of cities can be disruptive to the sanctity of memorial spaces, whether it be users of the sexual hook-up app Grindr or of the game application Pokémon Go.

Panel 1 - Landscape Photography I

Impossible Realities? Landscape and Architectural Photography Between Documentation and Fiction

- Laura Breede, Braunschweig University of Art

Focusing on two photo artists who visualize environments, landscapes, nature and urban or man-made architectural surroundings, I will examine interlacing levels of realities evoked by manipulated digital and analog photographs that give the impression of being “objective” documentary photo-material.

Michael Reisch’s artworks of the series /0 and /1 could be perceived as photographs in the tradition of documentary landscape or architectural photography. The large-scale (tableau-like) compositions of Andreas Gefeller’s series “supervisions” which recall ground plots or maps let the viewer recognize well-known artefacts of interior and exterior spaces. Human leavings as metaphorical (indexical) traces clearly emphasize the absence of human life in Gefeller’s artworks. By contrast the missing traces and indices of human life are fundamental in Reisch’s works. Both artists practice perplexing “games” with distance and nearness, with perceptible “mistakes” (e.g. the transitions in Gefeller’s digital collages) and seemingly “too clean” views (Reisch), leading viewers to doubt the authenticity – in terms of being not manipulated – of the photographs.

The subjects hover between apocalyptic doubts and utopian perceptions of the ideal, stimulating reflections on our ideas and concepts of “natural” nature, on human-influenced invisible environmental changes (e.g. pollution) and the charged relationship between urban environments and seemingly “unspoiled nature”. At the same time, the positions of the viewer and the photographer themselves are highly questionable. Are we truly dealing with photographs or rather with synthetic and entirely computer-generated images? Although the subjects of Gefeller’s and Reisch’s artworks could not be perceived in the same way in an extra-pictorial reality, they are based on analog and digital photographic material and therefore – according to my thesis – not fully fictitious. Through the photographic process and the postproduction (manipulation: Reisch erases every traces of human life and Gefeller combines different supervisions of an area in one and the same image) the images as ideas/imaginings and as material become hybrid constructions that could symbolically stand for the impossible but imaginable realities both artists evoke, varying between documentation and imagination. So they relate to social- and (image-) politically relevant issues and are capable of making imaginable Jean Baudrillard’s wish to take a view on the world in our absence.

Kerry Skarbakka and Philippe Ramette: The Emptiness of a Landscape

- Anne Lempicki, University of Artois

American artist Kerry Skarbakka’s (1970-) and French artist Philippe Ramette’s works (1961-) reveal the artists’ bodies in relation with a landscape in seemingly dangerous situations. Our study will take a look at series Expérimentations irrationnelles (2003) –“irrational trials” by Philippe Ramette and The Struggle to Right Oneself (2002-) by Kerry Skarbakka.

Skarbakka, who practised martial arts for a long time, alongside with stage and movie acting, takes pictures of himself. His main interest focuses on truly performing his actions.

First a painter, Ramette took interest in sculpture before he started to create what could be described as “performance-installations”, which finally become photographs. In their works, both artists describe portraits of characters (themselves), taken out of what seems to be everyday life, and even out of “reality”. They integrate in a landscape – urban, mountainous, marine -, as it happens either a man in a black suit in Ramette’s works, or a casually dressed or even naked one in Skarbakka’s.

Their works tell us a story - which could be related to the absurd - in which the characters are coping with a powerful landscape that submits them to physical laws and makes them face emptiness. Thus, they are in direct derivation of Yves Klein's (Saut dans le vide, (Jump into the void) (1960), Bas Jan Ader's (Fall I (Los Angeles), Fall II (Amsterdam) (1970) et Broken Fall (organic) (1971)) or even Buster Keaton's works. We will emphasize the importance of the environment in which the artists' bodies are presented, both in pride and humility, and particularly the idea of emptiness and void, that reflect the conditions of a certain XX1st century's man(kind).

Confrontational Aesthetics of the Photographer's Body in the Landscape **Ali Shobeiri, Leiden University**

Through deploying a phenomenological scheme that puts significant attention on human lived experience, perception and understanding of the world and looking at the photographer's body as a 'lived place' that has its own internal and integral dynamism, in the proposed paper I will look at landscape photographers as both affecting and affected places in the landscape. To do so, I will conduct a theoretical and visual analysis of the work of two American landscape photographers, i.e. Ansel Adams and Gary Metz, aiming to foreground the significance of the photographer's body as a place that has lived experiences in the phenomenal world. For paying attention to the lived experiences of humans can allow us 'to move away from a description of subjectivity in terms of rational, distance observation, towards an alternate understanding of human being', which is based on 'expressive engagement and involvement in the world.'

Drawing on a wide range of thinkers, such as Casey, Whitehead, Tuan, Husserl and Merleau-Ponty, and by discussing the bilateral facets of a human body as being simultaneously a lived body (Leib) and a physical body (Körper) in the landscape, I put forward that the confrontation of such body with the landscape takes place in an inactive mode, which does not permit any permanent localization. In this paper, as such, I argue that for the body as a 'lived place', which also needs to hold together as a physical body (Körper) and goes further as a lived body (Leib), the landscape is not something to project but to encounter as a conglomerate of things.

Panel 2 - Law and Landscape – Exploring the Interface between Jurisdiction and Land

Interpreting the Pre-modern Expressions of Ottoman Landscape: A Reading through Waqfiyyas

Aylin Kartal, Yıldız Technical University

This presentation will aim to analyse the interaction between language, visual discourse, spatial practices and the textual mediation of the landscapes in the pre-modern Ottoman world. In many ways it is possible to assert that the narratives of the Ottoman space, place and landscape were connected to the concerns and rhetorics of the day as expressed in diplomatic accounts, travel narratives, literature etc. In addition, these written sources portrayed the landscapes just as they were known, as versions of “reality”, not in any modern, scientific and geographic sense.

At this point the presentation will focus on a group of archival records which called waqfiyyas (endowment deeds) and try to explore how did the Ottomans view and interpret their landscapes in their own written language and knowledge.

In Ottoman legal system, the terms of an endowment are recorded in a waqfiyya (endowment deed) and registered in the law-court. In the deed, the founder announces the purpose of the endowment, specifies the beneficiaries, describes the properties such as religious and secular buildings often forming the urban landscape, various forms of rural properties, landscape features such as islands, rivers, seas, coastal areas, large-scale landscape interventions like gardens, dams, water supplies, makes provisions for its administration and appoints persons to supervise the endowment. These semi-literary, semi-legal accounts expressed the language, social and cultural preoccupations, knowledge and ignorance of their time.

From this perspective, I believe, these pre-modern written expressions of Ottoman landscapes which are projected from within without suggest some of the distortions in our contemporary models for interpreting the landscapes will be helpful in correlating the pre-modern landscape to its social, cultural and historical context.

Interfaces between Jurisdiction and Landscape

Ann-Kathrin Hubrich, University of Hamburg

Law and Order manifest themselves in various ways in the structure of a city or a region. In its beginnings jurisdiction was administered in the open. The tradition to distribute justice within a natural area was maintained until the 19th century although it was more and more replaced due to the Reception of Roman Law. The places of trial underwent a massive change: From administering justice in the open to interior court rooms. This fundamental shift entailed an increased distance to nature. The arising state is often thought of as a “juridical arcanum”, meaning that the process of administering justice evolved a lack of transparency due to the bureaucratization of law.

In the Early Modern Period the trial itself was separated from the penal system. Within the legal environment we find a huge number of images dealing with this discrepancy. Within law books, as well as graphic print and painting genre, customs and procedures of the judicial system have been visualized and made subject of representation or critique. The title woodcut from the Bambergensis illustrates the tension between the above mentioned poles: the view out of the window represents the tradition. The penal system on the left side is located within a landscape environment. Although the sentence wasn't passed in the open, as we can see on the right side, still it is executed there.

For the upcoming conference I would like to analyse interfaces between landscape and juridical practices. In accordance to the term “Political Landscapes”, introduced by Martin Warnke, I would like to suggest the term “Juridical Landscape” for similar phenomenons in terms of landscapes being charged with a specific meaning. Landscape settings served as a reminder of tradition and as a guarantor for legal certainty. The visual discourse takes up on that and documents therefore a cultural practice for legitimisation. My ideas very much link to the thoughts verbalized within the second subtheme of your CFP, since “Juridical landscape” in my opinion highly reflect on power relations as well as the human body and performative aspects play a key role in my argumentation.

Landscape, Theatricality and the ‘Force of Law’: The Permanent Premises of the International Criminal Court in The Hague as Spectacle

Tessa de Zeeuw, Leiden University

In Eichmann in Jerusalem, Hannah Arendt argued that only a court ‘representing all mankind’ could have rightfully accused Eichmann of having committed ‘crimes against humanity’. In the epilogue of her book, Arendt plead for the establishment of an international penal law and a court to adjudicate this specific category of crimes, first codified in the charter for the Nuremberg Trials, as others did before and after her. Such a court has been instituted with the entering into force of the Rome Statute in 2002: the International Criminal Court (ICC). But the ICC’s jurisdiction remains contested: crucial states refuse to ratify (the US, India, China) and recently some states have announced their withdrawal from the Statute (Gambia, South Africa, Russia among others).

In 2016, permanent premises designed especially for the International Criminal Court were officially opened by the Dutch King. The design features a public garden that stretches along the full length of the site and that rises up along the walls of the Court Tower, and which, the architects suggest, visually merges the ICC’s buildings into the dune landscape that surrounds the premises. This paper proposes to study this design as creating a theatrical scene, to address landscape as a medium for the ‘force of law.’ The discussion takes cues from Michel Foucault’s description of the eighteenth century’s public ritual of punishment as a ‘spectacle’ (Discipline and Punish, 1977), and work by scholars on courthouse architecture as a significant symbol for legal power (Haldar 1994, Fischer-Taylor 1993 and 2013). The paper addresses how the spectacular design of the landscape surrounding its buildings complicates the ICC’s attempt to address ‘humanity’ as the spectator that bears witness to and affirms its legal power. More broadly, it seeks to contribute to a discussion on the conceptualization of landscapes and garden designs as theatrical scenes for identification processes.

Panel 3 - Wild(er)ness –Nature’s Cultural Framings

Reassembling the Atomized: Art Machines and Ecosophic Thought

Christian Alonso, University of Barcelona

The dialogue between art and nature has been transformed over time according to different historical periods. From Classical Antiquity to the Renaissance, the canonical conception was expressed through the dichotomy of *natura naturans* and *natura naturata*, the former as an idea of nature as self-generating, dynamic and animated, and the latter as the reflection of the creation of God, existing as mere expression of the Master Creator, devoid of entity. From the Renaissance to Romanticism, nature became scenic, providing both as a space for cultural representations and as an expression of different ideologies embodied in the very landscape. Nature evolved from its complementary function serving as background for figures, to the fulfilment of its 'thematic autonomy' in the 17th century in the form of the landscape genre, when it becomes the very protagonist of representation. The intersection of nature and landscape was the subject of exploration of poetic innovations in the 20th Century, widely addressed through the language of avant-garde painting. Land and earth art practices from the 60's have been considered as being driven by the will for searching three-dimensional landscapes to physically alter them, considering nature as materiality and organic elements as raw materials. Simultaneously to its emergence, ecological concerns about environmental degradation of the planet have been the subject of wide attention from different artists after the WWII up to now. This presentation examines a genealogy of projects under the umbrella of environmental art from artists operating in three ecological registers (natural, social and mental) combining art, research, pedagogical and activist methodologies, seeing nature as an interdependent bio-hydro-atmo-techno-systemic entity. We argue that contemporary environmental art provides fruitful ways to rethink ethics, politics as well as aesthetics, giving similar opportunities to critically reconsider the framing devices that have been ruling art-nature relations through landscape historically, shifting from an vision of reified nature seduced with its own imaginary to an ethical-political embodied practice that enables survival.

The Sustainist Gaze

Kristof Vrancken, LUCA School of Arts

In my artistic research project 'The sustainist gaze', I examine the link between photography and Sustainist Design. The latter is a movement that argues in favour of design processes with a focus on ecology, innovation, craftsmanship and sustainability within a strong social context. Regarding photography from this perspective made me doubt the self-evidence of my own predominantly digital work process and prompted me to return to ecological and traditionally analogue processes that were at the root of the discovery of photography.

One of these processes is the anotype described by Sir John Herschel in 1842. It is an organic process that affects the discolouration of natural pigments exposed to UV light. An anotype is created by applying a photosensitive emulsion made from the colour pigments of plants, berries and flowers to a paper and exposing it to sunlight for several weeks.

In my project, I approach contemporary topics from the perspective of this old technique. One of these topics is to photograph polluted areas using the anotype process. I process plants that grow on these polluted landscapes, making the pollution an integral part of the print. Plants are excellent receptors and collectors of heavy metals and fine dust. Therefore they are extremely suitable as research tools in my work. In other words, the landscape contributes to the final image and, in doing so, adds a deeper layer to the work. An anotype print is not a snapshot, but rather a tactile recollection of a moment in time that slowly fades, while continuing to carry its history and message with it.

This project demonstrates how one of the oldest photographic processes - rather than the digital process - is extremely suitable for raising awareness to current themes and capturing the history of a landscape in the picture itself.

Landscapes of Experimentation: Rewilding in Experimental Reserves

Andrea Gammon, Radboud University

On the face of it, the conservation strategy of rewilding is inimical to human places and the histories and identities that constitute them. Rewilding is centrally non-human: it is about self-willed landscapes, the return of extirpated species, and the re-making of landscapes in their pre-agricultural forms. In my dissertation, I argue that although rewilding seems to undermine cultural landscapes and larger concepts of place by threatening to erase the human histories and identities that constitute these landscapes, rewilding is actually place-making. One of the ways that I argue that rewilding does this is through experimental reserves, like the famous Oostvaardersplassen near Amsterdam and the Pleistocene Park in Siberia. These forms of rewilding are precisely experimental: open-ended in their outcomes, but bounded geographically and set off as systems to be observed and studied. In this presentation, which is an abbreviated chapter of my dissertation, I discuss this form of rewilding, the idea of landscapes as sites of experimentation, and the optimistic views of them as affording novel, hybrid relations between their human and nonhuman actors. I am particularly interested in how humans are both present and absent from these landscapes and the kind of place this creates.

Panel 4 - Cityscapes – The Poetics and Logistics of the Built Environment

Towards a Circular and Human Economy: Landscape and Local Identity

Anna Onesti, University of Naples Federico II

Urban landscape can be interpreted as a complex adaptive system with two interacting subsystems: built environment and heritage community (Council of Europe 2005). As well as built environment is the tangible expression of the communities that have shaped it, revealing in material forms their system of values, so communities' identity is shaped by the built environment through its spatial organization and relationship with nature and climate.

The beauty of landscape has a relational character, as it comes from the diversity and plurality of relationships. It can be considered as a complex indicator of its "proper functioning": perfect functioning of the ecosystem (natural landscape) and harmony between nature and man (cultural landscape). The broken of relationships is manifested as loss of beauty and in turn produces more broken of relationships, in a circular dynamic which cause the meltdown of the whole.

The "New Urban World", which causes physical and social changes of landscape, calls for a deeper reflection on the strategies to safeguarding and promoting human wellbeing and human dimension of development. Recently the European Commission (2015) has pointed out a new economic model, Circular Economy, that aspires to build long-term prosperity into society and is based on a systemic approach inspired by natural systems.

There is a striking analogy between the CE model and the systemic functioning of landscape. The proposed thesis is that the recovery of public space, which acts as a "catalyst" for landscape regeneration, contributes to "closing the loop" of landscape lifecycles. The project of public space recovery is able to produce creative crossover, if it is integrated by the contribution of art as structural process. Shared with local communities, art contributes to regenerate social capital, nurturing both bonding and social capital and building bracing capital, while it enhances their planning and designing capacity.

Fragmented Panoramas: Contemporary Landscape Photography in Rio de Janeiro's North Zone

Simone Kalkman, University of Amsterdam

In the Brazilian city of Rio de Janeiro, the geographical landscape – with its steep hillsides covered in Atlantic rainforest, bordering the ocean and the Guanabara Bay – has enchanted locals and visitors for centuries. We see this for example in a long tradition of landscape photography, which has been central in establishing the city's reputation as *a cidade maravilhosa* (marvelous city). However, the unusual geography of flat parts and steep hillsides is also responsible for the often-heard fact that favelas and rich neighbourhoods are located in such close proximity, which has led to another dominant imaginary of the city, namely that of the *cidade partida* (divided city). Important to realize here, however, is that this dramatic and unique landscape is mainly found in the city's south zone and city centre (not coincidentally the richest parts of the city), and that other parts of the city look rather different. Because of this, I discuss in this paper how contemporary artists have used the medium of photography to depict the city's poorer north zone – focusing on how this relates to broader imaginaries and identities of the city and its inhabitants. Building on a combination of visual analysis and in-depth interviews with artists, I will firstly look at the photographs themselves, arguing for the need to represent/depict the city from a variety of vantage points and perspectives. Secondly, I argue that reflecting on how these images relate to imaginaries of Rio's landscape also requires considering their socio-spatial contexts of production and display. Here too, the physical and ideological divisions inscribed in the city's landscape are of crucial

importance – as manifested for example in the locations and audiences of the city’s main exhibition venues.

“Views Grim but Splendid”: The Relationship between Industrial Representations and Urban Realities in Northern England 1840-2000

Amber Roberts, Manchester School of Architecture

Northern English industrial towns have a strained relationship with image. In the current effort to redefine themselves away from the dogmatic northern cultural image of industrialism, the built environment is a primary way in which the town’s construct new visual identities. This is not a new process, but rather, the built environment and its representation has been a key area of contestation in the industrial towns throughout their historic development. As such, they provide complex subjects through which to interrogate the relationship between the reality and the representation of the built environment.

The research focuses on a case study of Stockport, Greater Manchester, UK. The town, located at a strategic crossing point of the major River Mersey, is a space of both mundane occurrences and spectacular events (such as Royalist and Jacobite battles). As such, the strategic positioning of Stockport in relation to the wider region and nation, resulted in a constant stream of visitors. Some of these visitors in turn created a variety of representations and visual knowledges that informed popular conceptions of the town and fed into wider discourses of industrialism. This constructed image of the town, represented in art, literature, cartography, photography and film, was analysed against the built reality of Stockport to understand how far the images perpetuated the realities and myths of industrialism. The paper discusses the images (and locations) that reinforced the conceived notion of industrialism and those that subverted the narrative, before discussing how the images influenced subsequent regeneration practices in the town, linking the two processes of representing the built environment and that of constructing specific images through the built environment.

Panel 5: Landscape Photography II

Bearings

Robert Lundberg, University of Wisconsin

Lane highways in unpopulated landscapes of the Southwestern U.S. This conceptual series uses photography in tandem with a false historical narrative, which repositions roads within the canon of the Land Art movement. Additionally, it delves into how these roads co-construct my experience of wild landscapes. These photographs appropriate highways as art objects, inviting a re-imagining of the function of roads and their effects on the surrounding landscapes.

The project grew out of a discomfort I felt while traveling these roads. Despite my appreciation for wild spaces, as a born-and-raised urban dweller, I felt a sense of out-of-placeness in these vast landscapes. Out of this, I realized that roads brought feelings of comfort and direction. I imagined a history in which the roads themselves are sculptures meant to affect a traveller's experience of the environment they are passing through. These photographs, for me, document this sense of comfort, direction, and sense of place.

This re-conceptualization draws on the work of the Land Art movement, as well as three recent U.S. artists—Dennis Oppenheim, Richard Serra, and Andrea Zittel. I will delve into the specific influence of each in the presentation: namely, Oppenheim's permeable demarcation between gallery space and "real world"; Serra's steel sculptures reorienting one's experience of a site; and Zittel's Rules of Rough promoting the notion that objects need not be functionally fixed, (i.e. roads simultaneously acting as transportation infrastructure and art objects). Ultimately, this re-conceptualization asks us to consider the aesthetic and functional impacts on the surrounding landscapes. The histories we are told inform our understandings of the landscapes we inhabit; yet, like photographs, roads, and the cultural constructs we impose on our surroundings, we create and build these historical realities.

"Bring Your Camera" – Forging the Narrative of the Western United States Through Amateur Photography, 1900-1915

Carolyn Görden, Paris Diderot University

Revising the widely spread contemporaneous portrayal of the American West as an empty 'wilderness' territory, this paper seeks to examine amateur photographic practices in the early 20th century and their attempt to forge an aesthetically-pleasing and historically meaningful narrative of California and the Pacific Southwest. In selecting specific motifs such as Spanish missions and indigenous peoples, notably Hopi and Navajo tribes, amateur photographers of the region's largest photography organization – the California Camera Club – re-appropriated elements of Western American history and in this forged a regional iconography which corresponded to their artistic and cultural ambitions. Concentrating on the overlapping emergence of photography and the Western United States, it is of interest in this study to relate the dense photographic distribution network (magazines, club outings, lantern slide lectures) to the discovery of a region which was estheticized, historicized, and inserted into a larger national history. The representation of the Western United States, its inhabitants, and its past as a site of nostalgic longing, implied the reformulation of a contested space which worked most effectively through a participatory medium like photography, mainly practiced by bourgeois locals. Keenly aware of their local history and ambitious to inscribe the Western states into national culture, the members of the California Camera Club strove for artistic elaboration as well as historic study. Club activities, especially outings, were massively sponsored by local railroad companies which contributed to the shaping of an attractive Western imagery. Embedded in the economic, social, and political context of the early 20th century, this study discloses a patronizing practice which used the Western landscape as a means to define its artistic

canon, as a projection screen for the nation, and thereby flattened out historical conflict. The imperialist rhetoric of the early 20th century contributed to this appropriation of the local landscape and played a key role in the distribution network of the photographs. In this process, photography must be considered an essential tool – both for displaying technological advance and for the materialization and perpetuation of stereotyped discourses. The aim of this paper is to re-evaluate often-neglected productions of amateur photographers as carefully-constructed visions of the territory which enriched the formulation of an estheticized, performative history.

***Back to Nature - Contemporary Photography and the Genius Loci of the Netherlands.
A Plea for the Combination of Methodology of Three Disciplines***

Maartje van den Heuvel, Leiden University

Back to Nature is the title of the authors dissertation, which is due 2017. In it, research methods from art history, cultural geography and landscape architecture are being combined innovatively in order to better understand the way visual art relates to genius loci. More specifically, the way is studied in which certain photography projects contribute to the making of place of the Netherlands: does the visual rhetoric of the projects confirm archetypal imagery of Dutch landscape or does it contradict or change its stereotypical visualization? On theoretical level, the role of landscape photography is focussed on, taking into account that photography visually argues in a different way than painting. The word 'nature' in the title Back to Nature does not only refer to 'nature' as natural green and biodiversity in the landscape. It also refers to the archaic identity of Dutch landscape that photographers refer to. The projects of contemporary landscape photography of the corpus of Back to Nature depict the man-made character of anti-monumental, the artificial and the industrialized Dutch landscape, search for the archaic and wilderness in this extremely man-made environment or visually promote a new contact with nature. In the dawn of the Anthropocene, the Dutch landscape, because of its complete artificiality, can be considered a future vision for the rest of the world. Central research question of Van den Heuvel's dissertation is 'How does contemporary photography problematize the making of place?' and the answer is sought combining methods from the three disciplines of art history, cultural geography and landscape architecture. A combination, which is plead for in this paper/presentation because it can render landscape art into a visual argument in discussions on the development of the physical landscape.

Panel 6: Body and Land – Phenomenological Perspectives on Landscape

Radical Form in The Ground Aslant: Towards an Enactive Poetics of Landscape

Eleanore Widger, University of Dundee

This paper focuses on *The Ground Aslant* (Shearsman, 2011), an anthology of the work of sixteen ‘radical landscape’ poets from across Britain, edited by Harriet Tarlo. In her introductory essay, Tarlo identifies some of the shared concerns and practices which unite these poets’ work, and offers numerous routes into radical landscape poetry, a genre which she coins. She declines to generalize, however, or to speak too definitively for other writers, meaning that the aesthetic decisions, the philosophical points of view, and the ethical attitudes embodied in this genre remain intriguingly available for interpretation. This paper attempts to account for a particular vein which runs through various contributions to the anthology, on the basis that there remains much to be understood about what the genre of radical landscape poetry attempts and achieves.

Taking as a defining feature of radical landscape poetry the tendency towards unusual formal presentation, this paper will focus specifically on the significance of dealing with the subject of landscape in a reflexively visual and spatial medium. I examine examples from the anthology in which radical poetic form acts as a figure for visual perception, arguing that they subtly advance an ‘enactive’ understanding of the relationship between the human body and the environment, in line with the theory proposed by Francisco Varela, Evan Thompson and Eleanor Rosch, in *The Embodied Mind* (MIT Press, 1997). In addition, I make the claim that radical landscape poetry gestures towards the revision or rehabilitation of ‘mimesis’, making perceptual experience rather than ‘external’ objects, landscape, or indeed ‘Nature’, the subject matter of artistic representation. Ultimately I argue that radical landscape poetry is concerned with the ways in which we ‘enact’ our environment, and that it interrogates the communicative capabilities of poetic form as part of a broader reflection on the role and value of the artwork in a world which urgently needs alternatives to subject-object, mind-body, culture-nature divisions.

“... Und gehe weiter in die Landschaft”: Heiner Müller’s Landscapes

Sophie König, University of Hamburg

Heiner Müller’s plays have characteristically been referred to as ‘Bewußtseinslandschaften’, a term first introduced by Hans-Thies Lehman. But it seems that the meaning and implications of these ‘landscapes of consciousness’ has not yet been fully explored. Müller repeatedly uses landscape as a highly complex metaphor in his texts, establishing it as a surface, which mediates the relationship between the individual and the eternal, the subject and the collective. Not only in his plays such as *Verkommenes Ufer* *Medeamaterial* *Landschaft mit Argonauten* does the concept of landscape appear, but also in his poems and archival notes. Notes such as ‘manchmal sah ich mich in ihr [landscape] gespiegelt’, lines of poetry ‘... Und gehe weiter in die Landschaft’ or the quote from an interview: ‘Irgendwann stirbt man und wird Landschaft’ already indicate, that there is much more to the concept than a mere description of Müller’s dramatic work.

Landscape for Müller seems to be that, in which nature, human history and future is merged. It therefore establishes a dimension of time, which complies with Müllers idea that theatre should show the past, present and future - simultaneously. Like a cross section, landscape depicts the cultivation of the land as a footprint of human life and, at the same time, emphasizes the eternal substance of it, outlasting humanity. The notion of the human body merging with landscape and ‘into the landscape’ becomes a potent picture for that. Landscape is consequently the eternal, while the human body is temporal and eventually dissolves in it. Therefore, Müller ultimately links landscape and the picture together, as the

surface that merges subjectivity into one collective and therefore absorbs all subjectivity. The suggested paper wants to explore the concept of landscape drafted in Müller's texts and emphasize how it depicts and shapes the relationship between the individual and the world.

Panel 7: Garden Poetics – The Garden as Paradise, Utopia, and Patchwork

Views of Paradise: Zoo Landscapes and Their Images as Paradise and Utopias

Frederico Câmara, University of Sydney

Views of Paradise: a photographic atlas of the artificial environments of zoological gardens and aquariums in Oceania (Australia, New Zealand, Papua New Guinea, Fiji and New Caledonia) is a photographic project aiming to investigate the relations between the zoo and the concepts of Paradise, Utopia, Dystopia and Heterotopia, and to identify in the zoo, the characteristics of its local cultural and natural landscapes. The focus of this presentation is on the origins of the zoo in the idea of paradise, the zoo as a utopian project and the images of the empty zoo as a utopian impulse.

The existence of the modern zoo can be linked to the myth of paradise in Christianity, a belief that drove explorers into new worlds, changing dramatically the natural and cultural landscapes of the planet. Today, zoos and aquariums identify themselves with the utopian desire for natural conservation, at the same time that they facilitate the experience of a sublime encounter between humans and the natural world.

Drawing from images and artworks from medieval times until the present, and from my own artworks, this project takes a critical view of the zoo as a utopian project for humans, a dystopian environment for animals, and a heterotopia as described by Michel Foucault. Reflecting an imbalance in the power relationships between humans and the natural environment, this research proposes, through the medium of photography, the non-representation of the captive animal in the representations of landscapes found in zoos and aquariums, suggesting the possibility of a meaningful existence for the empty zoo, either as image or as an actual site.

Of Textiles and Taxonomy: The Botanic Garden as Patchworked Landscape

Anna Svensson, KTH Royal Institute of Technology

The botanic garden is a composite landscape, a patchwork of microclimates in which plants from elsewhere grow. I will represent and reflect over this heterotopian landscape through a patchworked book cover patterned on the geometric layout of the Oxford University Botanic Garden. The botanic garden is also heterochronic, enclosing individual species with lifespans from a single season to hundreds of years. In order to reflect this flux, I am using plant-dyed fabric which has variable and uncertain colourfastness and is determined by local factors such as species, season and water quality. I have dyed some of the fabric myself, while some pieces have been contributed by other dyers. These contributions create a parallel to the collaborative exchange of plants and knowledge across botanical networks through which botanic gardens were sourced.

This project is a textile expression of the central concerns of my thesis on the history of botanical collections and their role in shaping botany as a science. Conceived of as a thesis cover, it reflects key themes such as the tension between continuity and change, between heterogeneity and utopian order, and the composite and collaborative nature of botanical collecting. It also mirrors the structure of the thesis, which as an integrated or compilation thesis is a collection of articles held together by an introductory text like the garden quadrants enclosed by four walls. Placing the textile, haptic representation outside the thesis proper gestures towards the many overlaps between textiles and botanical taxonomy since the early modern period – material and metaphorical – but also to the hierarchies of textual and textile knowledge respectively which have often been configured along gendered lines. In this sense, engaging with a textile representation of botanical collecting through

collecting plant-dyed fabric raises questions about what counts as “botanical” in a longer historical perspective.

Il faut cultiver mon jardin: Pierio Valeriano's Poetic Garden and His Literary Legacy
Darrel Janzen, Brown University

This paper presents a metapoetic interpretation of Pierio Valeriano's (1477-1558) description of his garden in the final poem (Valeriano, 77r-78r) of his Latin Odes. I argue that Valeriano uses the image of his garden to express his poetic agenda and to invite his nephew Pietro Cordato to extend Valeriano's legacy by writing similar poetry. My analysis adds to recent (Perale) and ongoing scholarship (Putnam, Gaisser & Janzen) on Valeriano's relatively neglected poetry. Further, recognizing the metapoetic quality of the garden sheds light on the structure of the Odes, for Valeriano's desire for continued cultivation shows a concern for his legacy that balances the first Ode's focus on origins (Muecke). This reading of the garden also reveals the influence of Valeriano's contemporary literary society at Rome, where groups of humanists met to recite poetry on the garden estates of wealthy men.

Ailing from gout while at Rome, Valeriano is unable to cultivate his rural garden. The poet accordingly invites his nephew to assist him in setting his garden back in order and in cultivating new growth. I argue that Valeriano employs ambiguous language, equally applicable to literary composition and garden cultivation, and draws on the classical tradition of allegorical and metapoetic landscape cultivation (Prioux, Worman) in order to express his literary aesthetics through his garden. Valeriano's hopes to cultivate his garden and to prune back useless growth signal his support for a learned style of poetry free of superfluous material, and for didactic subject-matter that produces practical 'fruit'. An allusive scene of transplanting cuttings in the garden embodies the poet's ideal of gracefully reconfiguring his poetic models to fit their new context in his poetry. Reading Valeriano's garden as a metapoetic metaphor thus helps us understand his literary aesthetics, the structure of his Odes and reflects the poem's performance context.

Panel 8: Parksapes – Reflections on Urban Nature in Mainland China and Hong Kong

Multiple Discourses on the Perceptions and Representations of Urban Parks in Republican Beijing

Yuanyuan Liu, University of Edinburgh

By the influence of the park movements in the foreign countries, urban parks in China witnessed a booming growth since the beginning of the twentieth century. In Beijing, imperial gardens of the Qing dynasty were redesigned into urban parks with cultural and recreational facilities, primarily aiming to enlighten and educate the public. As a new type of urban public space and cultural centre, these parks played a significant role in the transition of citizens' everyday life. Local states, officials, gentries, young students, artists and travellers have produced a variety of sociological discourses on their experiences of using and viewing these parks.

This paper stresses on three principal media of representations, respectively photography, cartoon, and text, to evaluate the diversity of park-goers' perceptions during the Republican Era of Beijing. Photography, for instance, serves the purpose of official propaganda and sheds light on the vitality of fashionable 'new women'. In contrast, cartoons tend to expose more iconic features of environmental design and realistic scenes of social life in parks (e.g. lovers and prostitutes). Textual records further demonstrate a range of communal conflicts in the transformation of spatial arrangement, management and public use of Beijing's parks. These sociological discourses indicate a complex web of interactions between modern Chinese and urban public space. Through a comprehensive reading and comparison of different materials, the paper explores how these discourses were shaped by the identities of narrators and potential audiences, as well as modelled by the medium of choice and the social context.

Multi-vocal Interpretations of West Lake Cultural Landscape of Hangzhou (China)

Yanwei Han, University of Birmingham

Among all interpretations of heritage sites, landscape interpretation is the one of most complexity, both in terms of subject matter and circulation mechanisms. Landscape interpretation often works with multi-layered themes relating to natural resources, tangible and intangible cultural heritage. It involves different stakeholders in its creation and also has multiple audiences. This research focuses on how narratives have been applied as a "cultural tool" by different stakeholders to construct and reinterpret the values of landscape for their respective concerns and interests in the present context. This research is based on the case study of West Lake Cultural Landscape of Hangzhou (China), a World Heritage site inscribed with its OUV as a representative masterpiece of Chinese garden and a prototype of garden design in East-Asia. The data were collected through participant observation and in-depth interviews with various stakeholders involved in heritage narratives of the landscape, including UNESCO officers, heritage professional, site managers, tourism operators, local communities and tourists. Through the analysis of the production and consumption of these competing or even conflicting narratives and also the powers exercising through the creation and interpretation of these narratives, this research aims to suggest that it is impossible to construct a coherent story about a cultural landscape of multi-sites. It intends to argue that all the groups involved should be encouraged to interpret the cultural landscape in their own way so as to depict a more dynamic and perhaps unfinished, even messier, version of World Heritage narratives of WL. It tries to draw a conclusion that cultural landscape should be a space of intercultural dialogues rather than conflicts, which attempts to include and resolve differences rather than to control or exclude those who challenge dominant narratives.

Hong Kong's Nature - A Cultural Encounter. Landscape Transformations and Their Justifications in Early Colonial Hong Kong, 1841-1941

Maxime Decaudin, Pantheon-Sorbonne University

Answering mostly to the second theme of the conference and contributing to the study of the relationship between human communities and their environment, this paper proposes to focus on a unique case study: the conflicts and negotiations around the transformation of the vernacular landscapes of Hong Kong during the first century of colonization.

Taken by British forces in 1841 to serve as a military and trade post within the imperial network, Hong Kong was not the uninhabited barren rock described by the first colonists, but offered the features of a typical southern Chinese coastal settlement. Its colonization generated large landscape transformations therefore disrupting the life of the local inhabitants and presenting a unique situation of encounter between two very long and deep rooted landscape cultures: the European tradition rationalized by the natural sciences on one hand, and the Chinese tradition based on classical views on nature and largely influenced by the principles of Feng Shui on the other.

This paper presents a series of environmental transformations from either the indigenous communities that had been shaping the landscape for several centuries prior to the British or either from the colonizers which undertook the afforestation of Victoria Peak, the construction of the Happy Valley race course, the Pokfulam reservoir or the Beacon Hill tunnel among others. It then attempts to reveal the different discourses around them from a wide range of stakeholders such as the colonial government and its related experts (scientists, engineers, sinologists) who simultaneously blamed the local population for their use of nature and legitimized their impact with typical colonial justifications of civilizing mission. Whereas the Chinese sometimes protested and rebelled against these transformations that disrupted their lifestyle or on the contrary interpreted them in agreement with their own tradition attempting to build a sense of identity and belonging in an increasingly unrecognizable landscape.

This paper aims at contributing to two debates. First, historical studies in colonial contexts often claim that the landscape culture of the colonist is simply imposed to the colonized population, However, this study rather reveals a process of mediation or negotiation between these two different landscape cultures. Second, because nor colonists nor colonized cultures recognized themselves fully in the shape of the environment, they produced culturally mixed interpretations and justifications, a solution that could be considered for our current incapacity to read and claim for ourselves modern landscapes.

Panel 9: Borderscapes – Literary and Political Encounters in the Margins

Boundaries: The Marginal Place in the Literary Landscapes of Marie Darrieussecq and Maylis de Kerangal

Chiara Carraro, University of Padua

The notion of boundaries is complex because of its multiple theoretical applications. This study aims at exploring both geographical and metaphorical margins in the novels of two contemporary French writers, *Le mal de mer* (1999) by Marie Darrieussecq and *À ce stade de la nuit* (2014) by Maylis de Kerangal, supported by other works of the same authors. This approach tries to apply to literature a concept that is mainly geo-historical and socio-political.

The pioneering role of Michel Collot in literary geography and thematic criticism has shown that the appropriation of landscape is capital in the interpretation of space. Moreover, in contemporary literature, the concepts of “inhabiting” a place and be part of it could explain and motivate this same appropriation. In particular, the marginal place could be defined either as a “barrier” (a “door”) or a “junction” (a “bridge”) in social sciences. The fact of “living on a boundary”, at the edge between two different territories, implies the acknowledgement of the osmotic mechanism of this marginal place. “Border studies” have already explored the notion of margin, thus revealing the hidden history of nomadic peoples who move through lands in constant evolution.

This research explores and analyses the superposition of inhabiting a place, talking boundaries and explaining nomadism, then focuses on the specific language use describing this kind of moving landscape. What emerges is that the novels’ characters are intrinsically attracted by the margin, the “in-between” land. Specifically, this very place is the West coast of France, the Basque Country, for Darrieussecq, and the Mediterranean islands, Lampedusa and Stromboli, for Kerangal. Between the land and the sea, the junction of two different natural elements, the experience of these boundaries is characterised by a strong sensory perception, a redefinition of identity and an exploration of silence.

Borderoadscape as a Hybrid Landscape of Power: Landscape of Border on Israeli Road no. 90

Efrat Hildesheim, Tel Aviv University

Road no.90 is the longest road in Israel. It stretches from the northern Israel-Lebanon border to the southern Israel-Egypt border, along the eastern border with Jordan, the west bank and the former Syrian border. Being a borderoad, it is a site of hybrid landscape and a manifestation of power, generating national identity.

The paper will explore the hybrid concept of 'borderoadscape' landscape practices and performances as generating political-ideological power. It will open with a discussion of the controversial political-cultural state of the borderoad landscape and will be followed by a presentation of two themes: ruinscape and agriculturalscape. Both themes will demonstrate the political- ideological functions of landscape as a medium for the constitution of national identity (Mitchell 2002, 2008) and the use of landscape practices to foster national ethos and myths.

Industrial ruins, warfare and military defense ruins are generated by the border and are experienced via traveling along the borderoad, hence creating the borderoadscape. The first theme, ruinscape, will use the Althusserian notion of interpellation (Althusser 1969) and J.B Jackson's (Jackson 1980) account of ruins as well as ruin's discourses (Edensor 2005a; DeSilvey and Edensor 2012; Boym 2001) to present the manner in which ruins sustain the Israeli ethos thus becoming a national myth. The second theme,

agricultural landscape will use Mitchell's account of landscape as a site of obliteration and erasure (Mitchell 2002, 2008) to demonstrate the multiple functionality of palm groves and other agricultural formations: besides their initial agricultural function they become a landscape performance of the national ethos. They normalize life along borders and territories and functions as a mean of blurring the eastern border and the contested green-line of the west bank. In conclusion the paper will explore the hybrid controversial landscape of the border road as a dialectical landscape of political-ideological power.

Audio-Visual Exhibition "Belgrade Confluence-Encounter of East and West"

Sanja Iguman, University of Bergamo

Exploring the landscape in the widest sense as part of my PhD thesis, I have proposed an audio-visual exhibition as a cross-disciplinary instrument for its interpretation. Urry's (1990) concept of „Gaze“ and Sauer's (1925) understanding that landscapes present an important element in identity-formation processes mark the theoretical framework through which I shall consider the audio-visual exhibition as a suitable technique in landscape interpretation and hybrid identity analysis.

The core of my thesis lies in the interpretation of natural and cultural symbiosis around the confluence of Sava and Danube in my hometown, Belgrade. This place represents a great example of both cultural and natural landscape that, I will argue, played a significant role in the formation of Serbian hybrid identity. The importance of these international rivers, the Great War Island located on the confluence itself, and the biodiversity in this area, is impressive, while the cultural aspects provide even more material for complex interpretations. The whole city of Belgrade began developing from the confluence point and for many centuries, this spot served as borderline - religious (Christianity and Islam), political (Habsburg Monarchy and Ottoman Empire) and cultural (West and East). I will also argue that the interpretation of this particular landscape needs further reassessments.

The proposed interpretatory exhibition would be founded on the concept of soundscape and the fact that boundaries between visual and aural experience are very fluid. The broadcasted sounds would not be classical narration, but ambient details from Belgrade's cultural history (the mimetic sounds from churches and mosques, horses on cobblestones, battles, murmur in taverns, etc.) and recorded sounds from nature (birds, leaves, water, etc.). Together with archive's photos and texts on the exhibited panels, this would create a unique atmosphere.

This way, different natural and cultural layers of the city's landscape would stimulate the imagination in the creation of narrative tales.

Panel 10: Sacred Land – The Function of Landscape in Religious Texts

Details of Real-World Landscape, Spatial Familiarity and Geographic Profiling in Biblical Historiography

Ya'akov Dolgopolsky-Geva, Hebrew University

Details of real-world landscape in literary texts include names of places and spatial objects, as well as other pieces of topographic information, such as details about the location, shape and size of spatial objects. Biblical historiographers, though regularly avoiding systematic detailed landscape descriptions, have left us many such spatial information items scattered along their narratives. These details have become a major source for the study of the ancient geographic reality in Palestine. Nevertheless, what we might learn from them about the historiographers themselves has been generally disregarded so far.

Using the cognitive geography concept of "spatial familiarity" – "how well a place is known" - we may construct from the different details about landscape found in a historiographic text a kind of geographic profile of the author: how familiar was he with the different environments he described? Of the cities their conquest he described, which ones could the author of the Conquest Narrative (Joshua 1-12), for example, describe in detail, and which ones could he only mention by name, or narrate about using generic urban features one would find at any city of his time? The method of such an inquiry is necessarily inductive: relying on the results of cognitive geography field research and on study cases of ancient authors whose location is well established, I suggest estimating first how indicative of familiarity different items of spatial knowledge may actually be. Then, mapping the most indicative items in a text, the geographic profile of its author is revealed, and we find what areas he was most familiar with and are likely to have been those where he actually lived.

The method and its results will be demonstrated through an analysis of spatial details found in the Conquest Narrative and in a few examples from other texts of the Biblical historiography corpus.

Between Symbolic and Iconic Conceptions. Agency and Rhetoric of Sacred Landscapes in Medieval Hispanic Images (11th –12th centuries)

Nadia Mariana Consiglieri, University of Buenos Aires

In this paper, I will argue the visual landscape rhetoric represented in the iconography of some medieval objects of the Castilian, Leonese and Aragonese Hispanic areas (11th - 12th centuries). Particularly, I will analyze The Creation tapestry (Cathedral of Girona); some illuminated folios (the Osma and Turin Beatus) and wall paintings (Pantheon of the Kings of León; Church of Santa María de Taüll; Monastery of Sigena and Church of Sant Joan de Boí). In these artefacts, landscapes are manifested in different and interesting ways. Incorporating several vegetal and animal species and even architectures that fill geometric and multi-colored backgrounds, they evoke both the Paradise and the Apocalypse.

Do they speak about a direct observation of real sceneries? What links do they present with the qualifying aim of medieval Bestiaries? Up to which point the landscape assumes the power of the concept and the symbol? To what extent these figures act as spatial references cores?

These questions open the discussion about the role of the multiple materialities in the articulation of landscapes expressed by the gestural and emphatic Romanesque vocabulary that visually narrates the Biblical stories. These particular landscapes show ideological cuts: a rhetorical selection of points of view addressed directly to the public through visual elements. Landscapes work as visual mediums and, following the theories of Michel de Certeau and W. J. T. Mitchell, in certain cases they accentuate the idea of space as an abstraction, as a construction (Beatus' Mappamundi); as the scenery of social

practices (calendars in wall paintings) or the reference to specific Biblical locations. These notions are debated between symbolic and iconic conceptions, universal and particular ideas. According to this meaning displacement and discursive articulation, the allegoric idea of nature clearly demonstrates that images are active agents and artefacts working to ensure the Christian doctrine.

As the fabulous report goeth: Reconstructing and Deconstructing Landscape in Sixteenth-Century England

Emily Mayne, University of Oxford

The author opted for not publishing the abstract.

Panel 11: Garden Narratives: Identity, Legacy, and Literary Imagination

Guangdong Landscape and Regional Identity in 19th-century China

Josepha Richard, University of Sheffield

This paper is focused on the landscape of Lingnan region (around Guangzhou) as a counterpoint to the most studied gardens of China located in the region of Jiangnan (around Suzhou) and Beijing. Exceptional wealth flowed into the provincial capital of Guangzhou during the Canton System period (1757-1842) during which the city was the only harbour opened to Westerners. As a result the number of officials residing in Guangzhou increased, and a special guild of merchants named Hong was created to serve as intermediaries between the Western traders and the Chinese. Newly arrived and established local elite soon became engaged in a competition for cultural production as a mean of legitimising their respective social standing. They notably aimed to modify the traditional Chinese perception of Guangdong province and its capital Guangzhou as peripheral: the seat of Chinese imperial culture and power was located in Beijing in the north, and in Jiangnan region.

This new cultural production took the form of publishing local histories and compiling anthologies of poems ripe with references to regional Guangdong landscape. Moreover, these publications were often created through poetry societies that gathered in Guangzhou gardens: the Hong merchants notably invited local scholars in their lavish gardens to reinforce their local legitimacy. As a consequence the landscape, flora and gardens of Guangdong became the focus of an intense regional discourse in the first half of the 19th century. Through paintings, early photographs and written archives, I will briefly analyse the function and appearance of the Hong merchants' gardens and Guangzhou landscape. I will then explore the importance of local flora such as the lychee in Guangzhou cultural production, which notably became a speciality of the Lingnan School of painting created in the second half of the 19th century.

Literary Imagination and the Sacro Bosco: Between Landscape and Fiction

Thalia Allington-Wood, University College London

The Sacro Bosco of Bomarzo (ca. 1550-1580) is a unique Italian Renaissance garden. As years of scholarship have told us, in an Italian cinquecento garden we are to expect paths in straight lines, identifiable statues, clearly demarked sections and terraces. At Bomarzo however the visitor encounters comparative informality, even geographic confusion, as meandering paths lead through woodland to colossal and monstrous sculptures. What would it have been like to visit the Sacro Bosco in the sixteenth century? How would the park have been codified, understood, or referenced by a Renaissance visitor?

The strange experience of wandering within a space filled with strange and monstrous creatures, recalls certain prose genres that were being printed around the same time the Sacro Bosco was built: the literary fairy tale and novelle. To read texts such as Straparola's *The Pleasant Nights* is to enter a world where magic abounds and fantastic creatures accost an array of characters, challenging them or helping them on their various adventures. There are mysterious forests, dragons, sirens, hydras, and enchanted sea creatures, just as we find at Bomarzo.

This paper thus mobilizes this emerging form of sixteenth-century fiction to tease out the atmospheric and haptic experience of being within the Sacro Bosco, critically reflecting on how literature can help us interrogate historic landscapes that have inevitably changed since their original conception. It argues for a shared imaginary register and narrative mode, and seeks structural and haptic resonances, echoes and patterns between landscape and fiction that would have been palpably felt by the historical beholder.

Old and New Objects in Demesne Gardens of 18th Century Ireland – Establishing an Identity

Karen Kriedemann, Leipzig University

This paper explores how remains of antiquities and medieval architecture contribute in constructing identity in landscape gardens in Ireland between 1720 and 1790. In a complex socio-political situation Irish, Old English and New English, i.e. the Protestant Ascendancy, were all in different ways struggling for power. It is assumed that the particular positions were displayed in the garden compositions. The contemporary antiquarian debate on Irish history supports the argumentation.

The paper focuses on garden buildings and remains of antiquities and medieval architecture, their relations within the garden composition and with surrounding elements of architecture and landscape. Those relations are primarily formed through visual links, e.g. visual axes, scenic integrations or views.

At Dowth Demesne (Co. Meath) passage graves, ringforts and a medieval castle and church define the garden layout around Dowth Hall. Visually linked by axes a web of different times from Antiquity to the contemporary present seems to be formed. The garden is connected to the surrounding landscape by visual links to historical sites pivotal for Irish history, e.g. the Boyne Valley.

Designing the demesne started in the late 1720's under Nicholas 5th Viscount Netterville with the construction of the Palladian mansion and continued under his son John 6th Viscount. The grounds had been in possession of the Nettervilles since the 14th century. It shall be argued that especially Nicholas 5th Viscount aimed at representing his identity as Old English in origin and thus his family's long tradition in the region. He seemed to demonstrate a genealogical tradition at Dowth and set the family's old heritage against recently settled neighbours.

The approach of the paper is iconographic and the subject is interpreted within the socio-political context of the time. To broaden the argumentation the contemporary antiquarian debate is also taken into consideration.

Panel 12: Travelogues – Landscape between Commodity and Myth

Landscape as commodity in T. Philip Terry's Early-Twentieth-Century Guidebooks to Mexico

Julia Hieske, University of St Andrews

In 1909, the first edition of Kentucky-born Terry's "Guide to Mexico" was published to great success in both Mexico and the United States. It came at the height of President Porfirio Diaz' reign and right on time for the massive centennial celebrations of Mexico's independence from Spain which, in 1910, would bring visitors from all over the world to the country. The guidebooks soon became a staple among the many Anglo-Saxon tourists who visited Mexico in the first half of the 20th century. The books, thus, influenced how they planned their trip from home and experienced the country, its diverse landscape, towns, and its people. This paper shall look at the representation and interpretation of landscape as a commodity in Terry's guidebooks. The books were part of a big promotional campaign that targeted American and British tourists in order to convince them to invest in Mexico which, under Porfirio's long regime, underwent modernisation on a grand scale. The representation of landscape, therefore, was used as a tool to attract foreign investors, and in order to do so the guidebooks shaped and molded it according to the imaginaries these future tourists constructed at home before their journeys. With his descriptions, Terry was sure to meet their quasi-imperial fantasies of superiority and to flatter their egos. Acting as a culture broker, he, thus, represented uncultivated land as just a step away from coming into bloom, only lacking some investment and a strong hand to lead the natives and the plantation to success. As a result, the representation of landscape as a commodity in the first editions of Terry's guidebooks to Mexico was meant to play a vital part in Porfirio's plan to attract American and British investment in order to fund the country's modernisation, that was only stopped by the onset of the Mexican Revolution in 1911.

Lithograph, Landscape and Legacy: 'Exploring' Mungo Park's Travels in the Interior of Africa (1799)

Neil Cliff, Manchester Metropolitan University

This paper will examine a selected number of lithographic representations of landscape in Scottish explorer Mungo Park's Travels in the interior of Africa (1799). The aim is to comment on how the transitory nature of Park's expedition, not only promotes cultural hybridity upon each of the 'arrival scenes' he experiences, but also identifies how the aesthetic cultural artefact, here as lithograph, ascribes a sentimentalism to his legacy which is not present in his narrative.

By also addressing how the body is also a metaphorical landscape within each arrival scene, a further dynamic is added. Park's routinely ritualised actions of sitting completely still and succumbing to the physical examinations of the indigenous people (in order to gain acceptance within the newfound community) positions Park in a zone of spatial ambivalence in the sense that Park, as narrator and subject, often has to objectify his own physicality and forgo any level of personal or political control. Other aspects entertaining this point will identify how native cultures appropriate landscape as costume for ritualised supernatural practices.

Specific focus will lie in the artistic representation of landscape against the evolution of Park's movements across West Africa and address how these cultural trans-locations in social-mobility influence and affect Park's evolving sensory experience of the land he traverses. In doing so, Park portrays the native African populations as a structured, multitudinous conglomerate of interacting cultures and people. Further discussions will lie in how the landscape facilitates or hinders Park's progress across the terrain and how that influence is artistically represented.

This paper will also contemplate how the lithographs and map contained within Park's text have influenced both historic and contemporary perceptions of Park and his expedition through West Africa. The modern-day homage to Park, emanating in several contemporary literary productions re-enacting Park's journey, being one such example.

Establishing Eden

Margit Lukács & Persijn Broersen, Amsterdam

With their film *Establishing Eden* (2016), Broersen & Lukács plunge into the spectacle of the establishment shot: the moment a landscape is presented and becomes a penetrating metaphor for the narrative it stages. Creating an architecture of fragments connected by the camera-movement of a perpetual establishment shot, reconstructed from blockbusters like 'Avatar' (James Cameron, 2009) and 'Lord of the Rings' (Peter Jackson, 2001-2014), Broersen & Lukács explore the evergreen and unspoilt scenery of New Zealand, as confiscated by the entertainment industry as a worldly Land of Eden. They show this reinvented Eden as a series of flat images creating an apparent reality, an illusion that just as easily falls together as apart.

Panel 13: Contested Ground – (Re)imagining the Colonial Landscape

Contested Ground: British Power. Irish Territory.

Feargal Fitzpatrick, National College of Art & Design

This paper extends the ways in which the practices and discourses associated with representations of Irish landscape can be culturally and politically located. It advocates expanded critical approaches to landscape that can productively contest restrictive readings of ‘Anglo–Irish’ visual culture as a colonial binary. Addressing photographs made during the Winter and Spring of 1842–43, it engages with their contexts of production, consumption and archiving through a postcolonial and Marxian analysis – using a conceptual lens shaped by W.J.T. Mitchell’s assertion that landscape imaging is “the dream–work of ideology”, which is simultaneously a “symptom of the rise of capitalism” and a “screening off” of violence perpetrated within the spaces concerned.

This paper’s focus is on six Calotype images produced by Captain Henry Craigie Brewster while he was stationed as a British army officer in southern Ireland. They remain the oldest known surviving photographs shot in Ireland. Brewster’s images feature in the Brewster Album, a collection assembled by his father and mother, Sir David Brewster and his first wife Juliet at St Andrews in Scotland – now held at the Getty Museum in Malibu, California. Its Irish images have been described as a ‘mini–chapter’ in the early history of experimental photography. Brewster’s landscape images function as disruptive visual counterpoints to the cultural backdrop of romantic landscape painting and the political context of rising Irish romantic nationalism – a nascent ideology driving agrarian violence and separatist agitation, and shaping Irish political identities for the next 150 years. In this schema, Brewster’s landscape images do not simply reflect history – they are history.

The Sacred Mother and the Monstrous Metropolis. The Indigenous Rewriting of the Chilean Landscape

Sara Luco, Leiden University

During the last two decades, indigenous Mapuche artists have been rethinking the notion of their ancestral territory, exploring the ways in which indigenous cultural memory, globalization dynamics and power constructs set up by colonialism interact to shape the indigenous experience of the contemporary Chilean landscape. While the official discourse seeks to define the country’s landscape in terms of modernity and prosperity, Mapuche writers such as Elicura Chihuailaf and David Aníñir create subversive representations of the Chilean landscape as seen through the eyes of the indigenous population. In these representations their Mother Earth is swallowed and suffocated by monstrous cities and inhabited by “concrete Indians”, or Mapuches who were forced to hybridize and turn invisible in order to survive.

This paper will focus on the ways in which Aníñir and Chihuailaf rethink the ancestral Mapuche territory in relation to the Chilean landscape through their poetry and prose, and how this artistic rethinking articulates new identitary discourses. Central is how the languages (Spanish, Mapuche, colloquial Chilean and English) and cultural signs used in their works serve to define and express Mapuche and Chilean spaces and how the two interact. Although Chihuailaf seemingly chooses to represent a more ‘authentic’ version of the Mapuche within the Chilean

landscape, searching for Mapuche signs and speaking of living in 'exile', while Anífir lets his punk rock characters scream, spit and vomit in mixed tongues, I will argue that both writers are rewriting the Chilean landscape and claiming it for themselves by transforming it into a sphere ungraspable to the mostly mestizo Chileans.

Kanaima's Mythscapes in Wilson Harris

Gabriel Neiva, University of Manchester

This paper proposes a reading of "Kanaima" by the Guyanese writer Wilson Harris ([1964] 1974) through the lens of mythscapes, an anthropological concept coined by Joanna Overing (2004) for the Guianas region. The short narrative is a piece of suspense, in which a group of Makushi Indians are chased by a kanaima, creating a realm of strangeness, in which the landscape is vividly connected with the dangerous entity.

The notion of kanaima, a challenging and polysemic Guianese Amerindian concept that refers to revenge enacted by predation and death, became a literary topos of the Guianas in the accounts of travellers and anthropologists. In the narrative under study, the indigenous concept is appropriated by Wilson Harris to construct his thriller narrative, resonating with the "discourse of silence" discussed in ethnographical sources on the theme.

Inspired by her studies with the Piaroa Indians, J. Overing (2004) suggests that indigenous landscapes are not simply a static background but alive, consisting of different, mobile layers of significations – the encounter between the mythic and the practice of daily life through space. For the anthropologist, the indigenous perception of place is taken over by memory, oral history and myth. To understand Wilson Harris' work, a movement of alterity is necessary, dislocating a Western logic towards an Amerindian one.

The connection between landscape and kanaima is profound in the narrative of Wilson Harris, as its elements reinforce the Amerindian cosmology, creating a singular chronotope of the Amazonian savannas in South Guyana.

Panel 14: Glitches and Pixels – Digital (Re)makings of Landscape

Glitches in the Landscape: New Representations of Urban Space in Contemporary Chinese Visual Culture

Annabella Mei Massey, University of Oxford

In post-reform era China, extensive demolition has given rise to new urban landscapes, and alongside this, new imaginative perceptions and re-renderings of the city. Many creative producers call upon traditional Chinese aesthetics to comment on their urban reality today. One of the main techniques of doing so, I argue, and one which prompts a fresh exploration of city space, is taken from the handbook of traditional Chinese landscape painting (shanshui hua). Famously elucidated by Southern Song monk Zong Bing, landscape paintings were regarded as objects which could send one's mind on imaginary journeys through infinite natural worlds. This psychological state was called woyou ('mind-travel').

As artists confront the new and often alienating reality of widespread urbanisation across China, some still explore the transcendental capacity of mind-wandering, but this time, across a new manmade spatial order. To explore these representations of new urban landscapes, I refer to the deceptive photo-collages by Yang Yongliang (b.1980), a digital landscape painter, and the 2006 film *Still Life* by director Jia Zhangke (b.1970), a profoundly intermedial cinematic text shot entirely in high-definition digital video and punctuated by surreal narrative glitches.

Although these artists work primarily in the digital medium, both draw heavily upon the tradition of Chinese landscape painting. I suggest that, by deploying the technique of woyou – traditionally associated with transcendence, the soaring spirit and the self, and a Daoist 'oneness' with nature – these contemporary artists aim to induce a similarly meditative mindset in the viewer, yet simultaneously disrupt this state by bringing in emblems of urban modernity. Drawing upon these two case studies, this paper explores how digital artists today are reworking the cognitive effects that the Chinese landscape painting tradition is said to induce in the viewer to reform our understanding of urban space.

The Digital Imaginary and the Concept of Landscape: Is it Relevant?

Lorène Ceccon, Jean Monnet University

Digitisation of information; appearance of digital images in the 1980's by computer science; miniaturisation of objects in our everyday life: those technical phenomena brought about an emptiness in human psyche, where the image appears. Since the 1980's, understand the digital technical system is not straightforward: it seems too complex to be well understood. Through concepts such as landscape and space, human being tried to bring the decentralised, reticular and ubiquitously system of digital networks together. Among other expressions, the invention of "cyberspace" and "datascape", encouraged the idea that Internet is a space where we are projected and where we can entirely dwell.

Paradoxically, associate the concept of landscape with digital technologies creates distance: indeed, the concept of landscape comes from a distance between human being and a determined space. Contrary to appearances, using landscape concept does not make this technical system natural.

Creating distance encourages the myth of digital worlds, seen as second worlds, out of reality. This idea contradicts the fact that human beings are geographically localized by nature. Also, it supports the idea that digital technologies are a "revolution"; in fact, we presently are glorifying digital innovation. Those arguments encourage huge digital industries to establish their economic paradigms and way of living.

However, we should not forget that this technical system comes from successions of techniques. We need to fully understand that the digital is a significant manifestation of the digital: beyond hardware, digital architecture is only composed of representations.

Digitisation and its imaginary have real impact on economy and social structure. It is high time to construct ethical and real knowledge about digital technologies. We need to extract ourselves from the spectacular and Romantic perception of digital environments.

Through my graphic designer experience, I will focus on initiatives (principally from art and design) which represent the Internet. A comparison will be made between representations derived from the cyberspace fantasy and more rational ones.

Ideological Maps and Colliders with Context: Remediations of Landscape in Computer Games

Peter Nelson, City University

This paper positions computer games as a paradigm medium for landscape in the 21st century. The language we use to discuss landscape in computer games must be carefully considered and based on the unique properties of the medium. This paper combines methodologies from computer game and landscape studies to analyse the procedural function of landscape objects in game environments, and how they remediate histories of landscape.

Computer game studies outline a set of methodologies for discussing how games use fictional and procedural representations to make meaning (Frasca 2001) (Aarseth 2007) (Juul 2007) (Bogost 2007). Hermeneutic studies of computer games describe a 'remediating' medium, to illustrate how the syntax of prior media such as painting, photography and film support the representational language used by computer games (Bolter and Grusin 2000). This interplay between games and historical media allows us to explore how historical narratives are similarly transferred into computer games. Jennifer Jane Marshall's argument in favour of analysing landscape as a "subject-in-the-world" closely parallels the experience-based arguments of computer games as experienced procedural entities. This paper considers how computer games enact landscape qualities such as 'emplacement' and 'region' (Casey 2002) as well as how they remediate historical and cultural narratives embedded into the broader notion of the 'landscape as world text' (Cosgrove 1984).

Through a series of case studies, this paper poses specific questions of computer game landscapes: What knowledge from landscape is represented in a game simulation, and what knowledge is culled by its process of abstraction, and what is the significance of this? As games remediate historical representations, what narratives of landscape are being reproduced without us noticing? This paper illustrates how we can combine the methodologies of game and landscape studies to synthesise revealing analyses of how computer games function as a paradigm medium for landscape representation in the 21st century.

Panel 15: Memoriscapes – Three Artistic Reflections on the Mnemonics of Land

On Landscape: Thinking through the Photographic Media of Aesthetics, Emotion, Time and Memory

Feiyi Wen, University College London

The paper will include a short film screening and a paper presentation. My research aims to compare the different interpretations from Western and East Asian aesthetics of photographic/cinematic practice; to investigate existing discussion about rhetorical pathos and East Asian lyrical tradition in literature, and attempts to define and understand them in an art context. I will bring an artistic perspective to the discussion of expression in landscape and its representations. This will be led by examining the usage of symbolic language surrounding descriptions of encounters with the natural landscape and artistic practice by examining case studies. I am particularly looking into how we experience the landscape and how the narrative alters memory through photographic and cinematic practice. Through using a gentle approach to evoke subtle resonance, the emotions are embodied in the landscapes. In East Asian literature, poetic language is usually utilized as a vehicle for the expression of emotion rather than concrete ideas. The resulting imagery is typically taken from nature and landscape, and its figural meaning invokes terms of human emotion that are not only juxtaposed but are truly fused together. This metaphorical visual language that I'm trying to engage has led me to think about symbology and the relationship between subjects and their surroundings, as well as the particular kind of narrative sequences I create through images.

*Landscape as a Repository of Memory: Sarah Vanagt's and Katherine Vermeire's *The Wave* (2012)*

Kyveli Mavrokordopoulou, Pantheon-Sorbonne University

The inscription of historical time on land, appears today as a new concern in several contemporary artistic practices. According to the French historian Fernand Braudel, landscape is the space where the slow fluctuations of history take place. This paper wishes to examine the landscape, namely soil, as a repository of memory, through the example of the video *The Wave* (2012). The film documents the process of exhumation of a mass grave of the Spanish Civil War, dating from 1939. The grave has been found thanks to a Spanish political group working on the cruelties of the Civil War. The family and friends of the nine victims gather for a belated funeral, and afterwards the bodies are covered up once more, to go back to the state of invisibility. This paper will seek to examine how landscape becomes a narrative space that can testify for the decaying remains of the human past. How is time inscribed on territory? How was land used as a political tool in the past? The earth has the capacity to absorb and, as a result, conceal violent acts that took place on its surface. The 'problem' with landscape lies in its tendency to outlive history, as notes the geographer Jessica Dubow. Mechanisms of erasure are applied, but history continues its course, without necessarily leaving visible traces. *The Wave* allows historical evidence to emerge, through the short-term visibility it gives to the material traces of the past; by momentarily fusing the stratified time of history. We will focus on the erosive and inscriptive power of the earth, which both receives the dead, becomes the site of their disappearance, and erases every sign of them and, therefore, of their history. Land will thus be approached as a milieu of stratified time that can make present the historical past.

Landscapes in Memory

Sophie Ernst, Leiden University

Artists' paintings and sketches of landscapes are often seen in the light of the picturesque. For the HOME project, artists and architects from Pakistan, India, Israel, and Palestine drew maps and vistas of places they once lived at and forcefully had to leave. They do not point out the beauty of the landscape, but rather are emphasizing their claim to memories of a particular place. In this multifaceted artistic research project I have looked at how memories of specific topographies relate to identity and political claims. My ideas about the work directly connect to the conference sub-theme: "landscape as a projection screen for power and identity in different times and places". In this paper I should like to highlight the act of drawing as a tool in claiming memories of places.

Panel 16: Landscape Design

Design for an Iconic Landscape: Landscape Interpretations and Notions of Appropriate Architecture in Dartmoor National Park, UK

Kirsten Tatum, University of Nottingham

National parks in England are valued as cultural as well as natural landscapes; in such 'special places' architectural design represents a significant and contentious part of landscape planning that is inseparable from park conservation ideologies and policies. By modifying protected environments, architecture in national parks interprets and embodies prevailing notions of 'appropriate' and 'contextual' design. Such notions are inherently linked to landscape values which are often in tension, where power struggles over the preservation or conservation of natural and cultural heritage regularly divide opinion and communities; a new building can be celebrated as enhancing the landscape or decried for destroying it. National Parks represent arguably the most valued of England's rural landscapes, but there is little recent literature on park planning and development which interrogates how contemporary architectural design is managed and perceived.

This paper addresses this topic through an investigation of Dartmoor National Park, examining competing interpretations of rurality and landscape as represented within current architecture and planning practice. These discourses are important for the future of protected landscapes because they validate certain architectures, underline the power relations of different stakeholders and reflect cultural judgements about what belongs there. Drawing on theories within landscape research, two contemporary architectural case studies are presented, revealing the range of landscape perspectives among park stakeholders (including locals, planners, architects and clients), where these are in tension, and the significant rifts in notions of appropriate architecture that result. Discourse analysis of interviews and documents investigates the extent to which common concerns and strategies are shared or inversely whether notions of context, aesthetics and landscape experience (and the policies that govern their production) are actually quite distinct. The potential for synthesising different landscape interpretations to facilitate a more positive protection and development agenda (in planning and practice) is considered.

Performing (in) the Blurred Borders of the Landscape Practice

Miguel Costa, Lisbon University

The European Landscape Convention and its consequent Explanatory Report and Implementation Guidelines have introduced some key points in the definition, scope and fields of action relating to landscapes approaches. For example, its scope is extended to all the landscapes and not just the selected ones; it has a great concern about the places where people live (such as urban and peri-urban areas); the public should have an active role and responsibility through participation actions; cross disciplinary approaches are asked/needed.

This text aims to reflect on other ways of understanding the landscape by introducing temporary and small-scale projects as a fieldwork strategy as well as using the contribution of different practices and knowledge for its execution and implementation (art, landscape architecture, urban planning, architecture, design, sociology).

From this point of view, we are looking to the blurring of the borders between practices that are not necessary attached to the core of the landscape tradition. They are exploring a more

relational, small-scale, bottom-up and reflexive approaches, and moving away from the one-dimensional disciplinary direction; these strategies, also address a more interdisciplinary, transdisciplinary and performative approach, not only from the ephemeral experience of objects and actions but also from the processes and the dynamic events that are organized from these objects and actions over the landscape.

The goal is to discuss the results of these approaches made by artists or by different collaborations between arts and other sciences in order to engage the communities with the urban landscape matters.

An Ordinary Landscape; the Realm of In-Betweens

Arian Heidari Afshari, Polytechnic University of Milan

This article is based on the exploration of ordinary landscape through the lanes of in-betweens, as its nature had directly identified neither by built up nor voids of the territory, but rather it reveals itself in the forgotten elements exited as intervals; the intestinal of freedoms in which extraordinary things can happen, or in a better word, the materials that could not be consumed by the two sides. The main essence of ordinary landscape is to be found in its dialogical relationship with the dominant elements of the context. This article argues that the superficiality and deep structure of in-between layer as the medium of ordinary landscape and its elements such as leftovers, vacant lands, and liminal spaces with their diversity in scales and natures, their resistance to external forces and constant internal disposition for transformation, should have been considered more aggressively in any reading of constructed European territories, transformation and modification projects.

The article therefore, explores the methods to unlock the hidden opportunities of those relational scales for future transformation of territory. Indeed the main purpose of the research on ordinary landscape is to image a mode of more empathic understanding of our contemporary territory in which the dialectical relationship between void and solid, permanency and temporarily, rigidity and fluidity, new and ruin, specific and generic, would resolve to the co-existence in the fragmented in-betweens. The substance layer of our contemporary urbanized territory, the so called extra-urbanity, in this article, will be seen with the medium of the ordinary landscape where it reveals the non-circumstantial relationship among the dominated elements of territory such as ruins, monuments, industrial platforms-abandoned or active, natural and artificial soil transformations, historical settlements and cores, infrastructural projects and sprawls.

Panel 17: Textual Landscapes – On Beginnings, Allegories, and Ekphrasis

Ekphrasis: reflections upon art and the landscape in Tournier's La légende de la peinture

Marjolein Corjanus, Radboud University

Tournier's successful collection of short stories, *Le Médianoche amoureux* (1989), features a story 'La légende de la peinture'. This parable describes a strong example of ekphrasis, when a caliph orders paintings to be made on the walls of his palace. The effect of this painting, a paradisiacal landscape, upon the visitors motivates a reflection upon art and landscape and the role of the onlooker as active interpreter of what he sees. Next to this, a statement is made about the added value of the 'copy'.

In my paper, I wish to point out the myriad of reflections emanating from this short fable. As such, the concepts conveyed in Tournier's fable, its style and atmosphere are mirrored in several stories from Borges' collection *El libro de arena* (1975). Early on in the story *El espejo y la máscara*, which features a king ordering a poem on his land and wartime feats, Borges mentions the poet Virgil and his task to depict the world and history as it unfolds. Of course, one of Virgil's best known examples of ekphrasis is the scene in the *Aeneid* when Aeneas is moved by the sight of a painted mural depicting the battlefields he partook in. He utters the famous words: 'sunt lacrimae rerum', which is the exact effect the landscape in Tournier's story produces upon the onlookers.

In view of Tournier's self-proclaimed propensity for intertextuality, one can assume the reference to Borges and Virgil was consciously made, situating his work within a distinct literary tradition. Thus, Tournier's tale is not only a reflection on landscape and art, but also on the notion of the copy and of itself as a copy of other literary sources. As for the philosophical and theoretical intertextuality, Tournier's story reflects the notions of Bachelard and Bakhtin with regard to space.

Changing the Allegorical Landscape: The Underworld and Black, Female Liberation in Gloria Naylor's Linden Hills

Amaranth Feuth, Leiden University

In her sociocritical allegory *Linden Hills* (1985) Gloria Naylor changes Dante's landscape of hell into a space for androgynous, black enlightenment. In this paper, I will analyse Naylor's use of landscape through the application of theory of allegory based on Conceptual Metaphor Theory.

The fictional area Linden Hills after which the novel is named is a materialist American suburb for wealthy black people. Its geography hypotextually evokes the landscape of Dante's *Inferno*, to which Naylor added several architectural elements derived from freemasonry. Dante's funnel shaped hell consisting of nine circles of punishment has for example been turned into a slope with eight circular lanes and a masonic chamber of reflection at the bottom.

The geography is a topification, a 'conceptually laden landscape' (Harris and Tolmie). It is the source domain of the conceptual metaphor STATES ARE PLACES of which the target domain is the characters' state of mind. While the traditional underworld landscape provides only the

traditionally male visitor with an option for mental change, the masonic adaptation of the landscape also enables the residents to develop their states of mind. Thus, both the visiting poet Willie and his local anima Willa experience a process of enlightenment. In changing the traditional underworld landscape, Naylor has made the topos suitable to a more modern and integrated feminine-masculine form of inner growth.

Is There a Literary Landscape in the Middle Ages?

Natacha Crocoll, Geneva University

Even though nowadays landscapes can be found in numerous ways (digital, symbolical, psychological, etc.), literature scholars are reluctant to admit that they also existed in texts before the Renaissance, which the convention usually states as the term's first appearance.

To avoid the necessity to (re)consider the definition of literary landscapes, most critics interested in this topic have invented different ways of referring to these uncomfortable fragments of medieval literature, such as « feeling of nature », «landscape perception » or « protolandscape ». In this presentation, I mean to reflect on such denominations and corroborate the fact that landscapes can be found in the Middle Ages.

In order to do so, I will base my hypothesis on examples taken out of Spanish literature which present interesting and unexpected features like originality, artistic elaboration (and not only allegorical ways of implying divine order) and a first draft of perspective.

Since it implies a shift in the conception of landscape, this presentation will also allow me to rise some interesting questions about the historical conceptualisation of the subject and the cultural approach medieval authors had towards their surroundings.

Panel 18: Nationscapes – Landscape and the Construction of Political Identity

Building Identity - Landscape as a Means to Construct Identities - The Swiss National Exhibition Expo2027

Vera Kaps, University of Liechtenstein

International homogenisation in architectural expression leads to an increasing assimilation of the built environment around the world. Counter movements such as Critical Regionalism require spatial differentiation and articulation of individual building cultures. Hence, concepts like "Heimat", belonging and identity are central topics for world- and national exhibitions, namely the Internationale Bauausstellung (IBA), EXPOs, or architectural biennales, amongst others. The built environment is used through these events in order to mediate a theme, an image, or a mind-set - as well as to get in touch with their own identities. In Switzerland, those concepts are discussed within the framework of the Swiss National Exhibition and therefore are regularly moved into the focus of public attention. It was firstly initiated in Zurich in 1883 and has been held almost once every 25 years in various locations in Switzerland.

This paper emerges from a research project analysing the concept competition for the seventh Swiss National Exhibition entitled Expo2027, to be staged in the Eastern region of Switzerland. Over a twostep process with 59 international submissions of interdisciplinary teams, 10 finalists qualified for the second phase concluded in 2015. The paper investigates how the concept and medium of landscape is used as a means to construct Swiss identities through an in-depth document analysis of the first four winning entries, each consisting of plans, essays and a jury protocol.

First findings reveal the manifold understandings of the two concepts Landscape and Identity as well as distinct ways of how to relate them. The entries not only identify landscape as a physical element, but also use it as a central motif for their exhibition concept. Landscape is exploited i.e. as the narrative, the imaginary, the social constructor, or the container for memory or cultural affinity in order to construct Swiss identities.

The Function of Landscape Painting in the Construction of Modernism in Yugoslavia

Ana Bogdanovic, University of Belgrade

This paper examines the debated notion of socialist modernism in Yugoslavia, which became the official artistic language during the 1950s after the short-lived dominance of socialist realism (1945-1948) in this country, and the status of landscape painting that, I would argue, performed a rather important role in bringing forth the modernist concept of painting within the Yugoslav art space. It was the specific and the contradictory concept of abstract landscape – retrospectively introduced by art historian Aleksa Čelebonović on the occasion of the exhibition held in Belgrade in 1962 – that was recognized and supported as the authentic accomplishment of Yugoslav modernism by the artistic and official establishment, marking the break from the doctrine of socialist realism and paving the way of the new, ideologically convenient visual language upon which the Yugoslav state could project its newly formed political identity. The genre of abstract landscape was at the same time dominantly presented on art exhibitions abroad (Biennale di Venezia, Bienal de São Paulo, etc.) during the 1950s and early 1960s in

order to internationally establish the modern and open character of Yugoslav culture and the pro-Western political orientation of the state after the split with Soviet Union in 1948.

This paper aims not only to explore the political instrumentalization of the landscape within the context of the specific cultural model of modernism in Yugoslavia during the 1950s, but furthermore to trace the origins of abstract landscape in the history of Yugoslav art before 1945 and pose the question of the persistence of landscape in the process of cultural subjectivization against the discontinuities of political actualities in the case of Yugoslavia.

Through Valleys and Over Hills: How Landscape Became Central in the Politics of Remembrance in Socialist Federal Republic of Yugoslavia

Milos Nacic, University of Belgrade

Grand monuments commemorating World War II in Yugoslavia were designed, built and very much used for political purposes by the Yugoslav state between 1950s and 1980s. These objects, erected in the specific style of socialist modernism, were predominantly marking the sites of battlegrounds and other places that were significant during the War. This presentation seeks to explore the ways through which these specific and far-away-from-the-cities landscapes became important segments in official politics of remembrance of the Yugoslav state and the ways they were inscribed with both reminiscent and didactic characteristics. Furthermore, we will analyse how monuments played important role in transforming these landscapes from spaces to places for Yugoslav citizens in both direct and indirect manner. We will inquire if the synergy created on these lieux de memoire helped Yugoslavia became (albeit incoherent) a Community of Memory and consequently played important part in the legitimization of the Yugoslav regime.

Additional section of this presentation will illustrate what occurred to these landscapes and monuments after the end of Yugoslav state and will also showcase different and new ways these places are being used today.

Panel 19: Scenes of Distress – The Subject in Landscape Painting

The Unheimliche Landschaft – Surrealist Landscape: Melancholic, Violent, Erotic

Maria-Rosa Lehmann, Pantheon-Sorbonne University

For their first international exhibition in Paris, which opened at the Georges Wildenstein Gallery in 1938, the surrealists created an incredible environment complete with leaves and sand on the floor, a pond and coal sacks on the ceiling that created a grotto like atmosphere. Illuminated only by a single furnace at the centre of the room, this very surrealist landscape was plunged into virtual darkness. To this strange and “unheimlich” atmosphere (Sigmund Freud: the distortion of the familiar), the surrealists added an erotic undertone, hinted by “marital” beds on one of which French dancer Helene Vanel presented *The unconsummated Act* – a theatrical representation of an hysterical attack.

Although unarguably the most impressive and most elaborate staging of a surrealist landscape, the exhibition environment of the Exposition internationale du surrealism, wasn't by far the only representation of strange, erotic, and violent landscapes undertaken by the group of artists. In *Une semaine de bonté*, Max Ernst often combined the destructive forces of nature with the delicate form of the female body - which is often swept away by the violence pictured behind her, in his landscape. Salvador Dali is known for his *mélange* of body and landscape, often presenting desolated deserts in which body(parts) seem misplaced or lost, therefore inspiring melancholy. In René Magritte works, the often deformed and mutilated female form is presented in front of a harmonic, almost peaceful landscape - creating a stark contrast to the violence happening in the foreground of the picture. And, symbolic for sexual conquest and discovery, in André Masson's sketches the female body transforms into the very landscape man sets out to explore.

In fact, in surrealist philosophy nature occupies an important place. In the early 1920s the group even organized outings to discover different preserves, woods and landscapes around Paris. Seen by the surrealists as the very representation of the forces of nature (and humanity), their depiction of landscapes is always associated with the strange, the erotic, the violent, and the melancholy or darkness in the world.

When looking at surrealist landscapes, we are therefore plunged into the groups philosophy about eroticism, individuality, rationality and freedom. Choosing specific examples, I propose a detailed study of the landscape in surrealist representations, commenting not only on their symbolism and how they need to be interpreted in relation to the rest of the picture or the environment, but also discussing the evident sources that influenced such a representation - such as Sigmund Freud, Theodore Adorno or the Marquis de Sade.

Living the Landscape: Edvard Munch's Hybrid Genres

Timea Andrea Lelik, Leiden University

Edvard Munch's vast body of work does not neatly fit into any distinct art school or movement of his time, nor are his works easily definable in terms of traditional pictorial genres of art. Evading the conventional aesthetics of classical painting categories, his works became idiosyncratic interpretations of various types.

From the beginning of his career, landscape has been an integral part of Munch's compositions depicting figures. An element already perceivable in his most iconic composition *The Scream*, Munch's paintings show a complex entanglement between the subjects depicted and their surrounding environment. While such works have not previously been categorized as portraits, considering the attention bestowed to a central figure in the composition, these might be read as variations of this genre. However, these paintings undermine formal structures of conventional portraiture, as they juxtapose elements of landscape and portraiture, thus creating a hybrid genre of the two.

Taking as case studies such works as *The Scream* and other similar compositions in Munch's oeuvre from the turn of the twentieth century, this paper will analyse the manner in which these paintings depart from conventional art historical genres to create new formulas for understanding human subjectivity. Foregrounding the employed devices to create these changes, I will investigate the manner in which the landscapes depicted in these paintings influence, empower and/or dominate the subjectivity of the figure depicted.

Embodiment of Power and Identity: Otto Dix's Landscape Painting (1933-1945)

Ina Jessen, University of Hamburg

This abstract describes the research project of the author to contextualize landscape painting as the main genre in Otto Dix's oeuvre during the NS / Germany with current influences of the time and to re-evaluate its capabilities as a socio-political mirror. In different paintings it becomes clear how the landscape subject serves as a projection screen for power and identity.

When power shifted to totalitarian NS regime – which meant a substantial loss of professional and public privileges – the painter Otto Dix (1891 - 1969) turned from his sociocritical motifs of big city in Weimar Republic to painting seemingly pure landscape. Superficially the composition and pictorial semantics seem to link to Romanticism, but also influences from Renaissance and Classicism can be identified.

The sujet exudes a morbid and indifferent air which evokes a comparison with the classical vanitas motif. The repertoire of significant details evoke connotations of death and appear particularly significant in the light of Dix's personal circumstances which were rooted in contemporary politics of so-called „Third Reich“. These components lead to a differentiated reading of his landscape sujet which mirrors different contexts and perspectives. The emergence of these highly original and complex compositions has to be seen in the cultural, political and biographical context.

Dix had specifically decided to remain in Germany after 1933 and endured being stripped of his professorship at Dresden Academy of Fine Arts, the shaming of his works for example in the nationwide propaganda exhibition »Entartete Kunst« and severely diminished possibilities to appear in public.

His creative period between 1933 and 1945 can be seen as particularly relevant in the context of 20th century. In my research and talk I intend to point out how Dix reflects and examines the genre of landscape painting in order to express his identity as a German painter challenged by the politics of his time.