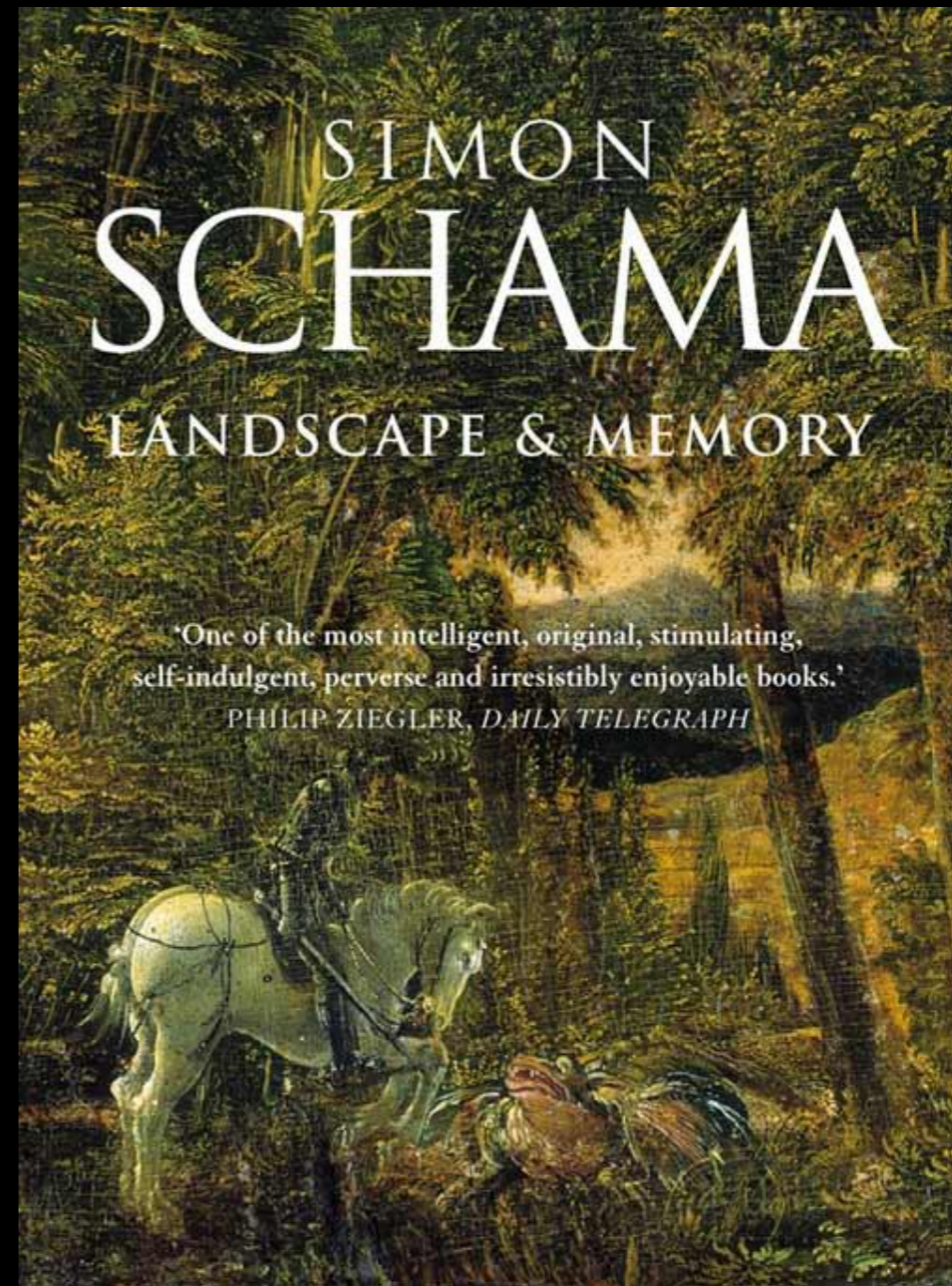


POWER OF IMAGES

V_Landscape

DEFINITION

- 2 levels of meaning:
 - a common part of our everyday vocabulary
 - scientific concept - 2 extremes:
 1. L as a theoretical/social construct
 2. L as a material environment shape by eco forces
- the main stream of current conceptions of L lies somewhere in the middle



Scénérie krajiny je „vystavěna stejně tak z vrstev paměti jako z vrstev kamene (...).“

– *Simon Schama, Landscape and Memory (Paměť a krajina), 2007, s. 5*

MEANING

- Czech: *kraj - krájet*
- English: *landscape* from Dutch - *landskip*
- French: *paysage* (countryside) - *paysan* (rural, peasant)



Jacob van Ruisdael (c. 1628/9- 1682) - "Evening Landscape: A Windmill by a Stream", 1650s. - Royal Collection. ©2010, Her Majesty Queen Elizabeth II.

LANDSCAPE AND SCIENCE

- **Natural sciences** (geology, pedology, etc.)
- **Social sciences and Humanities** (archeology, anthropology, sociology, geography, etc.)
- **History:** L archeology, LH, historical geography, environmental H

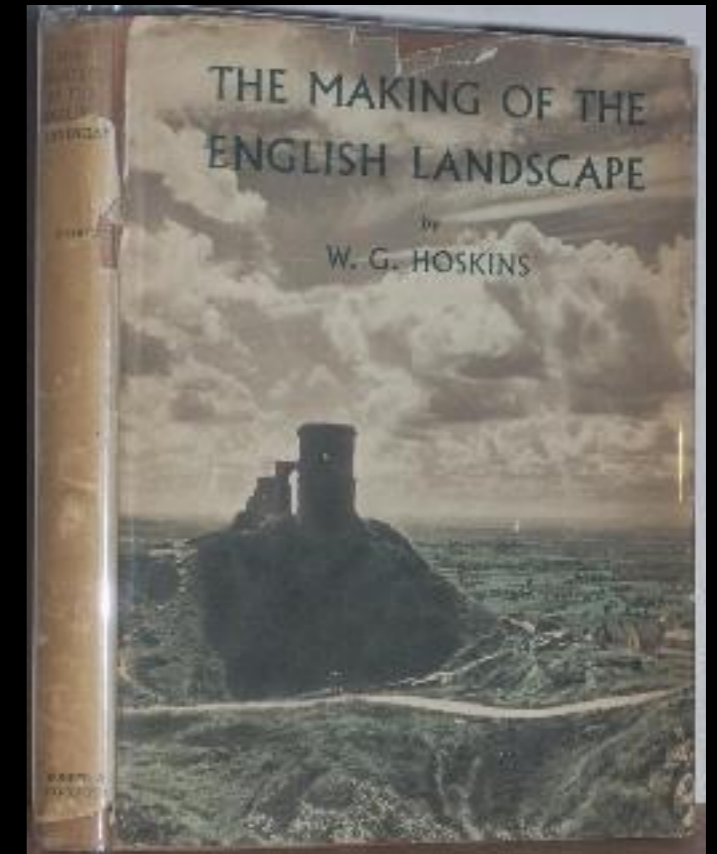


CONCEPTUALIZATIONS OF L

- The concept of L has undergone significant changes in the 2. 1/2 of the 20th C
- 3 main approaches to the study of L:

1. L-scene

- French **Annales School** (Fernand Braudel)
- **Landscape History** (*krajinná historie, historie krajiny*) - **William George Hoskins**, *The Making of the English Landscape*, 1955 (L as a palimpsest that can be read)



2. Post-Marxist approach, 2nd half of 1980s

- new issues such as distribution of property and power, class divisions or gender

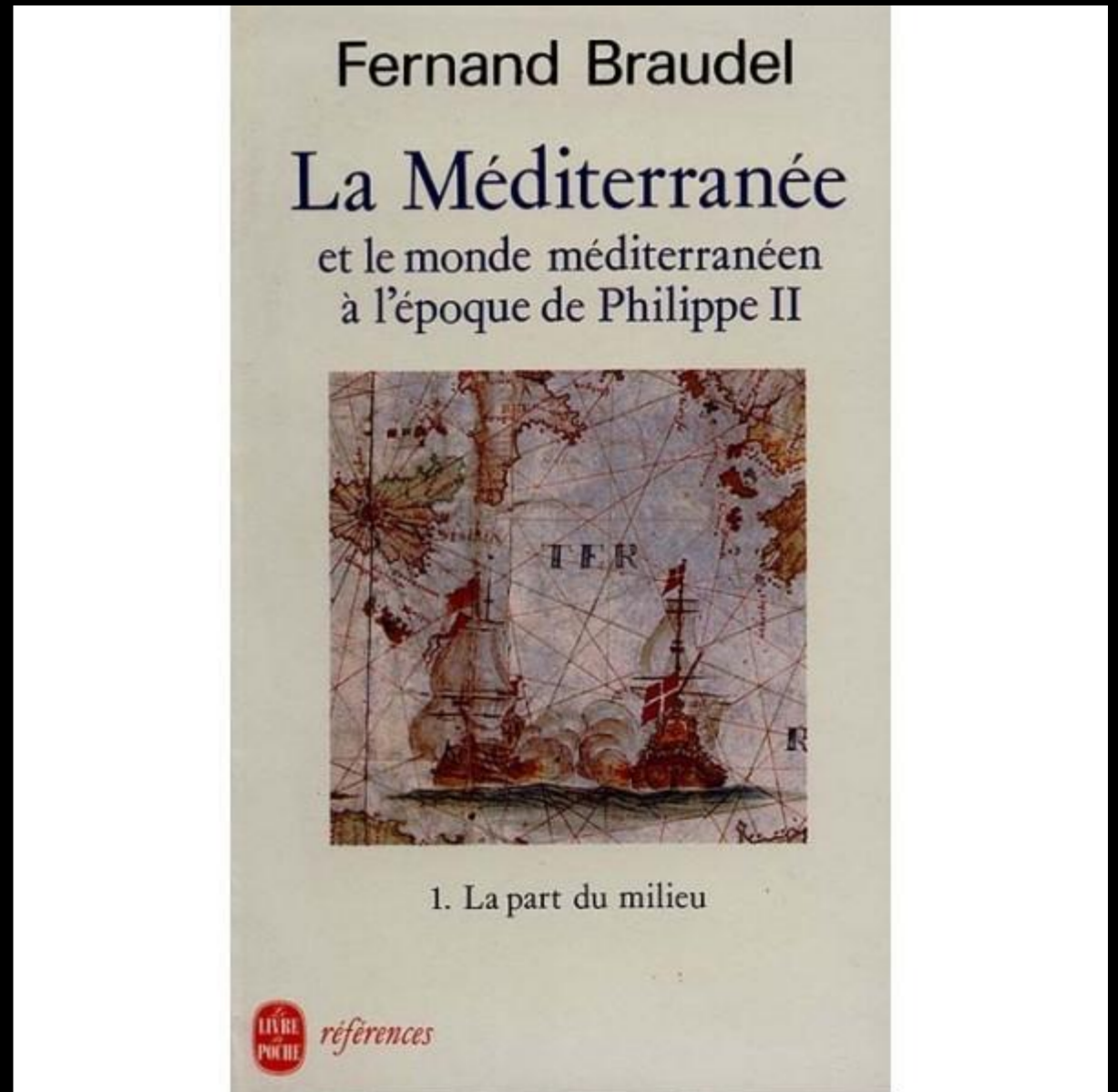
3. Constructivist approach, 2nd half of 1990s

- it assigns a role in formation of the L to all social layers, not only to the elite ones.



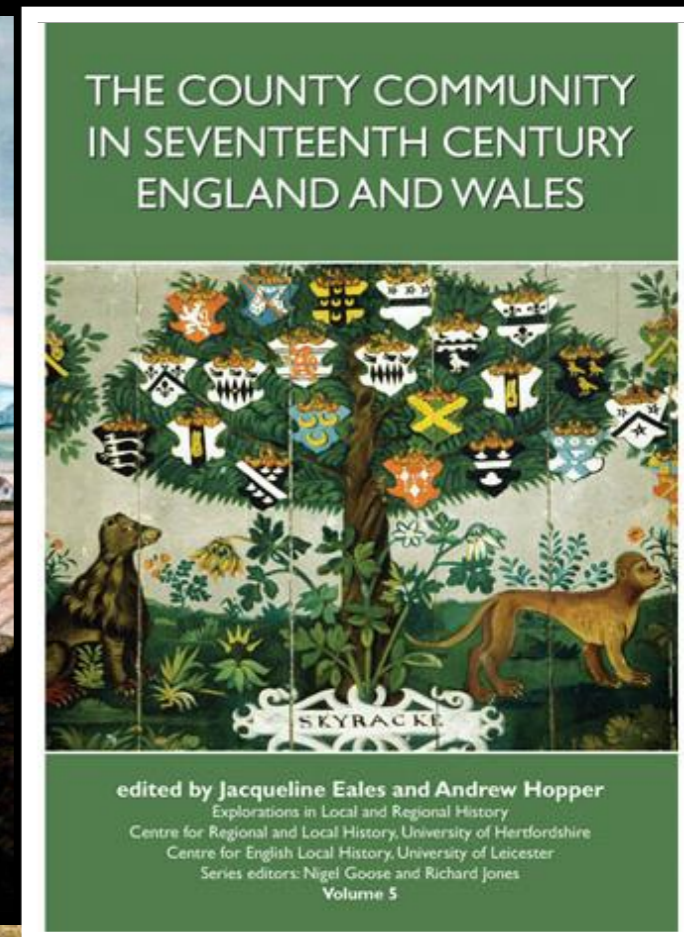
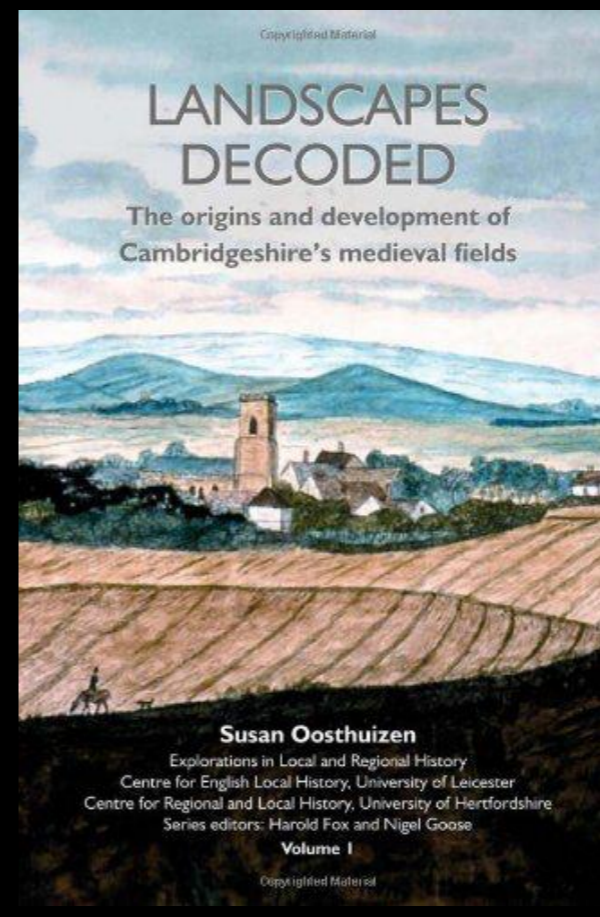
FROM LANDSCAPE-SCENE TO LANDSCAPE-OBJECT

- **French Annales School**
 - Fernand Braudel, *La Méditerranée et le monde méditerranéen à l'époque de Philippe II*, 1949



LANDSCAPE HISTORY

- **William George Hoskins, *The Making of the English Landscape*, 1955**
- **L as a medium**, in which the traces of the past are encoded and we can “read” them.
- **L as palimpsest** (Gojda, Maitland, Hoskins): L as multi-layer formation - the “reading” of older layers requires a special procedure/training.
- **L research**: a small territory, map analyses, study in archives and work in field
- **1948: Hoskins founded Centre for English Local History, University of Leicester**
- **Inspiration for other H** (Hunter, Morris, Rackham)
- **Fort Hoskins Historic County Park**

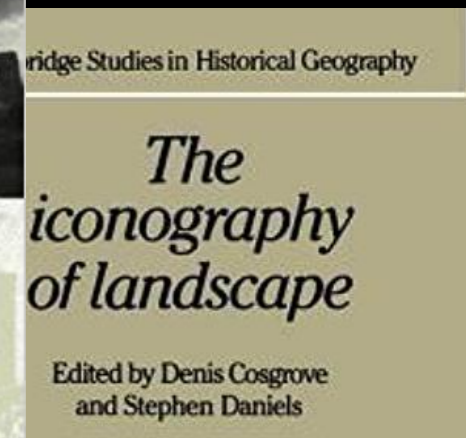
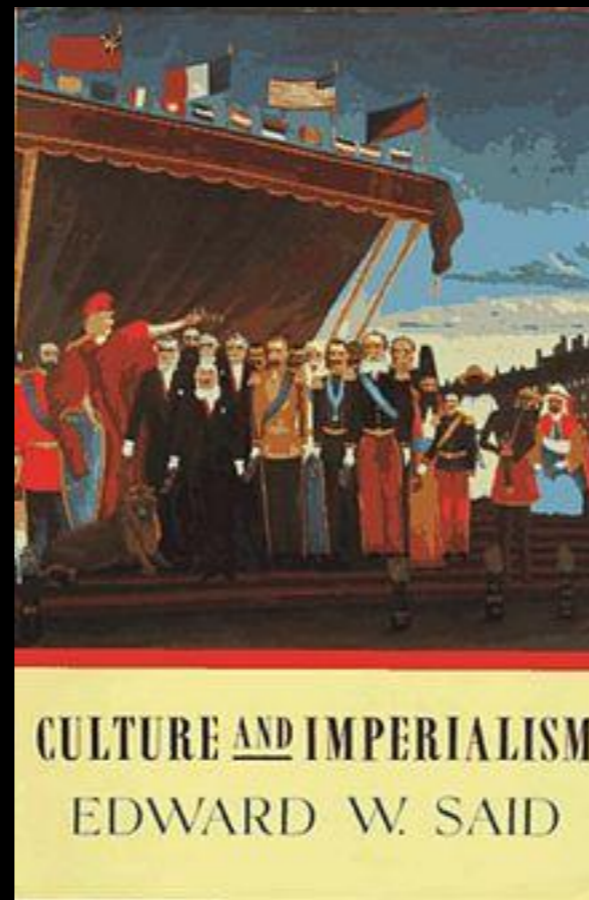


„Krajiny, na které jsem se díval před mnoha lety, byly i tehdy více než pouhé scenérie a já chtěl vědět, co říkají. Ted' už se trochu vyznám v jejich kódu a vím, jako ho vylušit, (...).“

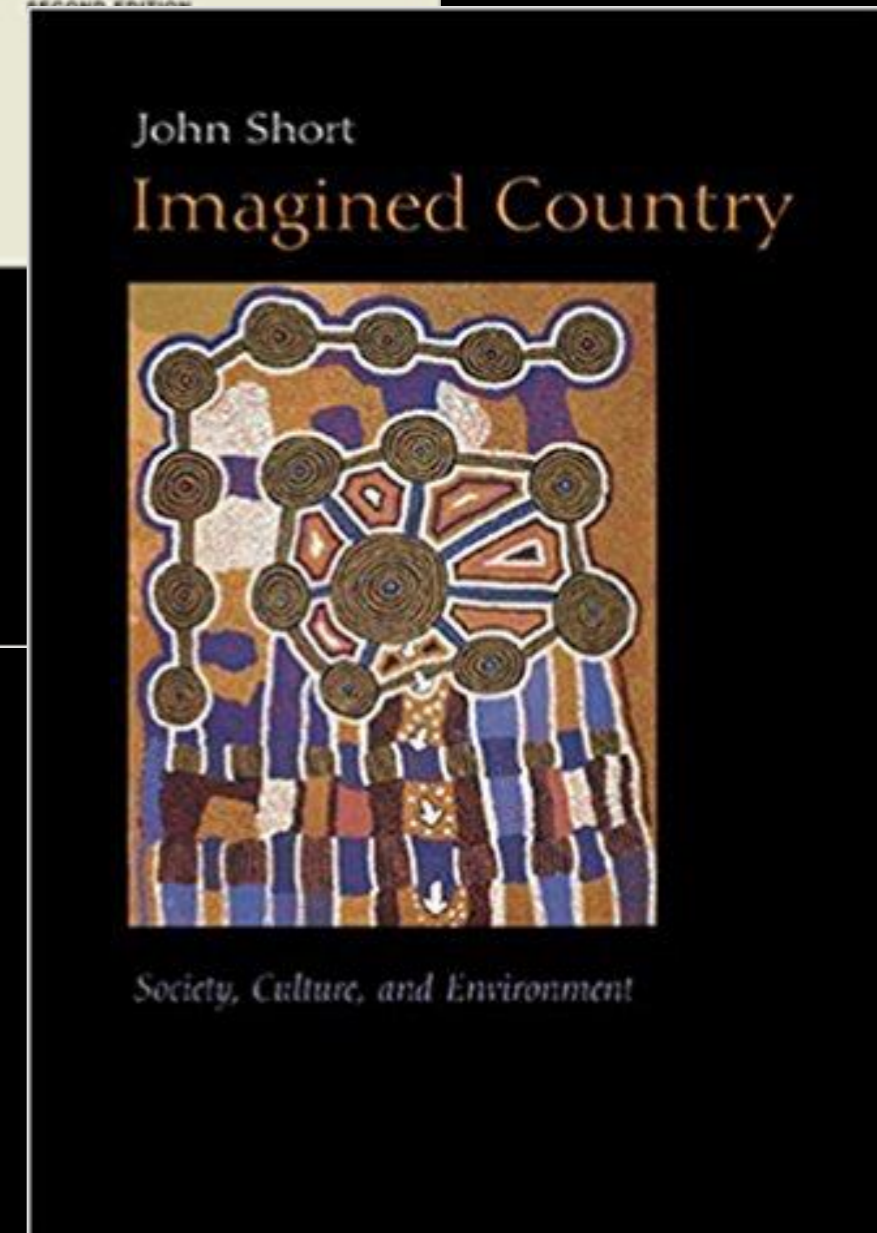
–Hoskins, 1976, s. 6

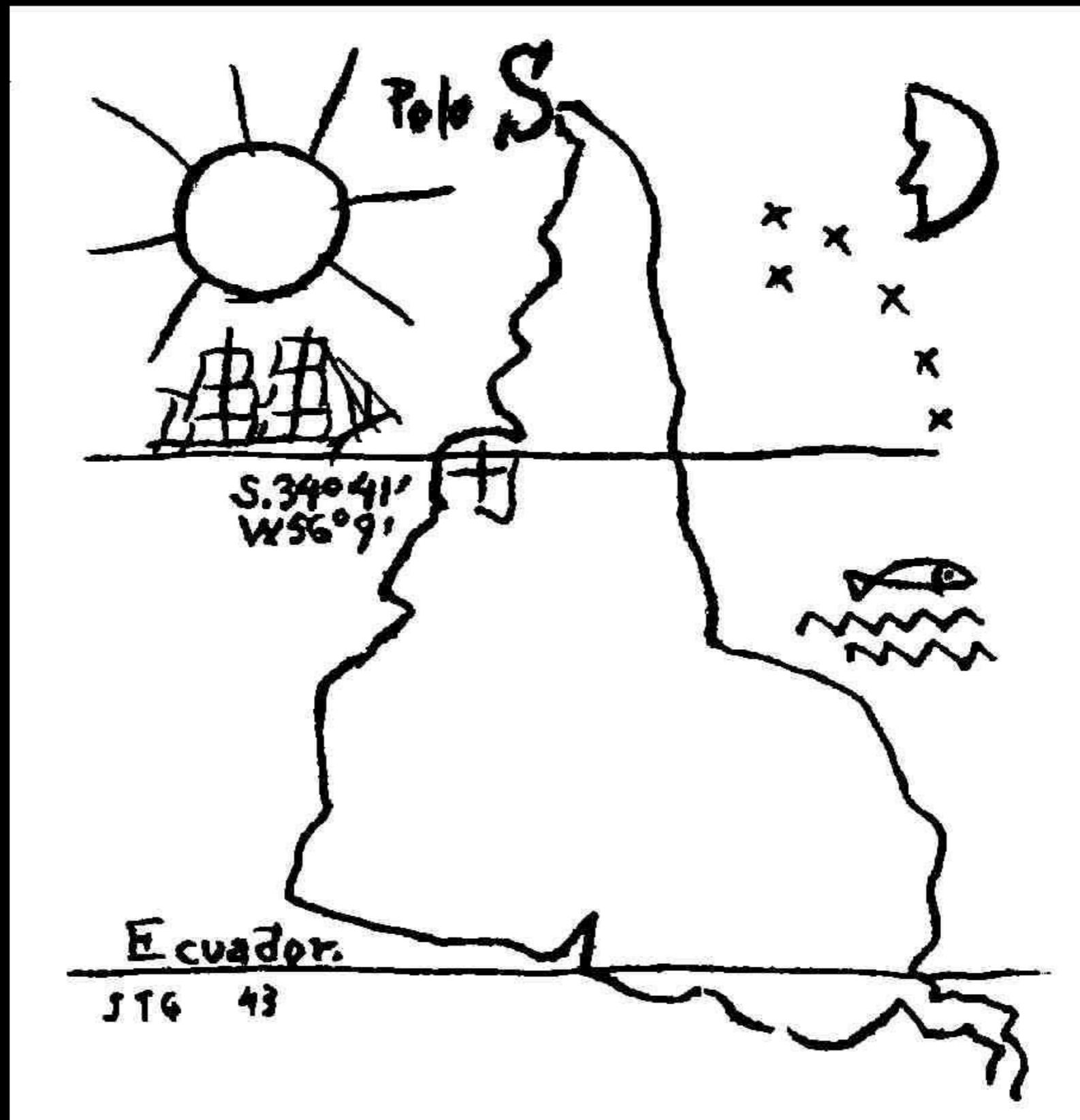
LANDSCAPE AND POWER

- 2nd half of 80s - linguistic turn and post-Marxist approaches - new issues (distribution of power and wealth or class differences)
 - L is socially shaped, cartographed and used.
 - Key topics: power relations, property, and manipulation
- Important works:
 - Edward Said, *Jane Austen and Empire*
 - Barbara Bender (ed.), *Landscape: Politics and Perspectives*, 1993
 - Cosgrove – Daniels , *The Iconography of Landscape*, 1988
 - At present:
 - post-colonial analyzes of the imperial perspective (*imperial eye*) or the tourist perspective (*tourist gaze*)
 - analyzes of the cultural heritage policy (*politics of heritage*)



- **L as scene** of H
- **L as object** that can be seen
- **L as text** that can be read
- **L as an instrument of cultural power** that shapes national and social identities
 - W. J. T. Mitchell
Landscape and Power, 1994
 - John Short, *Imagined Country: Society, Culture and Environment*, 1991

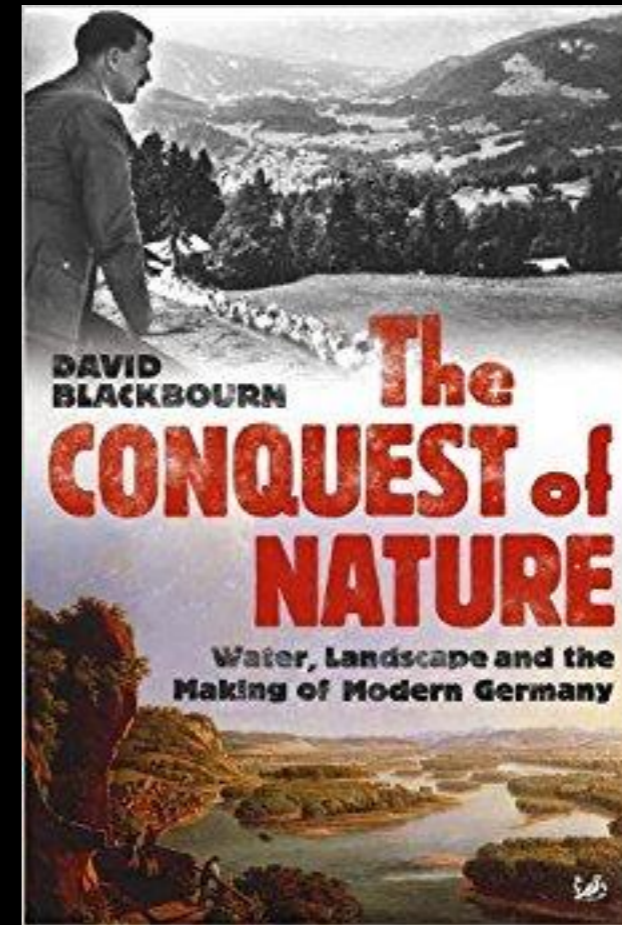




Joaquín Torres García, *Inverted America*, 1943

LANDSCAPE AND CONSTRUCTIVISM

- mid-1990s: **constructivist approach**
 - L is transformed not only by specific (elite) groups, but also by other social groups
 - David Blackbourne, *The Conquest of Nature. water, Landscape, and the Making of Modern Germany*, 2009
 - “podává výpověď o nátlaku, ale i o souhlasu” (s. 19)
 - Simon Schama, *Landscape and Memory*, 1995
 - L - cultural product (e.g. Yosemite National Park)



„Zvědavý objevovatel tradic tu a tam klopýtne o cosi, co vyčnívá nad povrch samozřejmosti současného života, načež se dá do odkrývání, objevuje kousíčky a střípky kulturní formy, již jakoby nebylo možné souvisle rekonstruovat, která jej však zavede hlouběji do minulosti.“

–Simon Schama, Landscape and Memory, 1995, s. 16

EXAMPLES - ICONOGRAPHICAL APPROACHES

- IA - inspirations to read a L in new ways:
 - the IG of parks and gardens
 - national landscape and characteristic vegetation (oaks, pines, palm trees, eucalyptus)
 - e.g. discussion about the new aspect of Wenceslas Square (lime or plane tree)
- Problems:
 - if the physical L is an image (to be read) - painted L is an image of image
 - aesthetic pleasure/symbolic message





Claude Monet, *Impression: Sunrise*, 1897

TOPOS

- Topos - „common sense“
 - e.g. images of wild nature
 - a variety of values (innocence or liberty) have been projected onto the land
 - e.g. „pastoral landscape“
 - Giorgione (1478-1510)
 - Claude Lorrain (c. 1604-1682), *Landscape with Apollo and the Muses*
 - idealised vision of rural life (life of shepherds)
 - /I have influence on how we perceive the world





Paul Cézanne, *Houses in Provence*



LANDSCAPE AND TECHNIQUE



Claude Monet, *The Train*, 1872



Queremos trabajar



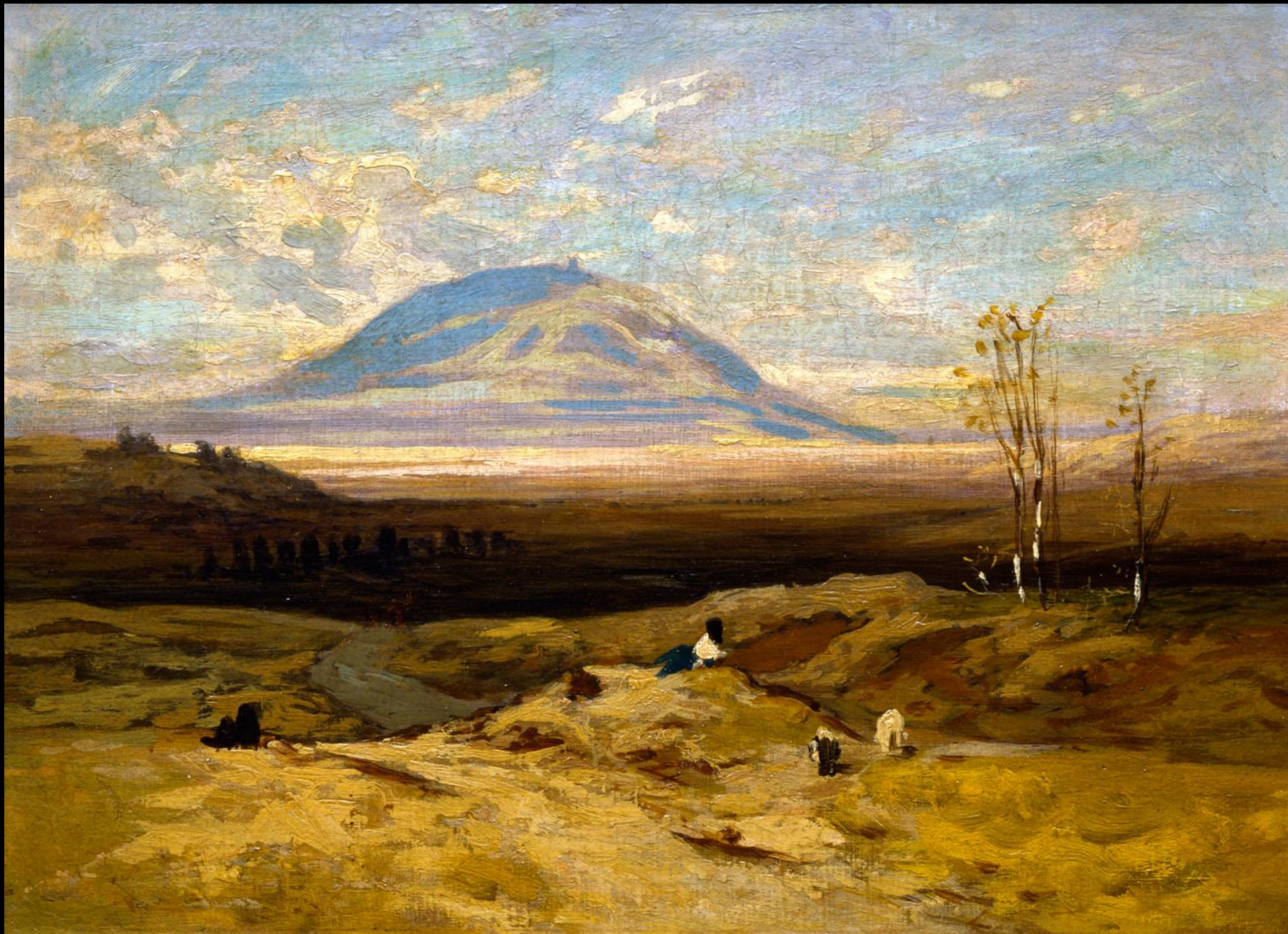
El tractor.

DIEGO RIVERA, 1926

LANDSCAPE AND NATIONALISM

- 19th C - L was nationalised - S of nation
 - Industrial Revolution/L as a paradise lost
 - e.g. John Constable (1776-1837), *Wivenho Park*, 1816
 - e.g. National Theatre
 - Memorial Mountains (Říp and Blaník)





Julius Eduard Mařák, *Říp*

LANDSCAPE AND POLITICAL REGIMES



GARDENS OF VERSAILLES



**ALBERT BIERSTADT, *AMONG THE SIERRA NEVADA MOUNTAINS, CALIFORNIA*, 1868
AMERICAN LANDSCAPE PAINTING**

LANDSCAPE IN TIME



HIERONYMUS BOSCH, *INFERNO*, 16TH C



MARS SURFACE

LANDSCAPE AND SOCIETY



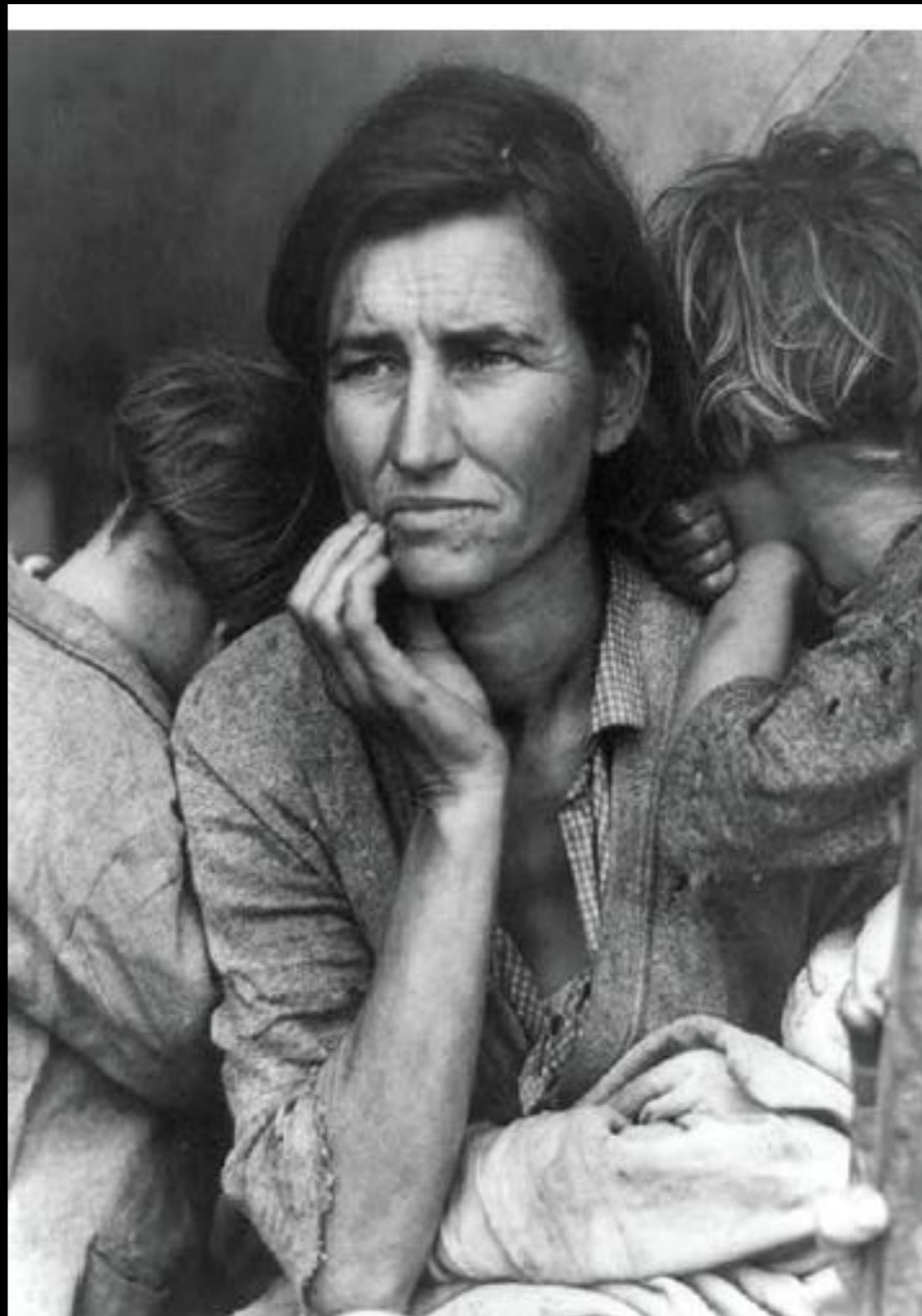
JEAN FRANCOIS MILLET, *THE ANGELUS*, 1857-1859



Mariamna Davydova, *Picknicking in the Woods near Kamenka*, 1922, watercolor

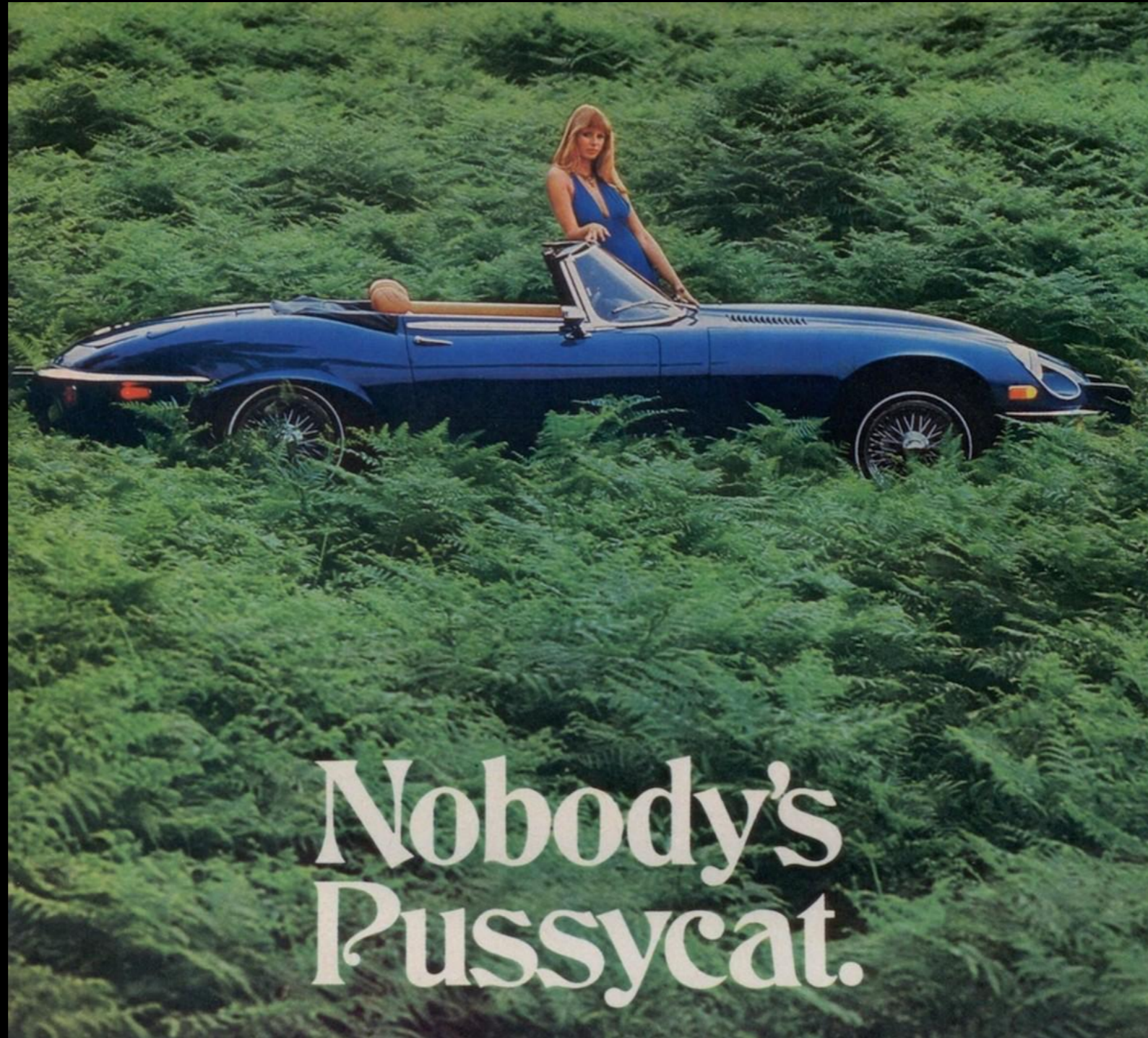


Sergei Gerasimov, *Collective Harvest Farm Festival*, 1937



Dorothea Lange, *Destitute Pie Pickers of California. Mother of Six Children. Age Thirty-Two.* Nipomo, California, February, 1936.

LANDSCAPE AND ADVERTISMENT



Come to

Marlboro Country.

You get a lot to like
with a Marlboro.



14 mg "tar," 1.2 mg. nicotine av. per cigarette. FTC Report Mar. 74

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

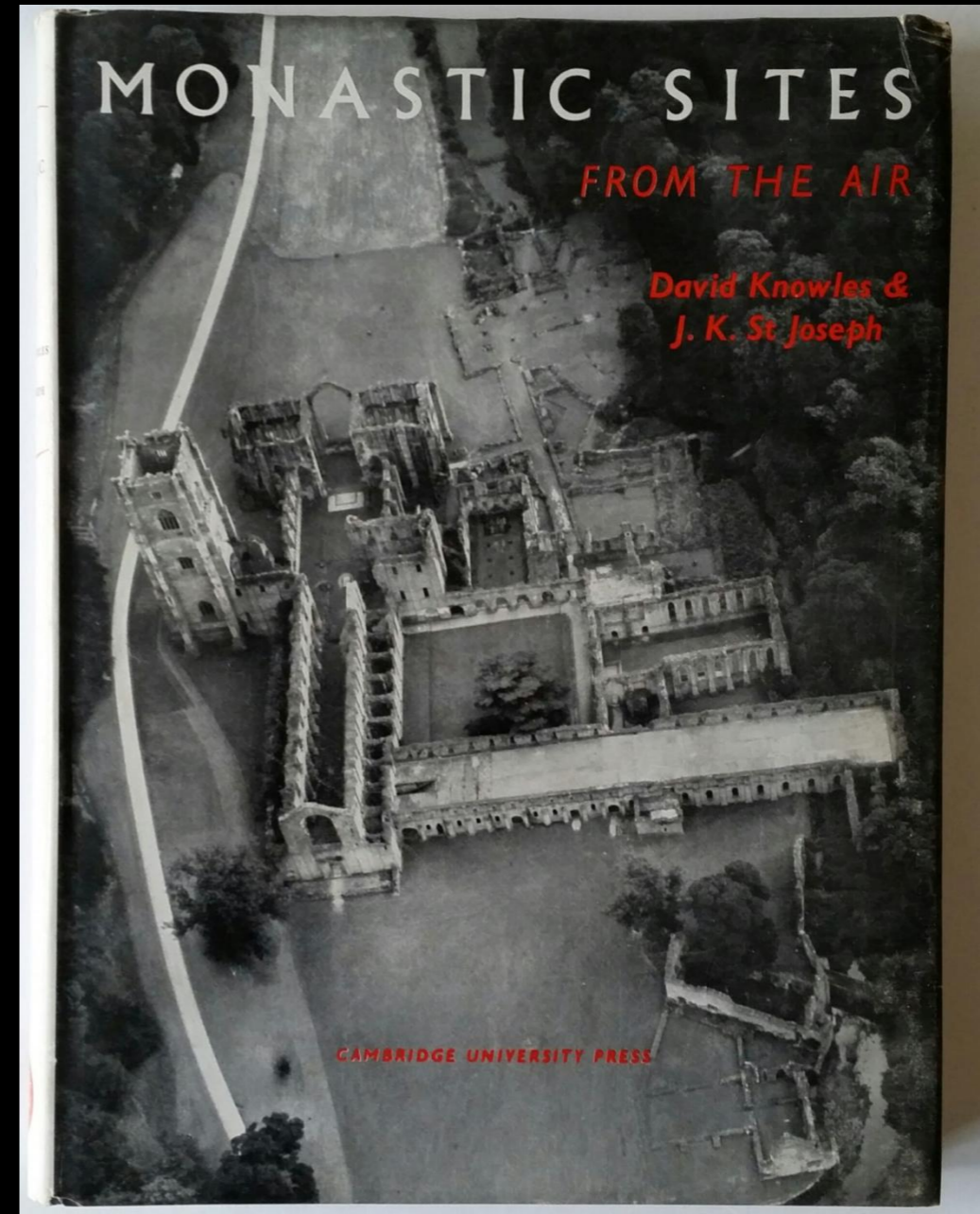
PSYCHOANALITICAL APPROACH



PHILIPPE JACQUES VAN BREE, *THE HAREM BATH*, 19TH CENTURY

INTERESTING RESEARCHES - LANDSCAPES AND MONASTIC FOUNDATIONS - AERIAL PHOTOGRAPH

- Use of aerial photographs as a source of information that are not apparent from other sources (vegetation marks, soil marks, earthworks)
 - Wymondham Abbey, Norfolk
 - West Dereham Abbey
- Monastic economy (sites of granges/deficiency of documents)
 - Monkshash Grange





CZECH BAROQUE COUNTRY



<http://www.baroknikrajinou.cz>

How to Read a Landscape?

- Landscape survey (William Hoskins), topographical survey...
- **Characteristics, typical signs/unimportant features:**
 - Stable elements and physical features (trees, buildings, fence lines, forests, fields...)
 - Lines of elevation, division, communication (rises and breaks in elevation, paths...)
 - Settlement (urbanization), transportation, agriculture
 - Nets/spots...
- **Documents:** land survey records, land registers, old photos, aerial photos, census records...

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