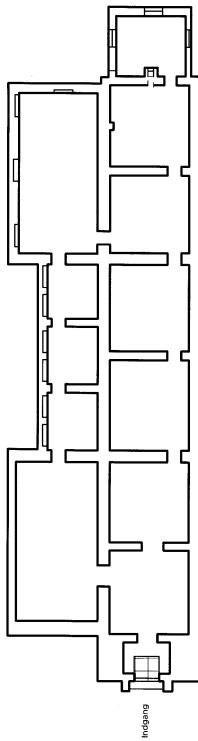




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BROR BERNILD SANDER BROSTRÖM CHRISTINA CAPETILLO
SVEN DALSGAARD JOHN GOSSAGE GUIDO GUIDI
GERRY JOHANSSON ANN JANSSON FINN LARSEN
JEANETTE LAND SCHOU JEM SOUTHAM JOHN S. WEBB



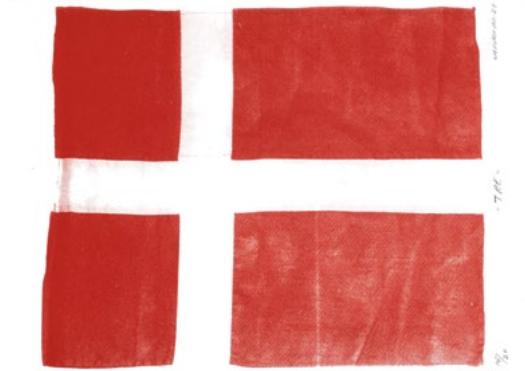
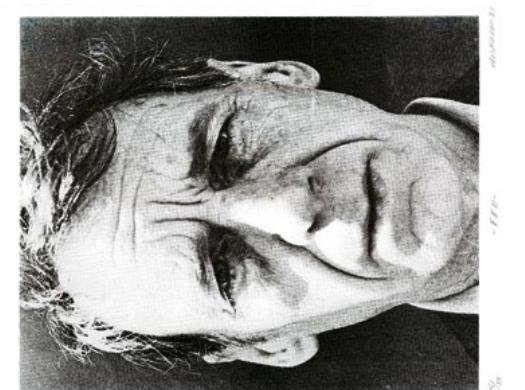
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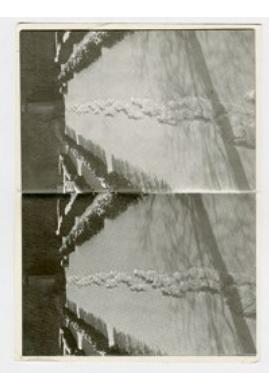
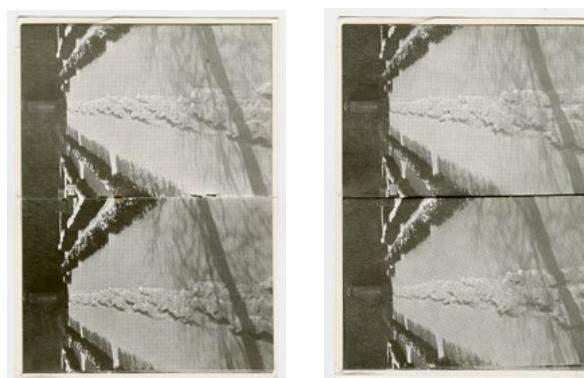
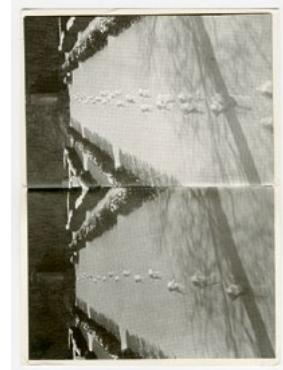
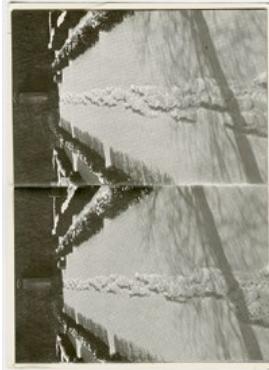
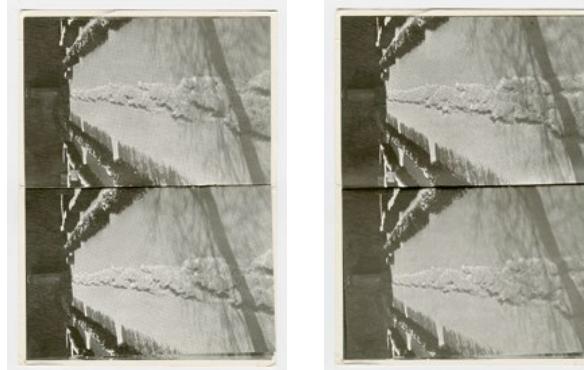
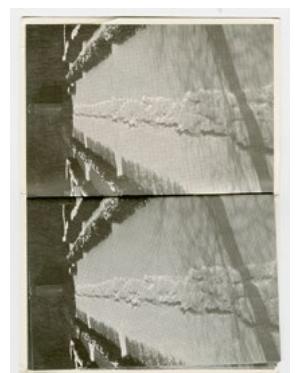


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STATENS KUNSTFOND
 THE DANISH ARTS FOUNDATION



Sven Dalsgaard
ITINERARY 1975
(rejserue, rejsedagbog)
Format/size 13,5 x 9 cm.
Opdag/edition 50





GERRY JOHANSSON

Windtunnel at Svea, Dronning Maud Land, Antarctica



Landscape at the Nunatak Basen, Dronning Maud Land, Antarctica



GERRY JOHANSSON

Landscape at the Nunatak Basen, Dronning Maud Land, Antarctica



Landscape in the Scharffenbergbotnen Valley, Dronning Maud Land, Antarctica



Jem Southam's series of photographic works, have all been made in close proximity to bodies of water - the ponds, lakes, rivers and streams, as well as the coast, near his home in the south west of England. In 2008 he began to photograph along stretches of the Exe river system. The work was originally begun as a study of the physical and sculptural complexities of a river system, but after a few years he realized that other preoccupations were surfacing within the work, noticeably the passage of time and in particular the season of winter.

Since then he has focused the work around a series of studies of winter - sets of pictures that follow the flow of the season in a particular year,

sets of pictures that study a specific site over a series of winters, groups of pictures which try to negotiate the subtle transitions from autumn into winter and from winter into spring, individual pictures of moments of winter. Living and photographing in the South-west of England, where the land is surrounded one three sides by the warm waters of the Gulf Stream, Jem Southams pictures reflect the finely nuanced subtleties of the regions weather and climate. The works also attempt to engage with how, through the past 30/40,000 or so years during which modern humans have lived on the continent of Europe, it is the experience of living with the cold and the drought of the ice-ages that has shaped the imaginations and cultures of north-west Europe.

JEM SOUTHAM

River Creedy at Sweatham December 2009



Jem Southam's fotografiske serier er, altid lavet i tilknytning til vand – vandhullerne, soerne, floderne, vandløbene og kysten i nærheden af han hjem i det sydvestlige England. I 2008 begyndte han at fotografere langs strækninger af Exe flodsystemet. Fra starten var det et studie af den fysiske og skulpturelle kompleksitet af et flodsysten, men efter et par år indå han at han var blevet optaget af andre ting, først og fremmest tidens gang og i særlighed vinter-årsiden.

Siden da har han fokuseret sit arbejde om en serie af vinter-studier – billedsæt som følger forløbet af årsiden i et bestemt år, billedsæt som undersøger et bestemt sted over flere vintrer, grupper af billeder som prøver

at indkredse de subtile overgange fra efterår til vinter og fra vinter til forår, enkeltbilleder af vinterøjeblikke. Jem Southam lever og fotograferer i det sydvestlige England, hvor landet på tre sider er omgivet af Golfstrømmens varme vand, og hans billeder afspejler de fine nuancer af regionens vejr og klima. Hans arbejde forsøger også at engagere i, hvordan erfaringerne med at leve med isidernes kulde og torke har formet det nordvestlige Europas forestillinger og kulturer gennem de sidste 30-40.000 år, hvor der har levet moderne mennesker på det europæiske kontinent.

Taddiforde Brook, Exeter, 20 December 2010



JEM SOUTHAM

River Exe at Bickleigh, 26 March, 2011



Taddiforde Brook, Exeter, 20 December 2010

WITHOUT IRONY

"There are things that I do not like in this world, I could be ironic, but I am very careful not to be."¹

Unlike many other photographers, Guido Guidi has no desire to be a dominant figure. He does not seek to control a space; he does not impose himself on what he photographs. He takes part in it, identifies with it.

As an apostle of the 'cleaning of the frame', this erudite atheist employs the vocabulary of religion: 'In the moment that I take a photograph of something, I feel that I am that thing. . . It is as if as I am praying.² For him, bringing something to light, contemplating begins with **cleaning** and avoiding clichés, rather than composing. He hesitates to speak about 'landscape' because the term is overly used; here, we will speak instead of 'views' (like the number of views on a roll of film). His photographs, which he sometimes describes as 'ugly', are the profound expression of his territorial origins, in what was an agricultural area on the edge of a suburb now traversed by a highway.

Born in 1941 near the northern Italian city of Cesena, where he still lives, Guidi is a man of many paradoxes. After various early experiments with black-and-white photography at the end of the 1960s, he began using colour negatives in a large-format camera, notwithstanding the apparent banality of the views, which would seem to call for rapid shots. At the same time, he is attached to small prints, quite often contacts, while his negative would permit large formats.

He does not maintain a distance as his photographic technique might imply; rather, he exercises his control over the everyday without trying to separate himself from it. And he travels very little, but when he does, it is above all in order to find a kinship between cities, between the outlying areas in the process of industrialization or abandonment.³ Indeed, he turns his back on the centre-city tourist sites which have become 'bijou residences' of little interest to him. What he looks at is the everyday life around

him, but one which is being transformed, regardless of where he is.

Guidi, who was trained as an architect, teaches in Venice and Ravenna, but his method is based on questioning rather than explaining. His concern with territorial transformations led him to participate in 1989 in the creation of the photography project 'Linea di Confine' (Boundary Line), which focuses on the observation of what is commonly known as 'landscape' and has given rise to many exchanges with artists he feels close to. In their transience, Guidi's views show what it commonplace, sites not yet completed or in ruins, neglected spaces, where the human beings who sometimes appear in the series either pose conspicuously within a well-defined frame or pass by accidentally in the distance. Guidi uses the expression 'momentary decision' to describe the way he shoots, with no pretence of decisiveness, a relationship to time which is just the opposite of the 'guillotine blade' of photographers intent on capturing the rapid instant.⁴ Guidi's eye is looking for something pure; in the end, he does not really know whether this is documentary or fiction but it is anchored in the real.

What counts is the sequence: Guidi builds phrases, through a mental process which allows him to render his subject visible. But he does not explain; he traces.⁵ Lined up one after the other, his photographs constitute a 'tracing' (in the sense of the physical act). He likes holding a pencil; the walls of his house are covered with words which are traced, or even drawn by hand, then covered with paper in order to start over again. The prints often bear captions written very visibly on the white border of the image.⁵ A print is not sacred; it is one part of a whole, an archive, a collection of views which he has patiently been bringing together for the past forty years in order to make his world exist.

What interests him is the very brief

moment when the view becomes an image; for Guidi, this is where beauty lies, when the infinite possibilities offered by peri-urban spaces take form and become visible. This is a new form of radicalism in the history of the medium, a radicalism of involvement and solidarity with what he photographs, as if it were the very expression of his genes. Indeed, Pasolini and Antonioni had already acquired the freedom of post-war Neorealism by regularly filming in these undefined spaces.

This is, in sum, the expression of Guidi's freedom: conscientiously bringing to light a shifting reality which we do not wish to see, where we think there is nothing to see. Making it stand the test of time.⁶

Without irony.

Agnès Sire
Foundation Henri Cartier-Bresson

Translated from French by Miriam Rosen

1. Topography of the Landscape and of the Archive. "A conversation with Guido Guidi", in Guido Guidi, Cinque Paesaggi, 1983-1993, ed. Antonello Frongia and Laura Moro (Rome: POSTCART/iccD, 2013), p. 101. Guidi's remark seemingly echoes that of Robert Adams: 'Fundamentally I think we need to rediscover a non-ironic world' in Landscape: Theory, ed. Carol Di Grappa (New York: Lustrum Press, 1980).

2. See Guido Guidi, *La figura dell'Orante* (Lugo: Edizioni del Bradipo, 2012).

3. See Guido Guidi et al., *In Between Cities: un itinerario attraverso l'Europa 1993-1996* (Reggio Emilia: Linea di Confine, 2003), pp. 172-174.

4. Translator's note: Cf Henri Cartier-Bresson: 'The photograph is the guillotine blade that seizes one dazzling instant within eternity'. Preface to Claudia Moatti and Alain Bergala, *I tempi di Roma: un cantiere fotografico* (Paris: Adam Biro-Vilo International, 2000).

5. In Guidi's Varianti (Udine: Art & Edizioni Delle Arte Grafiche Friulane, 1995), the prints are reproduced with his comments marked on the edges.

6. 'If literature has the right to withstand time, I can do it with photography, no? I want to be able to do, I'd like to try.' Guido Guidi, 'Quello che resta. Conversazione con Antonello Frongia' in Dialoghi internazionali, Città nel Mondo no. 6 (Milan: Edizioni Bruno Mondadori, 2007), p. 163.

UDEN IRONI

"Der er ting, som jeg ikke kan lide i denne verden, jeg kan være ironisk, men jeg er meget påpasselig med ikke at være det."¹

Ulig mange andre fotografer har Guido Guidi ikke noget ønske om at være en dominerende figur. Han søger ikke kontrol over rummet - han udnytter ikke det han fotograferer. Han tager del i det og identificerer sig selv med det.

Som en tilhænger af forestillingen om "rensning af rammen", bruger denne lærte ateist religions terminologi: "I det øjeblik jeg tager et fotografi af noget, føler jeg, at jeg er den ting. . . Det er, som om jeg beder."² For ham begynder kontemplationen med rensningen og med undgåelsen af klichéer, frem for kompositionen. Han taler høst ikke om "landskaber" fordi termen er alt for brugt, men i stedet "udsigter" (antallet af udsigter på en rulle film). Hans fotografier, som han til tider beskriver som "grimme", er dybsindige udtryk for hans territoriale oprindelse, hvor der engang var et landbrugsområde på grænsen til en forstad, men som nu krydses af en motorvej.

Født i 1941 nær den norditalienske by Cesena, hvor han stadig bor, er Guidi en mand med mange paradoxer. Efter flere tidlige eksperimenter med sort/hvid fotografi i slutningen af 1960'erne, begyndte han at bruge farvenegativer i storformats kamera, selvom "udsigternes" åbenbare banalitet synes at kalde på fotografisk hurtighed. På samme tid er han forbundet til små prints, ofte kontaktark, selvom hans negativer muliggør store formater.

Han holder sig ikke på afstand, selvom hans fotografiske teknik muligvis antyder dette, snarere udover han kontrol over hverdagen uden at forsøge at adskille sig selv fra den. Han rejser meget lidt, men når han gør, er det først og fremmest for at finde et slægtskab mellem byer og mellem de yderområder, som går igennem en forandringsproces pga. industrialiseringen eller det faktum, at de er blevet forladt.³ Han er ikke interesseret i turistattraktionerne i den indre by, som er blevet "bijou residences". Det han leder

efter, er det foranderlige hverdagsliv, der omgiver ham, uanset hvor han befinder sig.

Guidi, som er uddannet arkitekt, underviser i Venedig og Ravenna, hvor hans metode er spørgende frem for forklarende. Hans optagethed af territoriale forandringer forte i 1989 til deltagelse i udarbejdelsen af fotoprojekter "Linea di Confine" (Grenselinie), som fokuserer på observationer af det, som generelt anses som "landskab" og har fort til mange udvekslinger med kunstnere Guidi føler sig inspireret af.

I deres flygtighed viser Guidis "udsigter" det hverdagssigte, steder som endnu ikke er færdiggjorte eller ruiner og forsomte steder, hvor de mennesker, som ind imellem dukker op poserer iøjnefaldende indenfor en veldefineret ramme eller tilfældigt bevæger sig forbi i det fjerne. Guidi bruger udtrykket "forbipående beslutning" til at beskrive måden han fotograferer på, uden et påskud om beslutsket eller forholder til tiden, hvilket er præcis det modsatte af "guillotine blade" - fotografens intention om at fange øjeblikket⁴. Guidi søger efter det rene og han har svært ved at definere om dette er dokumentarisk eller fiktion, han ved dog at det er forankret i virkeligheden.

Det der betyder noget for ham er rækkefolgen: Guidi skaber udtryk gennem en mental proces, som gør det muligt for ham, at gøre sit subjekt synligt. Han forklarer ikke, han antyder. Placeret ved siden af hinanden skaber hans fotografier "spor" (forstået som den fysiske akt).

Han bryder sig om at bruge en blyant og væggene i hans hus er dækket af ord, som er skrevet i hånden og derefter dækket med papir, for at han kan starte forfra. Hans prints bærer ofte en billedetekst, skrevet på billedets hvide kant⁵. For ham er et print ikke helligt, det er en del af helhed, et arkiv, en samling af "udsigter", som Guidi tålmodigt har sat sammen gennem de sidste fyre år, for at få sin verden til at eksistere.

Det der interesserer ham er det korte øjeblik, når udsigten bliver til et billede – for Guidi findes skønheden, når de endelose muligheder, som byens perifere områder tilbyder, tager form og bliver synlige.

Det er en ny form for radikalisme i foto grafiets historie, en radikalisme som består af engagement og solidaritet med det fotograferede, som var det et udtryk for Guidis gener. Faktisk havde Pasolini og Antonioni allerede tilegnet sig fridhen gennem efterkrigstidens Neorealisme ved regelmæssigt at filme disse udefinerbare steder.

Guidi bringer samvittighedsfuldt en skiftende virkelighed, som vi ikke ønsker at se og hvor vi ikke tror, der er noget at se frem i lyset og dette er overordnet set et udtryk for hans frihed. Han udsætter virkeligheden for tidens test.⁶

Uden ironi.

Agnès Sire
Foundation Henri Cartier-Bresson

1. Topography of the Landscape and of the Archive. "A conversation with Guido Guidi", in Guido Guidi, Cinque Paesaggi, 1983-1993, ed. Antonello Frongia and Laura Moro (Rome: POSTCART/iccD, 2013), p. 101. Guidi's remark seemingly echoes that of Robert Adams: 'Fundamentally I think we need to rediscover a non-ironic world' in Landscape: Theory, ed. Carol Di Grappa (New York: Lustrum Press, 1980).

2. Se Guido Guidi, *La figura dell'Orante* (Lugo: Edizioni del Bradipo, 2012).

3. Se Guido Guidi et al., *In Between Cities: un itinerario attraverso l'Europa 1993-1996* (Reggio Emilia: Linea di Confine, 2003), pp. 172-174.

4. Note fra oversætteren: Cf Henri Cartier-Bresson: 'The photograph is the guillotine blade that seizes one dazzling instant within eternity'. Forord til Claudia Moatti og Alain Bergala, *I tempi di Roma: un cantiere fotografico* (Paris: Adam Biro-Vilo International, 2000).

5. I Guidi's Varianti (Udine: Art & Edizioni Delle Arte Grafiche Friulane, 1995), printene er reproduceret med hans kommentarer markeret på kantere.

6. 'If literature has the right to withstand time, I can do it with photography, no? I want to be able to do, I'd like to try.' Guido Guidi, 'Quello che resta. Conversazione con Antonello Frongia' in Dialoghi internazionali, Città nel Mondo no. 6 (Milan: Edizioni Bruno Mondadori, 2007), p. 163.



GUIDO GUIDI

Via delle Industrie, Porto Margera, 1985



Via delle Industrie, Porto Margera, 1989



GUIDO GUIDI

Via Romea, vicino a Chioggia, 1987



Via Cunizza da Romano, Ca' Cornaro, 1988

LANDSCAPING/LANDSHAPING

BY BO FRITZBØGER

Matrices

Landscapes are seen. They pertain to a visual world. Our surroundings are landscapes as far as our eyes can see, but no longer than that. We are in the landscape. It is our vision that creates the scale. But the landscape is in us as well. For without given images and notions about how the landscape is supposed to look, we would hardly consider them as we do.

The idea that what surrounds us is a landscape, is not particularly old - at least not from a historical perspective. It stems from pictorial art. Only after the development in renaissance Italy of the mathematical basis for using linear perspective to create the illusion of three dimensions in two-dimensional media such as paintings and drawings, lifelike images could be created; that is to say, images that were similar to how the human eyes perceive reality.

Artists soon exploited the opportunities of central perspective in panoramic depictions of cities and mountains. During the 1500s, the fashion spread from Northern Italy to The Netherlands where such images became particularly popular in the following centuries among members of the urban affluent merchant class: Images of ice skating children on the frozen canals of the Little Ice Age, the crowds of the village feast or of classical pastoral scenes from ancient Arcadia. Eventually, what you saw on these types of images came to be known as landscapes.

The word Land met the word Scape. Land was a piece of the surface of the earth. But not any piece: That specific identifiable piece of land that I own, where you live, or where a particular law applies. Medieval Nordic legislation consisted of 'land laws', not as the later romanticized word for them: landscape laws.

The word scape (or shape) is more ambiguous. It contains both important connotations close to 'fate'. You could say that a landscape has certain properties. It is its own. Secondly, it refers to a process of creation. The landscape has been created. It is, to put it passively, land shaped or created. But hiding behind it we find an acting subject; a creator. One who draws, paints or photographs, or just a beholder.

Language wise, the landscape and its representation were inseparably connected from the beginning. Landscapes were the everyday physical surroundings as seen by the living people; or as the British geographer Denis Cosgrove puts it, "the external world mediated through subjective human experience." And since vision has established itself as king in the realm of senses in our modern world, our experiences are extensively based on precisely that. Landscape images of all kinds literally predefine our understanding of the landscape. They are the cultural matrices, in which our own subjective understanding of landscape is cast.

So it was in the 1600s upper class. And so it is today. But besides the arguments of historical linguistics, it is no historical necessity that our surroundings should only be experienced visually. Or that they alone are considered as

landscapes. As perspective landscape paintings began to adorn the walls of the north European royalty, nobility and merchant homes 400 years ago, the vast majority of the population related to the landscape in a completely different way. They were farmers who, by cultivating the land, fed society. And the processing was bodily concrete: Marked by the sense of touch rather than by sight. The Farmers' landscape was tactile, it was as put in anthropologist Tim Ingold words, a Taskscape, not primarily a visual category.

But as the later generations wind up the traditional rural communities, the vast majority of the population no longer associates landscape with work. To most of us, today's landscapes are post-productive leisure landscapes, and our relation to them is perceiving passively - not actively processing.

A double construct

The language reveals that the physical world that surrounds us, which we in the absence of a better word may continue to call landscape, is created and constructed. However, it is constructed in two different meanings of the word. On one hand, much of the material reality has been created or at least modified by humans: Houses, roads, fields, quarries, woods, ditches, etc. On the other hand, our perception and understanding of this material structure is shaped in specific cultural matrices.

The museologist Peter Riisnøller (1905-1973) did not mince his words when he described the landscape as a social construction in the first of these meanings: "Peasants create the land". It is the long history of agricultural development that has created the Danish landscape as we know it: Deforestation, breaking of hard pan soil and drainage of swamps, followed by endless stone clearance, fertilizing and ploughing. And with agricultural farming came ownership to land, which became the very backbone of peasant culture. Property Boundaries and social distinctions measured as closeness or distance, intimidating presence or grandiose distances.

In time, industrial and urban society claimed its part of the old peasant country. But the agricultural enclosure by property boundaries and the road layouts of the 1800s became its basis. Even today's housing estates are, in essence, designed by "peasants"; or at least of the surveyors who worked for them. Later, other layers came: First, industrialization and urbanization, followed by de-industrialization and suburban formation - then converting derelict city centers and waterfronts to fashionable residential neighborhoods. And today, no place in Denmark - or in the Western world in general - is untouched by humans.

Historically, it has been the production, that is, the struggle for daily bread that had the dominant impact on construction of the landscape. But as a link in the social élimation race of the concentration of wealth, unproductive landscapes were quickly assigned a specific value: Because very few people could afford to leave large areas uncultivated. Construction of the 1700s so-called landscape gardens was distinctly

more labor intensive than even the most intensively farmed arable land. But once a "quite new nature was formed under the artist's hand" the pictorial arts had quite an obvious example in these landscape gardens, of how pristine, varied, pastoral and eventually increasingly national landscapes should look. So also in that sense it can be really difficult to distinguish between landscape and landscape imagery.

More than anyone, it was the American geographer Carl O. Sauer (1889-1975), who pointed out the landscape's contrived character. It was in his words, the result of a process where "culture acts, natural landscape intermediates and cultural landscape is the result." He thus distanced himself from the tradition of physical determinism that had characterized his field of work through the centuries. From the idea that humans at all times have had to adapt to the landscape, and that this adaptation made them what they were. Or, to paraphrase Riisnøller, that the land creates the peasant. But it is questionable whether the disregard of the environmental impact on culture, the way humans live together and the way they understand themselves and others, was perhaps a little hasty. If anything, the environment is a major cultural factor.

We have here a classic example of the clash between two analytical thought patterns, which in practice proves quite difficult to reconcile: Between adaptation and action, between determinant structures and rebellious participants. In snapshots of communities and landscapes, it is virtually impossible to present these two points of views simultaneously. But reality after all, does not consist of rigidly separate moments but of movement and flow, of change. And in this perspective, the participant - structure dichotomy does not present itself quite as indissoluble.

Humans have always acted on the structural basis that they had; mentally and materially. Action, however, creates change. And therefore, the starting point of the next generation was different. 200 years ago it was virtually impossible to grow deciduous trees in West Jutland. It is not the case today. The structure, the landscape, has changed. It has been changed. But so have the people who took part in the change. That is what the British sociologist Anthony Giddens (b. 1938) calls structuration: Structure and actor determine each other in an endless creation of new structures and new actors.

Whereas the understanding of the landscape as a historical, culture-shaped product is very concrete, the other meaning of the landscape constructionism is not. Normally, we humans assume that how we see the world is how it really is: That our perception corresponds with reality. But just think of how other species' eyes are built to receive radiation of completely different wavelengths than ours. So, are the meadow's flowers really yellow, as we perceive them, or are they purple as the bee sees them? The perception, experience and interpretation help to construct our reality. Also in that sense, the landscape is a construction.

This second construction, however, is not just

about how we as a species perceive the surroundings in our own way. Once the room or landscape is socially constructed, different groups, societies and individuals live different landscapes. Even today, farmers, environmental activists, and the vacationing doctor's secretary experience vastly different landscapes. Although they have the same coordinates and look the same on a map.

To recognize the landscape as socially constructed is not the same as claiming that there is no landscape independent of us. Of course there is. We are just not able to perceive it, and therefore, it is not very interesting. On the other hand, you could as political scientist couple, Margaret (1903-2004) and Harold Sprout (1901-80) did, rightly argue that our subjective understanding of the world must fit quite well with the objective reality. Otherwise our species would probably have ended up in the evolutionary garbage can a long time ago.

As mentioned earlier, the concept of landscape stems from the idea of a creation process, a construction. And this is all based on the assumption that rather than the landscape itself, it is our conception of the landscape that is important; or perhaps most importantly, the meeting between the two. A Euclidean geometry may apply to the landscape, but in order to really understand it exact angle and distance measurements are not enough. Attraction and repulsion, longing and reunion, might also be very essential realities.

The classic depiction of landscapes from the Renaissance to the 1800s Golden Age paintings use visual means to impose the viewer with a very specific conception. It performs a visual power that has since been transferred to those real landscapes that the images represent. First, as mentioned, is the central perspective, where a precise positioning of the vanishing point, places the viewer in the artist's position.

Secondly is the image cropping and composition. It was during the Renaissance that artists began to use the already well-known so-called 'golden section', which is also mathematically based.

We have become accustomed to view the world in slices of golden sections, and to see the landscape as a scene consisting of backdrop, set pieces and proscenium. Along with central perspective, it entices the viewer to believe that he or she is observing the reality; in the definite singular form. The image determines the perception of reality, and there is, hence, one (and only one) correct way to behold.

Movement and change

The modern view on landscape is marked by upheaval and movement rather than stagnation and anchoring. We observe the landscape as we move through it. It is by movement that we perceive the world around us. Movement imparts a distinctive variability to the landscape, which contradicts the illustrations of static landscapes. But we hardly notice the variability. Because the scenic landscapes of pictorial arts has long since invaded our ability to experience. The movement becomes an endless series of tableaux rather than vivid landscapes.

There is something symbolical about the fact that one of Sweden's biggest connoisseurs of the landscape and its history of development, Mårten Stjöbeck (1886-1976) was employed by

Järnvägssstyrelsen (Swedish Rail) for whom he published several excellent travel books for during his career. Who could be better at portraying our lengthy neighbouring country's diverse landscapes. Even today, farmers, environmental activists, and the vacationing doctor's secretary experience vastly different landscapes. Although they have the same coordinates and look the same on a map.

Today, the experience of landscape is no longer dominated by the collectivity of railroad traveling, but by the individualism of the car. But it is still the movement that creates the landscape. It expands as the range of vision moves. So when the French professor of architecture, Paul Virilio (b. 1932), describes the car as a 'landscape simulator', there is some truth to it. If movies should preferably be seen in the cinema, then landscapes apparently should be experienced from a car seat.

The viewer's movement in the landscape may represent variability and change. But the landscape in itself continues to portray the emergence of something new. And this 'something new' is not easily caught if you are constantly on the move. Paradoxically, susceptibility to change fuels a pronounced rootedness. You only experience the small, insignificant and gradual changes in the landscapes where you live your daily life, or in the ones that you persistently return to year after year. Not in the ones you quickly pass through from time to time.

The landscape is historical because it is incessantly altered by the actions of humans. And they are changing along with it. In other words, the endless structuration processes let the landscapes be part of human history, not just as a backdrop but as a partner. Layer by layer, the past is therefore deposited in the landscape, and it tells a cumulative story: A story about changing societies and the roles of the landscapes in their transformation; whether it's about village churches from the 11-1200 century, tracks after the 1930s peat and marl tracks or abandoned drying yards from 1950s.

Most noticeable are the historical changes in the landscape from when the slate was initially wiped clean. For example, the first moraine landscapes that the ice left at these latitudes 13,000 years ago. Or where man has created new land: Peberholm in Öresund is such a place. There has been no land on the site for more than 6,000 years. Then came the Öresund Bridge and with it came the island. Since then, plants and animals have captured it as permanent residents, while we have been referred to the transitory perspective.

The movement of the journey through the landscape carries a spatial ambivalence in it. Because when you travel, according to the American philosopher Edward Casey (b. 1939) mentally you find yourself in three different places: the place you just left, the place you have just reached, and the place that is the end of the journey. And this detachment in your consciousness from the place that you are actually passing through, is hardly the best basis for a deeper experience of landscape. It is doomed to be superficial, visual: Through the window of a car.

Between space and place

Our perception of the place where we live, is

usually very different from the way in which we first experienced it as newcomers. This is a universal human experience. Unfamiliar landscapes are of a different character than the places we know well. It is this fundamentally varying way of experiencing that underlies the classic distinction between spaces and places. But there are other differences as well.

Space describes our surroundings perceived as empty, objective, Euclidean-geometric and generalized. In contrast, a place is filled with people and their sensuous experiences; it is subjective and specific. No two places are the same. The most significant place for most people is their home. But home can also be generalized and treated as a general category. At least other peoples' home can. The difference between space and place is not due to the sites or landscapes, but to our way of perceiving them. We turn the unknown city's space into a place when we move in and make it our own.

Movement has a tendency to make us see the surrounding landscapes as spaces rather than places. A tendency shared with the old tradition of classical landscape portrayal, ranging from wall pieces of the renaissance to modern photography. We (re)invent the prototypical scenic space that we know from tradition everywhere: The golden section, the vanishing point, the proscenium theatre and the Arcadian idyll or the majestic sublime. Still, it is rare that you see landscapes that are places as you do in this exhibition: Someone's places; lived land; photographed by touch rather than by sight.

Not because there is any particular reason to romanticize the place the expense of space. You often meet a notion that space is the rushed, superficial contemporary human's perception of the landscape, while the place reminds them of the old small, solidary rural communities in harmony with nature. But that is not necessarily the way we are (all the time), and neither was the past. The aspect of the place does not necessarily imply a more aesthetic, ethical or sustainable approach to the physical environment. Places are not necessarily beautiful and cozy. But they are our places. And they are truly unique. They can not - as space - be generalized.

The places of the landscapes are characterized by being historical; by having taken part in life's upheavals along with humans. Memory is therefore attached to places: Individual memories so private that no one else knows about them, and no one can recognize their traces on the landscape. Maybe because they are most likely to dwell in the mind: The childhood home, the accident, the first kiss. But collective memories as well, that could even weigh prominently in national or other collective identities.

The whole landscape is actually just a large archive of our common history. Because it is made by history. There are no corners or spots which do not contain a story: About roads, distribution of buildings, cultivation, gardening or something completely different. Some historical traces, however, attract more attention than others. In the today's legal regulation, we even have lists of what should be preserved because it is defined as historical: burial mounds, stone ships, water mills, agricultural tracks, etc. etc. But these anchorage points of the collective history thereby cease to be places and become instead parts of an objective administration space.

This also applies to the vast majority of places that in recent years have been given the predicate place of memory, because places of memory are often characterized by the establishment of some kind of monument that relates the site to the general, national history: The Onslaught on Copenhagen 1659, late 18th-Century Land Reforms, the Reunion of Denmark and Northern Schleswig in 1920. Even though more or less official monuments fundamentally belong to space, the latest of them can surely – for groups or individuals with special ties to the concrete historical event – be conceived as place. The liquidated resistance fighter's grandson views the copper plate reading: "Here fell" differently than the rest of us.

Today, some particularly rare, typical or well-preserved historic landscape traces are labelled as so-called "cultural environments". Places where the history is particularly well represented. But even these places are basically just some parts of the landscape space where an abstract systematic analysis has shown that there are significant traces by the large, general historical standard. And besides, most cultural environments have the classic characteristics of the image of landscape; very few of them are ugly. But the vast majority of individual memory-places, which in practice affects most people, can not and should not inherently be protected or displayed; for thus, they would be taken out of the story of which they are a part.

Sign language of the landscape

So, landscape painting has since the Renaissance been locked within the iron cage of the central perspective that has been virtually impossible to escape. For pictorial art, it happened with the late 19th-century's rebellion against naturalism; for photographic art, it happened much later. And although there are now significant oppositional forces in both arts, they have little quantitative effect. It is still the ideals of the golden age that set the standard for great landscape painting (and for great landscapes).

There have been many attempts to explain why "the roaring deer at the forest lake" has had such a tremendous impact. Not to put the Golden Age masters in the same boat as shoddy painters (there is an obvious difference in quality), but they share an ideal. And perhaps, modern cognitive science will one day prove that geographer Jay Appleton (b. 1919) and biologist E.O. Wilson (b. 1929) are right when they claim that the kind of beautiful landscapes that golden age traditions worship, are just ideal habitats for upright primates like ourselves.

Just as paintings and photos express themselves in a particular conventional or oppositional ways, the landscape has its own visual characteristics: Certain semiotics of the landscape. And what the signs are pointing towards is the story, or rather the stories; because there is not one, but literally countless stories embedded in the landscape. The stories are individual, so they are not easily read. But some of the sign elements repeat themselves.

In contrast to the written language - but as all other forms of visual codes - the signs of landscape semiotics are ambiguous and open to interpretation. There are no general keys; everything is bound to time, place and people. So, when it comes to real, concrete landscapes where people live (or to photos of such a land-

scape), we cannot use the image analysis box with the standard tools.

To put it simply, one might say that significance is particularly assigned to three different form factors: Bound surfaces which may, for example, be both administrative territories such as municipalities or states and the borough parks. What these surfaces have in common is that they often have a direction, a nice face-up against a sleazy back. The ornamental shrubs of the front yard compared to the car wrecks of the back yard. Or Greenland's defiantly blooming garden plots compared to the well-hidden dump sites beyond the authorities' control and interest.

Some of these forgotten or unwanted places, could even as French anthropologist Marc Augé (born 1935) puts it, be called non-places: Places of negation so to speak. But they are only places of negation if one has an idealized notion of the site's quality. Because places may just as well carry memories of pain and suffering as it can carry those of joy and peace of mind. Places are qualitative, unlike the quantifiable space. But nothing can be said in advance about the nature of quality. Abandoned greenhouses in Spain appear as both places and non- places at once.

Spatial places can to a certain extent, whether man-made or not, have a varying degree of openness. A distinction is made here between traditional hermetic and hestic places with reference to the two ancient gods Hermes and Hestia. However, it is not the former's role as founder of chemistry and therefore, the tightly closed, that the name refers to, but rather his role as the merchants' and trade's deity. The hermetic space or place is open and inviting. Hestia, on the other hand, was the goddess of the fireplace of the home, and the hestic place closes in on itself. It is obvious that the difference between the hermetic openness and the hestic closedness is particularly significant for architectural sites, expressing a specific function.

Lines are another recurring sign element. Some form the border between surfaces. But in addition to separating, borders are something in their own right. As anthropologists Akhil Gupta and James Ferguson write, "The fiction of cultures as separated, object-like phenomena that occupy separate rooms, becomes improbable to he who lives in a borderland". The border is both a line and a surface. Or perhaps one should always ask: a border for whom and what, and in what ways?

Lines can also act as corridors that open and spread rather than close and define: forest roads, motorways, railways, trails: Historical traces of communications and connections but also traces of those who moved and were connected.

Finally, the landscape is full of points. Points will typically be in the nature of a place. And they can have as many different layers of meaning that one can imagine. For example, many points serve as landmarks of known routes or as fixed points that you return to. But it applies to the whole idea of a special landscape notation that the signs are not created by the landscape but by the beholder. It is in the interpretative process that the signs become lines or points. Not in the physical environment.

Landscapes without borders

A landscape is defined by the range of vision. But that does not mean that the it is isolated.

On the contrary, in these recent years there has been a closer mutual linking of the world's landscapes than ever. They are globalized. When rainforests on the other side of the globe are converted into palm oil plantations, we can get supplementary feed for our livestock, so that they can preserve picturesque, conservation worthy grasslands. New sites are being created, used and abandoned. And in the wake of the endless search to buy cheap and sell dear, which is our only remaining common creed, non-places are being deserted everywhere. The unusable suburban industrial site, the half-collapsed smallholding and ligated grass verge between the motorway loops.

Today's postmodern and in some - but only some - parts of the world also post-industrial landscape, is global. The lived, experienced world is getting smaller. Time and place are compressed. Numerous local landscapes are included in at least as many diverse connections with other places around the world. So, spatially, globalization consists in the entering of multifarious connections on many levels, not in an upheaval of the local. It is, with the Belgian geographer Erik Swyngedouw's words, rather a globalisation; a process that involves and links particulate realities; including landscapes.

Above all, globalization has made it clear that there is no Archimedean point from where the world (and the landscape) can be described truthfully and generally. Residents of the former Western colonies have an unfortunate tendency of chemistry and therefore, the tightly closed, that the name refers to, but rather his role as the merchants' and trade's deity. The hermetic space or place is open and inviting. Hestia, on the other hand, was the goddess of the fireplace of the home, and the hestic place closes in on itself. It is obvious that the difference between the hermetic openness and the hestic closedness is particularly significant for architectural sites, expressing a specific function.

Therefore, post-modern, democratic landscape photography no longer seeks certain types of landscapes that tradition has previously identified as inherently beautiful. Not for the purpose of cultivating ugliness, but because the infinitely varied normalcy has released landscape depiction of the iron cage of good manners and central perspective. The aesthetics of insignificance have prevailed, and with it the landscapes of real human stories. Landscapes that are not primarily visual constructions, but the results of action: Of lives being lived.

Bo Friztbøger

Historian, Associate Professor – Dr. Phil
The Saxo Institute

The recommended reading list is to be found with the Danish text – on the third to last page of LAND



JOHN GOSSAGE

The Things That Animals Care About And – Nazarelli Press 1998



JOHN S. WEBB

From the book & series *A Garden* 2011-2013



21/1/2012 Christchurch, New Zealand



21/6/2012 Powderham, River Exe, England



30/10/2013 Lernacken, Skåne, Sweden



25/11/2013 Alnarp, Skåne, Sweden



23/6/2012 Olympic Village, Stratford, London, England



28/5/2013 Blaenavon, Wales



20/12/2013 Buffs Head, Phillip Island, Victoria, Australia



16/2/2014 Sibbarp, Skåne, Sweden



31/5/2013 Newport, Wales



28/9/2013 Navy Pier, Chicago, USA



24/3/2014 Hyllie, Malmö, Skåne, Sweden



1/4/2014 Central Malmö, Skåne, Sweden

Walking är ett pågående projekt med bilder som är gjorde när jag har promenerat i olika miljöer och platser. Dessa platser kan vara lokala, nationella eller internationella.

Bilderna har tidigare visats via sociala medier – Facebook och Twitter. I en nära framtid planerar jag att sätta ihop dem i bokform.

The Walking series is an on-going series of images made while walking in varying and different locations. These walks are made in town or country, locally, nationally, or internationally.

The images have previously been presented via social media – Facebook and Twitter. In the near future there are plans to make a book with them.

Facebook: www.facebook.com/john.s.webb.7
Twitter: twitter.com/johnswebb



ANN JANSSON

SANDER BROSTRÖM

INTERVJU AV FINN LARSEN

Jag bor i Malmö och i Malmö Konsthall finns den bästa bokhandeln i Sydkandinavien när man är intresserad av konst och fotografi. Den fungerar som mitt extra bibliotek. En dag här i vintras betade jag av hyllor och bord av och fann en märklig fotobok i två volymer med ett signerat band av pergament.

När jag varsamt hade tagit ut de två volymerna ur bandet häpnade jag lite, för att jag inte tidigare har sett något liknande på svensk eller dansk mark.

Finn: När jag såg din bok, så tänkte jag genast på John Gossage och Terri Weifenbach, som jag tycker mycket om – känner du till dem?

Sander: Kul att du nämnar dem, jag har flera böcker av både John Gossage och Terri Weifenbach där hemma, till och med Snake Eyes, en bok med de båda två. De är bland mina absoluta favoritfotografer och en stor inspiration.

Finn: Det vill jag återkomma till, men vi får väl starta med starten – hur blev du intresserad av att fotografera och hur kom du fram till att göra bilder av världen på det särregna sätt, som karakteriseras din bok?

Sander: Jag var faktiskt en ung fågelräddare, som efter att tag började ta med kameras ut i naturen. Så sakerligen blev fotograferandet viktigare för mig än skäddandet; jag vet inte riktigt vad det var som lockade. Inledningsvis handlade det om ganska traditionell fågelfoto, men efterhand tog jag mig mer friheter, och började nog också tycka att spelreglerna för konventionell naturfotografi var lite tråkiga. Det är jag naturligtvis inte ensam om; det finns ju en hel del naturfotografer som utmanat genrens ideal, men jag säger nog också stark inspiration från fotografska traditioner utanför naturfot. Min mestre, Eva Enderlein, var t.ex. under lång tid konstfotograf, och min far introducerade några intressanta fotografer för mig, som öppnade mina ögon ännu mer för hur bildar kan göras. Och sedan dess har vi regelbundet pratat om bilder – vad som fungerar, vad som inte fungerar, och varför. Gör jag bilder på ett särrekt sätt? Jag vet inte. Vad man kan se i dem, skulle jag tro, är just röster i naturfotot, ett ointresse av uppträthålla gränsen mellan natur och kultur, och naturligtvis något som är lite svårare att sätt ord på, som väl har med ton att göra.

Finn: Jag tycker att det är intressant, att du har kommit fram till att göra de bilder som du gör nu via fågel- och naturfotografi. Hur uppfattar du att "spelreglerna" för konventionell naturfotografi är?

Sander: Det finns givernivå naturfoto av olika slag, men lit förenklar kan man kanske säga att många av dagens konventionella naturfotografer försöker förena ganska traditionella skönhetideal med en dokumentär stråvan, en vilja att vara någonting trogen det ögat. Det senare här, i alla fall i Sverige, kommit i förgrunden på senare tid eftersom vi relativt nyligen haft anledning att debattera på vilka sätt naturbilder "får" efterhandas. Men även om många naturfotografer är återhållsamma med effekter och annat i bildbehandlingar har man sällan någon ambition att årligt skildra naturen i alla dess skepader. Ofta är det de traditionellt vackra motiven man söker upp, som ser fotograferas i vinklar och i ljus som gör dem så perfekta som möjligt - enligt ideal som på något sätt har kommit att leva sitt eget liv.

Gärna storslaget, med hög wow-faktor, i National Geographic. Det är saklart en väldigt begränsad del av naturen; mycket av det är ju världens oordnad, "imperfekt", etc. Det gör en hel del intressant naturfoto, men många läper alltså risken att om och igen göra vykortet av en solnedgång vid spegelblank sjö omgärdad av höstens finaste färger. Och

Namnet på fotografen bakom boken var Sander Broström.

När jag kom hem hittade jag hans hemsida och skickade honom ett mejl, sa att jag gillar boken och jag föreslog att vi skulle träffas och prata bilder, fotografier och fotoböcker.

Det visade sig att Sander är i England under våren 2014, så det gick inte att träffas. Istället blev det en dialog på mejlen och så småningom en överenskommelse om att han deltar i utställningen LAND.

den där inneboende konflikten mellan idén om ärlig dokumentation och en ganska konventionell syn på vilken natur som bör visas upp, och hur, troj jag inte riktigt ränt färdig kring.

Finn: Hur ser man på landskapsfotografi bland naturfotografer och ser du själv skillnad?

Sander: Ja, utöver det jag redan nämnd, finns det väl den enda skillnaden också. Till exempel har jag fått intresset att mer intima landskapen, fragmenten av naturen, fortfarande inte är lika lockande att fotografera som de stora vyerna är, i naturfototraditionen. Men framför allt gönog naturlandskapet bär mer "ren" i naturfotot - inte bara på det sättet att landskapet inte ska uppvisa så många spår av kultur - det är nämligen inblandning - utan också på så sätt att landskapet typiskt inte pekar ut mot något annat. Jag generaliserar ju nu, men kontrastera det mot en typisk bild av Robert Adams, t.ex., där människan är väldigt närvändande i landskapet, och bilden dessutom blir mer av en kommentar även om sådant som inte fängdes av kameran just där och då.

Finn: Kan du förstå lite vad som fungerar för dig och vad som inte fungerar och varför?

Sander: Det är tyvärr svårt säga något allmänt om det här. Alla mina bilder är ju inte stöpta i samma form, men alltmer har jag kommit att vilja göra relativt lägmäld bild med långt livslängd snarare än spektakulära bilder som imponeer under några minuter. I slutändan känner jag (i bästa fallet) om bildens har något eller inte, men vägen dit är inte självklar. På sätt och vis handlar det det nog ofta om att hamna i så få fallgropar som möjligt. Jag tror t.ex. att mina bilder oftast fungerar sämre om jag på förhand haft en utvecklad idé om vad jag vill åstadkomma eller visa, och ju bättre jag är på att mosta fotografiska tricks för att sätta in bild till den som ritar på den desto bättre förutsättningar har den nog att bli mer än en stilövning. Det är ju inte bara naturfotot som tyngs av estetiska spelregler; såna finns ju i alla fotografiska gener, och det kan vara ganska frustrerande att känna att man inte står fri från de där schablonerna. Men, som sagt, jag tror jag har hittat motiv och sätt att komponera som i sina bästa stunder förmönder något, så länge jag inte kör på autopiloten, stilistiskt.

Finn: Jag brukar inte att vara intresserad av att diskutera teknik, men jag är nyfiken på ditt förhållande till teknik. Min föruttagade mening är att naturfotografi ofta är gjort med teleobjektiv, och om jag har rätt är det i ärliga mängder av dina bilder gjort med tele - men du nämner John Gossage och Robert Adams som ju tekniskt sett gör på direkt mottats sätt! På samma gång lyckas du att få mig att tänka på just dessa fotografer. Det tycker jag är intressant och lite omskakande - hur tänker du själv om den biten?

Sander: Jag finnar ganska lite på teknik - alltför lite ibland, om jag ska vara ärlig. Fotograferar med småblad, och alltid på frihand. Vilket objektiv jag ska använda har jag inte alltid planerat så nog, utan ibland blir det som räcker sätt på kameran. Ja, på grund av min naturfotografiska bakgrund är en hel del av mina bilder gjorda med ett tele, men med tiden har jag allt oftare gått ut med normalen

SANDER BROSTRÖM

INTERVIEW BY FINN LARSEN

I live in Malmö and in Malmö Konsthall you'll find the best bookstore in southern Scandinavia, if you are interested in art and photography. It does duty as my extra library. One day this winter I was scanning the shelves and tables and found a peculiar photo book in two volumes with a signed belt made out of parchment. Once I had carefully taken the two volumes out of the belt, I was somewhat taken aback, because I had never before seen anything like it on Swedish or Danish ground.

Finn: When I saw your book, I immediately thought of John Gossage and Terri Weifenbach, whom I like very much – are you familiar with them?

Sander: Interesting that you should mention them; I have several books by both Gossage and Weifenbach back home, even Snake Eyes, which they made together. They are definitely among my favourite photographers, and a great inspiration.

Finn: I'd like to get back to that, but I guess we should start at the beginning – how did you get interested in photography and how did you get to make images of the world in the distinctive way that characterizes your book?

Sander: Actually I was a young birdwatcher, who after a while started to bring a camera with me. Slowly, taking photographs became more important to me than watching the birds; I'm not really sure what it was that was so appealing. In the beginning it was very much about traditional bird photography, but gradually I started to take more liberties, and I also started to think that the "rules" of conventional wildlife photography were somewhat boring. I'm obviously not alone in thinking that; there are quite a few wildlife photographers who have challenged the ideals of the genre, but after a while I also found strong inspiration in photographic traditions outside of wildlife photography. My aunt Eva Enderlein, for example, was for a long while an amateur photographer, and my father introduced the work of many interesting photographers to me, who opened my eyes even further to how images can be made. And since then we have regularly discussed images – what works, what doesn't work, and why. Do I make images in a distinctive way? I don't know. What you can see in them, I'd think, are my roots in wildlife photography, a lack of interest in maintaining the boundary between nature and culture, and obviously something, which is a bit harder to articulate, which, I assume, has to do with tone.

Finn: I find it interesting that you have come to make the images you are making now from a background in bird and wildlife photography. How do you experience the "rules" for conventional wildlife photography?

Sander: There are obviously many different kinds of wildlife photography, but to simplify a bit you could perhaps say that many contemporary conventional wildlife photographers try to unite rather traditional beauty ideals with an ambition for documentation, a desire to be relatively faithful to what the eye saw. The latter has, at least in Sweden, come to the fore lately because we have relatively recently had reason to debate in which ways wildlife images "might" be edited. But even if many wildlife photographers show restraint in using special effects and other image editing there is seldom an ambition to honestly depict nature in all its guises. Often what is sought are the traditionally beautiful motifs, which are then photographed at angles and in lights which make them as perfect as possible – according to ideals which have somehow come to live a life of their own – preferably grand, with a large wow factor, in the style of National Geographic. That is of course a very limited part of nature; much of it is in reality unorderd, "imperfect", etc. There is a lot of interesting wildlife photography out there, but many photographers run the risk of making and remaking that a postcard of a sunset on a

The name of the photographer who had made the book was Sander Broström. When I got back home I found his home page and sent him an email, where I told him that I liked the book and I suggested that we meet and talk about images, photographers and photo books. It turned out that Sander is living in England during the spring of 2014, so we couldn't meet. Instead there was an email conversation and eventually an agreement that he would be part of the exhibition LAND.

calm mirror-like lake surrounded by beautiful autumn colours. And that inherent conflict between the idea of honest documentation and a rather conventional view of what kind of nature should be displayed, and how, is something that I don't think wildlife photography is doing thinking about.

Finn: How is landscape photography viewed amongst nature photographers, and do you yourself see a difference?

Sander: Yes, apart from what I've already mentioned, there are a few other differences as well. For example, I have the impression that, in the tradition of wildlife photography, the more intimate landscapes, the fragments of nature, are still not as appealing to photograph as the grand views. But most of all, I think the landscape image is made more "pure" in wildlife photography – not just in the manner that the landscape should preferably not show much trace of culture – any human interference – but also in the manner that the landscape is typically not pointing to something else. I'm obviously generalizing now, but you can contrast it with a typical Robert Adams image, for example, where the human is very present in the landscape, and the image also becomes more of a comment, also on that which was not captured by the camera then and there.

Finn: Can you develop a bit what works for you and what does not work and why?

Sander: Unfortunately it is very hard to say something general about that. To be sure, all my images are not cast in the same mould, but more and more I have come to want to make relatively low-key images: which last rather than spectacular images that will impress for a few minutes. In the end I can feel (if I'm lucky) whether the image has something or not, but how to get there is not obvious. In a way it's probably often about avoiding as many pitfalls as possible. For example, I think that my images often work less well if I've had a developed idea beforehand about what I want to achieve or show, and the better I am at resisting photographic tricks to "sell-in" an image to the viewer, the better odds it has to become something more than an exercise in style. It's obviously just nature photography, which is weighed down by rules of aesthetics; you find those in all genres of photography, and it can be quite frustrating to feel that you are not free of those patterns. But, as I've said, I think I have found motifs and ways to compose images that – at the best of times – convey something, as long as I avoid the bit harder to articulate, which, I assume, has to do with tone.

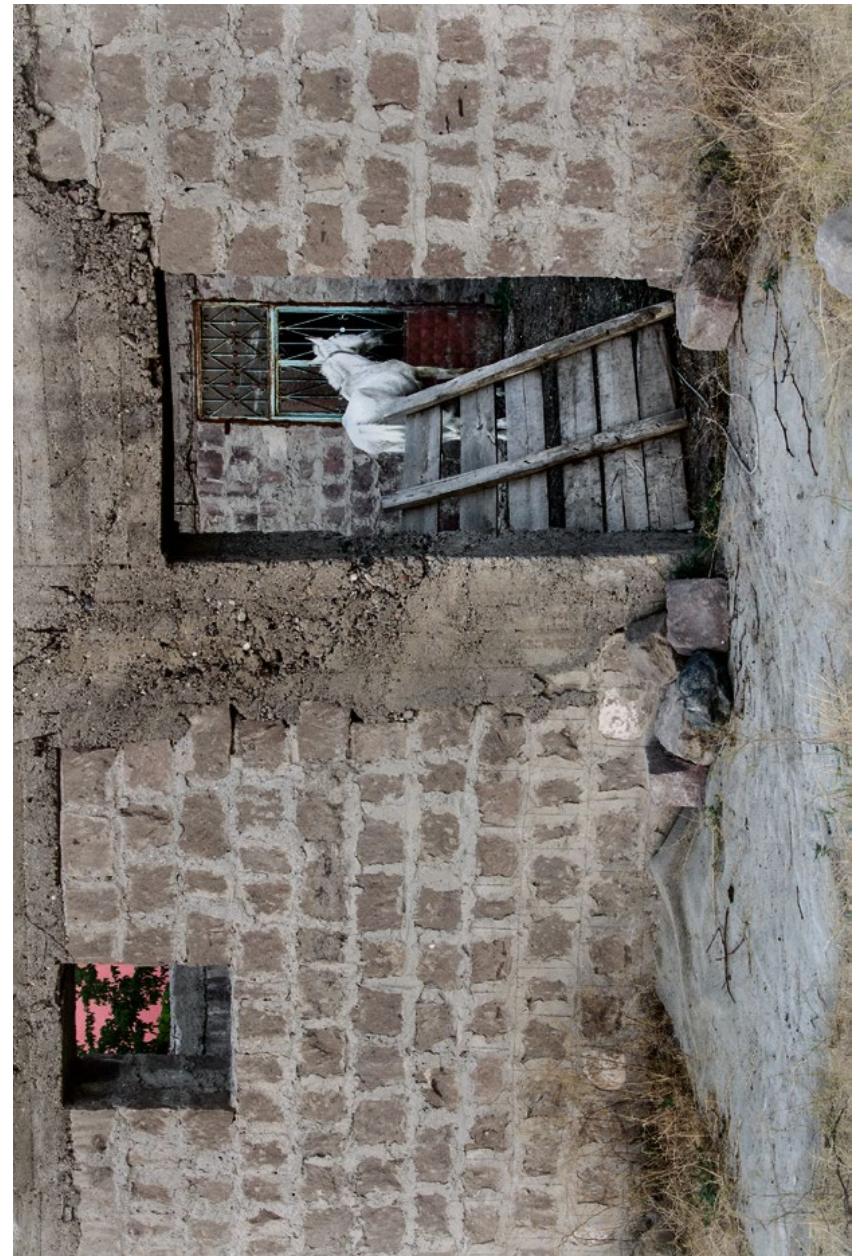
Finn: I'm usually not interested in discussing technique, but I'm curious about your relationship to technique. My preconception is that wildlife photography is usually made with telephoto lenses, and if I'm right then also many of your images have been taken with a telephoto lens – but you mention John Gossage and Robert Adams whose technical approach is the opposite! At the same time, you make me think of just these photographers. I find that interesting and a little mind-boggling – what are your thoughts in this area?

Sander: I'm studying at the Swedish School of London this semester. To study abroad for one semester was a choice available at my high school, and I thought that it sounded exciting. I moved here again when summer vacation starts and will finish my high school education with a final year of studies in Sweden. Now I'm 17 years old so it's getting to be high time to think about what I want to do next, where I've finished school. I'm still quite uncertain, but I may take half a year off before I continue studying. I attend a science oriented high school program and maybe medical studies would suit me afterwards. I have dreamed about a career in art photography, but I don't think I will be doing that full time. Rather, I think I'll try to pursue the artist track in parallel with another professional career. Both because I don't want the creation of images to become a burden or a duty, and also because a future as an art and wildlife photographer is at risk of being quite uncertain, financially.



SANDER BROSTRÖM

Skåne 2012



Turkiet 2013



SANDER BROSTRÖM

Malmö 2011

Spanien 2012



LAND RECORDS 2014

Through my work I investigate the convergence between records of nature in culture and cultural traces in nature. I am drawn to places usually neglected, as they are connected with a degree of aesthetic anonymity. In the act of creating images we turn land into landscapes by pointing out something over something else. Nature is made present; landscape becomes an image to which we can relate. This is the aim of my projects - to draw my view of the world into the world.

In the series LAND RECORDS a number of these over-looked places, or blank spots in the landscape, like fire ponds, plantations, highway land and

earth fills, appear in a state between wild and regulated. A home by the sea is normally an idyllic place, but on occasion a storm hits the shore and turns it into wreckage. Dunes form beautiful recreational landscapes along the coast, but contain forces strong enough to dissolve and destroy buildings and urban fabric. The space of the forest is connected to beauty and calmness, but also to the drama of clearfelling and wildfires. These places are constantly being made and unmade, pulled apart and coming together again. They are permeated by change, sometimes instigated by man, sometimes as a result of the inherent forces of nature. The series record this change and bear witness to the actions of the land.

Pond # 01



LAND RECORDS 2014

Gennem mine fotografiske arbejder undersøger jeg det tidslige sammenfald mellem steder af natur i kulturen og kulturspor i naturen. Jeg er interesseret i steder, som traditionelt ikke tillegges værdi og til overses, idet de udtrykker en æstetisk anonymitet. Naturen går fra at være land til landskab gennem billeddannelse - gennem udpegningen af noget frem for noget andet. Naturen gøres nærværende, landskabet bliver et billede vi kan forbinde os til. Dette er mit sigte - at trække mit syn på verden ind i verden.

I serien LAND RECORDS optræder en række af disse oversete steder, eller hvide plætter i landskabet som branddamme, skovrejsningsområder, motor

vejsrabatter og jorddepoter, i en tilstand mellem det uordnede og det regulerede. Et hus tæt ved havet oplever vi som et idyllisk sted, men det hænder at det hærges og tilintetgøres af storm og uvej. Strandklitter skaber smukke og rekreative kystlandskaber, men rummer også kræfter stærke nok til at oplose og ødelægge bygninger og anlæg. Vi forbinder skovens rum med stilledhed og ro, selv om plantager også rummer renafdrift og naturbrand. Steder som disse er til stadighed i en proces af opbygning og nedbrydning, enten som et resultat af menneskers handlen eller naturens latente krefter. Serien LAND RECORDS registrerer forandringerne og bevidner de handlinger der finder sted i landskabet.



CHRISTINA CAPETILLO

Home # 03



Dune # 01

BIOGRAFIER

BIOGRAPHIES

Bror Bernild (1921- 2013)

Bror Bernild blev udlemt fotograf hos Sven Tück i 1942, og etablerede året efter et atelier for reklame-, mode-, arkitektur-, illustrations- og portrætfotografer i København. Artlæret var i en lang årrække foretiden indenfor dansk reklamefotografi. Var medfotograf på Frihedsrådets film Det gælder din Frihed og blev i 1944 arrestet af Gestapo for at have produceret en fotoportræt om "Folkestrejken". Bernilds primære arbejde var reklamefotografi, men han formidla også, at markere sig som fotograf, ved at forene sin kritiske stillingen og sociale bevidsthed med det kommersielle og populære.

Han begejstrede sig på tværs af samfundets forskellige arenaer, og hans karriere fulgte derved det 20. århundredes udvikling på godt og ondt. Bernild døde i 2013 og står i dag, som et fyrtårn indenfor dansk fotografi, blandt andet på grund af sit arbejde med udstillingen *The Family of Man* af Edward Steichen, som Bernild i 1957 var med til at præsentere på Charlottenborg – en milepæl i dansk foto- og kulturhistorie.

Desuden er han kendt for fotobogen *I vere vilde betekn?*, 1946, der dokumenterer leveverdenen i små, mørke og usunde lejligheder rundt omkring i Danmark. Bogen er repræsenteret i *The Photobook* af Martin Parr og Gerry Badger, og er udvalgt af fotografene fra bogen blev vist på en udstilling på Museet for Fotokunst i Odense i 2010.

Bor Bernild arbejdede i en arrække for Landbrugsrådet

og er på udstillingen *LAND* repræsenteret med en serie

billeder, der er lavet i den sammenhæng.

Bror Bernild (1921- 2013)

Bor Bernild was educated as photographer by Sven Tück in 1942, and the year after he established a studio in Copenhagen for photographs of advertising, fashion, architecture, illustrations and portraits. The studio was for many years the leading in advertising photography. He was a co-photographer on the Danish Freedom Council's movie *Det gælder din Frihed*, and in 1944 he was arrested by Gestapo for producing a photo report on the "Peoples strike" in 1943. Bernild's primary job was advertising photography, but he also managed to assert himself as a photographer by uniting his critical stance and social awareness with the commercial and popular.

He moved across different arenas of the society, and his career followed the development of the 20th century for better or worse.

Bernild died in 2013 and is today recognized as a beacon of Danish photography, partly because of his work with the exhibition *The Family of Man* by Edward Steichen, which Bernild helped introduce at Charlottenborg in 1957 - a milestone in Danish photography and cultural history. He is also known for the photobook *In vere vilde betekn?* can vi vere dette bekendt?, documenting the living conditions in small, dark and unhealthy homes on different locations in Denmark. The book is represented in *The Photobook* by Martin Parr and Gerry Badger, and an exhibition with a selection of photographs from the book took place at Museet for Fotokunst in Odense in 2010.

Bor Bernild worked for several years for Landbrugsrådet,

and at the exhibition *LAND* he is represented with a series

of pictures, made in this context.

Sander Broström (f. 1996), Lund, Sverige. Flerfaldig prisbelønt i internationale fotoavlinger.

Portraits Denied, en monografi i två volymer, publicerades 2012.

På utstillingen visar jag några bilder ur boken och några nya. Jag tror att de visar landskap med djur i snarare än djur i landskap. Vad är skillnaden? Jag vet ännu inte riktigt. Inget landskap och inget djur har hursomhelst lättig mig avbilda det som det är.

Sander Broström (b. 1996), Lund, Sweden.

Several awards in international photo competitions. Portraits Denied, a two volume monograph, was published in 2012.

Some of the images I exhibit are from the book and some are new. I think they show landscapes with animals in them, not animals in landscapes. What is the difference? I am still not sure. Anyway, no landscape and no animal has let me portray it as it is.

Christina Capetillo, 1964, fotograf og arkitekt PhD, udannet fra Det Kongelige Danske Kunstudskolen Arkitektskole. Bor og arbejder i København. Capetillo var med i det nationale fotoprojekt Danmark under forvanding, der resulterede i bogen *Herrfa* hvor jeg står, 2010, og udstillingen *Steder*, der har været vist på en række danske og udenlandske museer i 2010-2012.

Andre publikationer er Et foranderlig monument, 2012, De Musikalets Haver af C.Th. Sørensen, og Uden for myldretid, 2013, om yderområdernes potentielle (med tre andre fotograf).

Udstillingen Uden for myldretid vises på en række udvalgte museer i yderområderne i 2013-2015. Capetillo arbejder bl.a. som repræsentant på Museet for Fotokunst, Brandts, Skagens Museum og Ny Carlsberg Fondet.

Christina Capetillo, born 1964, photographer, architect PhD, graduated from The Royal Danish Academy of Fine Arts, School of Architecture. Lives and works in Copenhagen.

Capetillo participated in the photographic project *Denmark in Transition*, which led to the book *Herrfa* hvor jeg står, 2010, and the exhibition *Places*, featured in a number of Danish and international museums in 2010-12. Other publications include: An Everchanging Monument, 2012, about the iconic *Musical Gardens* by Danish landscape architect C. Th. Sørensen, and *Outside the Rush*, 2013, about the potentials of the outlying rural areas in Denmark. The exhibition *Outside the Rush* is touring a series of Danish museums in the rural areas in 2013-15. Capetillo's works are represented in among others Brandts Museum of Photographic Art, Skagens Museum and Ny Carlsberg Foundation.

Sven Dalsgaard, født 1914 i Randers, hvor han boede hele live og hvor han døde i 1999. Han var en international velorienteeret kunstner, der havde kontakt med den øvrige europeiske kunstner-avangarde og i en periode var han en høj skatet professor på Kunstakademiet - men samtidig var han provinskunstneren, uden for centrum, hvilket måske kan ses som karakteristisk for hans værk, hvor han ofte stilte sig uden for det vedgøgne og legede respekteløs mod symboler og tabuer. Han arbejdede konceptuelt og eksperimentende. Mest kendt er han nok for dannedragtlig i alle tanmelde og utenmelde variationer og monokrome malerier med øjne.

Dalsgaard er også lidt på sidelinjen i udstillingen *LAND*, selv om serien *ITINERARY* (rejsesplan) i den grad falder inden for kategorien *straight landskabsfotografi*. Han er med på udstillingen *fordi han ville være* fyldt 100 år to dage efter udstillingsåbningen, fordi han har inspireret udstillingskurator, Finn Larsen og mange andre kunstnere i hans generation, og fordi det ofte er overset at han arbejdede meget med fotograf - som selvstændige værker, i de mange små kunstbøger og som elementer i grafiske tryk og malerier.

Han er på udstillingen repræsenteret ved værker, der fokuserer på hans anvendelse af fotograf og som er udslæbt af Claus Ørsted, Claus Carstensen og Finn Larsen.

Sven Dalsgaard was born 1914 in Randers, Denmark, where he lived throughout his life and where he died in 1999. He was a well-informed artist, who had contacts with other members of the European arts avangarde and for a period he was a highly appreciated professor of the Danish Royal Academy of Arts. But at the same time, he was still the provincial artist, outside the centre, which might be considered as characteristic for his work - he

often placed himself outside convention and played disrepectfully with symbols and taboos. He worked conceptually and experimentally, it is probably best known for doing the Danish flag in all thinkable and unthinkable variations and for monochrome paintings with eyes.

Dalsgaard is also a little on the side-line in the exhibition *LAND*, even if the series *ITINERARY*, to a great extend can be categorized as straight landscape photography! He is part of the exhibition, because he has been a great inspiration to Finn Larsen, the curator of the exhibition, and many other Danish artists of his generation, and furthermore because it's often overlooked that he in fact worked very much with photography - as self-standing pieces of work, in the numerous small artist books and as elements in graphic prints and paintings.

At the exhibition is represented by pieces of work, focusing on his use of photography, courtesy of Claus Ørsted, Claus Carstensen and Finn Larsen.

John Gossage (født 1946) er en amerikansk fotograf, som har gjort sig bemærket for sine kunster-bøger og andre publikationer, hvor han bringer sine fotografier til at undersøge oversete elementer i blymijlet, som overgivne områder, efterladenskaber og affald samt temaer som overvægning, erindring og forholder mellem arkitektur og magt.

Hans udgivelser omfatter bl.a. *The Auckland Project*, 2010; *Here, 2010: The Thirty-Two Inch Ruler/Map Of Babylon*, 2010, *Secrets of Real Estate*, 2008; *Berlin in the Time of the Wall*, 2004; *13 Ways to Miss a train*, 2004; *The Romance Industry*, 2002; *Snake Eyes*, 2002 (sam. med Terri Weifenbach); *There and Gone*, 1997; *The Pond*, 1985 og 2010; *Hey Fuckface!*, 1984. Flere af disse er udgivet i et udvalgtformat, som f.eks.

De Things That Animals Care About And (1998). Det er en trækasse med plexiglasfront, indeholdende et analt billede. På udstillingen *LAND* er dette værk pakket ud, så man for en gang skyld for muligheden at se alle billedderne i kassen.

John Gossage (born 1946) is an American photographer, noted for his artist's books and other publications using his photographs to explore under-recognized elements of the urban environment such as abandoned tracts of land, debris and garbage, and themes of surveillance, memory and the relationship between architecture and power. His publications include *The Auckland Project*, 2010; *Here, 2010: The Thirty-Two Inch Ruler/Map Of Babylon*, 2010, *Secrets of Real Estate*, 2008; *Berlin in the Time of the Wall*, 2004; *13 Ways to Miss a train*, 2004; *The Romance Industry*, 2002; *Snake Eyes*, 2002 (together with Terri Weifenbach); *There and Gone*, 1997; *The Pond*, 1985 and 2010; *Hey Fuckface!*, 1984.

Several of these are published in unusual formats, which is also the case when it comes to *The Things That Animals Care About And* (1998) - It is a wooden box with a Plexiglas cover, containing a number of picture cards.

At the exhibition *LAND* this piece of work is presented unpacked, allowing you for once to see all the pictures in the box.

Guido Guidi er født i Cesena i Italien i 1941. Han er en pioner i my italiensk landskabsfotografi og er påvirket af både arkitekturhistorie, neorealistiske italienske film og konceptuel kunst. For ham er fotograf en proces som han bruger til at opnå erfaring og indsigts. Guidis værk indrammer en visuel diskurs som vender op og ned på, hvad det betyder at se og hvad det betyder at tage et billede.

Guido Guidi har bidraget med tilgang til dokumentarfotografi som er både intellektuel og visuel. Hans arbejde refererer til både Walker Evans og de ny-geografiske fotografier, og han er en anerkendt autoritet indenfor samtidig italiensk fotograf.

Hans arbejde har først og fremmest opnået anerkendelse

via bøger som Varianti, 1995; *In Between Cities*, 2003;

Bunker: Along the Atlantic wall, 2006: A new map of Italy, 2011; Preganziol 1983, 2014 og Vermente, 2014. Udstillingen Veramente abnedte på Fondation Henri Cartier-Bresson i januar 2014. Den flyttes til Huis Marseille Museum voor Fotografie, Amsterdam i juni og til Museo d'Arte della Città, Ravenna i oktober.

Guido Guidi was born in Cesena, Italy, in 1941. He is a pioneer of new Italian landscape photography, and is influenced by architectural history, neorealist Italian film and conceptual art. Using photography as a process and an experience of understanding, Guidi's body of work frames a visual discourse that revolves around what it means to see, or what it may mean to do an image.

Guido Guidi has contributed to an intellectual and visual approach to documentary photography. His work, which refers both to Walker Evans and to the New Topographical photographers, is an acknowledged authority within contemporary Italian photography.

His work has received recognition primarily through books as Varianti, 1995; *In Between Cities*, 2003; Bunker: Along the Atlantic wall, 2006. A new map of Italy, 2011; Preganziol 1983, 2014 and Vermente, 2014.

The exhibition Veramente opened at the Fondation Henri Cartier-Bresson in January 2014, and then moving to Huis Marseille Museum voor Fotografie, Amsterdam in June and the Museo d'Arte della Città, Ravenna in October.

was a member of The Village Camera Club in New York. After training for a graphic designer at the Industrial Art School, currently HDK, in Gothenburg, he worked as a graphic designer at photography magazines Popular Fotografi and Aktuell Fotografi.

In 1982 he had his first solo exhibition at the Moderna Museet, Stockholm. Since 1985 he has photographed for various documentary projects such as EKODOK 90, for National Arts Council of Sweden and Japan Today EU Japan Fest foundation.

In 2011 he was awarded the Region Skåne Culture Prize and 2012 the Swedish Arts Grants Committee award. The photographs in the exhibition were made during the winter of 2001-02 when he thorough a grant from the Swedish Polar Research Secretariat could photograph in Dronning Maud Land, Antarctica.

The photographs are a study of a landscape with few references in the form of scale and perspective. A passage between abstraction and realism.

During the last few years Gerry Johansson has published a series of books: *Hattfabrikken/Luckenwalde*, Deutschland and Öghundra, 2012; *God Jul og Gott Nytt År* önskar Ann och Gerry Pontic, 2011; *Dalen*, 2010, *Utan Baror*, 2009, *Kvidinge* 2007, *Sverige* 2005 and *Amerika* 1998. Gerry Johansson's exhibition is on show at Malmö Art Hall until 15th June.

Jeanette Land Schou, f. 1958 i København, bosat i Malmø.

Uddannet på Kunstakademiet, Billedkunstskolerne i København i 1998 og cand. mag. i Kunsteorie og formidling i 2000.

Jeanette Land Schou arbejder med video og fotografi og har lavet akadiske udstillinger i ind- og udlænd. Hun er desuden beskæftiget med kuratering, kunstneriske projektudvirkning og undervisning.

Anns Jansson er inaktiv på skælen og andre klassiske kerlark. Hun søker som definérer skælen, andre kerlark og krukan, utan at bli "skælen", bli "kælet", bli "krukan". Skulptering, som er hennes arbejdsmetod, er en viktig del i hør gestalting og tankar formar hennes arbejten.

Finn Larsen er født 1956 i Danmark og bor siden 2004 i Malmø.

Arbejder med langvarige konceptuelle landskabsfotografsprojekter i Danmark, Sverige, Grönland og Tyrkiet. Blandt hans seneste udstillinger er *MANS LAND* om Grönlands kulturulders på Dronkers Kulturhus i Helsingborg. Gallerie P. Kobenhavn samt Qaqortoq Museum, nuvarande HDK, i Göteborg, arbejder han som grafisk formgivare på tidningarna Populär Fotografi og Aktuell Fotografi.

1982 havde han sin første separatutstilling på Fotografiska Museet i Moderna Museet, Stockholm. Sedan 1985 har han arbejdet som fotografi i olika dokumentationsprojekter i landet. Han er mest kendt for sin fotografi fra *Still Movement* fra 1977. Det seneste publikationer är: *A Garden* (Nya Vyer 2013) och *Öresund / Øresund* (Pequod Press 2014).

Jensens bilder har varit utställda både nationellt och internationellt och bilder finns i följande samlingar. Moderna Museet Stockholm, Victoria & Albert Museum, London, Bibliothèque Nationale, Paris och Centre for Creative Photography, Tucson, USA, mfl.

John har erhållit stipendier ifrån Konstnärsnämnden, Gyllars Stipendiat, Arts Council of Great Britain, Stiftelsen Längmanska Kulturfonden, Sten K Johsns Foundation og garantierad författpengar ifrån Författnarfonden.

John S. Webb was born in Clapham, London in 1950. He studied photography at Medway College and later in 1974 moved to southern Sweden.

He has published 13 photographic books; the first being *Still Movements* in 1977. Latest publications are: *A Garden* (Nya Vyer 2013) och *Öresund / Øresund* (Pequod Press 2014).

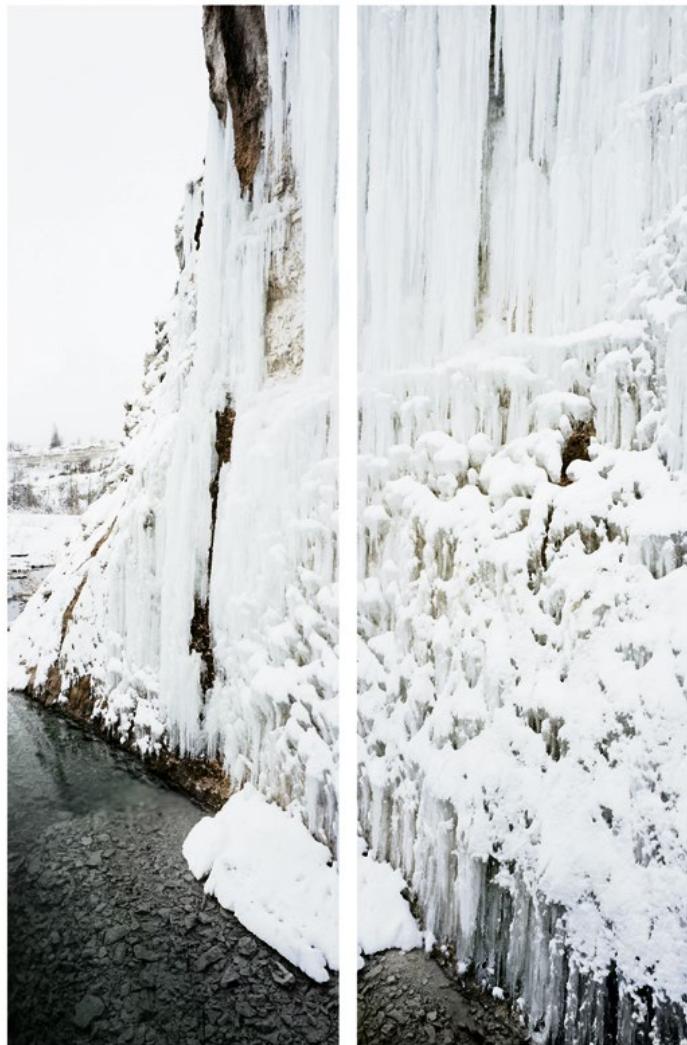
John's work has been exhibited since 1973 and his photographs are in the collections of: Moderna Museet Stockholm, Victoria & Albert Museum, London, Bibliothèque Nationale, Paris och Centre for Creative Photography, Tucson, USA, among others.

John has received grants and awards from Konstnärsnämnden, (The Arts Grant Committee) Arts Council of Great Britain, Gyllars Foundation, Längmanska Foundation, Sten K Johns Foundation and Författnarfonden, (Swedish Authors' Fund) from whom he has at present an author's income guarantee grant.



FINN LARSEN

Kalk/Lime, 2005 -



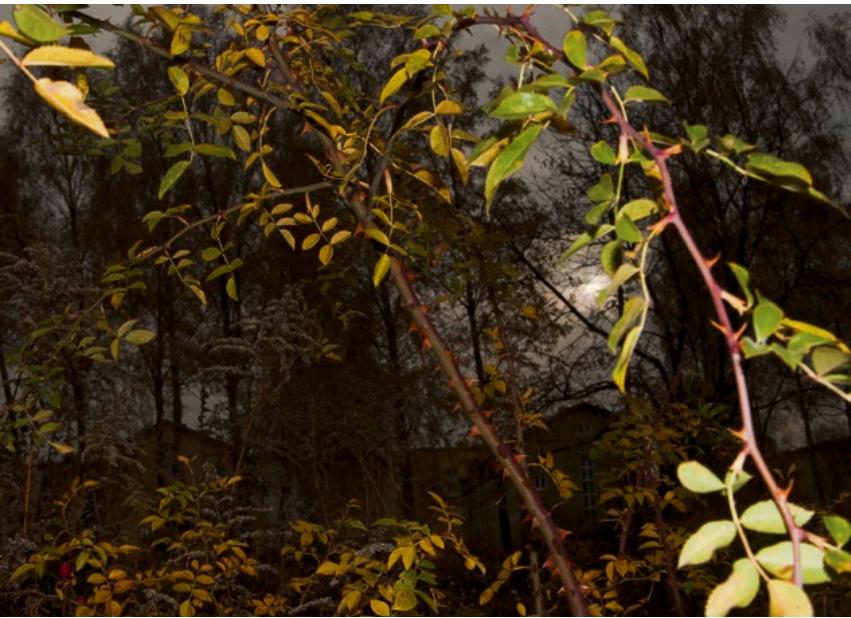
FINN LARSEN

Kalk/Lime, 2005 -



JEANETTE LAND SCHOU

Ribbersborg, Malmö, 2010



Mit fotografier på udstillingen LAND tager udgangspunkt i bogen "Landskaber med ukrudt" (Space Poetry) og suppleres af senere fotos i samme tråd. Inspireret af Willy Ørskovs formuleringer om begrebet "Terrain Vague" er de enkelte fotografier en undersøgelse af landskaber omkring byens bag sider, dens mellemrum og glemte områder. Fokuseringen på det overste er et angreb på traditionelle skønhedsidealier i en slags antiæstetisk diskurs. For at finde mine motiver er det nødvendigt med renset nærvær, og uden sentimentalitet at være tilstede på stedet. Det er således ikke en nødvendig for betragteren at vide, hvor fotografiet er taget, men dets underspillede liv leverer ikke mange andre muligheder for titel, end netop navnet på stedet.

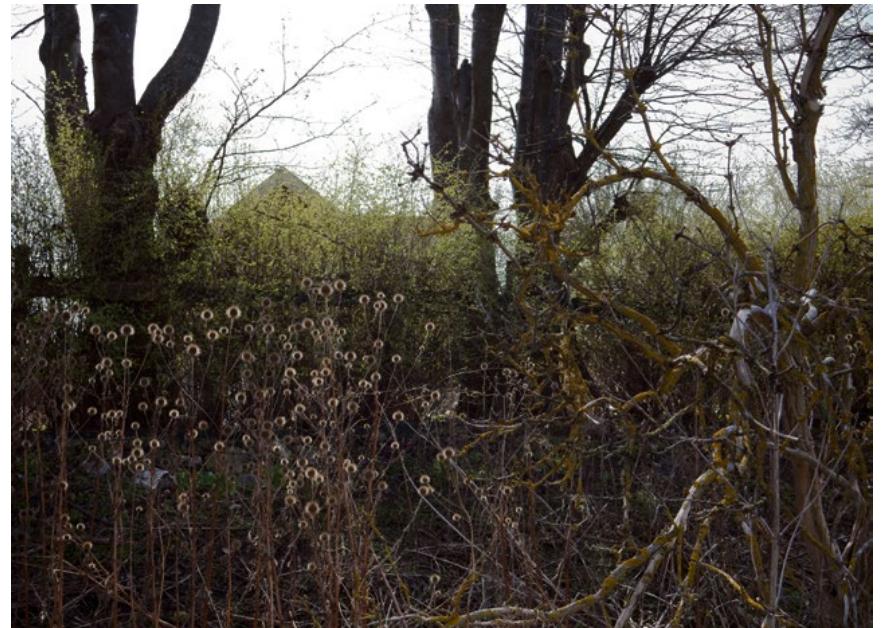
Det er i høj grad øjet, der skaber fotograferne. Indramningen udpeger og fastholder scenen, mens fravær af tydelige objekter og øjens vandring over billedfladen peger på en rastlös natur, og en kultur fuld af overspring og uro. Det er en søgen efter nye æstetikker, efter "det skønne" i det nære, som er brandstof for mig, som for så mange andre billedkunstnere. Det maleriske er en inspirationskilde, som med tydelighed fortæller om virkelighedsopfatelser gennem tiderne. Min fotografiske diskurs omfatter, foruden landskaberne, også et indgående arbejde med "stilleben" der genremæssigt altid har fungeret som billede på det, der til enhver tid er værdifuldt, og som åbner for reflektion. I mine stillebenfotografier søger jeg at fortælle historier og ønsker at eksperimentere med nye æstetiske udsagn og materialer.

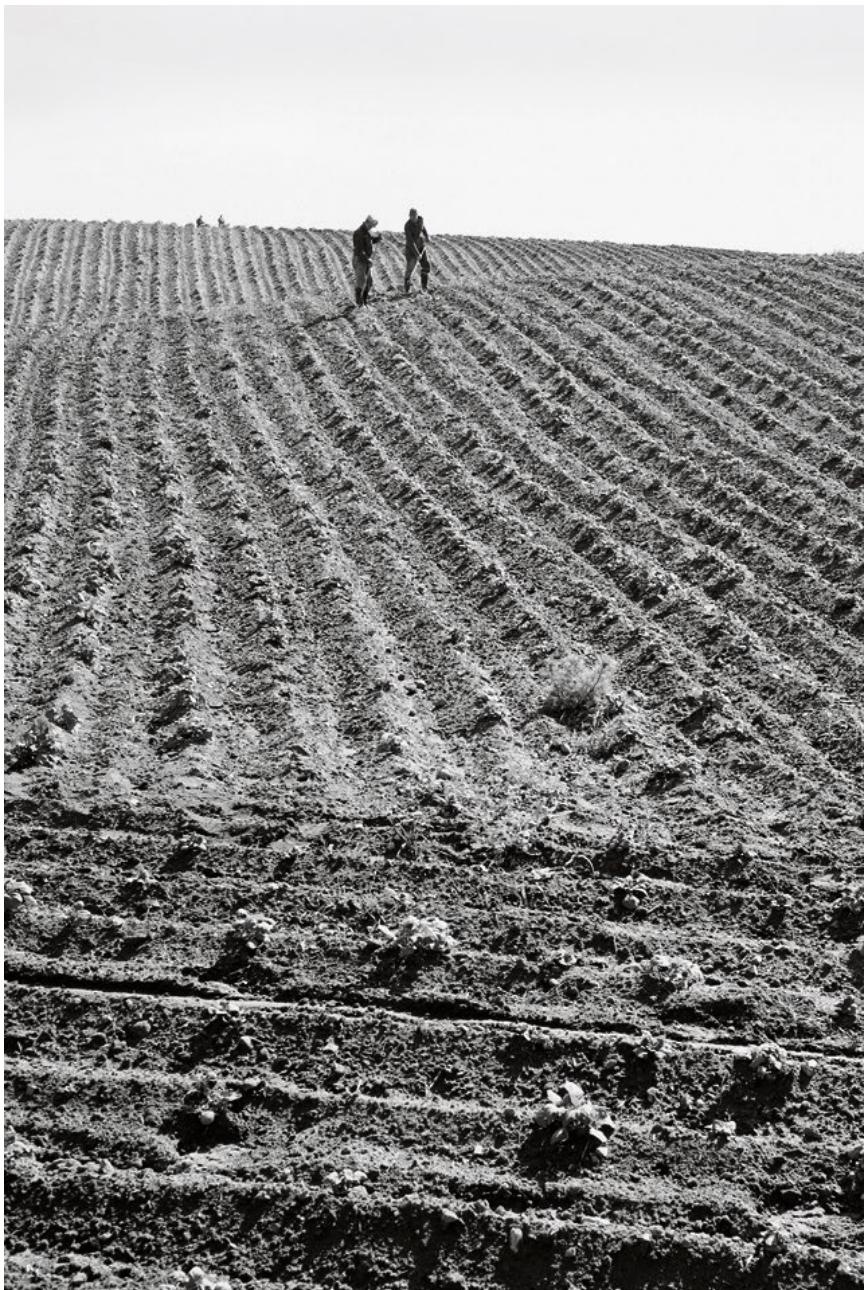
The photographs in the exhibition LAND are an investigation into the landscape found at the fringes of the city; its gaps and its forgotten areas. As such it's a continuation of the theme that is the premise for the photo book "Landscape with Weed", where some of the photos can also be seen, but with the addition of more recent photos in the same vein. The main inspiration for this investigation comes from Willy Ørskov's statements about the "Terrain Vague".

Focusing upon the overlooked and neglected represents a critical stance on the traditional conventions of beauty; a form of anti-aesthetic discourse. In order for me to find my motives I need to be 100% present, purified of any sentimentality about the place I see. The spectator doesn't need to know where the photo is taken, but the understated vitality of the images leave no possibility for titles other than the name of the place.

The constitution of the photos largely takes place in the eye of the beholder. The framing points out and freeze the scene, but the absence of clearly defined objects, and the movement of the gaze across the image surface signifies a restless nature and a culture filled with procrastination and uneasiness. It's a search for new aesthetics and for the beauty of the immediate that ignites me, as it does for a lot of other artists. The picturesque is a source of inspiration, which clearly testifies to the differing perception of reality through the ages.

The discourse of my photography includes, apart from the landscapes, a profound interest in the Still Life genre which have always served as representations of what is deemed valuable at a given time, and which provides room for contemplation. In my Still Life photography I'm telling stories, and experiment with different materials in order to make new aesthetic statements.





BROR BERNILD

LANDSKABELSE

AF BO FRITZBØGER

Forbilleder

Landskaber ses. De tilhører en visuel verden. Vores omgivelser er landskaber, så langt øjet rekker, men så heller ikke længere. Vi befinder os i landskabet. Det er dermed, der skaber skalen. Men landskabet er også i os. Foruden forud givne billeder af og forestillinger om, hvordan landskaber ser ud, ville vi næppe opfatte dem, som vi ger.

Ideen om, at det, der omgiver os, netop er landskaber, var ikke så frugtlig gammel. I hvert fald ikke i historisk perspektiv. For den udspiller af billedkunsten. Forst da man i renæssancen Italien havde udviklet det matematiske grundlag for ved hjælp af centralperspektivet at illustre tre dimensioner i 1D dimensionelle medier som malerier og tegninger, kunne man skabe virkelighedstro billeder. Det vil sige billeder, der sværted til, hvordan øjne er i stand til at opfatte virkeligheden.

Malere var hurtige til at udnytte centralperspektives muligheder i panoramiske skildringer af byer og bjerge. Fra Norditalien bredte traditionen sig gennem 1500-tallet til blandt andet Nederlandene, hvor sådanne billeder i det følgende århundrede blev seriede populære blandt medlemmer af byernes koberdygtige kobmandstand. Billeder af skofjetelbogen på Den Lille Istrids froste kanaler, af landsbyfestens folkeliv eller af klassiske hydescener fra antikkens Arkadien. Og med tiden kom det, som man så på den slags billeder, til at blive kaldt landskaber.

I ordet mødes land med -skab. Landet var et stykke af jordens overflade. Men ikke et hvilker som helst stykke. Det bestemte, identificerbare stykke jord, som jeg ejer, eller hvor du bor. Eller hvor en bestemt lov gælder. Middelalderens nordiske lovgivning bestod af landslove, ikke som de senere romantiserende blev kaldt, landskabslove.

Efterledet -skab er mere tvedygtigt. Det indeholder dels betydningselementer "karaktertræk" grænsende helt til begyndelsen udskillets sammen. Landskaber har altså så at sige visse egenskaber. Det sit eget. Og dels viser det hen til en skabelsesproces. Landskabet er blevet til. Det er, for at udtrykke det passivt, landskabet. Men der gemmer sig bag det et handlende subjekt. En skaber. En, der tegner, maler eller fotograferer. Eller bare en der ser.

Rent sproghistorisk hang landskabet og dets afbildung således helt til begyndelsen udskillets sammen. Landskaber var hverdagens fysiske omgivelser, som de blev set af levende mennesker; eller som den britiske geograf Denis Cosgrove har udtrykt det: "den ydre verden formidler gennem subjektivt menneskelig erfaring". Og efterom synet i denne moderne verden har indtaget pladsen som konge i sansernes rige, baserer vores erfaringer sig i udstrakt grad netop på det. Så landskabsbilleder af enhver slags danner i øjentlig forstand forbilleder for vores forståelse af landskaber. Kulturelle matricer, hvori vores egne subjektive landskabsforståelse bliver støbt.

Sådan var det i 1600-tallers overklasse. Og sådan er det i dag. Men bortset fra de anførte sproghistoriske argumenter er det ingen historisk nødvendighed, at vores omgivelser udelukkende skal oplyses visuelt. Eller at de alene skal betragtes som landskaber. Da perspektiviske landskabsmalerier for 400 år siden begyndte at pryde væggene i nordeuropæiske fyrste-, adels- og kobmandshjem, var det store flertal af befolkningen knyttet til landet på en hel anden måde. De var bender, som

ved at bearbejde jorden brodfodte samfunder. Og bearbejdningen var kropslig konkret. Præget af følesansen snarere end af synet. Bondens landskab var taktilt, det var med antropologen Tim Ingolds ord et gerningskab (på engelsk: taskscape), ikke først og fremmest en visuel kategori. Men i takt med den seneste menneskealders afvikling af det store befolkningstal ikke længere knyttet til arbejde. Vore dages landskaber er for de fleste af os postproduktive fritidslandskaber, og vores relation til dem er passivt anskuende, ikke aktivt forarbejdende.

En dobbelt konstruktion

Sproget afslores altså, at den fysiske verden, der omgiver os, og som vi i mangel af et bedre ord kan fortætte med at kalde for landskab, er skabt, konstrueret. Men der er tale om en konstruktion i to forskellige betydninger af dette ord. På den ene side er store dele af den materielle virkelighed skabt eller i det mindste formet af mennesker. Huse, veje, marker, råstofgrave, skove, grøfter osv. På den anden er vores opfattelse og forståelse af denne materielstruktur formet af bestemte forbillede.

Museumsmanden Peter Riisomøller (1905-1973) lagde ikke fingrene immellem, når han beskrev landskabet som social konstruktion i den første af disse betydninger: "Bonder skaber landet". Det er landbrugets lange historie, der har skabt det danske landskab, som vi kender. Skovryddning, brydning af stenhård ajord og dræning af sumpe efterfulger af endelos stenryddning, godskning og plojning. Og med agerbruget kom den ejendomsret til jorden, som blev selve bondelandsdets tygrad. Ejendomskel og sociale distinktioner udmålt som lovgivning bestod af landslove, ikke som de senere romantiserende blev kaldt, landskabslove.

Med tiden overtog industri- og bysamfundet sin del af det gamle bondeland. Men det skete med udskifningens ejendomskel og 1800-årenes vejføringer som grundlag. Selv vores dages parcelhuskvarterer er i substantisen konstrueret af bonden; eller i mindst del af den landmænds, som arbejdede for dem. Senere er andre lag kommet til. Forst industrialisering og urbanisering efterfulgt af afindustrialisering og forstadsdannelse. Så omdannelse af funktionsområde bymider og havnefronter til fashionabile beboelseskvarterer. Og i dag er intet set i Danmark – eller i den vestlige verden i det hele taget – uberoet af mennesker.

Det har gennem historien været produktionen, og det vil sige kamper for det daglige brod, der havde den dominerende betydning for landskabskonstruktionen. Men som led i formukoncentrationens sociale udskilleslob blev uproduktive landskaber tidligt tillagt en særlig værdi. Fordi de farreste havde råd til at lade store arealer henliggende i en bestemt, udtrykt form. Anlæg af 1700-tallets såkalte landskabsbøver var nemlig betydelig mere arbejdskrevende end selv den mest intensivt dyrkede markjord. Men når først en "en ganske ny natur [var] dannet under kunstnerens hånd", havde billedkunsten i landskabsbøven et opdrag forbillede for, hvordan uberoerte, varierede, pastorale og med tiden i stigende grad nationale landskaber skulle tage sig ud. Så også i den forstand kan det være rigtig vanskægt at skele mellem landskab og landskabsbøvede.

resultater af en proces, hvor "kulturen handler, naturlandskabet formidler og kulturlandskabet er resultatet". Han lagde dermed afstand til den tradition for fysisk determinisme, som havde præget hans fag gennem århundreder. Fra tanken om, at mennesker til alle tider har måttet tilpasse sig landskabet, og at denne tilpasning gjorde dem til det, de var. Eller, med en omskrivning af Riismøller, at landet skaber bonden. Men det er et spørgsmål, om denne affejning af omgivelsernes betydning for kulturen, for munden som mennesker lever sammen på og forstår sig selv og hinanden, ikke var lidt for hurtig. Om ikke miljøet i vidiesté forstand er en væsentlig kulturskabende faktor.

Vi har her et klassisk eksempel på sammenstødet mellem to analytiske tankefigurer, som det i praksis viser sig ganske vanskeligt at forene: mellem tilpasning og handlen, mellem determinerende strukturer og oprorske aktører. I sjælkjøbsskiltet af samfund og landskabet er der så godt som umuligt at anlægge begge disse synsvinkler samtidig. Men virkeligheden bestod jo netop ikke af stivnede øjeblikke men af bevægelse, af forandring. Og i det perspektiv forekommer aktør-struktur-problemet ikke helt så uloseligt.

Før mennesker har til alle tider håndlet på grundlag af det strukturelle udgangspunkt, som de nu havde. Psykisk og materielt. Men handling skaber forandring. Og derfor har udgangspunktet for næste generation været et andet. For 200 år siden var det stort set umuligt at dykle løvtræer i Vestjylland. Det er det ikke i dag. Strukturen, landskabet, har ændret sig. Det er blevet forandret. Men det er mennesker, som tog det i forandrigen, også. Det er det, som den britiske sociolog Anthony Giddens (f. 1938) kalder strukturation: struktur og aktør betegner gengist hinanden i en endelos frembringelse af nye strukturer og nye aktører.

Hvor forståelsen af landskabet som et historisk formet kulturprodukt er meget konkret, så er den anden betydning af betegnelsen konstruktionisme det ikke. Normalt går vi som mennesker ud fra, at sådan som vi ser verden, sådan er den. At vores sansninger så at sige korresponderer med, hvordan verden virkelig er. Men man kan bare nævne, hvordan andre arters øjne er bygget til at modtage stråling af helt andre bolgelængder end vores. Så en engang blomster egentlig gule, som vi opfatter dem, eller violette som bier ser dem? Sansningerne, oplevelsen, tolkningen, er med til at konstruere vores virkelighed. Så også i den forstand, er landskabet en konstruktion.

Denne anden konstruktion handler imidlertid ikke kun om, at vi som art opfatter omgivelserne på vor måde. Når rummet eller landskabet er socialt konstrueret, så lægger forskelle i forståelsen af landskabet. Det er forskellige landskaber, der lever forskellige samfund, grupper og individer i forskellige landskaber.

med den objektive virkelighed. For ellers var vor art formeltlig for længst roget i evolutionens store skraldespand.

Som nævnt udspiller selve begrebet landskab af forestillingen om en skabelsesproces, en konstruktion. Og heri ligger altså en antagelse om, at der snarere end landskabet selv er vores forestillinger om det, der har betydning. Eller måske mest af alt, modet mellem disse to. Måske gælder en euklidisk geometri nok i landskabet, men skal man rigtig forstå det, er eksakte vinkel- og afstandsmål ikke de eneste relevante. Så kan tiltrækning og frastødelse, længsel og gensyn måske være nok så væsentlige realiteter.

Den klassiske afbildung af landskabet fra renæssansen frem til 1800-tallets Gulddalermaleri påvigner med sine visuelle virkemidler beskueren en helt bestemt synsmåde. Det udover en visuel magt, der sidder overfor på de virkelige landskaber, som billedeerne repræsenterer. For det første er der som nævnt centralperspektiv, hvor en noje placering af forvindningspunktet så at sige sætter beskueren i malerens sted.

For det andet er der billedebeskrivning og komposition. Det var også i renæssansen, at man forlovte begyndte at anvende det at allerede lange kendte såkaldt "gyldne snit", der også er matematisk fundet. Vi er blevet vannet til at betrachte verden i udsnit af gyldne snit. Og til at se landskabet som en scene bestående af bagtræ, sætstykke og proskenium. Sammen med centralperspektivet lokker det beskueren til at tro, at han eller hun betragter virkeligheden. Og netop virkeligheden i bestemt form. Billedet bestemmer virkelighedsopfatelsen. Og der er en (og kun en) rigtig måde at betragte på.

Bevægelse og forandring

Moderne landskabsbyn er præget af opbrud og bevægelse snarere end af stilstand og forankring. Vi betragter landskabet, når vi bevæger os gennem det. Det er ved forden, at vi sanser vor omverden. Netop bevægelsen bringer landskabet en sregen forandrerhed, som står i modsætning til afbildungens statiske landskaber. Men vi ønsker næppe forandrerheden. For billedkunstens sceniske landskab har for længst invaderet vores øve til at op leve. Bevægelsen bliver til en endelos række af tablæbere snarere end til levende landskaber.

Der er noget sindbilledigt i, at en af Sveriges største kendere af landskabets og dets udviklingshistorie, Mårten Sjöbeck (1886-1976), i et langt arbejdsliv var ansat ved Järnvägstrysselen, for hvem han udgav adskillelige glimrende rejsebøger. Hvem skulle vel være bedre til at skildre vor langstrakte nabolandskabelige mangfoldighed end netop en ansat ved banen? Den jernbane, som ved anlægget af nye stationer bedst sogte at forme deres landskabelige omgivelser, så de pedagogisk sammenfættede en hel egen karakteristika i arkitekturen og planteverden.

I dag er landskabsoplevelsen ikke længere domineret af togrejsens kollektivitet men af bilens individualisme. Men det er stadig bevægelsen, som skaber landskabet. Det udvides i takt med, at synsvinden flytter sig. Så der er en del smak, der ikke kan tilpasse sig landskabet. Det er et stort set forstørrelse af nye stationer, der ikke kan tilpasse sig landskabsrummet. Den er på forhånd dom til at blive overfladisk, visuel. Gennem bilruden.

Det er også et stort set forstørrelse af de steder, som er stedet. Nogen steder. Levet land. Fotograferet med følesansen snarere end med synsensen. Ikke fordi der er nogen særlig grund til at idylliserede steder på rummets bekostning. Man møder ikke sjældent en forestilling om, at rummet er det forjagede, overfladiske nutidsmenneskes vinde på landskabet, mens stedet sender tanken tilbage til fortidens lille, solidariske landbosamfund i pagt med naturen. Men sådan er vi jo ikke nødvendigvis (hele tiden), og sådan var fortiden heller ikke. Stedsaspekter indbærer ikke nødvendigvis en mere æstetisk, etisk eller bæredygtig tilgang til de fysiske omgivelser. Steder er ikke nødvendigvis smukke og hyggelige. Men de er vores steder. Og de er i øjeblikket forstørret enestående. De kan ikke – som rummet – generaliseres.

Landskabets steder har altså deres særlige kendtegn netop ved at være historiske, ved sammen med mennesker at have taget del i tilværelsens omvaltringer. Erindring er derfor knyttet til steder. Individuelle erindringen så private, at ingen andre kender dem, og ingen kan erkende sporene i landskabet. Måske fordi de snarere er i sindet. Barndomshjemmet. Ulykken. Det første kys. Men også kollektive erindringen, der ligeffrem kan indgå med stor vægt i national eller anden kollektiv identitetsdannelse.

Hele landskabet er strategtaget et stort arkiv over for vores historie. Fordi det er historieskab. Det findes ingen højre eller pletere, som ikke rummer en historie. Om vejanlæg, bebyggelsesprædning, opdyrkning, høvdinge eller noget helt fejlte. Men nogle historiske spor tiltrækker sig større opmærksomhed end andre. I lovgivningen finder vi ligefrem listen over, hvad der skal bevares, fordi det er historisk: gravhøje, skibssætninger, vandmøller, aersgær osv. osv. Men disse forankringspunkter for den kollektive historie er jo netop opført med at være steder og blevet del af et objektivt forvaltningsrum.

Det gælder også det store flertal af de steder, som inden for de senere år har fået prædiket erindringsted knyttet til sig. For erindringstider er netop oftest karakteriseret ved etableringen af en eller anden form for mindesmærke, der relaterer lokaliteten til den generelle nationale historie. Stormen på København, Landboreformerne, Genforeningen 1920. Men selvom mere eller mindre officielle monumenter grundlæggende tilhører rummet, kan de nytte af dem jo sagtens samtidig være sted for grupper eller enkeltpersoner med særlig relation til den konkrete historiske begivenhed. Den likviderede modstandsmands barnebarn ser med andre øjne på kobberpladen med teksten: "Her faldt", end vi andre.

Nogle særligt sjeldne, typiske eller velbevarede historiske landskabsstørre betegnes i dag som såkaldte kulturmiljøer. Steder, hvor historien angivelig er særlig markant repræsenteret. Men også disse steder er dybset set bort de dele af det landskabelige rum, hvor en abstrakt systematisk analyse har påvist, at der findes betydningsfulde spor efter den store, generelle histories malestok. Og desuden har de fleste kulturmiljøer det klas-

siske landskabsbilledes karakteristika. Møget få af dem er grimme. Men det store flertal af individuelle erindringssteder, som i praksis har betydning for flest mennesker, hverken kan eller skal i sagens natur beskyttes eller vises frem. For dermed ville de jo blive taget ud af den historie, som de er en del af.

Landskabets tegnsprog

Afbildning af landskabet har altså siden renæssancen været indsat i centralperspektivets jernbur, som det har været så godt som umuligt at undslippe. For malerkunstens vedkommende skete det først med det sene 1800-tals opgor med naturalismen; for fotokunstens langt senere. Og selvom den nu findes væsentlige oppositionelle kræfter inden for begge kunstarter, har de ikke megen kvantitativ effekt. Det er stadig Guldaldermaleriets idealer, der sætter standarden for gode landskabsbilleder (og for gode landskaber).

Der er gjort mange forsøg på at forklare, hvorfor "den brolende højrt ved skovsoen" har haft så stor gennemslagskraft. Ikket for at så gludaldermesters i hærtornet med Trommesalsmaleren. Der er kvalitetsforsk. Men de har idealt til fælles. Og måske vil moderne kognitionsforskning en dag påvise, at den geografen Jay Appleton (f. 1919) og biologen E. O. Wilson (f. 1929) har ret, når de havder, at netop den slags skønne landskaber, som gludaldertraditionen dyrker, ret beser bare er ideelle habitarer for sådan nogen opretstående primater som os.

Akkurat som malerier og fotos udtrykker sig på bestemte, konventionelle eller oppositionelle måder, således har også landskabet selv nogle visuelle kendtegn. En landskabets semiotik. Og det, som tegnene viser hen til, er historien, eller rettere historietiden. For der er ikke en men i egentlig forstand historier indlejet i landskabet. Historierne er individuelle, så dem kan vi ikke uden videre afslæse. Men nogle af tegnlementerne går igen.

I modsætning til skriftsproget – men som alle andre former for visuelle koder – er landskabsemotikkens tegn flertydige og abne for fortolkning. Der findes ingen generelle nøgler; alt er bunder til sted, tid og personer. Så når det gører rigtige, konkrete landskaber, hvor mennesker bor (eller fotografier af sådan nogle landskaber), kan vi ikke bruge billedanalysens kasse med standardværktøj.

Møget enkelt kan man sige, at der især knyter sig betydning til tre forskellige formelementer. Afgrænsede flader, som for eksempel kan være både administrative territorier såsom kommuner eller stater og kobstadelens parker. Men følles for fladerne er, at de ofte har en retning; en på forside op imod en snukset bagside. Forhavens prydbuske mod baghavens bilvæg. Eller Grønlands trodsigt blomstrende havevædder mod godt gemte lossepladser hinsides myndigheders kontrol og interesse. Nogle af disse glemt eller uønskede steder kan man ligefrem, med den franske antropolog Marc Augé (f. 1935), betegne som ikke-steder. Altså umiddelbart stedets negation. Men det er de kun, hvis man gør sig idylliserende forestillinger om stedets kvalitet. For steder kan akkurat lige så godt bære erindringen om smerte og lidelse som om glæde og tryghed. Steder kvalitativt i modsætning til rummets kvantificerbarhed. Men om kvalitetens art kan man intet sige på forhånd. Forladte drivhus i Spanien er på en gang både steder og ikke-steder.

Landskabelige steder med en vis udstrækning kan desuden, hvad enten de er menneskeskabte eller ej, have en varierende grad af åbenhed. Man skelner herimod blandt andet mellem hermetiske og heftiske

steder med reference til de to antikke guder Hermes og Hestia. Det er imidlertid ikke forstørrelsesrolle som kemiens grundlægger og derfor det tæt lukkede, som betegnelsen henviser til, men tværtimod hans rolle som kobmanden og handelenes guddom. Det hermetiske rum ellersted er åbent og indbydende. Hestia var derimod gudinden for hjemmets ildsted, og det heftiske sted lukker sig og sig selv. Det er indlysende, at forskellen mellem det hermetiske åbne og det heftiske lukkede er også markant for arkitektoniske steder, som afspejler en særlig funktion.

Linjer er et andet gennemgående tegnlement. Nogle danner grænser mellem flader. Men ud over at adskille, er grænser også ofte nogen i deres egen ret. Som antropologerne Achil Gupta og James Ferguson skriver: "Fiktionen om kulturer som adskilte, genstands-lignende fenomener, der optager adskilte rum, bliver usandsynlig for den, der lever i et grænseområde". Grænsen er både en linje og en flade. Eller måske bør man rettere altid spørge: grænse for hvem og hvad, og i hvilke henseender?

Linjen kan imidlertid også fungere som korridorer, der åbner og spreder smarene end at lukke og afgrænse: skovveje, motorveje, jernbanejernbaner. Historiske spor efter samfærsel og forbinderelserne men også spor efter dem, der færdedes og blev forbundet.

Endelig er landskabet for det tredje fuldt af punkter. Punkter vil typisk have karakter af sted. Og de kan have så mange forskellige betydningsslag, man kan forestille sig. For eksempel fungerer mange punkter som pejlemærker på rejsen ad kendte ruter eller som fiskpunkt, man vender tilbage til. Men det gælder for hele ideen om et særligt landskabsligt tegnssystem, at tegnene ikke skabes af landskabet men af beskueren. Det er i fortolkningen, at tegnene bliver til linjer eller punkter. Ikke i det fysiske miljø.

Landskab uden grænser

Landskabet er definieret af synsvinden. Men det betyder ikke, at landskabet er isoleret. Tværtimod sker der i disse år en stadig tærttere gensidig sammenknytning af alverdens landskaber. De globaliseres. Når regnskogen på den anden side af kloden omdannes til palmeoplantninger, så da kan naturpleje pittoreske, bevaringsværdige overværdier. Nye steder bliver skabt, brugt og forladt. Og i kolvandet på det evindelige jagt efter et kolle billigt og selge dyrt, som er von eneste tilbageværende fællestrosbekkelser, bliver der overalt efterladt ikke-steder. Forstads uanvendelige industrigrund, det halvt mangenskabne husmanskredd og den afsnørde græsgrabat mellem motorvejens sloper.

Nutidens postmoderne og i nogle – men også kun nogle – egne af verden postindustrielle landskab er global. Den (oplevede) verden bliver mindre. Tid og sted komprimeres. Tallede lokale landskaber indgår i mindst ligeså mangfoldige forbinderelser med andre steder jorden rundt. Så globaliseringen består landskabet i indgåelsen af forbinderelser på mange niveauer. Ikke af en ophævelse af det lokale. Den er, med den belgiske geograf Erik Swyngedouws ord, snarere en globalisering. En proces der inddrager og sammenknytter partikulære virkeligheder; herunder landskaber.

Frem for alt har globaliseringen imidlertid gjort det tydeligt, at der ikke findes noget arkimedisk punkt, hvorfra verden (og landskabet) kan beskrives sandt og generelt. Indbyggere i tidligere vesterske kolonier har en beklagelig tendens til at se underledes på tingene end deres gamle

herrefolke. Hvad enten det handler om Indiens eller Gronland. Sandheden er altid situeret. Bundet til tid, sted og personer. Eller med andre ord: virkeligheden er konkret, particulær. Der er ingen plæ på denne klode, der er mere eller bedre landskab end andre.

Derfor opsoeger det postmoderne demokratiske landskabsfotografi ikke længere bestemte typer af landskaber, som traditionen på forhånd har udpeget som idealtypisk skønne. Ikke for at dyrke græmmeden. Men fordi den uendeligt varierede almindelighed har sluppet landskabskildringen ud af centralperspektivets og de pane manuers jernbur. Det uanseliges æstetik har vundet. Og med den de virkelige historiens landskaber. Landskaber som ikke først og fremmest er visuelt konstruktioner men resultater af handling. Af liv, der leves.

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PROGRAM

3.6. KL.16

ARTIST TALK: JEANETTE LAND SCHOU

4.6. KL.16

ARTIST TALK: CHRISTINA CAPETILLO

5.6. KL.19 – 21

EXTRA ÅBENT – SOMMERAFTEN I

MUSEUMSBYGNINGEN

EXTRA OPEN FESTIVAL EVENING

10.6. KL.16

ARTIST TALK: JOHN S. WEBB

11.6. KL.16

ARTIST TALK: FINN LARSEN

12.6. KL.17 – 19

FOTOFORUM: GERRY JOHANSSON,
JEM SOUTHAM OG JENS FRIIS (BRANDTS)

14.6. KL.12 – 16

FOTOBOGEN SOM SAMLEROBJEKT

19.6. KL.16

FOREDRAG: LANDSKABELSE,
BO FRITZBØGER

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LAND

5.9.2014 – 19.10.2014

PHOTOTEK
Esbjerg

Man-tors: kl.10-18 / Fre-lør: kl.10-14
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STATENS KUNSTFOND

THE DANISH ARTS FOUNDATION



BANJA RATHNOV
Galleri & Kunsthandel

Tirsdag – lørdag kl.12 – 16
Tuesday – Saturday 12 – 4pm

Museumsbygningen
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