1: Interview: Joan Fontcuberta, Landscapes without memory â€" Marc Feustel

In Landscapes without Memory, Fontcuberta has co-opted a piece of computer software originally designed for military or scientific use in rendering three-dimensional images of landscapes. The software enables the user to build photo-realistic models based on information scanned from two-dimensional sourcesâ€"usually satellite surveys or.

Fontcuberta decided to explore the possibilities of the technology by feeding it misinformation: The results are these "landscapes without memory. I did this interview with him for the Landscapes without memory exhibition which has just opened at Foam in Amsterdam until 27 February How did you first encounter photography and what was it that attracted you to the medium in particular? It was in high school. Our art history teacher was a photo amateur and set up a darkroom for his pupils. The magic of photo processing immediately fascinated me. My father ran an advertising agency and I was also very curious about the world of models, photographers, filmmakers and so on. During the holidays I spent time watching and learning at the agency. Later on I joined the creative department of the agency and worked there for three years. At the same time I was studying at university: You have said that photography should not only be taught in fine art schools from an aesthetic perspective but in the context of philosophy as a tool for critical thought. In your view, is this critical thought something that is lacking in contemporary photography? I have noticed a perverse phenomenon in contemporary art: Maybe that is the price they have to pay to achieve some form of recognition in the art scene or market. Luckily there are exceptions. There are many other intelligent, radical voices in other approaches as wellâ€¦ I am optimistic. Regarding critical thought, Marcel Proust said: The images in Landscapes without memory are created by using three-dimensional imaging software designed to render landscapes based on maps. Can you explain a little about the process for making these images and how you discovered the software that you used to make them? I used several 3D renderers if you search Google you will find dozens of them. There I learned about virtual reality technologies and became fascinated by the possibilities they offer to build illusionary spaces. It was an ironic paradox that a center located in a national park in the Rocky Mountains, surrounded by such magnificent virginal nature, went to that much effort creating virtual models of invented nature. In any case, all this software functions on the same principle: However, I deceived the computer and instead of inputting a map, I input a masterpiece of landscape painting or photography. The software is constrained to output a landscape, whatever the input. It must produce an image within a vocabulary of limited terms: This subversion unveils another gesture: Since the New Topographics, landscape photography has occupied a growing space in the world of fine art photography. Is there still a place for photography that celebrates the beauty of the natural landscape? This is a debate about beauty within aesthetic categories. Of course there is a place to celebrate the beauty of the natural landscapeâ€"as currently happens in postcards and calendar plates. The question is which kind of beauty are we interested in? Should art just provide visual pleasure or should it rub our eyes with sandpaper to disturb our conscious and provoke a reaction? I wonder if we are now experiencing a mutation towards a new, hybrid category. I have in mind a sentence by Picasso: He meant that something considered beautiful conforms to a standard taste, whereas something considered as ugly may confront our present sensibility and bring out a new one. Contemporary landscape photography often focuses on the tension between man and nature. How did you develop the approach to this series? Many of my projects deal with landscape, or how landscape should be understood today. For instance, in Securitas I borrow keys from people and project them onto photographic paper. The result is a horizontal line simulating a mountain ridge. It is a minimalist idea which epitomizes the essence of landscape as related to safety and property. Thus landscape can be defined by ideological and political approaches, rather than aesthetic ones based on a resemblance to nature. Until the seventeenth century, natural space was just a subordinate background for portraits or historical scenes. The birth of landscape inverted the established visual order of things, giving priority to that which had been traditionally considered merely as escenography. Landscape painting has only been recognized quite recently, when artists achieved the right to contemplate nature without the justification of human anecdotes. In my Orogenesis landscapes nobody looks at us, they are brand new and consequently exempt of human experience. On the

other hand, they constitute a sort of postmodern statement: Reality does not precede our experience, but instead it results from intellectual construction. An additional concern in Orogenesis is artificiality and more precisely artificial nature. The answer is no, or at least, not anymore: Until the sixth day, Creation was natural, but at the seventh it turned into an artifice. With the proliferation of digital technology, more still photographs are being made than ever before, despite advances in other media like video. Do you think that people would still be as attached to photography if it were no longer perceived as a document of reality? Photography is dissolving into the magma of images. It is losing its historical specificity, but is beginning to fulfil other functions. I just published a book titled Through the Looking Glass about cell phone photos and their circulation through the Internet and online social networks. Teenagers are not interested in photographs as documents but as trophies. When Martians finally invade the Earth, green lizard-shaped aliens will emerge from their spacecrafts. Interestingly all the images in Orogenesis depict incredibly dramatic, over-the-top landscapes. Is the software capable of depicting an unremarkable landscape, like an empty field or a barren wasteland? However if you keep the default settings the software is endowed with an unconscious model oriented towards spectacular landscapes, something that should make us reflect on its inherent ideology. There is a glorification of the mountains as symbols of spiritual achievement and purification. I exaggerate that feeling because the resulting wild and imposing landscapes must be read as a parody. Somehow that excessive sense of drama leads to a sense of kitsch, or is reminiscent of the ahistorical landscapes of computer games through which players travel in search of predetermined adventures. There has been a common strategy in contemporary art focusing on landscape as depictions of territories where a tragic event occurred in the past. So usually landscapes exist because they hold those layers of memory. However, Orogenesis displays landscapes beyond the influence of time, frozen in an uncertain geological age, without any trace of culture or civilization. There is no echo in them, no voices or shouting that have vanished into the continuity of life and oblivion. There is nothing to commemorate there, nothing to remember. Thus, they are landscapes without memoryâ€"well, with the exception of the memory of art. Humour is less obviously present in this series, but in general it appears to be an important aspect of your work. What role does it play in your photographic practice? I belong to a Mediterranean hedonist sensibilityâ€"which might be the contrary of a Calvinist one. There is an illustrative folk saying: A great deal of contemporary art is too solemn and boring. In my work humour is like a filter trying to put forward serious proposals but in an appealing and exciting manner. Laughter is a revolutionary impulse, the great antidote to the poisons of the spirit.

LANDSCAPES WITHOUT MEMORY pdf

2: Commitment to Privacy - Virginia Commonwealth University

Landscapes without Memory is one such project. He begins here by subjectively interpreting and portraying a landscape, and then using software to interpret and translate the artificial object. He begins here by subjectively interpreting and portraying a landscape, and then using software to interpret and translate the artificial object.

Your camera is a complex beast, and you can be forgiven for not considering â€" or even remembering â€" every single setting and feature every time you shoot. For starters, this will distract you from composing your scene and considering the best angles. And if your composition is off, the settings you dial in become superfluous. Doing this will give you more time to focus on your composition and the settings that you will need to change on the day. Now, you might think that with landscape photography you have the luxury of time to play with your settings in the moment. And maybe you will. Many of the camera settings you use for shooting landscapes hand-held are quite different to those you would typically use when shooting the landscape with a tripod. If your shutter speed drops too low, your risk of camera shake will increase. That said, we still recommend setting your camera to Aperture Priority mode because you also want to maximise your depth of field. Most modern cameras are so good that you can also increase your ISO to enable faster shutter speeds. But just remember that detail can make or break a landscape image, so if you can keep the ISO low to avoid the risk of any banding in your skies or unwanted noise, do it. We recommend setting your ISO to , which should suit you well in most daylight conditions. Finally, select your single shot AF mode and dial in a single point in your focus area. Light, for instance, can be very unpredictable, and for this reason there are settings like your exposure that may need adjustment in the moment. Using your Aperture Priority mode as we explained above, you can adjust your exposure by dialling in some exposure compensation. Use this setting to increase or reduce your exposure accordingly. Your AF point might need adjustment, as well. Are your subjects in the far distance in focus? If not, you may need to dial in a smaller aperture for more depth of field. What are the best camera settings for shooting landscapes without a tripod?

3: Best camera settings for shooting landscapes without a tripod | Camera Jabber

Thus, they are landscapes without memoryâ€"well, with the exception of the memory of art. MF: Humour is less obviously present in this series, but in general it appears to be an important aspect of your work.

4: Joan Fontcuberta â€" Landscapes without Memory | Vlakke Land Nieuws

Landscapes Without Memory. Photographs by Joan www.enganchecubano.com by Geoffrey Batchen. Aperture, New York, 96 pp., 80 color illustrations, 11Â¾x8Â¾". Known for his elaborate photographic hoaxes that challenge our ideas of knowledge, Fontcuberta takes art and its bedrock, the landscape, to task as he examines what happens when they are subjected to scientific analysis.

5: "Landscapes without Memory" by Joan Fontcuberta at Fotografiemuseum Amsterdam

Landscapes without Memory is one such project. He begins here by subjectively interpreting and portraying a landscape, and then using software to interpret and translate the artificial object. The result is a new reality which Foncuberta calls 'technologically-defined contemporary hallucinations'.

6: Landscapes without memory | rowan lear | research

BRIGHTON, UK â€" Memory is not the most visual of themes, so it is a challenging subject for artists. But inasmuch as contemporary artists need to be philosophers, memory is a big idea they.

LANDSCAPES WITHOUT MEMORY pdf

7: Joan Fontcuberta: Landscapes Without Memory by Lesley A. Martin

Landscapes without Memory is accompanied by a book of the same title recently published by Aperture, which also presents the series, Bodyscapes, in which the artist uses the same software to reinterpret photographs of his own body parts.

8: Exhibition Landscapes without Memory - artist, news & exhibitions - www.enganchecubano.com

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9: Landscapes Without Memory - Aperture Foundation

Without the episodic (or autobiographical) memory, it would be impossible for us to link our individual past to ourselves. The strong connexion between memory and the past is a very prominent topic in contempo-rary British fiction and the significance of memory is discussed in many literary works.

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