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## ▼ Session 01

## ▼ 01. RENATE DOHMEN

## ▼ Open University, UK

- **A Feminine Portable Landscape Object: Millicent Douglas Pilkington's 'Album Ornée'**

*This paper presents the album ornée of Millicent Douglas Pilkington as a feminine landscape object that offers a gendered interpolation into British visual practices of imperial world making. Pilkington travelled to British India in 1893 where she stayed with family and friends for a year. Like many young British women of her class and period she produced an album ornée that showcased her sojourn on intricately collaged album pages, combining water colours painted by her own hand, with photographs, autographs, and ephemera. Breaking with women's album making conventions she however also added textual passages that offer invaluable additional perspectives and clues for the interpretation of the album. The album travelled with Millicent Pilkington and its 'having-been-there' is authenticated by autographs penned directly on the album pages by her travel companions, as well as her many sketches of Indian sites. It thus partakes in what John E Crowley referred to as the topographical impulse in colonial landscape art that created recognisable scenery of colonial spaces viewed at first hand for an eager viewing public back home. Crowley argues such efforts as part of an imperial enterprise of world making that generated a global landscape of the British empire and fashioned an imperial British identity. This discussion hence frames this album as a portable landscape object. Adopting this perspective highlights women's albums' intricate relationship with their viewing public: considered objects of female accomplishment such albums were intended for the Victorian drawing room, the most public of private spaces. Here they were perused by family and friends and provided entertainment to guests while parading the feminine self of its maker, adding an air of taste, culturedness and respectability to the domestic environment. Yet while visually sumptuous, Pilkington's album also documents, often demonstratively so, her struggles with the expectation of her viewers back home. She for example defiantly records unseemly behaviour for a well-to-do young lady; yet also catered for her viewers' expectations, presenting rolling landscapes and picturesque Indian views. Her album thus represents an accomplished public-private memory-scape that passed as feminine yet is marked by ambivalence, contradictions and refusals, pushing the feminine envelope in relation to spaces of empire.*

## ▼ 02. IGNACIO ACOSTA &amp; JAKUB BOJCZUK

## ▼ University of Brighton, UK — Independent Scholar

- **The Mobile Mineral Collections of Ignacy Domeyko**

*This presentation explores the notion of 'mobile landscapes' by looking at traces of expeditions in Chile by the Polish mineralogist Ignacy Domeyko (1802- 1889). It intends to open a debate regarding the significance of displaced mineral specimens that end up in geological museums. Ignacy Domeyko is famous for his achievements in mineralogy, education and respected for his modest approach to life. He participated in educational projects that focused on the sustainable development of people and industry and sought the inclusivity and protection of indigenous communities. The project weaves together four mineralogical museums in Chile, Poland and France where traces of Domeyko's expeditions can be found. The fragments held at these institutions stand as evidence of the physical movement of Domeyko and of his interest for sharing his discoveries with a wider public in Europe. Among the rocks and stones picked up by Domeyko during his expeditions in Chile, which form a valuable collection of minerals, there are some meteorites. They travelled very long distances before landing on the Atacama Desert and again, when moved by humans. Back in the nineteenth century, the logistics of moving valuable mineral collection was a very complex task. Domeyko often had to trust other people who were travelling to look after his collections. Minerals would get stuck for long*

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people who were traveling to look after the collection. Minerals would get stuck for long periods of time, in places like London before reaching their final destination such as France or Poland. Working around displaced objects helped us understand the notion of mobility in the nineteenth century. We are taking this subject further by proposing an exchange of photographs among the four museums in Chile, France and Poland. Simultaneously, we are facilitating an exchange of minerals between institutions. The paper presents research process and a series of hand-drawn maps and documentary photographs that have been produced for an exhibition at Łaźnia Centre for Contemporary Art in Gdansk, Poland.

## ▼ 03. BEATRIZ E. BALANTA

## ▼ Meadows School of the Arts, Southern Methodist University, Dallas TX, USA

- Sensing Rio de Janeiro, or The Convoluted Business of Representing Foreign Landscapes in the Nineteenth-Century US Press

*In this article, I examine illustrated travelogues about Brazil that appeared in prominent US publications during the mid-nineteenth century. Specifically, I analyze the representation of the Rio de Janeiro in short travel sketches published in periodicals such as Harper's Magazine. I argue that a careful consideration of the manner in which Brazilian urban landscapes were verbally and visually composed allows us to chart the sensorial transactions negotiated and offered for consumption in the illustrated media. In the travelogues I examine, I find that the interplay between verbal and visual signs conspires to create an ambivalent representation of Rio de Janeiro. Words and images produce a city that is at once enchanting and dilapidated; the seat of government of a political community rooted in the principles of liberalism but driven by slave labor. In these travel narratives, the perception of foreign metropolis is mediated by a dizzying array of contradictions: the narrator is usually enchanted by the view of Rio de Janeiro when apprehended from afar. However, as the traveler's experience changes from detached panoramic view to bodily immersion, the quality of sensation is also altered. The experience is most often coded as disagreeable. As vista, Rio's environ is utterly resplendent. As bodily experience, the city is hot, smelly, and sometimes, nauseating. Corporeal contact disfigures the picturesque panoramic view. Far from conjuring a coherent set of signifiers about Brazil, travel narratives offered a range of impressions carefully arranged to guide the reader's imaginative dislocations. By paying close attention to manner in which visual and verbal signs rub against each other, I hope to trace the manner in which travel narratives mobilized a range of affective registers in order to incite and facilitate the consumption of foreign landscapes in the United States.*

## ▼ Session 02

## ▼ 04. NATAŠA IVANOVIĆ

## ▼ Scientific Research Center, Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia

- Bring Vienna's Parks into Kitchen, Dining Room!

*At the end of 18th century in Habsburg Monarchy started to come out series of depicted views of residential town Vienna by acknowledged landscape painter, etcher, drawer and professor at the Academy of Fine Arts in Vienna Lorenz Janscha/Lovro Janša (1749–1812). Importance of Vienna's coloured graphic views is linked with origins of planning and designing new aristocratic gardens in a manner of enlightenment philosophy, new ways of social activity and ruler's issued decree of opening Vienna's parks and gardens for public in the late 18th century. Printed views of Vienna due to their nature of multiplicity were really popular artefacts, not just in Vienna but also in other European courts. Because they depicted modernisation of Vienna's society and most important places in town, were often used as graphic material for glasses, cups and plates made in famous Vienna's porcelain manufacture with classical impulses under the director Conrad von Sorgenthal around 1800. Purpose for the usage of motifs, such was landscape on*

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*porcelain, arise from enlightenment philosophical writings about nature and how exactly landscape image could improve artistic taste. Was new artistic taste generally accepted with buying a porcelain depicted with some of Janscha's landscapes, who bought this porcelain movable landscapes in the time of origin and nowadays, what was the intention of portable landscapes and how landscape image affected on his user/ viewer are just some of few questions, which I want to answer in my presentation.*

## ▼ 05. ELENA MARCHETTI

## ▼ Independent Scholar, Paris

## • The Circulation of Oil Sketches: New Insights into Artistic Exchanges

*This paper studies a complex system of interconnections among artists during a phase that has yet remained unexplored. Between the first moment when oil sketches belonged to the private sphere of the artist's atelier and the final legitimization as Salon paintings and marketable objects, there is in fact an intermediate phase in which oil sketches (as well as photos and prints) were exchanged, lent, or sold to colleagues or pupils. Taking a France-based vantage point, the paper will use a variety of unpublished material in order to document the mobility of the oil studies in this intermediate phase. It will show the effect this practice had on aesthetic taste as well as on the dissemination of a sort of artistic koinè. Camille Corot (1796-1875) is at the heart of these artistic exchanges. While Corot refused to show his oil sketches at the Salon, he lent or sold them to hundreds of colleagues. This attitude reflects a broader shift of taste, a fundamental transition that frees the oil sketch from its exclusively private nature. Other artistic exchanges considered in this paper center on Paul Flandrin (1811-1902), Johann Wilhelm Schirmer (1807-1863), and the circle of Crémieu, especially on his leader François-Auguste Ravier (1814-1895). Through this investigation, we can find answers to questions such as these: How did artists work in the open air? How did they learn about suitable destinations? Why are some iconographies so recurrent? What precisely were the mutual influences among fellow artists? What role did oil studies play in the landscapist education?*

## ▼ 06. FOTEINI VLACHOU

## ▼ Instituto de História da Arte, Universidade Nova de Lisboa, Lisbon, Portugal

## • 'Travels in My Homeland': Landscape Painting in Portugal and the Representation of Nature

*Although Portugal did not have an indigenous landscape tradition prior to the nineteenth century, after the 1850s the genre quickly developed into the most representative branch of Portuguese painting, with a landscape painter such as Silva Porto (1850-1893) considered—even during his lifetime—as the father of the contemporary school of painting. Painters who had studied in France or Italy (Silva Porto, Marques de Oliveira, Henrique Pousão), followed well established routes and itineraries (from Barbizon and Fontainebleau to Capri) and, when returned to Portugal, imported plein air techniques and themes that they had used during the years of their studies and travels abroad. Small portable formats depicting morsels of Portuguese countryside became ubiquitous in local production roughly after the 1880s, and commanded the appreciation of viewers and collectors alike. What is important though, and this is what this paper will address and analyze, is the concept of landscape painting as a means of discovering Portuguese nature and defining its national characteristics. Contemporary art criticism would make much of this concept of traveling within the country. Painters were either criticized for not adopting the practice (such as the scathing critique by the most influential critic of the period, Ramalho Ortigão, against Miguel Ângelo Lupi who had apparently composed a prizewinning landscape using a photograph); or praised for making it central in their painting. Thus, Ramalho Ortigão's 1895 eulogy of Silva Porto, where he compares the painter with the romantic writer Almeida Garrett, author of *Viagens na minha Terra* [Travels in my Homeland] in 1846, is most telling in this context, and for understanding the discourse on naturalism that developed in later historiography. By claiming that Silva Porto's oeuvre was the equivalent of the book, a sort of *Viagens na minha Terra* in oil*

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*Porto's oeuvre was the equivalent of the book, a sort of viagens na minha terra in oil painting, Ramalho confirmed landscape painting's potential to serve as a loving register of one's own country and its natural beauties. In a sense, landscape also served as an idealized topography of unspoiled regions, bearing no trace of industrial development, as Portuguese landscape painting of the period concentrated almost exclusively on rural landscapes.*

## ▼ Session 03 — Photography

## ▼ 07. VOLKER M. WELTER

## ▼ History of Art and Architecture, UC Santa Barbara, CA, USA

- **From the Valley Section to the Sitzlandschaft: Designing with Portable Landscapes in View**

*Latest by the end of the 19th century modern man became to be seen as the focal point of environment or Umwelt; the German term was coined by biologist Jakob von Uexküll around that time and translates as the world that surrounds. This shift in perspective and scale was influential for designing professions like architecture or the nascent discipline of town planning. The scope of the former William Morris defined in 1881 as embracing "the whole external surroundings of the life of man; ... for it means the moulding and altering to human needs of the very face of the earth itself". But how to comprehend this vastly expanded field of responsibility of architecture and urban planning when the environment's physical size forbade comprehension with a single glance? Depictions of smaller landscapes as representations of the environment or even the earth as larger wholes were one methodological response. My paper analyses a range of landscape representations in a variety of media (drawings, photographs, diagrams, etc.) that modern designing professions conceived as planning tools from approximately the late 19th century onwards. Among them are, for example, Patrick Geddes's Outlook Tower, his longitudinal valley section sketch, illustrated planning grids of Le Corbusier and the British Modern Architecture Research Group, and globes with which Buckminster Fuller mapped global resource distribution while restricting a viewer's gaze from inside the device to small sectional landscapes. Conceived as transportable analytical tools, most of the devices offered views of portable landscapes that detached the represented scenes from any physical site. From mid-century onward, portable landscapes morphed from a planning tool into a design concept as witnessed in a new range of mostly portable environments, among them city landscapes (Stadtlandschaften), office landscapes (Bürolandschaften), and even interior design landscapes to live in (Wohnlandschaften), respectively to sit on (Sitzlandschaften).*

## ▼ 08. EMILIE GAILLARD

## ▼ Musée Royal de l'Armée et d'Histoire militaire, Bruxelles, Belgium

- **A Bird's Eye View on the Landscape of War: News from the Front**

*The Crimean wars (1854-1856) and the Civil War (1861-1865) are reputed to have been the precursors of photographic war reporting. But the limited technical possibilities at the time did not permit any representation of moving troops during battle. The still extant photos thus show posed scenes and landscapes. The First World War is the first conflict during which the use of photography becomes used in a systematic way. The camera becomes cheaper, portable, and the medium itself becomes nearly instantaneous, thus permitting other images to be taken. Although forbidden, soldiers take with them a pocket camera. Still, the first months of the tactical progress of a war of movement are not easy to capture on film. Only after the front was stabilized could soldiers photograph the Great War in a variety of views. Among the thousands of images of the conflict, taken by Belgian photographers, the landscape takes up center stage. We will study the case of the Belgian photographer Henri Ramet, stretcher-bearer of the 17th infantry Regt, Ramet documents the front, at first as an amateur and then in the service of the army. Based on his photographic documents of war landscapes, we shall try to discern the shapes and*

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*categories. We will also probe into his eye, his motivations and his interactions with the propaganda services. Last, we show the modes of reproduction and diffusion near the population around the world, who come visit the battlefields after the end of war.*

## ▼ 09. JULIANE NOTH

## ▼ Art History Department, Freie Universität Berlin, Germany

- **Photography, Movement and Shifting Temporalities in Scenic Spots of South-East China (1935)**

*In 1935 the 'South-East [China] Transportation Survey Propaganda Group' published a book titled Dongnan lansheng, or Scenic Spots of the South-East. It documented a transportation survey of Zhejiang Province, an enterprise organized under the auspices of the province's Ministry of Transportation. Its main aim was to praise the newly constructed roads and railways, and to inspire tourism. However, the book itself is more of a travel guide, poetry anthology, and art book, than a report on the transportation survey. On its pages, modern travel meets traditional formats of text and image. The photographs assembled in the book mainly depict landscape features—mountains, rivers, waterfalls, and caves—but also by man-made structures such as temples, pagodas and villages. I will discuss how the photographs negotiate the different tasks that the book aims to fulfil. Many photographs capture the movement of travel through the landscape along roads and rivers, while others strive to create iconic images of famous landscape formations or monuments. Through the discrepancy between movement and stillness, travel experience and the documentation of famous landscapes and historic sites different temporalities are assigned to the landscape, the monuments, and individual experience. I will read the photographs in Dongnan lansheng in relation to a roughly contemporary project: The popular magazine Liangyou organized a photographic tour of China, which issued in the publication of a book with the title Zhongguo jingxiang: China as She Is (1934). Through a comparison with this publication's more documentary and presentist approach and the stronger focus on the built environment, the tensions between modern and earlier concepts of travel, and their respective visual representations will be chalked out.*

## ▼ Session 04 — Postcards

## ▼ 10. JOHANNE SLOAN

## ▼ Department of Art History, Concordia University, Montreal, Canada

- **Networked Landscapes: Early Postcards, Image/Text Interplay, Communication**

*A 1906 postcard mailed in Halifax to an address in Mytholmroyd (7 miles away), features a fantastical photo-montage of men and women floating above a green valley, dispensing postcards that flutter to the village below. The emergence of the photographic picture postcard (circa 1900) remains fascinating because of the remarkable inventiveness of early postcard producers, and because the exchange of images became such a craze. Before settling into the predictable tourist identity it has today, the postcard represented a genuinely new way of communicating with pictures. Friends living in the same city or in neighbouring towns sent each other unusual or striking postcards, taking advantage of frequent and efficient mail delivery. It was within this postal system that the genre of landscape was adapted, transformed, and reinvented. Drawing on scholarship related to landscape, photography, semiotics and media theory, this paper will analyze the early postcard's pictorial and textual elements, rhetorical gestures, and modes of address, to explore how the genre of landscape became portable, and part of a modern communication network. Focusing on a selection of postcards from the so-called "golden age" (1900 to 1914) this paper isolates moments when landscape codes shifted, in accordance with this communicative imperative. More specifically, I focus on the interplay between image and text, in that landscape (whether the imagery in question is documentary or fictive, humorous, nationalistic, or "real-photo," etc.) was accompanied by postal marks, printed captions and/or handwriting. During the postcard's so-called*

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*“undivided back” era, handwritten inscriptions filled the sky, followed horizon-lines, and swirled around buildings and monuments – providing evidence of how people interacted with and personalized the landscape genre.*

## ▼ 11. CERI PRICE

## ▼ University of Bristol, UK

## • The Landscape of the Collection – The Collection of the Landscape

*The Golden Age of the picture postcard coincided with the zenith of the British Empire but I contend that, far from being a product of imperialism, the picture postcard is in fact an enabler. Using a young girl’s turn of the twentieth century postcard collection, I demonstrate how discourses of Orientalism (Saïd, 1978) and disciplines of imperialism are irrevocably entangled in images of commodified colonial landscapes and how the parties to the card are enrolled as agents in the production and performance of empire. The postcard portrayal of the East as the polar opposite of the dynamic spaces of industrialising Europe and the depiction of aboriginal peoples as one inferior cohort – simple beings ruled by bodily passions and living outside the (Western) societal norms - reflects the popular culture of the time. However, through the card, trusted family and friends in foreign lands tacitly authorise these narratives in sending home a This is what it is like here authentication of Orientalist discourses, implicitly accepted by the recipient and thus evidencing the ethos of the day. An image is sharpest in relief, when there is something against which to contrast it. While some postcards depict the luxurious places of dreams and others the hardships of nightmares, such imagined spaces are so far removed from quotidian life as to be unrelatable. Instead, I shall show that it is the scenes of the familiar in the foreign which resonate and it is in disseminating these quotidian, yet exotic, knowledges that the card, authorised by the networks within which it moved, excelled.*

## ▼ 12. TRACY STUBER

## ▼ University of Rochester, NY, USA

## • Postcards from Uncommon Places

*In 1973, the photographer Stephen Shore traveled around the United States on the first of many road trips, taking photographs that would eventually contribute to his 1982 photo book Uncommon Places. During this year, Shore kept a journal of his travels. Each page, stamped with the date, documents the details of the day’s endeavors, including where the artist drove, where and what he ate, and the exposures he made on his 4-by-5 camera. Along with this written information, Shore pasted in the various printed matter he encountered on his trip: receipts for gas and meals, motel stationery, ticket stubs, and most notably, postcards. The 2008 publication of a facsimile version of Shore’s journal offers an opportunity to see it as a pendant to his 1982 book, and to explore the gaps between the places Shore visited that first year and the Places he would compile, without captions, nine years later. Starting from the postcards pasted into the journal, this paper asserts the postcard as a useful model for thinking about the photographs printed into, so to speak, the pages of Shore’s photo book. Postcards provided a glossary of the compositional and chromatic strategies for the photographer to adopt, manipulate, and challenge over the course of his project. But more significantly, they also offer a conceptual model through which to access the historical situatedness of Shore’s images: a model, drawing on the work of Susan Stewart and cultural geographer Jeff Malpas, I call the “logic of the postcard.” The incongruence of a postcard’s front and back—the dialectic of image and text—activates its generic picture into an image of “place” as a spatio-temporal experience. Thus imagined as postcards with undisclosed messages, Shore’s photographs suggest new insight to the cultural decade of the 1970s in which they were made.*

## ▼ Session 05 — Holy Land

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## ▼ 13. NATASJA PEETERS &amp; SANDRINE SMETS

## ▼ Royal Museum of the Army and Military History, Brussels, Belgium

- **Portable Loss: Maximum Impact, Minimal Scale: Landscape, Ruins and Belgian the artist Alfred Bastien's 'Panorama of the Battles of the Yser'**

*The word 'panorama' originally designated monumental circular paintings that show a vast landscape, a genre much en vogue from the early 1800s onwards. The creation of these large canvases became ever more standardised in order to make them travel from venue to venue, so that the general public was able to discover landscapes, cityscapes and historic events close-by and faraway, without having to travel. Alfred Bastien was the last Belgian painter to practise this traditional panoramic genre. In 1920/21 he paints the 'Panorama of the Battles of the Yser', which literally plunges the spectator into the heart of the First World War. According to contemporary evidence, the panorama is stupefyingly realist. But what are the keys to this success? Bastien was a witness to the war, which certainly contributed to his ability to visualise and create a true panoramic experience, and it led to a greater credibility of the historical experience that is the Panorama of the Yser. His experiences, sketches and photos of the dunes, the sluices, and the destruction of Ypres, were an invaluable source of inspiration. But to create this huge work of art, the artist knew he was facing a challenge: 'Think about the 1,640 square meters of landscape and sky that will have to trick the eye'. Moreover, painting a linear frontline in a circular (land)scape? Nineteenth-century tracts on panorama-painting give much attention to the build-up of landscape and perspective, colours and light as the main elements with which the artist can provide an immersive experience. At the same time, panorama-paintings such as the Yser Battle also offer a intricate narrative, and chronological structure that leads the viewer and delivers a message. That the artist wished his work to be an instrument of propaganda is clear from his writings. The monumental and panoramic support was ideally suited for an international audience. Based on iconographic sources and unpublished archival material, this paper retraces history and tribulations of the Yser Battle, and asks various questions: how did the artist document himself for the creation of the painting? How did he construct the landscape and give the illusion of reality? Ultimately, this contribution retraces the various inspirational sources and studies the artist's sophisticated use of imagination and reality that makes this canvas a symbol of national history.*

## ▼ 14. YAEL PADAN

## ▼ Department of Sociology and Anthropology, Ben Gurion University, Israel

- **'See it all – Small': Miniature Architectural Models as Representations of Contested Space**

*In this paper I will critically analyze miniature architectural models built in the image of different heritage sites. The case studies which I will use have in fact gradually become heritage sites in their own right. I will examine how and why these miniature models were created as representations and substitutes for real heritage sites, and how they strengthen notions of collective memory, belonging and national identity. Using two case studies from Israel, the Holyland Model and the Mini Israel Theme Park, I will show how representation in miniature of contested physical space refers to contemporary issues of the Israeli-Palestinian conflict and participates in the construction of a sense of ownership and appropriation towards the land and its history. Furthermore, rather than merely attempting to represent an exterior reality, these models endeavor to turn this chaotic and complex reality into a "model reality", which can be easily grasped, contained and controlled. Miniature models such as those on display in these sites are also associated with playthings and toys. I will suggest that the framing of play enables such miniature models to refer to social and political issues and to contested topics. Miniaturization and the framing of play also present miniature models as nostalgic objects, both by referring to the visitor's toys of childhood, and by representing an idealized reality. While the nostalgic past never existed except as narrative, these objects aim to construct it by creating an*

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*imagined tangible past. I will further examine how in these models scale relations between the human body and the model create a feeling of empowerment of the visitor over the miniature model. In contrast, the model also appeals to our cognitive abilities to perceive the miniature as gigantic, and to imagine an abstraction as a complex and detailed environment. Furthermore, scale relations create fascination by the contrast between the seemingly innocent and uncontaminated miniature object, and its uncanny ability to control and manipulate the reality which it represents.*

## ▼ 15. AHMED SHAMS

## ▼ Durham University, Department of Archaeology, UK

- Mapping the Vicinity of Mount Sinai: The Representation of a Sacred Landscape (Whilst) On the Move

*Being a biblical landmark at south Levant, no other sacred landscape has been continuously rerepresented over 2000 plus years in historical/travel accounts, maps, paintings, photographs and stamps similar to Mount Sinai. The sacredness of the Mount is a matter of human identification over a considerable period of time, making it a living landscape (Whilst) on the move. The dynamism of the landscape is a result of an earlier transition from a metaphysical beauty of a pilgrimage to the works of art, and later one from metaphysics to what is predominantly philosophy of science. Both transitions were associated with different mapping representations, while the second was associated with complex historical, social, economic and ecological aspects, under wider globalization impact (i.e. UNESCO World Heritage Site 'WHS' no. 954: the northern vicinity of the High Mountains of Sinai Peninsula, including Mount Sinai and the Holy Monastery of St. Catherine). Based on thirteen years of extensive survey and analysis work (i.e. Sinai Peninsula Research 2000-2013 CE 'SPR'), this paper traces the changes in the geographical re-representation of the sacred landscape of Mount Sinai in different forms, on topographic icons, prints and maps, from mid 13th until 21st centuries CE. It is a very unique case which allows the understanding of the idea of "Landscape Complexity" in the formation of new representations and their boundaries in historic and contemporary terms. The discussion emphasises on the mapping and mapmaking practices of SPR for the interrelated complex aspects (i.e. Tur Sina Map), which revived historic representations for the contemporary understanding of the changing sacred landscape of Mount Sinai and its re-representation under local, national and global spheres of interest.*

## ▼ Session 06 — Tourism

## ▼ 16. MARGARET WOODWARD

## ▼ Associate Professor of Design, Charles Sturt University, Australia

- Affective Cartographies

*Souvenirs fuse memories with place, creating an amalgam of reality and imagination inscribed on the portable, designed artefacts of tourism and travel. As part of a cross disciplinary investigation between design, cultural geography and tourism this paper focuses on the relationship between souvenirs and the imagined geographies they create. Built on myths and stereotypes created through the non-official channels of tourism souvenirs literally carry and spatialise 'imagined geographies' a concept from cultural geography used to understand places and landscapes which are imagined, and may or may not have physical expression. Through examples of Australian souvenirs the paper presents an argument that souvenirs as vernacular objects make visible particular sorts of imagined geographies which create non-official, affective cartographies as alternatives to those officially sanctioned by tourism campaigns and agencies. Souvenirs, through their constructed, metonymic, and symbolic dimensions, will be conceptualised as creating 'affective' landscapes, imagined terrains that are both affective and fictive. Presenting a series of creative projects as case studies this paper questions whether it is possible to map the imagined geographies created by souvenirs and asks what kind of cartographies*

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*are created by these portable landscapes. Finally the paper concludes by questioning the subliminal impact these vernacular cartographies have on shaping multiple and ambiguous understandings of site, place and landscape.*

## ▼ 17. ANA PERAICA

## ▼ University of Zagreb, Croatia

• **Sunset from Where? Genuine tourist imagery on the Social Media Platforms**

*With the emergency of new ways of promotion, interactive ways of communication between a sender and receiver of information, informations, including visual ones are rather less centralized and monitored from the production centres, Marketing becomes personal and interactive. Still, since the emergence of social media tourist marketing platforms (Booking.om, Travel Advisor, Facebook, Twitter, Tumblr, Flickr etc...) not only ways of marketing changed, but also its meaning. What was once a commercial promotion of a site today becomes a spot of multiplied meanings arriving from various directions, many of which are actually personal, such as comments, rating, liking etc. So, aside promotion 'pumping up' of the meaning of a static web site, there are messages and traces which were previously closed in a private sphere, now becoming a voice of the objectivity itself. As the narrative of location/destination is changing, it is very important to distinguish between master narrative of history from side-histories, but also fictionalisation of history in production of marketed messages, proving the Post-modern disappearance of meaning of history or geography at all, visible in movie production of historical and landscape sites at a first glance. Namely, accurate information, passing from academia to tourist guides are eroding, tending to formulate in empty but spectacular narrative type of information, which are more quickly memorised. One of such appears in photographs of sunsets, being used at different platforms, claiming they have been recorded at different places, used as the intentional tool of promotion (tourist platforms) or unintentional tool of personal promotion as photographer (social websites). These images appear as sites of paradox themselves as neither the author is professional photographer, as they do not shoot sunsets as would damage their camera sensors, nor are aware that such a photography cannot function as distinguishably different and specific for a location. Still what guarantees such a photography has been genuine is mobile phone technology and some DSLR cameras technology, allowing geo-information to be visible (via "locate me" "Google maps" etc..) being closer to self-surveillance than the classic photographic genre of the landscape.*

*dr. Ana Peraica holds a Ph. D. in aesthetics of photography. She comes from the family of professional photographers, as its third generation. After graduating from University of Zagreb, in fields of art history and philosophy, she became a researcher in art theory at the Jan Van Eyck Akademie, Maastricht, where awarded UNESCO-IFPC, In parallel she undertook three year doctorate course in cultural analysis, theory and interpretation at ASCA, University of Amsterdam and defended her thesis entitled Photography as the Evidence at University of Rijeka.*

*She is an editor of the reader "Smuggling Anthologies" (Rijeka-Trieste-Idrija, 2015), Victims Symptom – PTSD and Culture (Institute for Networked Cultures, Amsterdam, 2009), "Zena na raskrizju ideologija" (Split, HULU / Governmental Office for the Equality of Rights Split, 2007) and author of Sub/versions (Revolver Publishing, 2009). She currently works on the book Culture of the Selfie. Her essays in domains of visual studies and media theory are/were published by journals, such as Leonardo Journal, Afterimage Journal, Institute of Physics Conference Series, and magazine such as Springerin, Art&Education Papers, Documenta Magazine, Pavilion, Flash Art etc...*

## ▼ 18. FABIO COLONNESE

## ▼ Department of History, Drawing and Restoration of Architecture, Sapienza University in Rome, Italy

**Topic**

- **'Under the Dome': Snow Globes as Portable Landscape Icons**

*At the end of the nineteenth century in universal exhibitions and souvenir shops small glass spheres or hemispheres containing scale reproductions of famous places began to circulate. On the initiative of the Viennese artisan Erwin Perzy, those globes were filled with water and rice to simulate, when shaken, the effect of a snowfall on little houses. Within a few years the Schneekugel stated as an original and refined souvenir: truly a portable landscape to keep at home after a long journey. Snow globes had all the characteristics of a projective representation but perhaps their success is due to their ability to overcome the static and the illusory depth of a perspective as well as the consuetude of a sculpture. The glass sphere, translation of the Alberti's velo that separates the observer from the surrounding reality, here completely encloses the object, magnifies its apparent size and turns it into a microcosm self. The snow adds the illusion of time passing, following the example of dioramas and their light effects. But it is especially the iconic depiction of the landscape that escapes the strict perspective rules to chase, rather, the way in which memories are actually deformed and preserved in our memory, not too unlike certain iconographic and cartographic medieval practices as well as the concept of landscape itself. The snow-globes have crossed the twentieth century embodying the feelings of their owners, turning them in voyeuristic and capricious divinities. At the same time they became metaphors of fragile innocence, modernist transparencies as well as contemporary alienation, as can be appreciated in the works of artists (Man Ray, Thomas Doyle), writers (Alan Moore), filmmakers (Orson Welles) and architects, too (Smithson). This paper enquires the visual nature of the globes as a physical mediator between the complex multilayered reality and the intimate idea of landscape.*

- ▼ **Session 05 — Artworlds**

- ▼ **19. ORIT BULGARU**

- ▼ **Bar-Ilan University, Israel**

- **Authenticity and Reification in Gerhard Richter's 'Atlas': Landscape Photography and Panoramas**

*The concept of authenticity stands at the heart of tourism as defining criteria. The tourism industry structures authenticity as external and opposite to everyday life; it is to be found in historical events, in the past, and in natural landscapes. In spite of the quest for promised authenticity, the reification of the landscape is an establishing foundation in the tourist industry. During the second half of the 20th century, with the growing popularity of tourism, Gerhard Richter's Atlas was formed. This artistic project is a visual system with sub-systems. It contains approximately 6000 visual images, collected from various photographic sources, and edited upon grid-like panels. Its subjects include family portraits, cityscapes and landscape; leisure activities and tourist destinations; as well as documentary events from the German collective and recent history. Richter's Atlas, drawing its materials from the media and the culture industry, forms a personal and collective travelogue, as manifested in landscape photographs, and in memory sights. In his cartographic device, Richter challenges notions of authenticity and reification, via the photographic medium and its indexical qualities, via tourist landscapes and via the atlas format. An exceptional example is Richter's playful representations of the panoramic format. Panoramas have a strong historical inclination to tourism, from their beginning. They provide a false romanticized view, fluctuating the past into the present, nature into the city, thereby establishing the mystification of touristic experience. In close correspondence with their artistic legacy, with their aspiration for authentic representation, and with the documentary role of photography, Richter disrupts the authenticity of touristic panoramas as a complex moral position; presenting dialectic between the particular and the universal, in which the multitude is posed as an ethic, aesthetic and politic position, undermining the assured stature of reality.*

**Topic**

## ▼ 20. ÀNGELS VILADOMIU

## ▼ Sculpture Department of the Faculty of Fine Arts, University of Barcelona, Spain

## • Paisatges Plegats (Folded Landscapes)

*Folded Landscapes is a series of pop-up landscapes made through silkscreen printing on paper and subsequently folded with the splitting technique to endow them with spatial sense. Small landscapes that in their dimensional impossibility do not seek to become a model, on the contrary, they reclaim their status as a pocket piece, and their minuscule scale makes them operable, transportable, and finally domesticates them. Inside the "Traveller's Manual" of Baedeker possible topographies are opened and unfolded. These manuals, beyond their practical function as travel or hiking guides, are sui generis documents; they document density, establish relations and replicate mental maps, Karl Schlögel tells us in *Im Raume lesen wir die Zeit (Space we read the time)*, 2003. Folded Landscapes, far from wanting to fulfil the function of the Wandernführer (hiking guide), given that they do not reference or represent any existing or concrete landscape, share with these guides their pocket edition format: they are distributable, portable and manipulable. Folded Landscapes takes effect in the moment that the user unfolds and shapes diverse landscapes. The peculiar part of these diminished landscapes is the aspect of borrowing that they produce, since they usurp a fragment of reality and are inspired by a bucolic panorama. However, these images are in themselves a metaphor for preservation, indeed, a kind of nomadic and portable conservation.*

## ▼ 21. MARKÉTA BŘEZOVSKÁ &amp; SUSANNE GERSTBERGER

## ▼ Institute of Urban and Landscape Design, Karlsruhe Institute of Technology (KIT), Germany

## • Screening Karlsruhe: All Roads Lead to the Rhine

*The German city of Karlsruhe doesn't lie on the river Rhine. Or does it? Most of the city inhabitants and visitors never come to the idea to go to see the river. However, the distance between the city centre and the riverbank doesn't make more than 5 miles equal 2 hours walk or 30 minutes biking. Together with students of our master of architecture program we will examine the current state of ignorance of the accessibility of the Rhine, discover existing and search for new and unexpected ways to approach the water. These screening paths will have various themes and definitions, from historically cultural observation, flora and fauna exploration, hidden treasures discovery, morphological survey, sports and recreation experience, technological adventures, scary night encounters, to pure landscape and water-world enjoyment. After initial analysis and mapping of the problematic, students will materialize their findings into proposals of new 3 to 5 miles-long routes to the Rhine: various design interventions or ideological concepts of thematic journeys. The main outcomes – to be presented at the conference – will be an operative atlas, a kind of a guidebook offering various users a choice of assorted possibilities how to reach the river and what to do on the way to it. Next to the production of imaginative maps and their exhibition, students will organize authentic public walks on the occasion of this year's 300th anniversary of the city of Karlsruhe. Because Karlsruhe does lie on the Rhine.*