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1.

From the standpoint of cultural studies, landscape is one of those wandering concepts, which, as Mieke Bal observed, navigate in different directions and operate in various domains. On the one hand, these are wanderings through time since landscape, obviously enough, has modified and continues to modify meanings, so it reflects fluctuating intellectual concepts and fashions like the surface of the water. On the other hand, however, these wandering concepts migrate synchronously, between disciplines, especially given that landscape is within the scope of interest of geography, the history of art and photography, aesthetics, ecology, landscape architecture, literature studies, studies of memory, historical heritage and, more recently, jurisprudence and cultural economics as well. Thirdly, following Bal's line of inquiry, one could consider the movement between the examined object (landscape), its theories (and changing concepts of landscape) and associated cultural practices.

In the light of the above, achieving a definitional stasis for the notion of landscape may be fairly unproductive; the position adopted by W. J. T. Mitchell seems more promising: he does not ask what landscape is or what it means, but instead seeks to establish "what landscape *does*, how it functions as a cultural practice". In my case, a performative approach like this requires supplementation with geographical location, since without a place and concrete space one cannot capture that singular amalgam of nature and culture we are confronted with in landscape.

2.

Culture studies constitutes a discipline whose boundaries are vague, and tend to encompass ever new areas and methods, so landscape represents a particularly interesting object for research. There is a perceptible correlation between the "openness" of landscape, its tractability with respect to various idioms of inquiry, and the openness of the discipline. In these circumstances, cultural studies may function as an intermediary between languages, thereby directly entailing another possibility, i.e. one concerning interdisciplinarity.

3.

As regards my interests, I attach substantial significance to the integration of comparative juxtapositions of several research perspectives: geographical (especially originating from the domains of cultural geography), historical and cultural (extensively supported by literary studies). Consequently, I consider the interdisciplinary approach a prerequisite for any study of landscape.

Still, despite the conspicuous interest in cultural landscape, certain shortages of knowledge are present, especially with respect to such apparently obvious issues as the creation and canonization of national landscape. The fact that we perceive Polish national landscape and its visual representations as something which has been always present and cannot be questioned requires, I believe, critical analysis of genealogy and a more thorough examination of the history of its introduction into universal circulation. In this very instance, an interdisciplinary approach is crucial and necessary. The 19th century was not only the heyday of landscape painting but also of landscape literature, so it would be worth confronting studies into the visual with literary research. The early decades of the 20th century witnessed the spread of photography as well as an increased interest and study of the native surroundings. This potent presence of the national landscape in Polish geography would not have been possible without modern mechanisms and means of reproduction, the dynamic rise of the press and amateur photography, as well as state-building efforts in the Second Republic of Poland. The latter included undertakings to ensure the visual identification of Polish territory, especially regions which had just been incorporated and whose Polish-ness was debatable, such as the Baltic coast, Pomerania, Silesia and Polesie. Landscape photography was put to work at the time, supplying material for the propaganda spread by the political bloc known as “Sanation”. A notable manifestation of that project was *Wonders of Poland*, a series whose visual content was developed by Jan Bułhak, originator of the so-called “Homeland Photography” and the creator of the Polish landscape canon. Bułhak saw it as rooted in Romantic literature and landscape painting (as we know, the work of his friend, Ferdynand Ruszczyc, played a role here), which in the latter half of the 1930 conformed to modern times and expanded its scope to include industrial themes. The concept was not limited to pure aesthetics and capturing the beauty of the native landscape, or to the archival functions of photography; the ideological aspect and propaganda impact were the prime concern. What is more, Homeland Photography was not an exclusive project of professional photographers as, significantly enough, its premises were promptly implemented in school education. The year 1934 saw the publication of *Photography in Schools*, a book including articles by Bułhak and others, and in which the idea of documenting Polish landscape was canvassed.

Another matter due a more detailed and extensive study is shared Central European experience. For example, the links between Homeland Photography and the concept of *Heimatphotographie*, in particular its propaganda uses in the 1930s in other European countries are well worth a comparative examination.

One could also pose questions about the fate of landscape painting and literature in the 20th century, especially in its second half. Does the marginalisation of genres attest to a crisis of sensibility, in the course of which a more profound relationship with the landscape gradually atrophies?

4.

The most urgent issue in terms of education is so-called “visual pollution”, i.e. the presence of “ad litter”. Both natural and civilisationally transformed landscapes are a part of a cultural heritage which needs to be protected from intrusive commercialization.