



Editorial

Landscape narrated

“Beauty is in the eye of the beholder”

To paraphrase the old Greek proverb, we may say, that the landscape is in the eye, or mind, of the beholder. It is the sum of people’s experiences existing somewhere on the border between people and the environment they live in. The landscape is apprehended and judged by people who experience it aesthetically, according to its utilitarian purposes, the comfort or the labor and trouble it brings. Quite often it is evaluated according to values which people believe are important, cultural factors, imagination, or associations with childhood. When people talk about places, they say more about their fears, loves, and worldviews. This way, the landscape becomes a kind of story people live in. This story is crucially important for people’s identity; it co-creates it; it emphasizes their social position and reflects the picture of themselves they keep in their minds. The landscape says more about those who narrate it than the narration says about the people and places which are included in it.

The landscape is a phenomenon which is reconstructed through a medium. This medium can take the shape of memory, tourist tracks, museums, photography, movies, etc. All of them, one way or another, using their specific narration, create reality. Wittingly or unwittingly, those narrations take their inspirations from politics, religion, ideology, or simply entertainment. This is why we may also say that the landscape is invented through narration.

The presented volume is divided into three parts—*Memory*, *Tourism and museums* and *Film and photography*—reflecting the ideas described above and different ways people may use them to create their mental and physical landscapes.

The first part, *Memory*, includes texts by Kamilla Biskupska, by Karolina Ćwiek-Rogalska, and by Marta Kubiszyn and Stephanie Weismann. The first one presents the landscapes and greenery of Wrocław as they appear in the memoirs of city inhabitants. Karolina Ćwiek-Rogalska’s paper deals with the problem of post-expulsion landscapes in the context of post-war resettlements, as they appear in the narrations of people living in houses belonging to Germans before the Second World War. The pre-war Lublin landscape reflected in the memories and memoirs of its inhabitants is the topic of Marta Kubiszyn and Stephanie Weissman’s text.

All three texts show how deeply what people see depends on their worldview, their style of living, the concept of what is theirs and belongs to them and what is alien and belongs to others.

The second part of the volume, *Tourism and museums*, is opened by Natalie Moreno-Kamińska paper on the cultural route as a tourist experience. It may not occur to us too often that tourism and cultural routes can be treated as a kind of narration, but it seems they can. By telling stories about history, historical memory, and heritage, they teach us why some fragments of the landscape are meaningful to local people and how to protect them. The second article, by Monika Sadowska, shows how the stories narrated by stones with fossilized ammonites and belemnites are used as decorations in old and contemporary buildings. She states that the limestone elements in architecture could be treated as unique displays of cultural and natural history. The text by Monika Stobiecka presents the landscape as a kind of exhibition taking part in the process of the “musealization of archaeological heritage.” The phenomenon, as the author suggests, builds archaeological narratives beyond museums.

The third part of the volume, *Film and photography*, is dedicated to movies treated as a kind of narration and contains two papers on two directors: Roman Polański and Werner Herzog. Barbara Kita, the author of the first text, writes about the way Roman Polański uses aquatic landscapes to strengthen the intellectual and moral dimensions of his stories. Magdalena Kempna-Pieniżek, in her paper on Werner Herzog’s movies, goes even one step further when she states, that “Werner Herzog’s films grow out of landscapes.” The author demonstrates how Herzog treats the landscape in his documentaries as a medium through which we can reach “poetic” or “ecstatic” truth.

In order to close the volume we are publishing a selection of photographs taken by a contemporary Polish artist and photographer, Sławomir Brzoska (b. 1967) included in his project *Rok wędrującego życia* [A Year of Wandering Life]. The “photo-essay” is followed by Beata Frydryczak’s review of Brzoska’s project and book.

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