

Henrietta Simson

Landscape Trajectories (picturing the world otherwise)

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When future generations look back upon the Great Derangement they will certainly blame the leaders and politicians of this time for their failure to address the climate crisis. But they may well hold artists and writers to be equally culpable — for the imagining of possibilities is not, after all, the job of politicians and bureaucrats.”

Amitav Ghosh, *The Great Derangement*, 2016



Martini's Copies: Landscapes without Blessed Agostino's Miracle, and without a Fallen Horse, 2008, 60 x 65cm, gold leaf and pigment on gesso



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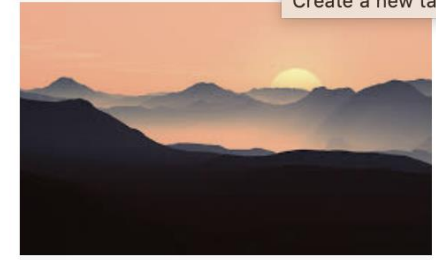
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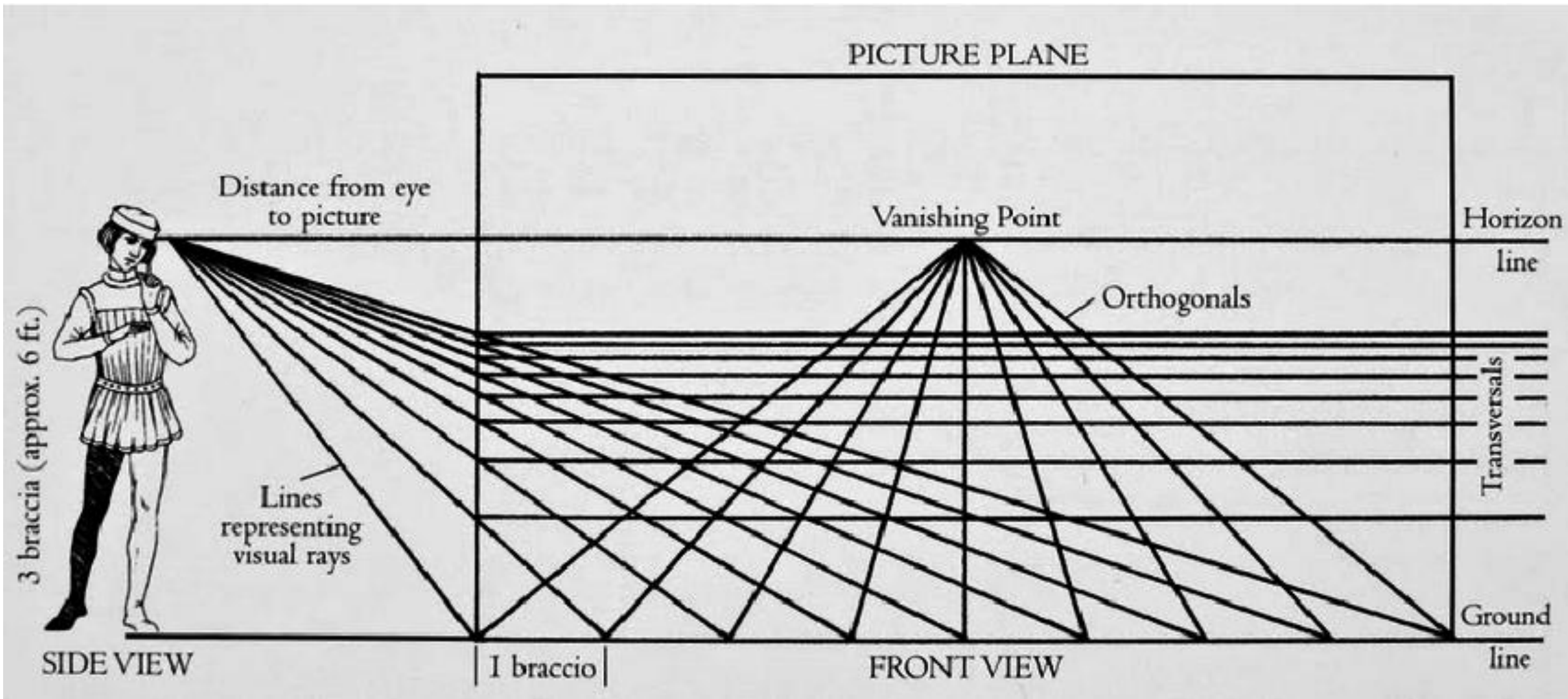


Long Exposure Landscape Photography
photographytalk.com



21 essential landscape photography tips ...
techradar.com





Leon Battista Alberti Perspective Model, 1435c.



Giorgione, *The Tempest*, c.1508, oil on canvas, 83 x 73cm

Late Medieval / early Renaissance painted ideas of landscape how these can act to transform ideas of landscape today?

- Landscape's history is visual – we think of it as an image
- Tied up with realism in painting in the west
- Background 'scenery' – it is thought of as the 'natural' object to the human subject
- Not useful for 21st century crises – the distancing effect is ultimately disempowering – we become passive consumers of an aesthetically pleasing image



Danube Landscape near Regensburg
Albrecht Altdorfer, 1522 – 1525
Alte Pinakothek, Munich, Germany



“We know the representation is not reality; and yet to a point we react to it as if it were real”

Christopher Wood, “Reviewed Works”, *The Art Bulletin*, 1995, 678

Danube Landscape near Regensburg
Albrecht Altdorfer, 1522 – 1525
Alte Pinakothek, Munich, Germany



Landscape with Saints

Dosso Dossi, 1530c., Pushkin Museum Moscow,
oil on canvas

Wood describes how the act of painting sixteenth-century landscapes was seen as respite enough for the painter, it was not necessary to actually go anywhere; the process of painting itself was sufficient (Wood 1993, 55).

Landscape in this form is visually consumed.



Landscape with Saints

Dosso Dossi, 1530c., Pushkin Museum Moscow,
oil on canvas

“Recreation in Western pictorial culture...is meant to follow work and therefore stand outside it. It is, perhaps, a reward for work completed. But pleasure also prepares one to resume work by restoring or recreating the spirit”
(Wood 1993, 55).



Yosemite
Apple OS X Screensaver, 2014



Yosemite
Apple OS X Screensaver, 2014

“Capital has commodified all aspects of everyday life including the human body and even the process of looking itself.”

Nicholas Mirzoeff, *An Introduction to Visual Culture* (London: Routledge, 1999), 27



Landscape with cracked
computer screen
Henrietta Simson 2014

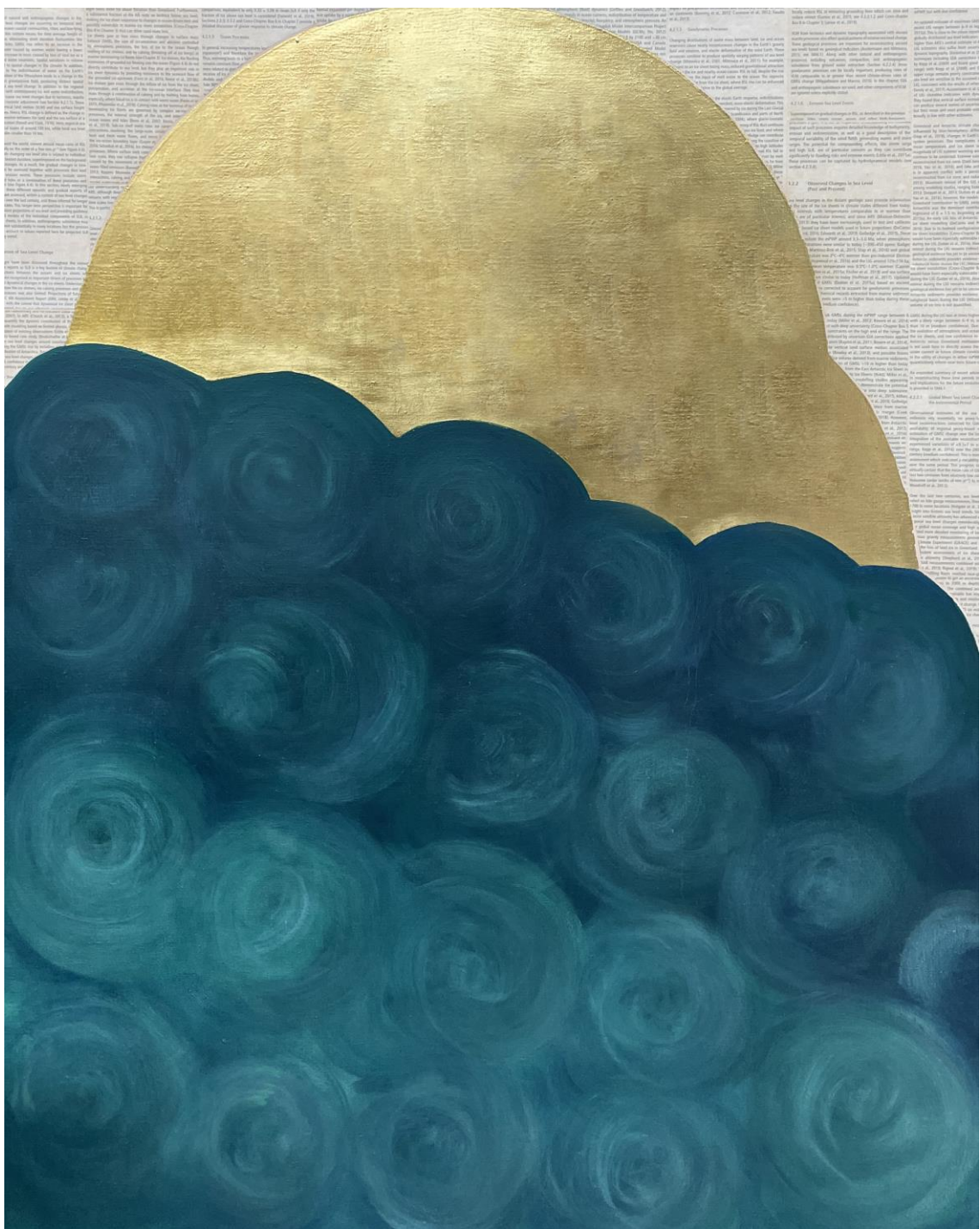


The thirsty man drank the water produced from the rock by the power of him that prayed, and drained a draught from the flinty rock. Before that time there had been no flowing water there, nor from that time,—as hath been carefully ascertained,—hath any been found there.

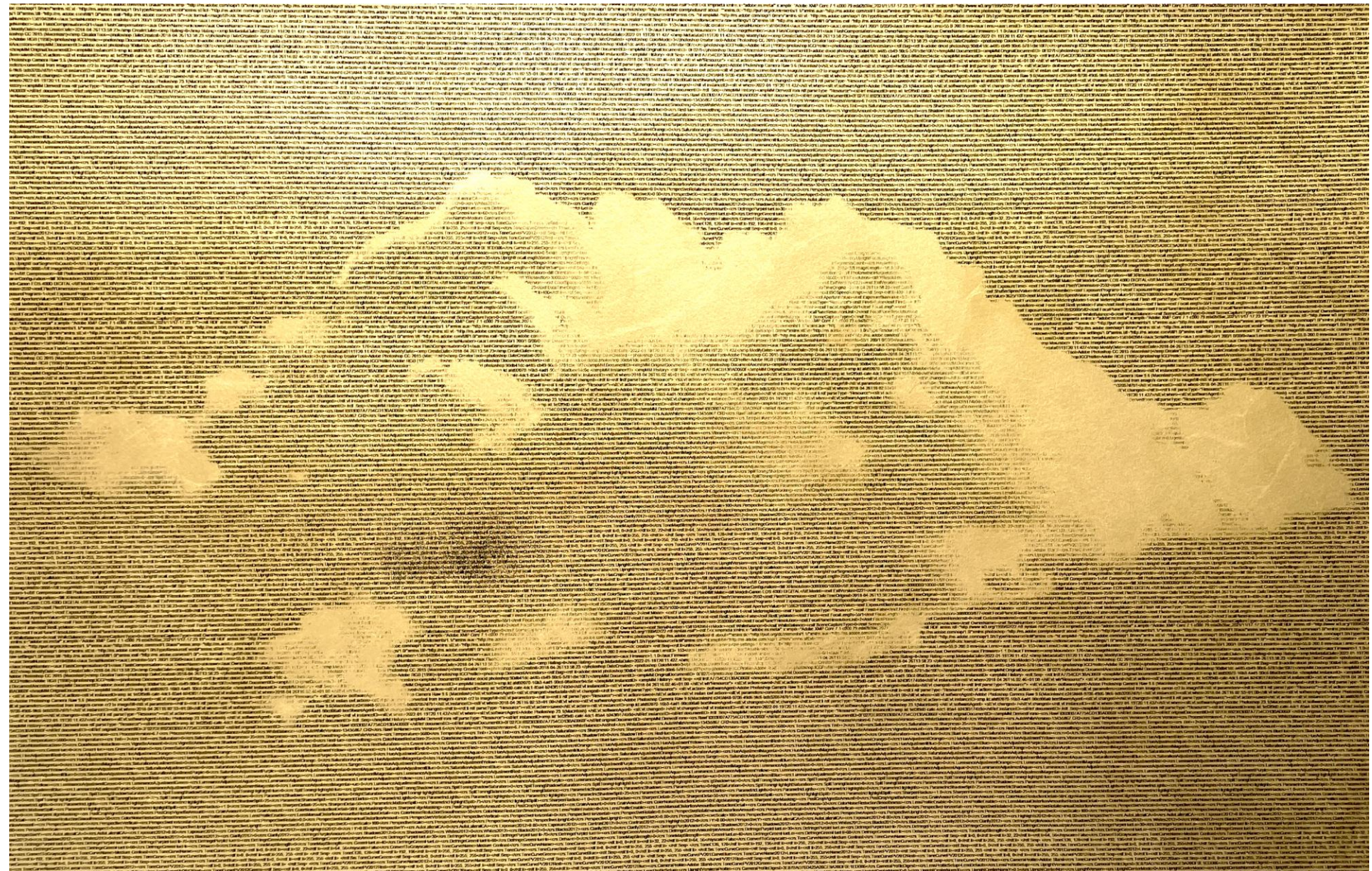
Saint Bonaventure, *The Life of Saint Francis of Assisi*, Translated by E. Gurney Salter, 1904 by E.P. Dutton, New York, US, (4, 6)

Giotto, *The Miracle of the Spring*, 1297-1300.
Fresco, 270 x 200 cm. Upper Church, San Francesco, Assisi.





Flood (IPCC), 2022
92x122cm, oil, collage and gold leaf on canvas



Data Cloud, 2022
71x51cm, screenprint on 23.5ct gold leaf



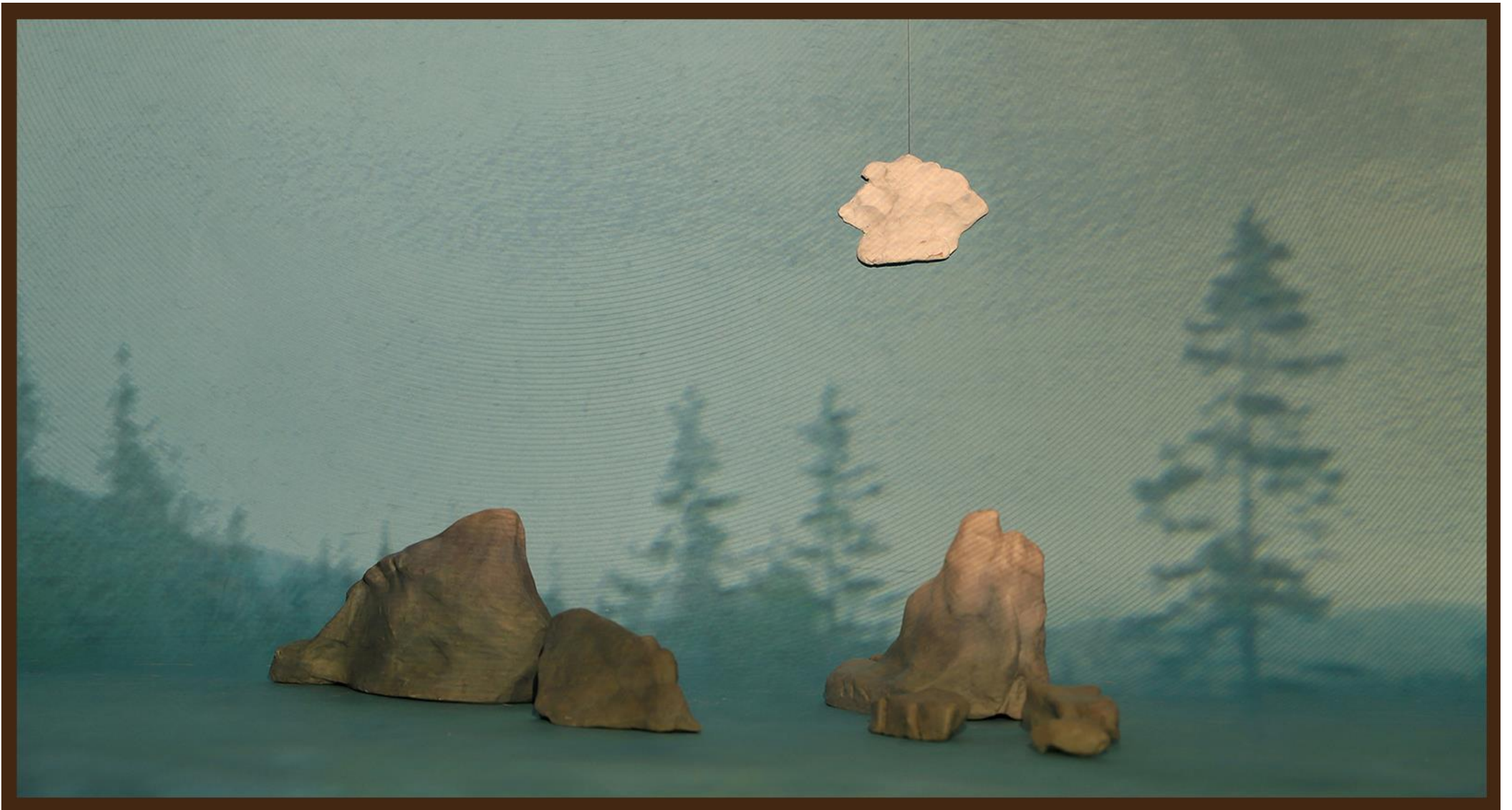
“If our desire to calculate everything has only succeeded in making the end predictable, then in order to regain the future we must nurture our relationship to the unknown.”

Yuk Hui

Wilderness Landscape (Weight of the World), 2018
64x49cm, oil on gesso panel

The best index to the hegemony of artificial perspective is the way it denies its own artificiality and lays claims to being a “natural” representation of “the way things look,” “the way we see,” or...“the way things really are.” Aided by the political and economic ascendancy of Western Europe, artificial perspective conquered the world of representation under the banner of reason, science, and objectivity. No amount of counterdemonstration ... has been able to shake the conviction that these pictures have a kind of identity with natural human vision and objective external space. And the invention of a machine (the camera) built to produce this sort of image has, ironically, only reinforced the conviction that this is the natural mode of representation.

W. J. T. Mitchell, *Iconology: Image, Text, Ideology* (Chicago and London: University of Chicago Press, 1986), 37



The Artificial and the Real, 2019-2022
48x94.5cm, archival print on paper, wooden frame



An Infinite Wilderness
Henrietta Simson, 2018
Digital image, oil on clay

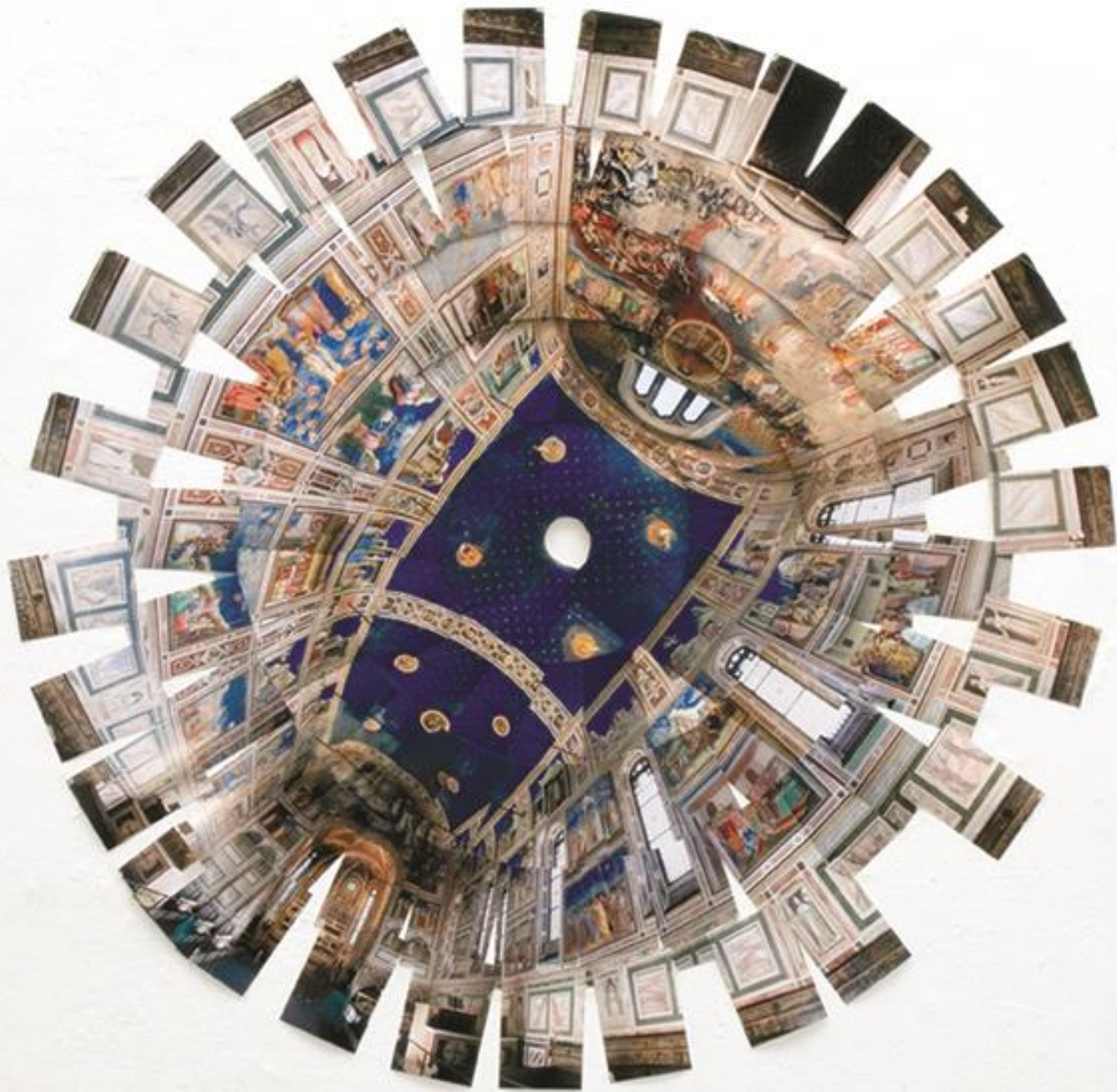


As I contemplate the blue of the sky I am not *set over against* it as an acosmic subject; I do not possess it in thought, or spread out toward it some idea of blue such as might reveal the secret of it, I abandon myself to it and plunge into this mystery, it 'thinks itself within me'

Maurice Merleau-Ponty, *Phenomenology of Perception*, 249.

(Don't) Fall on Me, Arena Chapel, 2016, digital image on silk, polyester rope, fans





Aperture, 2014, 152cm diameter, digital photographs and masking tape mounted directly on the wall



The Spiritual Always Maps to the Material , 2022, 180x79cm, oil, collage and metal leaf on linen



Thebaid, Fra Angelico, 1420c., Uffizi Gallery, Florence, tempera on wood



The Spiritual Always Maps to the Material , 2022, 180x79cm, oil, collage and metal leaf on linen



After Thebaid
Henrietta Simson, 2020
Oil and metal leaf on linen



The penitential possibilities of the wilderness

Cave as liminal space, a space of dreams that leads to spiritual awakening

What can these ideas offer us today?

Threshold (Dream Space), 2020
38x46cm, oil on linen



Cornish clay pit,
St Austell



Immersed in Flows, 2020
41x33cm, oil on linen



Terror Incognita, 2021
62x47cm, oil and collage on linen



In Uncharted Waters, 2021
62x47cm framed, oil and collage on linen