Garden of Eve

The role and place of women photographers in depicting the contemporary landscape

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The Glebe Farm, c.1830, oil paint on canvas, support: 648 x 956 mm, frame: 940 x 1245 x 110 mm, Tate, Bequeathed by Miss Isabel Constable as the gift of Maria Louisa, Isabel and Lionel Bicknell Constable 1888, Constable, J. (c.1830). *The Glebe Farm*. Retrieved from http://www.tate.org.uk/art/artworks/constable-the-glebe-farm-n01274

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**Introduction**

“Whether noble, picturesque, sublime or mundane, the landscape image bears the imprint of its cultural pedigree. It is a selected and constructed text, and while the formal choices of what has been included and excluded have been the focus of most art-historical criticism to date, the historical and social significance of those choices has rarely been addressed and even intentionally avoided.” (Wells, 1994, p. 45)

Following upon the words of Deborah Bright (1990), cited by Wells (1994, p. 45), on the depiction and meanings of landscape imagery, she makes a very important point, that landscape is a social construct in itself, resulting from the presence and intervention of human beings that shapes nature and therefore our perception of it. Yet, it seems necessary to clarify first what 'landscape' exactly means. Land is a natural phenomenon; a space that through the changes and development caused by environmental interventions and by the notion of naming it, becomes a place (Wells, 2011, p. 3). A place which all existence originates from and which humankind have a complex, physical bond with (Milani, 2009, p. 5). One aspect of this complexity, which is the initial focus for this piece of work, is the concept of gender that may be derived from the story of Adam and Eve, in the Genesis. This biblical reference is particularly important when investigating the origins of the social position of women, as it serves as an essence of all the key matters that the topic corresponds with. According to ecofeminist theory in the area, the question of gender has been so closely interrelated with that of nature that one can hardly be discussed without the emergence of the other (Plumwood, 1993, p. 1).
The distinct relations to nature, that the two sexes had been shown to express, are conducted according to their gendered identities and social positions. The former, as discussed throughout the main body of my dissertation is the cause of the latter, which then interferes with the former accordingly, resulting in social hierarchies and norms that determined certain conventions for landscape depiction.

Landscape imagery, in respect to that is the subjective representation of the land that is through an individual, sensational experience that, as expressed by the mid-seventeenth century philosopher, René Descartes, becomes a 'source of pleasure and bewilderment' (Wells, 2011, p. 5). 'Landscape' as a term originates from the Flemish word 'landschap' and through time, has become the extensive phrase to express the visual depiction of the outdoors (Wells, 2011, p. 22). Portraying the landscape has always implied the notion of studying it, as well as the provision of a pleasurable image capturing the beautiful natural environment that surrounds us and that we are still trying to be part of. The aesthetics of this visualization can be rooted in 18th century painting that set the status quo of landscape imagery in society and within the art market.

Examining this particular era of British painting with more depth in Chapter 1, will involve the re-evaluation the 'eye pleasing' artworks on the walls of prestigious museums or upper class homes. Nevertheless, it is essential to derive the issues that emerged when photography was invented and later on, tried to find its own place within the institutions of fine arts. Analysing the aesthetic ideals of the time, through the work of John Constable and his picturesque vision, enables a broad understanding of the composite structure of such images that trigger a sense of order and harmony in the viewer and thereupon makes them instantaneously attractive (Figure 1). However, it should be acknowledged, that it was men in general who produced theses. This once again, terminated the social perception of both land and landscape, and their connection to women. By a brief description, in the same chapter, presenting the opposing aesthetic counterpart to picturesque, the sublime
contributes as the significant other half to the whole of landscape aesthetics. With its mysterious, dark forces, it is traditionally related to the feminine character and to the threatening forces of the environment. As harmony and terror are present in both our inner nature and in the surrounding natural sphere, they are also distinctively projected onto the portrait of the land. Thereby enabling past societies to define and confine them as the terms: picturesque and sublime, equally as had been done to the masculine and feminine division (Milani, 2009, p. 15).

The idea that landscape is a social concept means that is strongly affected by human impact, suggesting that its depiction can be associated with cultural, political, social and economic matters. On-going global changes, such as urbanization, industrialization, high technology and so forth are listed as the main purposes for humankind to have slowly distanced itself from the land that once served as the natural habitat. It consequently resulted in a different approach, trying to reconnect with nature and looking back and after it. It's not just the physical human impact, however, that is causing change but the different social and political systems within each area that have changed the perception of the land within society, both individually and collectively. Our so-called 'Mother Earth', has become a mirror. It is a fundamental part of human identity, that when looked at or connected with, reflects the individual's internal self. Noting, that identity is a central element of the social constitution, it also overlaps with the topic of gender. As most nations are predominantly based upon a patriarchal social order, men have always been more significantly engaged with land, both in means of agricultural labour and in artistic practice. As suggested by Liz Wells in Viewfindings: Women Photographers: 'Landscape' and Environment “Landscape reflects male attitudes to land” (Wells, 1994, p. 50) and by that, the conclusion can be drawn that the general taste and comprehension we establish in landscape imagery, comes through a primarily male point of view. Women, in the meanwhile, as daughters and wives of landowners, didn't really have an immediate relation to the land and rarely had the chance to explore it up until the 20th century (Wells, 1994, p. 49).
The critical response to this tradition is reflected in Chapter 2, that investigates the source of the authoritative social position, that which has been ruled by men, displacing women from landscape practices and resulting in their lack of interest for the genre. On that account, it shall be pointed out that because of the above mentioned, and other several complex reasons, the two sexes have naturally differing ways of seeing and relating to the land. After centuries of male dominated landscape representation, it is reasonable to demand the feminine viewpoint to challenge our perception of nature. Furthermore, it is important to take into account that in pursuit of the still ongoing process of treating both genders equally on any grounds, female artists have increasingly emerged in the area.

In the past couple decades they have been giving voice to a completely different approach to what was conventionally known as landscape photography. Therefore, Chapter 3, serves as further discussion on the conceptual visions and structured meanings of the works of such contemporary female artists, including Elina Brotherus; Ingrid Pollard; and the American duo, Virginia Beahan and Laura McPhee. Their apprehension of the natural environment along with their forming identities can be assumed to change our views on landscape in both real life experience and mediated forms, such as photographs. With different cultural backgrounds, their aims in the genre are different, so are their visual styles. Through Brotherus, I will be exploring the Scandinavian attitude to land, which as I propose, is fairly different from other nations'. Her work is also a great platform for the connection of the nude and the landscape in contemporary female practice. Pollard, on the other hand, deals with national identity in a different arena that is essential to bring up and examine. Similarly to Brotherus, she also integrates self-portraiture in her discussed series, Pastoral Interlude, but as will be seen, for slightly different expressions. Subsequently, Beahan and McPhee's collaborative work will follow, where the individual is expanded into a collective identity, Raising crucial matters of environmental destruction and existential greed, their photographic work brings together humour and dystopia in an extraordinary visual world. These four artists, observed in three
distinct sections, represent different aspects of what gender identity encapsulates in landscape photography and what are the main subject areas that it explores through the contemporary visual language. In this respect, the purpose of the questions raised in this dissertation is to articulate ideas and reflect upon the diverse dialogue on the importance and process of the revolutionised female landscape photographic scene.
Chapter 1

1.1 Social model of 18th and 19th century Britain

In order to comprehensively understand the nexus that lies beneath the traditions and conventions of 18th century landscape painting in Britain, it is important to explain the general socio-economic environment of the time. Firstly, the most influential event to mention was the industrial revolution, which caused a rapid development in technology, for example by the invention of the steam-engine, enabling easier and faster travelling (Wells, 2011, p. 32). These progresses also increased economic growth, reinforcing the regal power of the country. The land used to be the fundamental core of self-maintenance, which implied a different treatment and understanding but as industrial processes started to distance work directly from the countryside, people became alienated from it.

'Countryside' as a term, developed into the way is applied today, in 18th century England, referring to domesticated areas of the land, either inhabited or not. Ownership and control of land was a major political issue, which is still unresolved today (Wells, 1994, p. 46). While the empire flourished politically, socially a huge division was taking place. The hierarchy of the polite, wealthy class (also considered as the consumers and producers of Britain's wealth) and the extremely poor working class was very much noticeable (Barrell, 1980, p. 2). Social conflict wasn't only present in the cities, where urbanization was leading the people to, but even in the rural countryside, confirmed by works of E.P Thompson (Barrell, 1980, p. 4). This conflict wasn't realistically depicted in the art of rural life. As Barrell (1980) posited,

The painting, then, offers us a mythical unity and – in its increasing concern to present an apparently more and more actualised image of rural life – attempts to pass itself off as an image of the actual unity of an English countryside innocent of division. (p. 5)
Nevertheless, the major irony of the rich purchasing masterpieces that depicted the labouring poor is that it was the most likely and simple way they would access the houses of the upper class – as portrayed on landscape paintings for decorative purposes. This meant that the masters of the time, such as Thomas Gainsborough or John Constable, found themselves in the uncomfortable position of having to neglect the reality of the scenery they saw on the fields and depict it in a way that would please and favour the interests of the wealthy customers (Figure 2). Considering that this clientele was largely from an aristocratic origin, the reason behind the increasing fondness of ideal pastoral pictures was to uphold their political hegemony without paying concern to the issues of the social pyramid. The wish to project their enduring position in the economic and social life onto the changing image of the country was literally depicted in the paintings of the English rustic life (Barrell, 1980, p. 8).
1.2 Landscape painting through John Constable

In parallel, there was still a demand to see a more actualised image of the English countryside and the people inhabiting it. This was due to a great realist movement that wanted the truth of the pastoral to be depicted and break the traditional manners of its representation in painting, established in the 17th century by the two French masters, Claude Lorrain and Nicolas Poussin. In the first half of the 18th century, people yet preferred their portraits or estates being painted and the pastoral scenes were preferably welcomed of the impeccable Roman landscapes.

The realism that later was taken up solely by the medium of painting, actually established in pastoral poetry, led by the famous Roman poet, Virgil, the main literary figure of the genre. Up until the second half of the 18th century, painting was not considered equally expressive of the real imagery of peasant life; that was best known to be articulated by the poets of the time. However, it was an innovative portrayal of such living conditions that aimed to lack conventionality in its approach and by the later period of the 18th century, it eventually disappeared from the poetic verse (Murphy, 2005, p. 74).

'Landscape', originated from the Flemish word 'landschap' describes the act of picturing the outdoors. Subsequently, it became a collective term for not just the depiction but also the organization of a point of view towards land and nature. Including 'seascapes' and 'cityscapes' (urban landscape) alike, these were conventionally framed in this particular picture format, as opposed to the portrait (Wells, 2011, p. 22). Dutch artists, who trained themselves to develop a type of Arcadian landscape, best influenced by the idyllic Roman scenes, frequently visited Italy, being the ‘womb of antiquity’. They then incorporated that knowledge of an immense tranquillity and harmony, into the depiction of their homeland, the rustic rural scenarios. This romanticized apprehension of the rough peasant life, was only later to be imported by Constable into British
painting, and there translated into its national surroundings (Bate, 2009, p. 92).

Referring back to the subject of industrialization and therefore a big change in economic mobility, pastoral painting had an important place in reaffirming the power of the court. It did so by portraying the poor, working the lands of the titled viewer. This meant that the tiring labour of the working class, that was actually far from joyous, became an important aesthetic element, a central point to the pastoral painting. There were a number of requirements for 'how a painting could be satisfactory to the viewer'. The labourers portrayed ought to seem ‘honest’ and ‘hard working’ to reflect the harmonious unity in nature according to the aesthetics of the 18\textsuperscript{th} century art market (Barrell, 1980, p. 21). This impression of unity was achieved by the right compositional decisions, which confined the place of the figures in the painting, according to their social belonging. The fundamental rule of drawing the attention to the enviable fortune of the rich and to put the spot light on their properties, meant to literally illuminate them with the right tone of paint and to obscure accordingly the labourers and place them clearly separate from the wealthy residencies (Figure 3).
This allowed the marking of the division in society, which as explained by Barrell, can be compared to the landscape’s contrast of light and shadow (Barrell, 1980, p. 22). Relentless as this may sound; this is the basis of social and economic structure, which would not be possible without the distinction between rich and poor. Upper class art collectors found great value in these exact depictions regardless of the main subject matter being the poor (beside the land), which also formed a crucial part of the meaning in these artworks.

The requirement for landscape paintings to be harmonious and reflect unity can be explained through the changing attitude to the countryside. Due to urbanization and the increasing amount of the population moving to bigger towns or cities, the shift of centralization and lifestyle, affected the relation of people to nature. Treating it as a place of leisure and comfort, the English countryside became a vacation spot, a rewarding destination for those working in the industrialized city, far
from the idyll of, as depicted in art. The rural society, known to being close to nature, was identified as a collective unity that was standing for the tranquillity that the busy urban citizens knew little about. Ironically, this was accomplished in the romantic image by positioning the labourers and their possessions as insignificant as possible, in order to avoid any interest in or questioning of their real circumstances, directly relating to their position in society as well (Barrell, 1980, p. 19). (Figure 4)

Figure 4

Constable, one of the iconic painters of the era, mastered the harmony of the people and their environment in the landscape. They were more than accessories to the beautiful scenery, blobs of paint on his canvas; they were interrelated with the taste of the commissioning landowners. He is
referred to as not simply being a general landscape painter, but one who is "clearly concerned to
express in his landscapes a social vision" (Barrell, 1980, p. 133). Moreover a vision that appears to
involve a “productive and well-organised landscape” (Barrell, 1980, p. 133) in order to mirror a
similarly ideal society. An important aspect of that landscape was for the inhabitants to 'blend in'
with nature, symbolising their close relationship to the environment. This also meant, that the artist
had to paint them from a certain distance, without attracting too much attention on the figures,
therefore avoiding the landscape (a well examined study of nature) to become a genre painting (a
scene from the everyday life). In Constable’s case though, this did not mean that he could only
represent the human element of nature with actual figures but at times he found buildings for
example more representative to this harmonious community. The real genius lays exactly in his
ability to transform the land into a conceptual world, which seemed endearing to inhabit, both by
the portrayed worker and to the ignorant viewer, who knew little about the reality of the place they
were looking at.

The early 19th century then brought a slightly different perspective, becoming more concerned with
society and trying to depict a more “social universe” (Barrell, 1980, p. 140) through the human
viewpoint. This new approach has caused some difficulties to artists like Constable, who was
accustomed to the pastoral ideal. As the attitude towards people had transformed, the figures in the
landscape lost their symbolic presence and came to represent an actualised image of the
industrialized, working society in its own right. They became separate elements of the picture that
were detached from the calm, familiar order of the landscape. Realism challenged the perception of
the landscape and its traditional intention to conceal social division (Wells, 1994, p. 46). In his later
years, Constable came to a point in his work where he got obscurely distanced from the harmonious
unity of man and nature. This idea of the human landscape became undesirable, where nature
emerged to be the place to flee instead of to enjoy. As he proclaimed in his last lecture on landscape:
“Man is the sole intellectual inhabitant of one vast natural landscape”, who cannot but sympathize” (Beckett, 1970, pp. 72-73).

Following, an interesting observation about the motion of seeing can be found in *Notes on beauty and landscape* by David Bate, where he describes it as “the drive to master” (Bate in Wells, Newton & Fehily, 2000, p. 36) which is a crucial element of looking. The aesthetic strategies that painters and, later on photographers too expanded were all trying to simulate the real perception of humans through their works. Actually going out into nature and explore it like a ‘pedestrian’ gives a chance to change not just our perception of nature but also the way we comprehend it. With the advanced options of fast mobility, people had to make the choice to take this slow journey, where the purpose isn't necessarily to get from one place to another but to contemplate and to engage with the site (McGrath in Wells, Newton & Fehily, 2000, p. 30).

Drawn from the achievement of the Italian draughtsman, Leon Battista Alberti, who developed the principle of the 'perspective', a geometric method - articulated from basic mathematical laws - that became the basis of pictorial composition, representing the construction of landscape aesthetics. Derived from natural phenomena, it is related to the 'golden mean', another important element of pictorial construction, which enables to simulate a single central viewpoint (Wells, 2011, p. 6). As Bill Nichols notes (1981), cited by Wells (1994, p. 48), in relation to the subjects of composition and perspective, it was Renaissance painters that managed to simulate this experience of human sight (as it has been captured by the artist and later seen by the viewer) the most accurately before photography was invented. The key aim when applying the notion of perspective in the picture is to centralize the observer's point of view and thereby provide absolute control in the experience of spectatorship. This compositional decision enhances the importance of the individual, which is an essential component within Capitalist entrepreneurship itself (Wells, 1994, p. 48). As Bate suggests,
good composition, like an “unwritten rule” (Bate in Wells, Newton & Fehily, 2000, p 36) is about keeping the viewer's focus within the picture.

He further suggests, that we humans tend to conceptualize the land in terms of the 'beautiful' as a code, in order to maintain our relation to it (Bate in Wells, Newton & Fehily, 2000, p. 34). It is necessary to examine first, why landscape imagery is intentionally trying to beautify. As explained in the last part of *Combray (Remembrance of Things Past)*, to be able to describe beauty: “we must overcome the disparity between our impressions and their expressions” (Proust, 2001, cited by Milani, 2009, p. 3). The common notion of beauty is to give a certain feeling of pleasure, and delight, also related to symmetry and proportions (Bate in Wells, Newton & Fehily, 2000, p. 36). Landscape imagery in general has a particular habit of having to be beautiful and so to be able to satisfy our conventional aesthetic taste. In the Middle Ages this was attributed to nature, the source of all beauty in the world, that art was only a mere imitation of (Milani, 2009, p. 8).

1.3 Picturesque versus the sublime

The word 'picturesque' is from an Italian origin, meaning 'the point of view essentially of a painter', that was principally a theory in England between the mid-18th and 19th century (Bate in Wells, Newton & Fehily, 2000, p. 34). It is a structure where every element of the depicted scenery has to be organized, in the right place. By achieving this aesthetic form, the spectator will feel balance and in control of the picture. Constable, whose work used “the very language of men” (Barrell, 1980, p. 140) to spread his statement of the picturesque, can be considered an advocate of the style that fortified a rational, patriarchal society, whose only wish was to contemplate on the enchanting scenery that contributed to their materialist possessions. Picturesque was a “calculated response” (Bate, 2009, p. 94) to the escape from the industrialized environment. Out of the creation and depiction of picturesque landscapes, a whole industry had established, that was involved with
arranging trips and points of leisure for the masses. Focusing on picturesque landscape, the customers became consumers of this constructed view, that small fragment of space that offers the perfect view, commonly known today as the 'beauty spot'. It also placed the experience of spectatorship into a different context, as the viewer is eager to see the exact same scenery that she/he admired before within the framework of a painting (Figure 5).

In contrast to the pleasant ideal of the picturesque, the sublime on the other hand is the representation of the threatening side of nature, in a sense that is drawing the emphasis on its potential deconstructive power. The land thereby becomes this force that is uncontrollable and nothing but calm or harmonious. This aesthetic depiction, similar to what can be called as the 'black spot' visually evokes an overwhelming sense in the viewer, maybe even an impression of fear but essentially always a bearable amount. The point of the sublime is not to scare the spectator off the
land but to induce a certain unease that makes the individual question its own authority and significance compared to nature. For Burke (1967), cited by (Bate in Wells, Newton & Fehily, 2000, p. 37) the picturesque reflects the harmony of the individual and its unity with the world, whilst the sublime influences a more anti-social behaviour, a fearful isolation from nature and society in order to survive. Salvator Rosa's painting - found in the collection of the National Gallery in London - called 'Witches at their Incantations' portrays the human nature being considered threatening and therefore sublime (Figure 6). It is also a historic evidence of the feminine associations with such aesthetic that historically marked their position within society, not just of certain women accused of witchcraft but the whole female sex per se (Bate, 2009, p. 94).

Figure 6

To conclude, landscape has a general tendency to depict pleasurable images of nature along with the result of human activity in it, pointing out the work of British landscape gardener, Capability Brown. Considered an artist in his own right, his designs replicating paintings of the genre, served
as sights for precise contemplation and moral teaching directly in the gardens of wealthy homes (Bate, 2009, p. 91). Landscape thus complies with certain ideal and visual forms, while dealing with compelling philosophical concepts and religious attitudes, revolving around individual and collective identity. However, through that, landscape imagery also tries to reassure a classic social order, confirming some kind of ownership over nature or at least over its portrait (Bezencenet in Wells, Newton & Fehily, 2000, p. 56). In fact, according to further demonstrated understanding, it implies to a much wider context of domination, that resulted not only in the oppression of 'Mother Nature' but nonetheless her daughter's as well, Eve.
Chapter 2

2.1 Dual unity

Nature, the fundamental source of both the picturesque and sublime aesthetic principles, was known to be the “imprint of the human soul” (Milani, 2009, p. 15) by the Romanticist vision. Landscape is the materialization of the symbolic image (an imitation) of nature that reflects different inner thoughts on culture, identity and humanity, projected onto the land (Bate, 2009, p. 93). The environment in this imagery is represented with the interruption of human presence but equally dominated by the natural scene. It also echoes identity, more precisely our desire for a defined and coherent identity. Identities are constructed through different interactions and practices that encompass land and thereby a feeling of belonging to both an actual marked off terrain and to an imagined land that is the constituted concept of a country and in that, a nation. (Wells, 2011, p. 53)

The picturesque and the sublime are contrasting aesthetic principles of this landscape, constructed by men that therefore bear the same intentions. It becomes a dual expression, both in the character of people (human nature) and the exterior space that integrates all that is living, being the basic origin of all existence. As the assumption of 18th century claims, nature is an unchangeable inner sense, a familiar feeling for every individual that reveals itself through the experience of identity (Milani, 2009, p. 17). Giving direct reference to the geographic traces, as Stevie Bezencenet has written in Wilderness Dreams, the second we try to make sense of land, we are already expressing a certain cultural perspective, which influences our way of perceiving (Bezencenet in Wells, Newton & Fehily, 2000, p. 57). The depiction of the land, nevertheless, implies a contemplative attitude, a meditative notion when “the spirit turns towards totality, towards the divine, which contains everything within itself” (Milani, 2009, p. 36).
Due to its underlying human traits, nature is also bound with the question of gender on various levels. Generally described as a primitive, animalistic inferior sphere, it is associated with impressions of the body, passion, irrationality, sensuality, and last but not least, the feminine. As a result of the afore mentioned qualities, the domination of such a realm, came naturally to certain societies particularly in western culture, following the era of Enlightenment. This idea is supported by the rational, reasoning ideology; derived from the same mentality, according to which all aspects of life and identity are organized. (Plumwood, 1993, pp. 4-5)

The 'mastering drive' is an essential element of perception (Bate, Composure) when looking at any pictorial depiction, also being a notion that points to other significant social structures. Roland Barthes (1973) argued that, from the 19th century onwards through the impact of Realism, 'nature' was conceptually opposite to 'culture' (Wells, 1994, p. 47). This is partly owed to the eager pursuit for complete detachment from the natural sphere, stressing the intellectual supremacy of humankind (Plumwood, 1993, p. 2). In western philosophy, culture is seen as a repressing force to nature and is also associated with the masculine character in regards of gender, for which Barbara Kruger's famous photomontage is a well-aimed counterpoint reaction (Figure 7). While 'culture' is associated with the masculine aspect and 'nature' with the feminine, we cannot approach either without acknowledging that the two are in an inseparable interaction, just like female and male within the natural distinction of the sexes.
Figure 7
The aforementioned view can be seen to originate from the fact that women have been conceptually seen as closer to nature than men in the Western patriarchal social order (Wells, 2011, p. 49). This is due to the feminine characteristics of particular natural phenomena, such as the 28-day moon cycle of rise and wane that is accountable for controlling the tides. This potential threat of the tides that can cause floods is also associated with the sublime sense of the sea, addressing its frightening nature. In a similar sense, the female body is conceived as 'uncontrollable' and wild, an incomprehensible wonder from the male point of view. A great case for this was in colonial landscape imagery (first in painting, later in photography too), where the tropical land, for instance of the Dutch East Indies, was expressively portrayed as female-gendered. This was due to the way that the European male viewer, as seen on Figure 8, was drawn to the unknown, exotic Asian femininity (Protschky, 2008, p. 373).

The fact that the feminine identity is considered on the same realms of nature should not be a negative remark because being connected to nature meant to be in touch with the inner, spiritual self and with the source of totality (Milani, 2009, p. 8). However, as previously stated, nature is only treated as a second grade background, a 'invisible' environment distinct from mankind, which makes this analogy degrading for both parties. The tamed, domestic female image is likewise thought of as an environment in an abstract sense that traditionally provided all the required conditions for the 'achieving' man. Berger describes this in a simple manner: “men act and women appear” (Berger, 1972, p. 47). As Simone de Beauvoir has asserted, the tragedy of womanhood is not solely exhausted in having one's life decisions limited but that even if someone was considered a decent woman, that still was to be a “second-rate human being” (de Beauvoir, 1965, cited by Plumwood, 1993, p. 26).
According to ecofeminist theory, this view has led to the similar treatment of nature to women, classifying it as the fourth category in the framework for the analysis of domination, alongside race, class and gender, further suggesting, that the attitude towards nature had not differed much from the oppressing one of the females sex (Plumwood, 1993, p. 2). The main factor behind such dominating force is the concept of 'reason', which in western tradition is the main reference point in contrast to the one of 'nature', mirrored in the social institution of marriage, for instance. Reason creates the main “domain of the master” (Plumwood, 1993, p. 3), who considers nature as his submissive other (wife figure).

Plumwood argues that all of these opposing concepts – human/nature, reason/nature, male/female female/sublime, female/nature, man/picturesque, man/culture, nature/culture - are initiated from a dualistic approach, that generates distinction and hierarchy, leading to domination and colonisation (Plumwood, 1993, p. 2). Duality was conceived within modern theory, the 'classical propositional logic', concealed in patriarchal Western society. Yet, the identity of the 'master model' – introduced by Haraway (1991) and Hartsock (1990) - is not to be thought of as a purely male persona, but a rather complex class, primarily led by a western white, male, elite (Plumwood, 1993, p. 35). The same elite that drew up the conventions of landscape painting and thereafter, of its next brainchild, photography.

2.2 Photography: a new medium

The tradition of landscape photography, that expanded the pictorial representation and visual comprehension of space and nature, started with the invention of the medium in the first half of the 19th century. Photography was born as a by-product to industrial development within the technological sector, stepping up as an interesting alternative to the visuality of painting. Considered an industrial technique that required the mechanics of the apparatus and chemicals for
the image processing, it was seen more as an opposing genre, lacking the skilful talent that the
masters of painting depended on for a superior, well-recognized artistic practice (Bate, Vision and
knowledge).

Despite of being an innovative technology, it was not consensually praised. The English critic, John
Ruskin for example, complained of its over exaggerating feature of the sight, that robs the viewer of
the real pleasures of perception (Bate, 2009, p. 90). The view transmitted by the camera also
contradicted the perspective structure present in painted or drawn images that based the spectator
into a central standpoint, enhancing the experience of being the “centre of the world”. Photography
broke this illusion by demonstrating that there was no singular viewpoint, but one that shifts
according to the observers’ position, in both space and time (Berger, 1972, pp. 16-18). No pictorial
image can imitate physical sight with perfect accuracy. In order to simulate it, as realistically as
possible though, the image needs to be constructed according to certain artistic selection. This
evidently means that the vision created either through painting or photography, is inevitably a
subjective viewpoint, revealing the artist's own, inner mind-set. Even though the photographer is
capable of controlling the viewer's attention through framing decisions and exposure settings,
she/he is still dependent on practical circumstances (time, weather, access), so to say constrained by
“fidelity to actuality” (Wells, 2011, p. 125). From a painter's point of view though this was not an
issue as the creative process often included the productivity of their imagination to construct a
masterpiece.

With regards to the portrayal of landscape, an important inquiry arose, questioning the real purpose
of the photographic image, as a tool for capturing the same vista that painting had been sufficiently
accomplished for the preceding centuries. On a side note, that this dialogue in today's contemporary
landscape photography has evolved into questioning not only the purpose of the photograph but
even more its ecological duties beyond the aesthetic value of “vanishing nature” (Schuster, 2013, p.
A noteworthy proposition for this matter was photographers’ ambition to explore and uncover certain natural places that the tradition and artists of classical painting were not able to do. The visual culture that these masculine explorers established required a special set of portable equipment with often times, great physical and mental strength (Yusoff, 2007, p. 230). The camera served as a precise conservational tool in order preserve the image of nature, especially the “untouched wilderness” that industrial activities later slowly diminished (Schuster, 2013, p. 206). In the quest for gaining clear distinction and independence from painting, photography's unique quality was its capacity to capture the view in a realistic, direct manner that had been avoided to coincide with the aesthetics of the picturesque or the sublime (Bate, 2009, p. 97).

Some had disputed, that an image 'too beautiful' does not give a realistic view of the world but creates a “false consciousness” (Bate, 2009, p. 102), whereas the photograph presents a 'raw' evidence of what had been in front of the lens. It can be argued, that perhaps it is not possible for photography to pioneer completely isolated from the influence of painting, as its aesthetic and compositional stylistic elements are already embedded in our cultural way of seeing. A distinct experience that the camera managed to provide on the other hand is the high-resolution optical detail, owed to the large format cameras (10x8 inch and 16 x 20 inch) that give a great amount of information with a huge tonal range. It also enables tilting and swinging movements, which bring the nearer and farther areas of the view simultaneously into focus (Bucknall, 2012, p. 76). This unfamiliar pleasure of seeing the exposed scenery in such detail became the emblematic aesthetic 'fetish' of landscape photography (Bate, 2009, p. 99).
2.3 Role and place in the profession

Granted that women have been seen to relate to land in a more passive way, it is no wonder that they haven’t secured a place historically in the tradition of landscape photography. Women in previous centuries were not in the position to even get close to venture the land on their own for numerous reasons. They had traditionally been excluded from the landscape due to the fact that they were not landowners. The only direct connection they had with land was being either daughters or wives of landowners. Even so, because of their domestic position in the family, they were expected to run the household and take care of the children, which all took place inside the property.

Other less evident reasons include their everyday attire, which was not particularly designed for long walking distances across fields or for trips to the mountains. Women physicality was not considered to endure such ventures either and as landscape photography required heavy equipment in general (large format camera, tripod), women were not very keen on training for such journeys in corsets, dresses or heeled shoes. Personal risk or the potential of risk was also a crucial factor in why women could not engage with the land more actively. As mothers and housewives, they did not have the time, nor the courage to endanger themselves, as they formed such a valued part of the family union. As a result of this, women had less explicit contact with nature as opposed to men, who have set almost a century-long tradition of landscape photography (Wells, 1994, p. 49).

Altogether, it is imperative to declare, that landscape imagery in general, reflects male attitudes to land (Wells, 1994, p. 50). This is not to say that the female population has ignored and completely distanced themselves from meditating and reflecting on land or nature, it just means that their approach to it was not known, even less understood by society. Interestingly, it was not until the turn of the 20th century that women would start to be drawn to the Pictorialist movement. According to Val Williams (1986) this was by virtue of its focus on what was beautiful and the adoption of
nature as its main subject, presenting a relating point to those within Victorian nobility (Wells, 1995, p. 49). Correspondingly, the female legacy in the medium became securely settled between the 1880s and the 1920s, on the verge of the so-called “Golden Age of Photography” (Rothaizer 1986, p. 6).

One of the pioneers of the time was Evelyn Cameron, who is an important archetype of a female who took up the profession with a serious pursuit. Her photographs mostly depicted topographic landscapes, complemented by a couple of studies portraying men and women within their work and leisure environments. She started to photograph around 1894, first as a part-time activity to supplement her main income from horse ranching. As Martin W. Sandler (2002) describes in Land Matters: Landscape Photography, Culture and Identity, Cameron's career in photography was a capturing, inspiring example of a woman who overcame all the difficulties that the medium implied, preventing most women from employing it. All in all, we should not assume though that Cameron's story was a lonely case. A considerable number of women based across the American West worked, both as settlers and photographers around the turn of the 20th century. Elizabeth Ellen Roberts and Laura Gilpin were two of these names, whose practices have been re-discovered since the 1970s as a result of research by feminist historians (Wells, 2011, p. 115).
In addition, it is necessary to stress that women did not just copy what they have previously seen as the vision by male artists. Instead they were consciously trying to differ from that attitude and constitute a unique 'passage' to address the concept of land (Figure 10). Because they did not see land so acquisitively, they challenged the perception and realization of landscape. This was considered as an innovation, not just on the grounds of art but a chance for addressing the matters on their social positions (Wells, 1994, p. 49).

It is now safe to conclude, that women have a completely different way of apprehending land. This is accounted, on one hand, to their social position in gender hierarchy and, on the other, their natural feminine character. A character that offers, in general (without intending to engender any stereotypes), a more sensitive and genuinely emotional response to nature which we identify with on an innate organic level (Wells in Wells, Newton & Fehily, 2000, p. 132).
Chapter 3

3.1 Naked truth

As women, our perception of the environment is effected by the influences that traditional landscape aesthetics have set out, that has notably been shaped by the impact of gender interrelations. With regards to Kate Mellor’s observation, women are becoming the ‘explorer figures’ themselves, in order to culturally understand the landscape, which is a fairly new experience. This comprehension will always differ according to their gender character and will, in one way or another, inspire the creative practices that it builds upon. Nonetheless, the focused observation that is the foundational element of the artefact derives from the individual itself and is predominantly informed by background and personal identification (Wells in Wells, Newton & Fehily, 2000, p. 132).

A woman's self-image is formed by the consciousness towards her own self. She has to constantly watch herself and her actions in order to appear to the rest of society according to the concept of her being. The appearance of the female sparks a certain reaction in men that results in the surveillance of the opposite sex. This attitude predetermines the way a woman will be treated according to her behaviour at the first impression. This social phenomenon, known as the 'male gaze' (Mulvey, 1975, cited by Sassatelli, 2011, p. 124), which triggers a strong self awareness in women, has become so ingrained in our constructed identities, that it goes completely unnoticed and it is impossible to avoid (Berger, 1972, p. 46). For the reason that men watch women, women watch themselves likewise, objectifying their own beings into a sight of attraction (Figure 11).

This conduct of both halves had been mirrored by a specific genre of European painting: the nude. The very first nude depiction in art history was the one portraying Adam and Eve in the Garden of
Eden. As described in Genesis, after the couple ate from the tree, they became aware of themselves being naked because they saw one another differently and by reason, they covered their private parts with fig leaves because they were ashamed after acquiring self consciousness (Berger, 1972, p. 48). One might wonder here, what it means to 'see each other differently'. Is it the physical distinction that became suddenly obvious or a feeling evoked by the knowledge in the apple? Baillie's interpretation supports this apparent analogy by referencing Eve's “original act of sin, a moment of free will” as the origin of “a woman's quest for knowledge” (Baillie, 2014, p. 1050). The nature of this suggested knowledge, however, should be scrutinized.

In consonance with Berger, the sight of another naked individual evokes an overwhelming relief due to the simplistic, familiar anatomy of the other, which we expect consciously. In spite of this, he also mentions certain “unconscious homosexual desires” (Berger, 1972, p. 59) within us, that shyly hopes for the contrary. According to Aristophanes's Classical theory on homosexuality, the world was once made up of conjoined beings, some of mixed sex, others of two men or two women and when Zeus divided these beings into separate individuals, sexuality was determined by the search for one's missing half, either of the same or different sex (Morland & Willix, 2005, p. 101). By combining these two ideas, it may be potentially proposed, that the historic fascination with depicting female nudes and landscapes entails an underlying, suppressed homoerotic desire in the artist, who unconsciously is trying to unfold and explore the feminine aspect of his identity. This concern had already been raised in the colonial photography of the 19th century, as seen in the case of the Dutch East Indies. Due to the heavy sexualised connotations of the tropics, the 'face' of the exotic land was strongly expressed as female gendered. The connection of the 'straight' European male intruder and the Asian female, blurred into homosexual attraction, as said to be the result of “race and gender anxiety” (Protschky, 2008, p. 373). However, this was not an aspect of colonialist art that was promoted but rather treated as a taboo. It contradicted the highly respected image of the intellectual masculine 'explorer', going against the ideal function of heterosexuality.
After being exiled for their sin, the two 'first born' humans abandoned the 'Paradise' (Figure 12). It can be argued that this was the source that initiated the imminent distancing of humankind from nature, leaving a void that only the never ending search for happiness and the beautiful could fulfil (Assunto, 1976, cited by Milani, 2009, p. 27). The creatively projected image of the inner “ideal landscape” (Milani, 2009, p. 30) – which is still preserved in our cultural memory – results in the painted or photographic object. Simon Schama (1995) recognises, that both ancestral landscape myths and memories withstand the abrasive force of the centuries and still influence the social constructs of our lives (Wells, 2011, p. 263). A good way to identify this, is by looking at the example of today's contemporary photographic practice, that is still concerned with grasping for that long lost mythical place. Ironically, it does so through beautified manmade objects that constantly refer back to the past, as an echo of the same, unsolved issue.

All in all, the parallel between the objectified nude (generally referring to depictions of women, as the assumed viewer is always male) and the objectified nature (landscape) brings a whole new perspective into the discussion of the 'female landscape photographer'. In Brecht's (n.d.) remark, “as reality changes, modes of representation must also change” (Brecht, n.d., cited by Wells, 2011, p. 259). His statement therefore, can be taken as a prophecy of what changes need to occur in the means of gendered representation. The female point of view should be heard more than ever, as oppose to the dominant western white male elitists', to bring forth all that has been absent from the photographic perception for so long.
Figure 12
3.2 Elina Brotherus

Elina Brotherus, a younger Finnish contemporary artist-photographer deals with these issues in her unique, Nordic vision. She encompasses the style of staged photography, using herself as the model in most cases. Her work of self-portraiture within the landscape, investigates human relation to the land, a very personal and feminine one, through exploring the significant element of the figure in the landscape. This is a subject she continuously revisits because, as mentioned in an interview for the Louisiana Museum of Modern Art, she finds it inexhaustible and she can never get fed up with it (Louisiana Museum of Modern Art, 2013). The visual experience she provides, through the evident biographical references and the unconventional aesthetic relations to Romanticism (Figure 13) – clear reference in Figure to Caspar David Friedrichs' *Wanderer Above a Sea of Fog* (Figure 14) -, enhances how relatable the imagery is to the viewer (Baille, 2014, p. 1048), (Wells, 2011, p. 255).

The recurring act that most of her practice critically responds to is the relative stance of 'the gaze'. The notion of positioning herself inside the frame – without facing the spectator – challenges the ordinary traditions of the artist/viewer, artist/model and female/male relations within art. She questions the authenticity of these archetypes by confronting their occurring banality and inverting the orthodox conventions of academic art. Again, there is no escape from describing this notion in dualistic expressions, as the concept of the gaze itself is a cultural construction of the previously disputed, western identity. Consequently, her photographs address the dominance in such identity and moreover, the manifestation of representation in this process of image production (Lundström, 2008, p. 86).
It is inevitable to review the national background of Brotherus, when discussing her work, as it is an essential shaper of her style (Figure 15). Nature in Scandinavia has a different position and meaning, than in the rest of Europe. It is a “source of replenishment” (Wells, 2011, p. 213), considered more as a respected partner, rather than an ignored servant. This is partly rooted in the basic fact that light in Nordic countries is so minimal throughout most of the year, that it already has a big influence on their mental state and collective behaviour. This mentality, then finds its way to manifest in the artistic vision of practitioners, such as Brotherus (Wells, 2011, pp. 213-214).

As a Finnish person, her imagery can be most described as meditative, strongly aware and performative with an underlying, intense silence. As a Finnish woman, on the other hand, the element of melancholia in her depicted world becomes a powerful statement, despite of the general Nordic relations that it is associated with. Overwhelming emotional pain and inner reflection had not been on the agenda of women artists in the past, on account of the psychological degrading of such feelings as hysteria. The labelling of such an intense state was naturally only discriminative to women but was considered a sign of brilliance for male artists and scholars. The condition of melancholia is a kind of mourning over the loss of the congenital connection of mother and child, which Brotherus calls “a fault in the head” (Baillie 2014, p. 1040). The symbol that she uses to seemingly overcome this prevailing feeling, and one that marks the aesthetic elements of her photography so clearly, is the use of the cable release (Figure 16). It directly attaches her to the camera, referring to the lost mother-child relationship, which can also be translated as the human relationship with 'Mother Nature'. As a matter of fact, the visible cord of the cable release, a corresponding symbol of an umbilical cord, reveals the technical nature of self-portraiture (indication to self-scrutiny, a key element of the melancholic individual). (Baillie, 2014, p. 1040)
3.3 Ingrid Pollard

Indeed, melancholy mourns a lost ideal life state, which therefore evokes nostalgia. However this sentimentality can be triggered by other factors alike, such as the thought of home and belonging to the idea of the native land. The aim of the picturesque landscape imagery is exactly to serve this notion in a way, to provide a sensation of identification when contemplating the beautiful scenery. Nonetheless, when specific issues, concerning political discourse, as national identity, race or property right cross that pleasure, the act of composure becomes problematic (Bate in Wells, Newton & Fehily, 2000, p. 37). National identity is one of the key issues, which is generally addressed in contemporary landscape practices, especially by women.

Ingrid Pollard’s exhibition, Pastoral Interludes (first displayed in 1984), is a significant piece of conceptual work that resonates with her own experience of a land that she feels disconnected from (Figure 17). She documented the English countryside and interpreted these emotions into a sequence of five tinted photographs portraying black people, accompanied by text and additional geographical settings, like maps, to give the work a more complex narrative (Kinsman, 1995, p. 300). Ideas around cultural geography are ultimate starting points in understanding Pollard’s work. She herself is a black British woman who, in a way, can never be a full rank member of the English nationhood, despite that she has been living in London from an early childhood. Yet, she still feels distanced, at times even uncomfortable, when hiking in the rural areas of the country, like the one in Figure 18.

Her images, through the hand-tinted tonal palette, echo this desired nostalgia and further raise issues concerning racism, multicultural identities, marginality and slavery. In the case of Pollard, these coincide in the way that she becomes subject to a double standard, not only being a woman, but one with colour. The depiction of a land that is familiar to her but where she feels foreign creates a

Figure 17
The landscape yet only plays a signifying role to the larger matter of an overall exclusion of black people from the construct of British nationhood, forgetting that it was the colonialist ruling power that enslaved and brought them to the region in the first place (Kinsman, 1995, p. 302). As an artist of African origin, she is ultimately the subject of the so-called “diaspora experience” (Kinsman, 1993; cited by Kinsman 1995), the sense that is stimulated by the feeling of dislocation. Being the ‘other’ in a society that does not include her own indigenous people, Pastoral Interludes, is based on the concept of a diaspora community. An exploited minority that is not chained to any nationalist ideology but given shelter and opportunities in a more developed space (Hooks, 1991, cited by Kinsman, 1995, p. 307). As a matter of fact, this creates an interesting fluctuation in the real nature of the motherland - as being portrayed in Figure 19 - in the pursuit for an integrated identity.
3.4 Virginia Beahan and Laura McPhee

Identity in relation to the landscape, that reflects the need to control and harmonize, is turned into a smart caricature in the collaborative work of Virginia Beahan and Laura McPhee. Their images have a tasteful sense of humour, which mocks the utter seriousness of traditional landscape photography (Figure 20). Thereby it not only provokes dialogue on the ethics of landscape but also on its gender related context. As Linda Connor indicates, women landscape photographers have not been present in the 19th, nor in the significant half of the 20th century (Grundberg, 2002, p. 29). It has been in the last twenty-five years that remarkable female landscape photography appeared under the radar and supplied the art world with subjects of discussion.
What they do differently to what has been classified earlier to distinguish gender positions, is the approach to the environment treated as a space, between culture and nature, not solely as one or the other (Grundberg, 2002, p. 29). In consonance with Donald Winnicott, the English psychoanalyst, there’s a concept of a third space within landscape, which is a potential, cultural paradox, that belongs to no one and therefore to everyone. This is a neutral space where the internal, subjective identity is enabled to transition and float within the external, objective reality (Laplanche & Pontalis, 1988, pp. 464-465). This space, identified by Winnicott, is what is lost in the harsh reality that the duo confronts us with in their graphic contemporary compositions.

The aim of Beahan and McPhee, is not to evoke the conventional metaphors associated with our common aesthetic perception but to urge us contemplate upon the absurdity of recreating nature and its picturesque scenery. However, there is a persistent omnipresence of the sublime, in the commonly recurring inclusion of elements linked to fire or lava. As in Figure 21, the determining apocalyptic sensation is set on their landscapes, which feel kind of out of this world but at the same time, uncomfortably familiar (Grundberg, 2002, p. 30).
The photographs also indicate the Anthropocene, a recently specified term, which refers to the irreversibly damaged state of the environment, caused by the polluting human activity on the planet (Allenby, 2015, p. 37). The Anthropocene, then changes the concept of an ideal 'paradise', which according to the landscapes of Beahan and McPhee, is completely different to what we would conventionally think of. The desire to come across a long-lost Eden resonates in the images but in a socially critical manner, emphasizing that the path might be within us, in the change of our interaction with the environment. The possible solution, reflected in the two artists' work, could be to reconsider the method that nature is included in our social scheme rather than evoke its forces against us (Figure 22).

Figure 21

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Conclusion

The two main focus points of this dissertation, landscape photography and its contemporary female interpretation, are both very complex and broad topics, that needed a structured understanding through history, social (and environmental) theory and nevertheless, psychoanalysis. As laid out across the previous three Chapters, the hypothesis is aimed to look into the causative factors that led to the place where female landscape photographers are taken into account for their contemporary practices.

Landscape, a social construct imitating nature and reflecting human identity, is a currently underestimated photographic genre. It is in the process of change and increasing recognition for what it explores, rather than for what it depicts. As discussed in Chapter 1, the Pictorialist aesthetics expressions of landscape imagery, that founded the conventions of its visual depiction, aimed to produce an eye-pleasing, harmonious view of scenery that the busy, urban citizen had no time to contemplate on, in person. This contrast of objectifying an ideal environment and confining it into an imaginary space, circumscribed by the frame, says a lot about the way we perceive and interpret nature. Similarly, the objectification of women, into the genre of the nude, defined a period of European painting, echoing its relevant social affairs of the time. The key matter is where these two particular visions overlap, is in the simplification and dominance of the feminine. It has previously been argued in Chapter 2 that the figure of the male artist is unconsciously using these archetypes, through different approaches to explore and express his own feminine (or even heterosexual) nature. As a consequence of gender distinction and its social masking, masculine identity could rarely interfere with the feminine, affording the artistic will as the only form allowing the obsession over the issue.
Looking back at the main biblical reference of this dissertation, the story of Adam and Eve from the Genesis, history repeats itself. Humanity distanced itself from the natural environment, when the first two humans gained the prohibited knowledge, which thereby resulted in their exile from the ideal 'Garden'. Through observation it can be presumed that the understanding they acquired was of their distinct sexual biology. In parallel, the industrial revolution of the 18th century, afforded a great development of intellect (knowledge) and fast progress in technology. Contrasting the slower and self-maintaining industry of agriculture, increased urbanization, lead more and more people to the big cities, seeking for better life standards. This could be comprehended as a voluntary exile from the land, which again, was caused by a certain awakening that drew men away from the primitive elements of nature. By becoming a peripheral, surrounding area of the modern metropolises, the countryside was defined as a domesticated part of the land. This idea of a tamed, surrounding nature also overlaps with the abstract idea of what a woman represented in society for a long time. As far as the female role was concerned, it similarly served as a passive, 'complementary environment' to the active, 'achieving' man. It also encompassed domesticity, as the main component of managing all household related tasks (chores, childcare etc.).

The traditional relationship of women and nature is a concept extensively reflected in Chapter 2. Raising dualistic ideology, as a key part of modern theory, it has been argued that it is the core of the elitist patriarchal social attitude that dominated (and still does), both nature and women. Mainly specified for western culture, we see nature and gender consisting of paired but opposing units, which lead to a divisional social hierarchy. These differences in status and identity created a marginal position for women in the arts, including photography, resulting in their lack of involvement in the landscape genre. Yet, apart from all the obstacles restricting women in being recognized practitioners, the last three decades indicated that they do have much to contribute to the dialogues regarding nature. Revealing the powerful statements that contemporary female artists are
capable of conveying in Chapter 3, the works of Brotherus, Pollard, and the duo of Beahan and McPhee served to represent three different visions of landscape. Through these four diverse photographers coming from different backgrounds and defining a variety of aesthetic tones, we are allowed an insight into the different solutions they find to the issues we are all concerned with, the ones in connection with our 'Mother Nature'. The main conclusion, which can be drawn from their interactions and other theoretical interpretations, is that landscape is changing as a result of human activities and that humans are influenced by how nature reflects them. For so long, we objectified, destroyed and ignored all that should have not been treated in such manner, due to the leading forces of our society who had the last word in the matters. However, this order is under constant change and presumably with the larger impact of involving women in decision-makings and intellectual dialogues, our sense of the natural sphere might come to order. Instead of segregating aspects of the environment and humanity, it might be just time to praise the beauty of its completeness as a whole, not just as masculine or feminine, cultural or natural, reason or irrational but as divine totality of 'Mother Nature'.

However, it is essential to note that due to the limited volume of this piece of work, the studies into other avenues of research could have been investigated, such as the concept of wilderness (mostly explored in the American West) in relation to gender and dominance; the spectacle of the female explorer, alluding to both past century examples and the contemporary projects of Sasha Huber; or the extensive analysis into the Anthropocene and the way certain that female artist-researchers (Anais Tondeur for e.g.), bring this phenomenon into the focus of their practice. Unfortunately these areas of discussion had to remain 'untouched' but are important to consider for further future research on the subject.
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