

## Chapter 28

# Landscape and Art

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The currency of landscape in cultural geography during the last 20 years has been closely, if sometimes contentiously, associated with an engagement with the visual arts. There have been increasing studies of landscape art in a variety of media, with landscape as a subject, as in landscape painting and photography, as a material, as in landscape gardens and earthworks, and as a locus, as in site-specific sculpture and mural art. These studies have identified different genres of landscape art, in the worlds it represents, both within and beyond the boundaries of works, including the places portrayed, vantage points and spatial projections, relations of figures and landscape, locations where works are produced and consumed. Landscape art, in its various forms, is now, along with a variety of cultural representations, an established source in studies of the geographies of broad formations such as modernity, national identity, imperialism, and industrialism, usually through studies of specific subject matter such as rivers, cities and clouds. Geographical interest in art is part of broader, interdisciplinary exploration of the culture and meaning of landscape in the humanities and creative engagement with landscape as a genre in contemporary art practice.

This broad field of concern with landscape and art has, perhaps inevitably, been one of differentiation and dispute as well as collaboration and integration. The framed rural view, the historically dominant and still most popular form of landscape art, has been put into question, provoking representations of land and life which claim to oppose or radically revise landscape as a genre, and ideas of landscape which resist its register as an artistic, or even visual, image. Such critiques are nothing new, dating back in the Anglophone world to eighteenth-century disputes about the power of the picturesque as a landscape aesthetic (Copley & Garside 1994). These disputes are arguably a source of landscape's vitality as a form of art, field of vision, and arena of critical enquiry (Daniels 1989).

In this essay I chart the main currents of work on geography and landscape art in the Anglophone world since the mid-twentieth century, focusing on the period since the 1980s. This will involve traversing various cultures of geography, mostly various practices of teaching and research in the subject as instituted as an acade-

mic discipline, but also geography as an extramural pursuit and as an intellectual perspective in art history. In the process I want to consider 'art' as well as 'landscape' as a cultural keyword, for its connotation as a practical skill, in such accomplishments as mapping and mountaineering, as well as imaginative creation, as in painting and sculpture; in so doing I want to plot the shifting place of *landscape art* within a wider *art of landscape*.

### Art and Environment

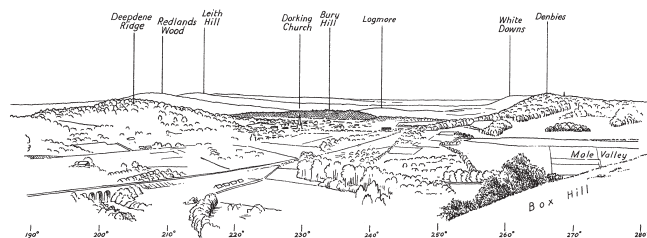
Mid-twentieth-century writings on visual art in geographical texts developed from traditions of work on culture and environment, on the aesthetics of scenery and regional surveying. Many of these writings are concerned with geographical teaching and its place in the curriculum of popular education, and if they paralleled a broader culture of travel and landscape appreciation, they are often set against its more passive and superficial pleasures, to produce alert and active citizens (Matless 1998). The appreciation and practice of art was part of geography's intelligence as an observational discipline, part of a repertoire of techniques, including map reading, lantern slide viewing, landform modeling, and section drawing, to instruct people in picturing the world and participating in it (Ploszajska 1999).

An article in *Geography* on 'The Influence of Geographical Factors upon the Fine Arts' (Robinson 1949) cites surveys of painting, architecture, sculpture, and cultural development to identify those 'material factors of the environment' which shaped artistic style (materials, subjects, symbolism) from rock and soil (pigment, potter's clay, building stone) to relief and climate (Japanese mountain motifs, Van Gogh's palette in Provence, Constable's clouds). The point was to identify geographical character and personality, national, regional and local. This line of thought, especially on climatic influence, can be found in popular texts on both physical geography, for example Gordon Manley's *Climate and the British Scene* (1952), and on the visual arts, notably Nikolaus Pevsner's *The Englishness of English Art* (1956). Originally broadcast as the Reith Lectures on BBC Radio, Pevsner describes his book as an essay in the "geography of art" and the "cultural geography of nations." The émigré author identifies England's "moist climate" along with "restless enterprise" and monosyllabic language ("its prams and perms, its bikes and its mikes") as key influences on a range of cultural artifacts, from Turner's late canvases to textile mills and hammerbeam roofs, which might collectively be identified as 'English art' (Pevsner 1956: 15–25). This national tradition encompassed the products of polite and vernacular society, and if it did not conform to a high cultural canon of art, as seen in museums, palaces and churches, it was an integral part of the cultural environment, inside and out, and a sign of its visual order.

The most sustained and wide-ranging studies of the geography of art were published as a series of articles in *The Geographical Magazine* from 1935 to 1958 during the founding editorship of Michael Huxley. The magazine promoted geographical knowledge (including assigning half its profits to a fund administered by the Royal Geographical Society "for the advancement of exploration and research") within the broad and popular educational field shared by other illustrated magazines of the period. In its mix of cultural enquiry and current affairs *The*

*Geographical Magazine* was pitched somewhere between *The Studio* and *Picture Post* and, with those magazines, provided an outlet for the revival of interest in landscape art in Britain, which in new work took on a literary, illustrative form (Mellor 1987). The cultural trajectory of *The Geographical Magazine* contrasted with that of the US produced *National Geographic* whose postwar photojournalism was criticized at the time for being frivolous and shallow, in presenting a bedazzlingly colorful tourist world driven by the development of Kodachrome (Bryan 1987: 286–305). Huxley commissioned over 20 generously illustrated essays on the visual arts for *The Geographical Magazine*, mainly painting, and a comparable number on literature, mainly poetry, from both established and new art historians, literary critics, and travel writers, to show “the relationship between art and environment.” Some essays explored connections between painters and places, for example Poussin and Normandy, Van Gogh and Provence, Paul Kane and Western Canada, Edward Lear and Albania; others were more generic, such as ‘Chinese Painting and the Chinese Landscape,’ ‘Gardens in Persian Miniature Painting,’ ‘Animals in Art,’ and ‘Scandinavian Sculpture.’ They were part of a broader commitment to cultural issues, such as this list from the volume for 1946–7: Javanese classical dances, old Swiss maps, English porcelain figures, Egyptians and snakes, Butlin’s holiday camps, and the diffusion of Greek culture. There were also at this time a number of essays on postwar reconstruction, particularly nation-building and rebuilding, to which those on art and environment can be connected (for example the article on ‘The Albania of Edward Lear’ followed one on ‘The New Albania’). A key article in this year is ‘Art and Environment in Australia’ by art historian Bernard Smith, abstracted from his book *Place, Taste and Tradition*, one of the first to address the colonial dimension of art and the diffusion of conventions of landscape painting across contrasting physical and social settings. Smith focuses on the contrasting climatic regimes of native English and native Australian art, maintaining that “a culture does not spring from an environment but from the subtle interaction of the environment upon [*sic*] the activities, needs and ambitions of the people of the country.” This expressly ecological perspective is extended to aboriginal art, and to the influence of such art upon Australian painters in a western, modernist tradition. Neglected “both in its homeland and abroad,” Australian art offered evidence of a “maturing culture” of a postcolonial nation (Smith 1946–7). Visual art in *The Geographical Magazine* is presented as a positive cultural force, a language of international understanding.

The practice as well as appreciation of landscape art was part of the tradition of geographical education promoted by the Field Studies Council. Formed in 1943 with the intention of promoting a variety of outdoor studies, the Council established centers in contrasting ecological regions of England and Wales, the first at Flatford Mill, the hub of both the painter John Constable’s family business and much of his art (Matless 1998: 256–7). Flatford Mill specialized in art practice, including courses on botanical illustration by the painter John Nash in the 1950s, but it was Geoffrey E. Hutchings, the warden of Juniper Hall in the Weald, and one of the founders of the Council, who took the lead in promoting a distinctively geographical art of landscape drawing. Towards the end of his career, Hutchings summarized the method and philosophy in *Landscape Drawing* (Hutchings 1960). Published by Methuen in a portable sketch-book format, this was part of a resurgent market in



**Figure 28.1** Geoffrey Hutchings, *Field Sketch of the Landscape Panorama. A Portion of the View from Precipice Walk, Dolgelly, from Landscape Drawing* (1960)

beginners' manuals for amateur artists, such as the books of Adrian Hill, a noted topographical artist of the 1920s, who made a new career on BBC television in the 1950s and 1960s with his *Sketch Club* programs.

In the face of the increasing popularity of photography in geography texts, and what he saw as its limitations as a medium of landscape *interpretation* (as opposed to *reproduction*), Hutchings set out a series of basic graphical guidelines, including advice on materials as well as techniques. Allied to the arts of drawing maps, sections, and profiles, landscape drawing could portray articulations of structure and scenery, land and life, and with annotations, specify details of land use, vegetation cover, and settlement pattern. Geographical drawing did not just reflect an informed knowledge of what is seen, it was itself an act of observation. The book is illustrated with Hutchings' annotated panoramic drawings (figure 28.1), a few by geography students, and also those in a century-old tradition, including examples by Archibald Geikie, A. E. Trueman, Alfred Wainwright, Edward Lear, David Linton, and, above all, John Ruskin. Ruskin's writings provide the rationale for the book's declaration that "learning to draw is, more than anything, a matter of learning how to look at things" (Hutchings 1960: 2). In his Foreword David Linton connected the "contemplative delight in landscape" expressed in landscape drawing more closely to that of "the angler, the farmer, the sailor, the field naturalist, or the geologist" than that of "the poet, painter and musician." Hutchings urged his readers to copy sketches, drawings, and engravings in books and periodicals published between 1880 and 1920. Hutchings acknowledges that the pictorial models he draws on are those "now designated 'traditional' or 'conservative' to distinguish them from what are supposed to be more 'advanced' forms of pictorial expression," but they were those which serve the purpose of popular geographical education (Hutchings 1960: 3). In a 1961 presidential address to the Geographical Association, Hutchings locates landscape drawing in a tradition of geographical field teaching which sought to challenge students who seemed "to accept the rural scene as something inevitable, immutable, earthy, picturesque," and "build up for themselves the geographical picture of the piece of country they were exploring," both in itself and to extend their visual experience. "Without such pictures they could not consider the operation of physical processes, organic relations and human activities" (Hutchings 1962: 3–4).

Disassociated from the pedagogy of field study, the empirical, explanatory register of geographical landscape drawing was displaced in the 1960s into the graphical repertoire of quantitative geography and spatial science. Landscape art reappeared, somewhat marginally, in the literature on human geography in the early 1970s in the study of environmental perception, landscape appraisal, and attitudes to the natural world. A number of works which explored environmental values and landscape tastes considered the visual arts as one source in a range of cultural evidence, including contemporary journalism and psychological experiments. The most specialized studies of landscape painting, by Heathcote (1972) and Rees (1973), are mainly surveys of secondary literature, using art as either a source of facts or expression of values. They drew on a burgeoning art-historical literature on landscape painting, notably Kenneth Clark's *Landscape into Art*, first published in 1949, with its retrospective view of the rise of landscape as an independent and civilized art form. Heathcote's sources, such as Bernard Smith's writings, and choice of examples, including aboriginal art, atlases, explorer's sketches, and a multicultural vision of paradise from a 1967 Watchtower Bible, extended the culture of landscape art beyond the boundaries of Clark's book. The most systematic use of landscape art is in Jay Appleton's *The Experience of Landscape* (1975), in which the pictures are presented as evidence for the book's prospect/refuge thesis of landscape experience. If it overlooked, or looked through, the meanings of the paintings as works of art, significant in particular times and places, the book's scope appealed to some art and architectural historians searching for a conceptual framework beyond the confines of art historical connoisseurship (Appleton 1995: 235–55).

### Iconographies of Landscape

Studies of the meanings of landscape art, of the way pictures and designs mediate cultural and material worlds through such conventions as perspective and symbolism, developed in the 1980s from an engagement between geography and the humanities. This was conducted both by consciously cultural human geographers, creating or recovering their own disciplinary heritage in the study of landscape aesthetics and the geographical imagination, and through explicitly interdisciplinary exchanges between geographers, art historians, painters, literary critics, archaeologists, and anthropologists. Moreover the field was increasingly presented as one of research, rather than pedagogy, in which artworks were studied in depth, using a range of primary sources, interpretative methodologies, and theoretical perspectives. This was in reaction to a style of writing about art and literature in geography which seemed casual and dilettante, and also to claim the explanatory power and precision conventionally reserved for human geography as a positivist or structuralist social science (Daniels 1985). The claim was strengthened by confidence in a broader warrant, for the currency of culture, space, and imagery in academic research and social life.

If human geography had a cultural turn, considering art among a range of artifacts and probing its representational power, including its material effects, the humanities had a complementary spatial turn, charting fields of visual culture and sites of knowledge and power. Landscape painting became a prime focus of research in art history and literature in Britain, concentrating on its currency in the political

ideologies and material transformations of the eighteenth century (Barrell 1980; Bermingham 1986). Setting out the cultural force-field in which landscape was defined as a polite art, in its varied forms from engraving to gardening, involved charting connections between a variety of visual practices, from mapmaking to theater design, and written discourses, from poetry to political economy (Daniels 1999: 1–25). The practice of landscape art, looked down upon for much of the twentieth century as a conservative pursuit, the province of amateur painters and popular commercial artists, one peripheral to the trajectory of modern art, was revived as an art of creative, indeed avant-garde, engagement, and in the process ascribed a modernist pedigree (Wrede & Adams 1991; Alfrey 1993). Informed by contemporary cultural and environmental theory, artists sought to recover places, peoples and dimensions of nature and human nature screened out from traditional landscape painting and damaged by its social consequences (Gandy 1997; Nash 2000). Some did so by harnessing the power of mapping as a creative rather than coercive force (Curnow 1999). The spatial turn of art practice, in various forms from gallery installations to earthworks, and the inclusion of avant-garde art in the expanding domain of ‘creative industries,’ involved redrawing the boundaries between art and non-art, artistic and everyday space (Miles 1997). Art criticism too, especially in dissenting from the received historical canon, redefined itself geographically, charting sites and networks of creation, display, and consumption, and positions of identity (Pollock 1996; Rogoff 2000). Issues of landscape and imagery emerged in the world beyond the academy and the artist’s studio, in the consumer culture of space and image, in the promotional refashioning of places as scenes of national heritage and multinational enterprise.

Denis Cosgrove’s *Social Formation and Symbolic Landscape* situates discussions of European and American landscape painting and design within a wider thesis on the “idea of landscape” connecting the realms of art and design with broader currents in culture and society (Cosgrove 1984). The book’s formulation of landscape draws on views of art in two widely influential books published in 1972, John Berger’s *Ways of Seeing* and Michael Baxendall’s *Painting and Experience in Renaissance Italy*. Landscape art is not a main subject of *Ways of Seeing*, indeed is something of an exception to its main thesis about the complicity of oil painting in the culture of western capitalism, but certain genres, such as the landed estate view (infamously exemplified by Gainsborough’s conversation piece *Mr and Mrs Andrews*), offer scope for the standpoint of *Social Formation and Symbolic Landscape* that “landscape is a way of seeing the world,” a visual ideology which mediated the structural transformations of land and society in western capitalist society. Neither is landscape art a subject of Baxendall’s *Painting and Experience in Renaissance Italy*, but this book’s approach offered another, more performative dimension to the thesis of *Social Formation and Symbolic Landscape*. Baxendall connects particular styles of Italian Renaissance art to accomplishments in the culture of patrons or buyers, social dancing, religious preaching, and mathematical gauging, and their attendant capacities to touch, hear and see. It is the practice of mathematical gauging, as both a commercial and philosophically speculative practice, which Cosgrove positions as central to the idea of landscape in Renaissance Italy, notably in its conventions of harmony, proportion, and perspective. Renaissance Italy is the main research focus of *Social Formation and Symbolic Landscape*, which

is one reason why landscape then and there reaches high levels of cultural sophistication which it seldom regains in the subsequent history charted in the book; but another reason is the influence of two more traditional art-historical writings on the book's historical trajectory, Kenneth Clark's *Landscape into Art* and John Ruskin's *Modern Painters*. Enchanted with the Italian Renaissance, Clark, like Ruskin, regarded landscape, as an art form and mode of vision, as in terminal decline in the modern world, in response to developments in the landscape at large, such as industrial pollution and war, in pictorial media such as photography, in popular taste for tamely picturesque views and in the preoccupations of modern artists for exploring other worlds. The concluding chapter of *Social Formation and Symbolic Landscape* similarly announces the exhaustion of landscape as a creative concept in the twentieth century, a declaration belied by some of the author's own subsequent work in an expanding and differentiating field of study (Cosgrove 1998: xi–xxxvi).

A series of interdisciplinary collections examined the art and culture of landscape in various historical, geographical, and theoretical contexts. A conference on 'Landscape and Painting' hosted by Exeter College of Art and Design, and published in *Landscape Research*, enjoined geographers, art historians, and exhibiting art teachers to focus on work in the English landscape tradition (Howard 1984). Contributors drew attention to the various kinds of knowledge expressed in landscape art, of weather, agriculture, trade, and travel, although the practicing painters present tended to be more reticent about their art as an intellectual pursuit. The conference, published as *The Iconography of Landscape*, edited by Denis Cosgrove and myself, brought together a wider range of scholars and subject matter (Cosgrove & Daniels 1988). While the introduction frames the book from an explicitly art-historical perspective, as the study of symbolic imagery vested in particular cultural contexts, the following essays, including studies of maps, architecture, and ritual as well as painting, adopt a number of approaches to the social power of landscape meaning, including the dramaturgy of Victor Turner and semiotics of Roland Barthes.

What the various studies shared in these collections was an attention to the range of both visual and written material implicated in particular landscape images. I developed this intertextual approach in a series of studies of eighteenth-century landscape paintings (Daniels 1986, 1992, 1993). For example, by situating P. J. de Loutherbourg's *Coalbrookdale by Night* (figure 28.2) in a variety of overlapping discourses and practices, including stagecraft, technical drawing, tourism, apocalyptic Christianity, and rites of freemasonry, a painting which is usually presented as marginal, if not freakish, in accounts of landscape art, is revealed as a significant expression for the cultural moment of its first appearance at the height of the Napoleonic Wars. *Coalbrookdale by Night* reframes a range of polite and popular sensibilities, of knowledge, taste, and accomplishment, available to its audience at its first public exhibition, on the walls of Royal Academy, London, in 1801. In a highly competitive art world which sought to both to raise the cultural register of landscape painting to meet the academic standards of the institution and to make the kind of spectacle to be successful in a commercial market in which paintings competed with a variety of other commodities and entertainments, *Coalbrookdale by Night* redefined landscape art as a genre. The picture's significance has shifted, its meaning mutated. After disappearing from public view for a century and a half, *Coalbrookdale by Night* has been exhibited since 1952 on the walls of the Science



**Figure 28.2** P. J. de Louthembourg, *Coalbrookdale by Night* (1801). Courtesy the Science Museum, London

Museum, London, in a sequence of machines, models, and tableaux charting the history of Britain's 'industrial revolution,' an economic narrative unavailable to its original audience, which the picture is now conventionally seen to illustrate. Historical analysis of the kind undertaken in the essay on the painting can be seen as a form of restoration of the eloquence it once possessed (Daniels, 1993).

Collections published in the 1990s edited by literary historians, anthropologists, and archaeologists included studies of art in extending the scope of landscape beyond Eurocentric scenic definitions (Bender 1993; Mitchell 1994; Hirsch & O'Hanlon 1999). Some contributors sought to move analysis beyond art-historical notions of iconography to consider landscape as a form of representation more closely implicated in the reproduction of social life, as a medium of exchange within and between cultures as well with the natural world. Contributors to *The Anthropology of Landscape* (Hirsch & O'Hanlon 1995) identify an art and aesthetics of landscape in practices concerned with the loci of kinship in western Amazonia, shamanism and nomadic circuits in Mongolia, memory and embodiment in Melanesia, clear views and a primordial sense of place among the Zafimaniry of Madagascar, acoustic spaces in the forest habitats of New Guinea, and dreaming tracks along aboriginal ancestral grids in the western desert of Australia. These regions are sites of encounter with western views of landscape, held by colonizers, developers, missionaries, and, in these writings, by a largely Anglophone cast of scholars concerned to both extend landscape as an interpretative category and to identify cultural differences and conflicts as well as transcultural mixtures and transformations. Christopher Pinney considers the cultural geography of pictorial consumption in an industrial region of central India, in sites from the homes of Untouchables to the gates of a rayon factory, to chart an "inter-ocular field" taking in oleographs of deities in paradisaical nature, prurient orientalist color postcards of a 'Bombay Olympia,' murals showing abstract spaces of industrial progress, and calendar prints in the "long-standing genre of women with bicycles" (Pinney 1999; see figure 28.3).





**Figure 28.3** Calendar print with the actress Huma Malin (ca. 1985). Publisher unknown

The effect of this ethnographic turn in landscape research has been to estrange views of landscape art in the western landscape tradition. W. J. T. Mitchell identifies more than a projection of European pictorial conventions in *A Distant View of the Bay Islands, New Zealand* (1827), by the English born painter Augustus Earle; in the foreground is a carved Maori figure standing guard over tabooed territory, a recognition of another culture of landscape, a rival expansive culture with its own imperial ambitions (Mitchell 1994). Paintings of sites on the European mainland, internally colonized by metropolitan cultures, set out varied social and moral uses and valuations, including affiliations to cultures concerned with landscape as a physical shaping of land as well as its scenic consumption (Jensen Adams 1994). Even in the culture of urban tourist views, as projected in the topographical prints of nineteenth-century France, are “multiple moments, multiple activities and the intersection of multiple subjectivities.” Such prints were, notes Nicholas Green, “commodities predominately produced and circulated through the economic and cultural circuits of the city . . . newspapers, luxury dealers, exhibitions, and boulevard entertainments,” and looking at such pictures was part of a cultural ritual, no less than that which surrounds viewing a modern British TV soap opera like *Coronation Street*, “putting the tea on, getting the kids to bed, renegotiating domestic relations” (Green 1999). An exhibition and catalogue *At Home with Constable’s Cornfield* (figure 28.4), considers the transformation of Constable’s painting into a cultural icon through its reproduction on a variety of domestic goods, including wallpaper, firescreens, tea trays, thimbles, and decorative plates, and the meaning they have



**Figure 28.4** From Colin Painter's exhibition, "At Home with Constable's Cornfield," National Gallery, London, 1996. Courtesy the artist

for the owners. Residents in south London tell their stories of the significance of the picture for individual and family life, through various remembered or imagined worlds, from an ancestry in English agricultural labor to a Creole childhood in Sierra Leone (Painter 1996).

Studies of landscape art since the 1980s have engaged with the identity politics of the period, around the cultural predicaments of nation, ethnicity, gender, and sexuality, and, if less assertively, social class. Issues of landscape and national identity emerged in a world in which accepted, state-defined forms of nationality were put into question by a series of developments: the globalization of institutions, the dissolution of the Soviet Union, the expansion of the European Union, the devolutionary pressures in the United Kingdom, the cultural confidence of formerly colonized peoples. Along with the work of writers, composers, architects, and planners, the works of landscape painters have been analyzed for their contribution to the making, remaking, and unmaking of national identity. Analyses focused on the way pictures and painters have been enlisted by various political interests, as well as the intentions surrounding their original production.

A theme issue of *Landscape Research* explored the anxieties, ambiguities, and cultural limits revealed in relations of landscape art and national identity, especially

as the homelands of others were annexed in identity myths (Gruffudd et al. 1991). Paintings of north African deserts helped envision France's Second Empire: images of barrenness and ruins, histories of past fertility and prosperity under ancient empires. A modern empire might restore the landscape to its former glory, but, no less, the very wildness of the desert, its silences and vast horizons, might redeem the materialism of modern France, its spiritual decay. Such heroic visions could come aground – grandiose French schemes of settlement collapsed in the sands of the Sahara (Heffernan 1991). My book *Fields of Vision* concentrates on the work of painters and designers which had featured in exhibitions in the 1980s, and had been incorporated as part of its heritage industry; it explored the historicity of landscape conventions in England and the United States, both in their development and diffusion since the eighteenth century and their intersection with the narrative codes of national development (Daniels 1993). In *Landscape and Englishness* David Matless considers how the culture of landscape implicated a variety of material concerned with twentieth-century English identity; the art of landscape was a visceral as well as visual matter, conditioned by codes of physical conduct, by, in a phrase of the time, “an art of right living” (Matless 1998). In an issue of *Ecumene* on landscape art and Russian nationality, John McCannon explores the primeval landscapes of Nicholas Roerich, including the contribution of his stage designs, along with Stravinsky's music and Nijinsky's choreography to the 1913 premiere of the Ballet Russe's *The Rite of Spring*. After 1914, as Roerich migrated between India and the United States, so his mystic art was progressively detached from its Russian locus, loosened from its nationalist enclosure, even its topographical contour, and released into realms beyond the mundane world (McCannon 2000).

Geographical studies of contemporary art in Britain and Ireland have explored its critical engagement with landscape conventions, especially the pastoral nexus of body and land, using interviews with artists to extend the sources of interpretation. Phil Kinsman examines the place of race in the photographic works of the Guyanese-born artist Ingrid Pollard, notably the series *Pastoral Interludes* (1984), which, in image and text, project her own uneasy, sometimes fearful, experiences visiting idyllic English countryside through confronting the racist conjunctions of black figures and rural landscape and their location in a broader world of empire and diaspora. In its very making, Pollard's work is part of a broader project of critique and restitution, and informed by the contemporary cultural studies discourse of ‘otherness,’ ‘difference,’ and ‘marginality’; the interpretative challenge, as with all theoretically conditioned artwork, is to both acknowledge this and interpret the work in terms of other frames of reference, in the case of Pollard's through broader historical and geographical issues of access to the iconography and actuality of landscape (Kinsman 1995). The interview with the artist underpinning David Matless and George Revill's field-based study of the Yorkshire-born land sculptor Andy Goldsworthy turns into a dialogue in which the glossary of physical geography is tentatively offered and accepted as part of the framework of meaning and making (figure 28.5). An art esteemed for its ecological integrity is analyzed for its incongruities, as emplaced art underpinned by property rites, reproduced as artwork through photography, and made on-site through a self-consciously solo



**Figure 28.5** Andy Goldsworthy, circular drystone wall, Barfil Farm, Dumfriesshire, 1993. Photo courtesy George Revill

performance, characteristics it shares with a longer tradition of rural romantic landscape art (Matless & Revill 1995). Catherine Nash interprets the imagery of erotic landscape in works by Dianne Bayliss and Pauline Cummins in terms of debates on pornography and reproductive rights, and feminist approaches to issues of vision and space, gender and representation. Recuperating the pastoral tradition of libidinal landscape, of masculine viewer and feminine view, Bayliss and Cummins figure a male torso as a topographical site of sexual desire, Bayliss in *Abroad*, a photograph which elides the contours of body and land, Cummins in *Inis t'Oirr/ Aran Dance*, a slide and sound installation which shows an Aran sweater on a male body and describes a sexual encounter in the narrative language of knitting, "I'll spin you a yarn. / I'll weave you a tale" (Nash 1996). *Innis t'Oirr* is included in an exhibition Nash curated, *Irish Geographies*. A set of contemporary works by Irish artists which revision images of landscape and Irish nationality across a wide field of genres and media is interpreted in terms of a cosmopolitan human geography in which senses of place and identity are articulated through a consciousness of global movement and interconnection, a culture of both routes and roots (Nash 1997).

Landscape art has long been produced to commemorate and promote projects of commercial or social development, either as public commissions or private speculations. Two studies explore site-specific contemporary artworks in this tradition, both part of projects of 'postindustrialization.' George Revill examines a woodland sculpture trail commissioned to interpret transformations in the Forest of Dean, both commemorating the coal-mining and craft heritage of the region and promoting a new, mixed woodland economy of tourism and commercial forestry. The work is caught up in a wider web of complications, the legacy of forests as cultural landscapes as well as the conflicting demands of the present (Revill 1994). Tim Hall considers discourses of industrialism surrounding the site and symbolism of fiberglass sculptures installed outside the International Convention Centre, Birmingham, as

part of its urban regeneration program. Birmingham-born, Paris-based Raymond Mason was commissioned by the City Council to produce *Forward*, a sculpture portraying sturdy artisans, representing the idea of industry as industrious individuals, not an ensemble of mills and machinery, an iconography which draws on local narratives of industrial pride as well as national projections of industrial reorganization (Hall 1997). Perhaps it is a measure of the maturity of geographical studies of art and material development that there are now no less than four successive analyses of one landscape painting and its place in urban redevelopment, moreover a picture which has largely escaped the attention of art historians. Niels M. Lund's *The Heart of the Empire* (1904), a panoramic view of the city of London from the Royal Exchange, was originally purchased for the Lord Mayor and later donated to the Corporation of London; it resurfaced in the 1980s as a rallying point for conservationists in disputes over the redevelopment of the site in its view, Bank Junction. Studies by Daniels (1994: 11–17), Jacobs (1996: 38–69), Driver and Gilbert (1998), and Black (2000) variously interpret its vision of the city and empire in terms of its phases of cultural significance and narratives of the city's rebuilding as a financial center.

### The Place of Art

Landscape art is now an established source for cultural geography, part of its repertoire of representations. The capacity and complexity of landscape's field of vision has been recognized, and the way it encodes many forms and dimensions of geographical experience and imagination, many ways of perceiving, knowing, living in, and moving through the world. There is more scope for connecting this world within the frame of a work with the world beyond, with the geographies of creation, display, reproduction, patronage, and exchange, say through the study of a particular region (Cosgrove 1993) or artistic career (Daniels 1999). There are opportunities for intensively researched case studies of places of landscape art, say artists' colonies or quarters, and sites which are subject to sustained campaigns of portrayal and design. Moreover these might be places off the cultural beaten track, *terra incognita* which offer the opportunity for redrawing the art of landscape (Alfrey 2001).

Most geographical studies of visual art since the 1980s have operated with interpretative methodologies, largely iconographic and ethnographic analysis, applied to finished works. New initiatives involving collaborations between academic geographers and practicing artists rework the art of landscape as a creative pursuit and set in train exchanges between making and meaning. If techniques of field sketching and landscape drawing have disappeared from the geographical curriculum, recent computer-based skills of spatial representation have opened a new meeting ground for art and geography through the creation of objects, multimedia catalogues, and websites. A recent joint venture focuses on Margate, a declining English seaside resort, "the other side of the coin of frantic urbanism valorized in much twentieth century art." Pairings of five artists and five geographers address shared themes of representation, Survey, Function, Networks, Landcover, and 3D Model (figure 28.6), "multi-layered representations" which "begin a new process of understanding" (Hampson & Priestnall 2001).



**Figure 28.6** Derek Hampson, *The Death of O* (oil on canvas); Gary Priestnall, *Brightness, Texture and Elevation* (digital print), from *Hawley Square* 2001

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